



Lazertran Silk Scarf

Materials

Surface:

100% Chinese Habotai Silk Scarf, 14" x 72" (63000-1072) size for 4 photos (pictured) OR 22" x 22" (63000-1022) size for 1 photo

Palette:

Jacquard® Dye-Na-Flow® colors:

Ochre (01218-4043)
 Chartreuse (01218-7633)
 Brass (01218-8163)
 Claret (01218-3003)

Jacquard® Waterbased Resist

Colorless (01231-1604)
 Gold (01231-9004)

Brushes:

Blick Studio® Synthetic Rounds
 size 2 (05841-1002)
 size 4 (05841-1004)
 size 10 (05839-1010)

Supplies:

Lazertran Transfer Paper for Silk (10446-2010)

Laser Printer (dry toner, not ink jet). If you don't have access to a Laser Printer, take Lazertran sheets and photos to a commercial printing center and have them print the photo for you. Visit Lazertran.com for a list of compatible printers.

Iron

Silk Stretcher Frame (64903-1004) OR Canvas Stretcher Bars:

4" x 72" scarf needs:

- Two 16" bars (07203-1016) and
- Two 22" bars (07203-1022)

22" x 22" scarf needs:

- Four 24" bars (07203-1024)

Fabric Suspension Claw Hooks (64915-0249)

Assa pins (64919-1100)

Jacquard® Silk Salt (01233-1002)

General's® Sketch and Wash Pencil (20419-2001)

12" Wooden Ruler (55425-1012)

6 rubberbands

Non-adhesive plastic stencil, recommend using a large size stencil for a wall border

Sink, bathtub or large flat tray that will hold about 2" of water

Bath towel to absorb water

Cup of water to thin color for painting

5-well Porcelain Palette (03071-1009)

Droppers (04958-0000)

Baker's parchment paper

Preparation

1. **Prepare photos:** Use photos from a digital camera or scanner, test on plain paper first. Size to fit on an 8.5" x 11" sheet of paper. Image will be reversed so prepare your image for print as a mirror image. Set print options for Gloss Photo Paper. Test to make certain print appears on the correct side of the sheet of Lazertran. The print side is the glossy side. Print photos on Lazertran Silk paper.

Here are a few hints for selecting photos to transfer:

- Select photos with an overall light appearance. Photos with large areas of dark color will make a heavy transfer and cause the silk to feel stiff in those areas. This project uses colors that have been selected for use with a light or even black and white photo. Antique photos are perfect. If you have a photo manipulation program, such as Adobe Photoshop, adjust the brightness and desaturate the colors of the image prior to printing. If you are having the transfer prepared at a commercial printing center, have them adjust the copy setting for light toner coverage.

- Very light areas (10% gray or less) and soft gradations will not transfer very well and may not transfer at all. Avoid "feathered" edges.

- Tiling images (printing one image on multiple pages to get one large image) is not recommended.

2. **Prepare silk:** Hand wash scarf prior to painting to remove any impurities. Iron to remove wrinkles. Measure placement of each photo on scarf and mark lightly with washable pencil.

Image Transfer Process:

1. **Transfer the image:** Preheat iron to setting just above "Silk". Place photo face down on the scarf using the photo placement guides you have marked. Iron the back of the sheet, taking care to reach all edges. Do not let the iron touch the front side of the image. After 30 seconds of ironing, the image should be well adhered to the silk. Test by gently lifting a corner of the transfer - it should be attached to the scarf - do not attempt to pull it off. Repeat this step for multiple images on one scarf.

- Remove the backing paper: Fill sink or bathtub with about 2" of water at room temperature. Immerse the silk in the water, paper side down, as flat as possible. The backing paper will become saturated and will slide off the transfer. If working with a 72" scarf and multiple images, a bathtub is recommended. Tiny bits of toner may float off - this is normal and to be expected. Lift silk from the water, place on bath towel to dry, image side up.
2. **Set the image:** Once the silk has dried, lay a sheet of baker's parchment paper over the image and iron briefly on "silk" setting to make sure that the transfer is completely fused to the silk. While allowing image to cool, iron the rest of the scarf. Do not allow iron to come in contact with the image. Remove parchment paper. If you are making multiple transfers, you need to repeat this step on each photo. The transfer is now complete.

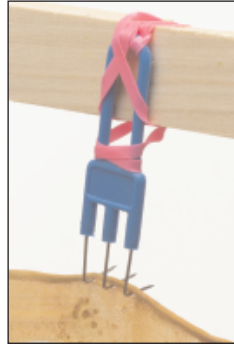
Painting Process:

1. **Stencil a border:** Working on a flat surface, place the stencil over the silk and use a washable pencil to trace the stencil pattern onto the scarf. Adhesive-backed stencils are not recommended. Repeat pattern to create a border around the scarf.
2. **Stretch the silk:** Because any paint penetrates immediately through the fabric, silk must be stretched and suspended so that it does not come in contact with any surface.
3. **Assemble the stretcher frame** to the largest size possible. and use rubber bands to secure the corners. If using canvas stretcher bars, slide the tongue-and-groove mitred corners together and tap lightly into place with a hammer.
4. **Attach the claw hooks** in the notched areas on three sides of the silk frame or at 3" intervals on the the long side of the stretcher bar frame. Use rubber bands to attach to the bar, see photo. Use caution - hooks are very sharp! The position of the claw hooks may be adjusted to increase or decrease tension on the fabric. Starting on one end, insert the claw hooks in the rolled hem of the silk scarf on one side of the frame. Then, on the opposite side of the

Painting Process, continued

frame, insert the hooks on the other side of the scarf. The fabric should be tautly stretched, but not pulled. Continue stretching until the edges are all hooked. On a 14" x 72" scarf, use 2 Assa pins to secure the free edge of the scarf. Refer to illustrations at right.

5. **Set up easel:** If you have an easel that tilts back into a horizontal position, you can use it to paint your scarf as you would a canvas. You can work on a tabletop by elevating the stretcher frame at the top 2 corners so that it angles up away from the surface. It is important that the silk doesn't come in contact with the tabletop during painting. It may be stretched tightly enough prior to painting, but, as you add water and color, it will sag under the weight.

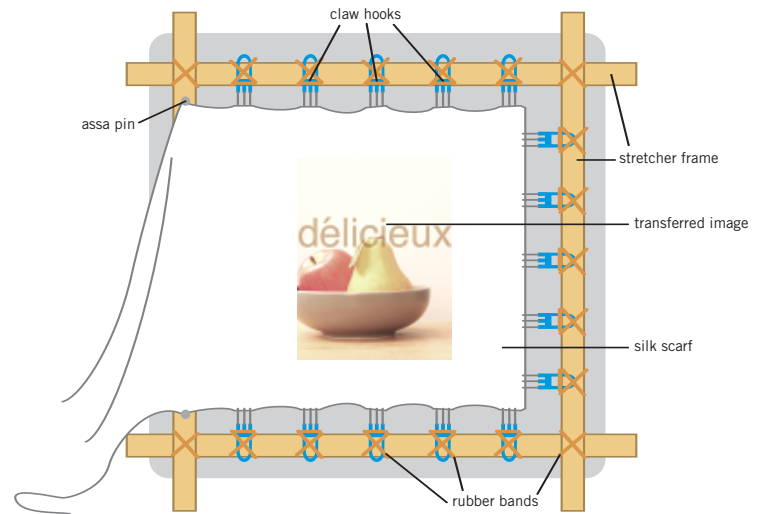


close-up of claw hook on silk stretcher frame

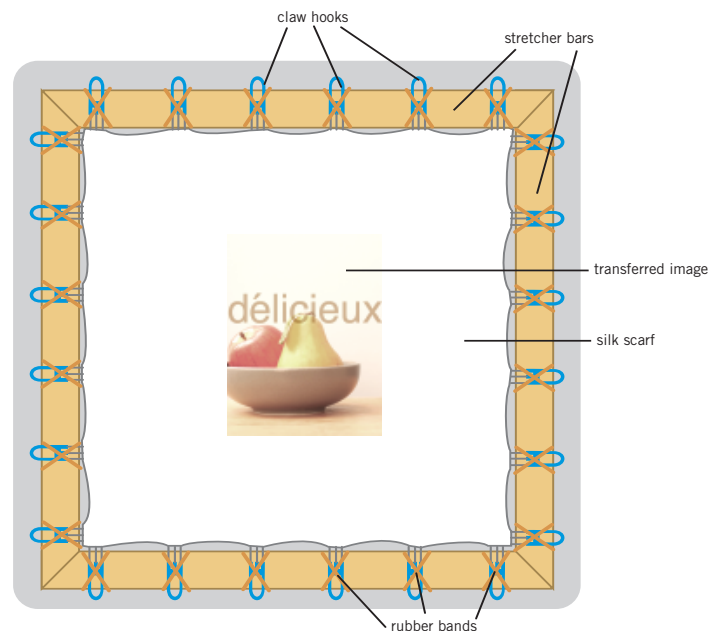
6. **Apply the resist:** Shake or stir waterbased clear resist, then apply in the stenciled area using a size 2 or 4 round brush. Brush on a solid coat, but avoid being overly generous with the resist. A small amount of bleed over the stencil lines is normal and will not affect the design. If the resist bleeds too far into the silk, use a wet paper towel to dab the area away or simply work it into your design. You may apply resist directly on top the photo transfer.

To apply resist to a 14" x 72" scarf, work one section at a time, allowing dry time in between. Claw hooks make it easy to remove scarf and reattach to work on the next section. If you are working a middle area of the scarf, use Assa pins on either side and claw hooks top and bottom.

7. **Apply the color:** After resist is dry, it's time to start applying paint. Dye-na-flow is actually a fluid acrylic color, not a dye. It is, however, difficult to remove from clothing. Use with caution. Shake each color thoroughly prior to use and use an eyedropper to transfer the color from the bottle to the palette. Paint the entire scarf



14" x 72" scarf stretched on silk stretcher frame



22" x 22" scarf stretched on canvas stretcher bars

with a large, soft brush (size 10 natural squirrel) and work one 8" x 8" area at a time. Apply the paint right over the top of the resist as if it were not there. You will be using a wet-in-wet watercolor technique, so have plenty of clean water at hand.

The Ochre and Claret colors will be used straight from the jar. Mix one part Brass to three parts Chartreuse to tone down the brilliancy of the green.

Brush water over the first area you will be painting. You will need to work quickly to keep it wet. Your color will be applied in touches and dabs, rather than broad

Painting Process, continued

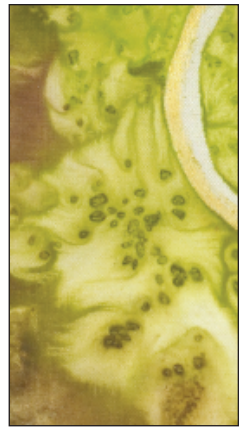
brushstrokes. Paint all the way to the edges, covering the rolled hem of the scarf and allowing paint to flow in between the claw hooks. Allow your paint to flow into your photo to soften the straight edges it creates. Begin with the Ochre first, being the lightest color and the color that will be most dominant in the painting. Load the brush and touch it to the silk — the color will spread rapidly through the wet area. Leave some areas light, create darker areas by touching the Ochre into it again. Leave a few areas completely white. Next, touch areas within the Ochre with the green mixture, using it more sparingly. Allow it to flow together with the Ochre. You can coax it into softer blending by using more water, but allowing the paint to flow freely is a beautiful effect. Finally, touch just a couple small areas with the Claret and with the Brass — these colors can be very overpowering. While the color is still wet, sprinkle Silk Salt freely over the entire area. The salt will absorb some of the color, resulting in a texture that gives the piece a very natural, antique look.

Repeat the painting process in the next area of the scarf until the entire surface is completed. Clean your brush by rinsing in water until clear. Allow to dry and remove scarf from stretcher frame.

Finishing Process

1. **Set the color:** Using an iron heated to “silk” setting, iron the scarf on the front and back side for 2-3 minutes per section. Avoid touching the heated iron to the photo transfer. When heating the back side, place a piece of baker’s parchment paper beneath the photo transfer to avoid sticking and iron from the back side. The color is now permanent.
2. **Remove the resist:** Place the scarf into a sink or pan of water at room temperature. Working one area at a time, gently remove resist by rubbing between your fingers. Some areas may require coaxing with a soft cloth or paper towel. The white of the scarf will now be visible again. Allow scarf to dry.
3. **Add a sparkle of gold:** If you wish, you may add some gold highlights to the scarf with gold resist. The gold resist is different from

the clear resist — it will not wash out of the fabric and it does not require heat setting. Use it sparingly, because it adds weight to the silk. A thin outline or a shadow on the edge of the white resist area will add just a touch of sparkle to the piece. Place your scarf back on the claw hooks and use a small, size 2 brush to apply. Make sure you clean the gold resist out of your brush with a brush cleaner.



close-up view of salt texture

4. **Caring for your scarf:** The scarf may be worn just like any silk scarf. To clean it, hand wash in cold water and hang to dry. Touch up wrinkles with an iron on the back side, keeping parchment paper under the transferred image.



Add a touch of sparkle with gold resist