

Creating a home studio and Silk screening yardage

by: *Erin Hickey*

Creating your own original designed fabrics is incredibly satisfying. For those of us who are dedicated (addicted) to collecting textiles, silk screening is a natural progression from buying to designing.

The set up

A home silk screening studio can be easily set up given ample space and token effort. A spare room or an empty basement can easily be converted into a textile studio. Plumbing would be a big plus as it would facilitate clean up. If it is not available, easy access to a bathtub or an outside hose would suffice. The appointed studio should be large enough to house the printing table including walking space around it. The table should be approximately 45" wide and long enough to create sufficient yardage for whatever purpose. Five yards is appropriate for most uses, though draperies and upholstery requires more fabric, but they could be printed in shorter runs. The table should be low enough that you can reach across the width, if not a step stool can be used. Cafeteria type tables are ideal, though two or three attached end to end may be required. Padding is then laid on the table. A thin dense foam or upholstery batting works well. Over the padding, canvas or muslin is stretched and stapled to the table around the perimeter. This is your finished table, it may seem like a lot of work, but the hard part is over! Now the fun begins.

The supplies

To print yardage, the supplies

Introduction

This has been a great past year at G&S Dye. We participated in multiple shows, the most successful was the CQA (Canadian Quilting Association) show. It was nice to see all the interest in dyes and paints. We connected with many of our existing customers who we didn't even know were quilters. The interest in us coming out to speak at guilds is at an all time high. For 2001, we expect to be participating in more quilting, sewing, weaving and needlework shows here and abroad.

On a personal note, travelling again is in the books. I've got more trips to the States and across Canada to meet up with customers and get some R&R. When I can sit still, I intend to pursue further my interest in snowboarding and my video editing web site (Moviemac.com). I may even be teaching you or your kids snowboarding (most likely the latter) this Winter.

Finally, I'd like to thank Laura for her dedication and help over the past year. She's been a great employee and help to our company. Her friendly smile and great customer service will be missed. As one leaves though, we've added another. Erin is now immersed in G&S products and has proven already to be just as service oriented. Good luck to both.

Until next edition

Dixon Chan

required are a screen, artwork, ink and fabric. The screen frame is made of wood with a synthetic silk-screening fabric stretched over it, similar to an artist's canvas. The most versatile method of putting artwork on a screen is the photo emulsion process. Photo emulsion is a compound that is applied to the screen, and after it has dried in a light free area, is "shot" on a light table with the artwork. This method creates a long lasting screen without laboriously cutting out stencils or applying multiple coats of screen blocking compound. This process in itself requires some expertise, but the whole step is easily omitted by taking advantage of services offered by G & S. We provide pre-stretched screens, photo emulsion and artwork shooting.

The artwork

Artwork appropriate for shooting can be directly drawn or printed onto velum. Velum is a translucent paper that comes

in rolls from an artist supply store. For drawing or painting directly on the velum use India ink or black artist markers and pens. For computers, just scan the image and print out with a laser printer (minimum 600dpi) Using an inkjet printer does not work well. Grey areas do not execute well in this process so shading and texture must be accomplished with stippling and/or crosshatching. Mistakes are removed with a x-acto knife. Large patches can be replaced by cutting out the section and replacing it with a new piece of velum the exact size of the hole and taped without overlapping the velum.

Creating an interlocking repeating pattern can be easily done. A rectangular piece of paper 40" to 45" wide and 12" to 24" long is a good size. This measurement you must write down as it is your repeat length, and is important when printing.



Product Profile - Pigment System

G&S Liquid Colours is our own brand of iron set silk paints. Developed three years ago, we've built quite a following with the product. There are now hundreds of silk painters who don't steam set their silks anymore.

What makes Liquid Colours special is that it is one of the softest silk paints on the market while the colours remain rich and intense. When comparing to dyes, painters notice the quality of colour, the ease of setting and the great feel. It's not as perfect as a dye (see last G&S NEWS for reasons), but for many applications, it's the perfect product.

One customer, Cobalt Illustrations in St. Lucia has been very happy with G&S Liquid Colours. He paints original and limited edition fine art paintings that are sold around the world. Incorporating our products exclusively (G&S Resist, Air Pen, Sheep Hair Brushes, Suspension Hooks & Liquid Colours), he's produced some incredible work (check it out at <http://www.jeanbaptisted.com>) that has sold extremely well.

To get the product out to more painters, we are now introducing a new 30mL (1oz) size. They'll be sold at \$3.95 each. You can also purchase the full set of 17 colours for \$49.95. Of course, you can still order our Liquid Colours in 100mL (\$5.95), 250mL (11.95) and 1.0L (\$34.95) sizes.

One of the best kept secrets in our product line is our G&S Pigment System. This incredible fabric paint line is so flexible and versatile. G&S Pigment System is a fabric paint sold in it's components. It's a mix your own fabric paint line. It may sound difficult, but it's versatility wins converts every day.

G&S Pigments are waterbased and are iron fixed onto cotton, linen, silk, nylon, rayon, wool and polyester. You can use them in a thick or thin consistency (thin with water) to paint, screen, spray, sponge, block print, mono print or splash.

We've seen the paint used onto T-shirts, curtains, upholstery, photography backdrop (much more pliable than acrylic paints), large theatre scenic backdrops, dresses, bed sheets and so on. The list of uses is endless.

G&S Pigment System consists of:

Base: Base is your carrier of colour and binding agent to fabric. Base is transparent fabric paint without colour. If you paint this onto fabric, it'll dry clear. The fabric remains the same colour. We also carry a "White Opaque Base". This is a pre-mixed white fabric paint. If you paint this onto fabric, you'll see white. White Opaque Base is used primarily on dark fabrics.

Pigments: This is a concentrated colourant that can be mixed with the Base to produce coloured fabric paint. Pigment alone will wash off, so it is essential to mix with the Base before use. This is pretty potent stuff. A small 30mL bottle can easily colour 500-1000mL of Transparent Base (depending on intensity). After the Pigment and Base are mixed together, you have ready to use fabric paint.

Auxiliary Additives: The line also consists of a few auxiliary additives that amplify certain characteristics of fabric paint. We have Resfix, which reduces crocking (colour rubbing off), Anti-Bleed (thickens fabric paint to minimize bleeding), Softener (used on finer fabrics so the paint is more pliable) and Ink Retarder (to slow drying time).

Alternative uses:

Since the G&S Pigment System is a fabric paint, there is no reason why you couldn't intermix the components with other brands of fabric paints (Deka, Speedball, Pebeo, Jacquard, Delta, etc...). We especially like the Anti-Bleed as many brands' fabric paints are too thin causing bleeding on the fabric. The Base is also more economical than buying the equivalent from other brands.

Another great use with the pigments is to mix them into latex wall paint to create different shades. No longer do you have to buy 1 Quart or 1 Gallon of each colour. Just buy a gallon of regular latex (gloss or semi-gloss) and mix what you need.

Costs

This is the best part with the paint. It's a lot cheaper than pre-mixed brands.

	<u>1 Quart</u>	<u>2 Quarts</u>
Base	\$9.00	\$15.00
White Opaque	\$20.00	\$35.00
		<u>30mL</u>
110	Bright Yellow	\$3.50
120	Process Yellow	\$3.50
130	Golden Yellow	\$4.00
210	Warm Red	\$4.00
220	Cardinal Red	\$4.75
230	Rhodamine Red	\$4.75
240	Rubine Red	\$4.75
250	Process Magenta	\$4.50
320	Violet	\$4.75
410	Process Blue	\$4.25
420	Royal Blue	\$4.75
440	Navy Blue	\$4.50
500	Green	\$4.25
600	Brown	\$3.50
720	Black	\$4.00
750	White	\$3.50
810	Fluorescent Pink	\$3.50
820	Fluorescent Yellow	\$4.25
910	Anti-Bleed	\$3.25
920	Resfix	\$3.25
930	Softener	\$3.25
940	Ink Retarder	\$3.25

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Cut through the width of the paper with an irregular path. Reattaching the two pieces of paper by butting the straight edges together creates a template on which the pattern is drawn.

This is the creative part. What have you ever wanted on fabric? "Couches on a couch cover?" Let your imagination take over!

The printing

Printing ink can easily be made with G&S pigments and base. A small amount of pigment is thoroughly mixed into the transparent base. This ink is the perfect consistency for printing. The pigment colours are easily mixed, so original colours are readily attainable. Keep in mind that the dry ink will be more intense in colour than liquid ink appears. The resulting ink will be translucent and will show up best on a white/light coloured fabric. If it printed on a dark coloured fabric the colour of the ink will appear mixed with the ground colour. This can be an interesting effect, if that is what you intended. However, opaque white pigment can be mixed in to increase the opacity of the printing ink. See page two for more info on the pigment system.

Before printing, the fabric that you wish to print must be pre-washed to shrink and remove any sizing or starches. The dry fabric is stapled or pinned to the printing table slightly stretching the warp (the lengthwise grain) and then the weft (the crosswise grain). This is the reason you need walking room around the table.

The screen is placed on the left end of the table overlapping the fabric edge and lined up to the edge of the table. With a piece of chalk and a measuring tape mark intervals equal to the repeat length of the design. You are now ready to print! Wear an apron or old clothes as this part can be messy! *<but fun>*

A liberal amount of ink is placed on the screen. Hold the silk-screening squeegee at a 45-degree angle to the surface of the table and lock your arm in that position. Push the ink up and down the image using some pressure. Reach all areas of the image equally. Make sure that before you move the screen that there is as little ink lying on

Q AND A

Q: Still one of the most common problems out there: How do I correct garments when bleach has dropped onto it?

A: Bleach stains are one of the hardest things to resolve. As noted in a previous newsletter, it's sometimes best to trash the garment and learn the hard lesson. For the times, where it's a garment of personal or high value where disposal is not an option, there are a few ways to approach this depending on the spotting

- If the bleach spots are isolated and not large, you can use a colorant to try to touch it up. Although it's quite hard to rematch the colour, we find that G&S Liquid Colors the best product for touching up.

After mixing the correct colour, test on a scrap fabric to see if it dries to the correct colour. Colors are not very accurate when they are wet on the fabric. Using a Q-Tip, dab a small amount of the colour and blot off excess colour on a Kleenex. The cotton swab should be only slightly wet (almost dry). Lightly brush on the Liquid Colors in the bleached out area. The colors will slowly pick up. If the colors start bleeding on the garment the cotton

swab is too wet. Let the paints dry and see if it is the correct colour. Reapply if too light. When dry again, use an iron on low setting and press for 20-40 seconds (don't burn your fabric). Now it's as good as new. After the first washing you may have to reapply again, but the color should fix permanently.

- If the bleached areas are larger or in too many spots on the garment the only option is to strip all the colours off the garment and re-dye the whole piece. We recommend using Thioureadioxide (Thiox for short) for this process since it's a lot safer on the fabrics than bleach. It will not yellow or disintegrate your finer fabrics, especially silk.

"Thiox" can be used with hot tap water for reducing colour but it's better to boil fabrics to remove more colour.

Once the original colour is removed or lightened a lot, you can redye again. Depending on the fabric, you'll use Procion MX or Country Classics. Procion MX dyes works best on cotton, linen, rayon & silk, while Country Classics works on nylon, silk or wool.

See instructions for each particular dye for exact use.

the screen. Pick up the screen by the front edge, letting the back edge rest on the table as a pivot point and slide the screen to the right. Line up the right edge of the screen with the second chalk mark and the front edge with the table. By printing every other repeat first, and leaving it to dry before printing the in between repeats reduces smudging the wet ink. Add more as it is needed while printing, too little ink will leave empty spots in the print and too much can be harder to control with the squeegee and messy. Continue printing until you reach the end of your fabric. On the last print, leave the screen on the fabric with a thick coat of ink. This is called "flooding" the screen and prevents the screen drying out and the ink from blocking the design. Wait for the first run of printing to dry, this takes about 20 minutes. When the ink on the fabric is dry to the touch, squeegee the

ink off the flooded screen, pick it up and place it at the first chalk mark and finish the printing, filling in the design.

The clean up

The ink is water soluble and easy to clean up. First remove as much of the leftover ink from the screen as possible. The screen can then be easily washed off in a tub with a hose attachment. It is important to clean off all the ink, as any left in the screen can block up the design or if the next time you print the old ink can show up in the print.

Silk-screening is a technique that takes some practice. For your first time, practice with some inexpensive fabric to get used to the process. After you get the hang of it, there no stopping you!

Remember to check out our web site out for a free 20 page booklet on Screen Printing.

WORKSHOPS

There's been a few changes this year to our workshop schedule. Besides starting a month later (just too booked in January), the most exciting part about it is the changes to two courses. Adding more focus and value to our advanced silk painting and dyeing/painting for quilters workshops. All classes are still at our Markham location (free pick up and drop off at the Toronto store can be arranged) on Saturdays (Sunday also for the Kaleidoscope class) between 10-4 and all materials are included. Prepayment is required and we recommend enrolling at least a month in advance.

Painting Florals and Landscapes on Silk

Dates: April 28th

Taught by Rita Lange of Capagnaro Designs, students carry on with more advanced techniques while focusing on landscapes and floral designs. Much of the lesson involves helping students improve blending, lighting and textured effects. The second half of the class is individually tailored to each student's level. Rita will answer specific questions on a one-to-one basis. Although each student will complete many samples in the class, the purpose of this workshop is to stress new techniques and improve old ones. Price is \$75 + tax - all-inclusive. *SIDE NOTE:* After years of teaching classes for us, this will be your last chance to take a course with Rita. She's planning to move to Italy this summer.

Marbling

Dates: May 5

With the recent release of Creative Marbling, there has been a mini revival in this ancient art form. This class appeals to absolute beginners and seasoned marblers. Marbling is messy so what better way to enjoy this than at our place. Students will finish many samples along with a silk scarf. Price is \$55.00 + tax.

Silk Painting

Dates: Feb 24, April 7, June 16

This course covers all the basics with silk painting. We learn about setting up your painting area, the dyes, the 'new' paints, the resist/gutta and the types of silk. The techniques covered are salt, resist/gutta, free form and blending.

The price includes all materials and students will finish the day completing multiple samples. Price is \$45 + tax.

Dyeing & Painting Fabrics for Quilting

Dates: March 24, June 2

Hands on dyeing painting course for quilters. Learn the proper use of dyes for all types of fabrics and yarns; washes, blends, solid colours, gradations, and many other techniques to create one-of-a-kind patterns on fabrics. Then in the afternoon we learn to use Setacolor Fabric Paints to create mosaic sky effects by painting, sponging and spritzing. Students will complete a multiple gradations and "sky dye" fabrics

on high quality cotton (about 5-6 yds of cotton in total). Price is \$95 + tax

Kaleidoscope Session

Dates: March 10-11 or May 12-13

Our most popular class last season, this two day course allows everyone to experience all our usual techniques in a condensed but thorough lesson. We shall be covering, silk painting, marbling, screen printing, batik and dyeing fabrics. We shall hold two sessions.

One in mid March and the other in June. Both are on a Saturday and Sunday. The course will be \$175 + tax and will include all materials. There will be some prep work but we shall discuss it closer to the day of the class and also when you register.

Screen Printing

This is a private workshop for up to three students. At the end of the workshop, students finish printing original designs and will know enough to be able to start their own printing business. We cover many stencil preparation techniques (manual, photocopy and computer). Please call for more details/prices and to book an available day.

Q&A - Corrections for gutta & resist

Last edition, I made a little technical error in my answers to resist and guttas. I had incorrectly grouped the two words together.

Resist is the universal word to describe products or techniques where you inhibit the dye or paint from colouring a desired area. Gutta and bees wax are products that act are resists, while tie-dyeing or shibori are two resist techniques.

Gutta is a liquid resist that comes in waterbased or solvent based formulations. This is usually directly applied with an applicator bottle or brush. It is used primarily in silk painting to contain the flow of the dye within a desired pattern or design.

I thank the many readers who pointed out my error.

G&S NEWS is designed to be an informative publication for Canadian textile artists. Published regularly by G&S Dye and Accessories Ltd.



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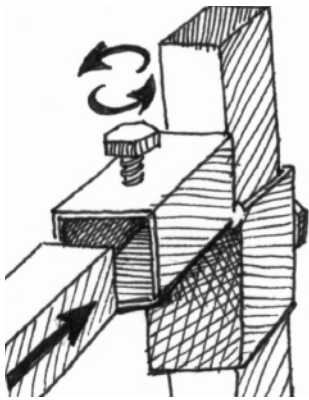
THE ORIGINAL FULL-SPECTRUM TRUE COLOUR LAMP

We are now selling the shielded and portable task lamp which is one of the finest innovations in lighting for the workplace and the home. It's ergonomic design allows you to focus natural shielded light directly where you need it for maximum comfort and convenience. It's low power consumption and long life bulb will last years and save on energy costs.

The quality of illumination is clear, non-glaring and an accurate reproduction of natural sun light. This lamp creates a wide arc of light that will reproduce colours accurately for sewing, needlepoint, cross stitching, embroidery, crocheting, woodworking, woodcarving, leather tooling, model making, ceramics, painting and jewelry design. It'll also provide minimum glare on computer screens for long sessions.

I personally use one at home as my desk lamp in front of the computer. Although expensive, it really is incredible when you see how it illuminates the work area. Everything just looks clear!

Priced at \$125.00 each, we have an introductory price of \$99.00 until March 31, 2001



ADJUSTABLE FRAME CORNERS

After 6 months out of stock, we now have our innovative and easy to use metal frame corners back. These corners are used to create a fully adjustable and collapsible frame for silk painting or batik painting. They are used in conjunction with our Suspension Hooks (\$16.50/24 pcs) and/or Alligator Clips (60¢ each). Each set includes four L-shaped hollow metal corners with 2 screws each to stabilize up to 1" x 1" x "any length" wood arms. By sliding the wood arms to the length and width required one will be able to quickly change the frame size. You'll only need to purchase one frame for all your different sized silk scarves or yardage.

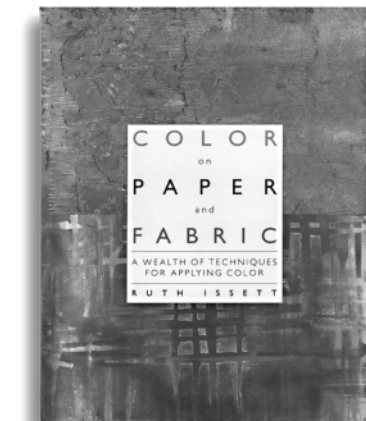
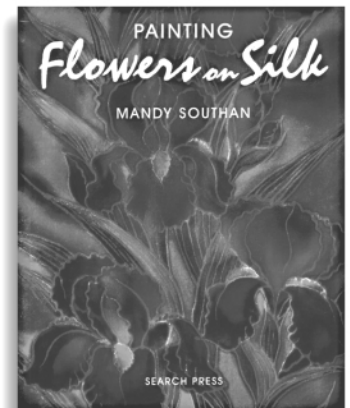
A complete frame set of 4 corners, 24 suspension hooks, 4 gator clips and elastics is \$45.00. The wood can be purchased at any local lumber yard. Four corners only are a \$32.00/set.

PAINTING FLOWERS ON SILK

by Mandy Southan - 80 pages - \$22.95

Learn how to capture the beauty and translucency of a stunning range of different flowers. Clear step-by-step instructions and fabulous colour photographs guide you through all the techniques, including etching on silk velvet, using resists and discharging with illuminants.

Features a range of flowers, including oleanders, lilies, jasmine, orchids, daffodils, mallows, irises and anemones. Includes 13 projects and patterns.

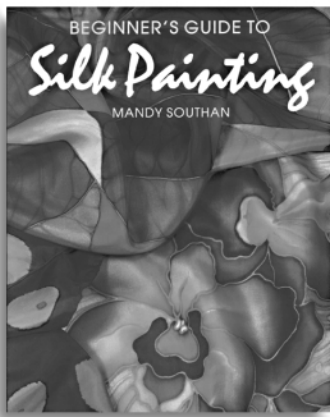


COLOR ON PAPER AND FABRIC

A WEALTH OF TECHNIQUES FOR APPLYING COLOR

by Ruth Issett - 112 pages - \$29.95

The rich surface patterns and finishes shown in Color on Paper and Fabric are created with the most accessible of materials and techniques. Using dyes, ink, paints and metallic powders from the local art supply store - as well as papers and fabrics you may already have on hand - author Ruth Issett shows how to create gorgeous effects for note cards, scrapbooks, journals, quilts, clothing and furnishings.



BEGINNER'S GUIDE TO SILK PAINTING

by Mandy Southan - 80 pages - \$19.95

Learn how to colour soft, lustrous silk with dyes and paints: add highlights, texture and tone to abstract designs or paint beautiful pictures. With just the touch of a brush, you can create luminous washes, vibrant flowers or exotic fruit. Add gold outliner, gutta, wax or salt to your palette to produce bold patterns of colour, striking atmospheric effects or colourful impressionistic landscapes.

Twelve innovative step-by-step projects illustrate clearly Mandy Southan's fresh and original approach to silk painting. This book is perfect for the complete beginner but it is also ideal for those who want to learn new techniques. It's easy, it's exciting and it's fun!

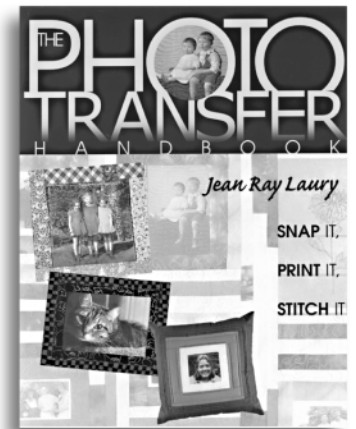
THE PHOTO TRANSFER HANDBOOK

SNAP IT, PRINT IT, STITCH IT!

by Jean Ray Laury - 80 pages - \$32.50

Discover the magical world of photo transfer and find endless possibilities for creating your own memories in fabric! Anything that can be photocopied or printed on a computer printer can be transferred to fabric. So get out your favorite photograph, letter, child's drawing, flowers or a favorite piece of needlework and learn the techniques for stitching a beautiful keepsake.

- The process is fun and easy; no chemicals involved
- Preserving memories is today's hottest craft trend
- Learn transfer techniques that use a colour laser photocopier or a computer printer
- Instructions for 4 projects, including a pillow, a wall hanging and 2 quilts
- Colour photos of quilts, clothing and other projects provide creative inspiration.



CURRENT SALES

sales in effect until March 17th, 2001

It has been 6 months since our last big sale in August, so to start off the new year correctly we thought we'd clear out some of our discontinued and end-of-line items.

FABRICS

Linen in our wild and crazy colours, 49" wide; orange, bright yellow, fuchsia, golden yellow and green are regularly \$16.00/yd. NOW \$7.50/yd

Yarn Dyed Dupponi 39" wide : in Blue/green shot, green/orange shot and dark green are reg \$20.00/yd, NOW \$12.00/yd

Yarn Dyed Tafetta 36" wide: in Lilac, Bluebird, Golden Yellow and Wine Burgundy reg \$20.00/yd, NOW \$10.00/yd

Ramie 43" wide: With spring/summer on the way, this alternative to linen is great for light blouses and shirts. Available in red, navy, green, black, white, orange, fuchsia, peach, pink, royal, turquoise, gold and bone colours. Regularly \$8.00/yd, NOW \$4.75/yd.

SCARVES

Pongee 6mm 45"x45" square silk scarves, regularly \$11.50. NOW \$6.95 each

Jacquard 14mm silk scarves (woven triangle sail design). 36"x36" regularly \$20.00 each, NOW \$9.95
8"x54" regularly \$7.50 each, NOW \$4.50 each

COLOURANTS

G&S Marbling Colours: A great line of marbling colours for experienced marblers only (Beginners should use Pebeo Marbling Colours). 50% all available colours and sizes (30mL, 60mL and 120mL)

ACCESSORIES

Sheep Hair Brush "special size": These were a batch of sheep hair brushes that are larger than our regular small but smaller than our regular medium brush. Regularly \$1.25 each, NOW 75¢ each

Pattern Books: our remaining silk painting pattern books are 50% off:

- The Cat's Meow At Home - reg \$11.50
- Seidenkissen - reg \$ 14.85
- T-Shirts and T-Shirt-Kleider - reg \$14.85
- Wattierte Pullover - reg \$17.50
- North By Southwest - reg \$12.75