

POLYCHROMATIC GUTTA WORK (producing multicoloured gutta designs)

TECHNIQUE COMPATIBILITY	
WITH HEATFIX DYES	WITH STEAMFIX DYES
A. NO	YES
B. YES	YES
C. YES	YES
D. NO	YES
E. NO	YES

A. WET CLEAR GUTTA ABSORBS MULTICOLOURED DYE

Using: clear medium viscosity gutta, made:

50% MEDIUM RESISTAD + 50% water.

Applied: to the fabric by pipette, brush, roller, stamp, rag and sponge etc.

Technique Principle:

- STEAMFIX DYES are applied to a non absorbent '**flat surface**' and dried bone dry (on the blowheater table INFO. SHEET 3).
- The stretcher framed fabric is laid face down on top of this dyed surface so that contact between the two covers the entire face of the fabric, all over.
- The clear gutta is applied to the back side of the fabric.
- The gutta soaks through the fabric and dissolves the dye that's touching it, beneath. Thus the gutta becomes coloured.
- After the gutta design is dried and heat set it can be coloured in with STEAMFIX DYE and left to air dry.
- Proceed with steam fixation and rinsing as usual. During fixation not only will the colouring in dye be fixed to the fabric but also the dye that was absorbed into the wet gutta.

Nature of 'flat surfaces' suitable for this technique:

- White or clear surfaces are best because they faithfully show applied dye colour
- Should be washable so that residue dye etc. can be cleaned off and the surface can be used again.
- The surface should take the dye well and not shrug off the wet dye or cause it to bead up.

Examples of ‘surfaces’ to use for this technique:

- Smooth plate glass or plastic. If the surface is inclined to shrug the dye off then, lightly sand it or paint it with white undercoat house paint.
- Embossed plate glass or plastic. When stretched silk is laid on an embossed surface it will only touch the high points, so dye colour will be absorbed by the wet gutta only at these points of contact, transferring the embossed pattern onto the silk in the form of a coloured gutta design.
- Embossed vinyl, flooring and wallpaper.
- Textured fabric like lace, sacking, leather etc. If these absorbant textured surfaces are made non absorbent by a coat or two of white house paint then more dye will transfer to the wet gutta at the points of contact so the colours will be more intense.
- Polystyrene, grainy timber etc.

Application Tips:

- With more random designs, clear gutta can be difficult to see at the time of colouring the design in. The difficulty in detecting where the gutta begins and ends can be overcome by tinting the gutta with any desired steamfix dye colour prior to application.
- When stamping, ragging, or sponging the gutta on, avoid flooding the detail of the stamp with gutta. For all of these application methods it is important that the gutta is only imparted to the silk by the high points of the stamp. This can be ensured by using a stamp pad to control gutta pick up. Coat the pad evenly by brushing the gutta on to it, then the stamp can be correctly loaded from there.

B. MULTICOLOURED GUTTA STAMPED ONTO FABRIC

Using: dye coloured or clear, medium viscosity guttas made:
50% MEDIUM RESISTAD + 50% dye or water.
textile paint and metallic guttas can also be used for this technique, providing the area of fabric that they cover is minimal.

Applied: to the fabric by stamp

Technique Principle:

- Guttas of different colours are brushed all over a flat hard surface quickly (this surface is the stamp pad).
- A flat embossed surface is brought into contact with the gutta surface so that the gutta is imparted onto the high points of the embossed pattern (the embossed surface is the stamp).
- The embossed pattern is then stamped onto the fabric.

- If paint guttas are to be used in combination with others then try to ensure that the textile paint and metallic guttas always get a grip on clean fabric because being paint based their permanence is reliant on a good grip of the fibre. If gutta applications are layered then the first to be applied should always be the paint based gutta.
- Remember that the paint based guttas are slightly stiffening to the fabric so their blotch areas should be of minimal size.
- Voids in the gutta design can be coloured in with dye after the gutta has been heat set and fixed.

Nature and examples of embossed surfaces suitable for this technique:

- The same as those recommended in Technique A above.

C. MARBLED COLOURED GUTTAS ABSORBED BY THE FABRIC

Using: dye coloured or clear medium viscosity guttas made:
50% MEDIUM RESISTAD + 50% dye or water.

Applied: to the fabric by absorption from a flat surface

Technique Principle:

- Guttas of different colours are blotched over a flat hard surface like a sheet of glass.
- The gutta blotches are raked around with marbling combs to make a pleasing design.
- The stretcher framed fabric is layed face down onto the wet gutta design.
- When the gutta design has sufficiently absorbed into the fabric, remove it and rapid dry it (on the blow heater table INFO SHEET 3).
- After heatsetting and fixation, the voids in the gutta design can be coloured in with dye etc.

D. SCREEN PRINTED CLEAR GUTTA ABSORBS DYE FROM THE SCREEN TO GIVE A MULTICOLOURED GUTTA IMAGE

Using: clear thick viscosity gutta made:
50% THICK RESISTAD + 50% water

Applied: by screenprinting onto the fabric, see INFO SHEET 5.

Technique Principle:

- The open mesh of the image on a screen printing screen is painted with multicoloured STEAMFIX DYE and dried bone dry. This is best done by placing the screen flat on the blowheater table, well side downmost. Brush the colours onto the image areas of the screen

mesh, in any desired pattern and when satisfied, blowheater the pattern dry. (Blowheater table explained in INFO SHEET 3).

- Load the screen with thick clear gutta and screen print onto the fabric in accordance with the gutta screen printing procedure outlined in INFO SHEET 5.
- The wet gutta will pass through the image parts of the screen dissolving the dye pattern painted on the mesh and transferring this faithfully onto the fabric beneath.
- The multicoloured gutta print can then be rapid dried, heatset, steamfixed and coloured in with steamfix dyes etc.

Obviously, with the above procedure, the dye colour in the screen mesh is exhausted after the first print. A second print can apparently only be made by rinsing the screen and recolouring it with dye etc. However, there is a shortcut compared with this lengthy method of making multiple prints. The shortcut multiple print method is as follows:

- Instead of painting the screen image mesh with dye, paint a separate length of screen mesh fabric all over with dye and dry it.
- Proceed with printing by sandwiching the painted mesh between the silk and the screen.
- The wet gutta will then pass through the screen image, pick up the dye from the painted mesh and transfer this onto the silk beneath etc.
- Further multicoloured prints can be made by moving the screen image onto a fresh area of the dyed screen fabric for each successive print (i.e. an area where the dye has not yet been expended).
- This method may have some shortcomings regarding print sharpness because the intermediate layer between the screen and the print may allow some lateral image migration. However, the method is good for quick moderately sharp prints. If image quality cannot be compromised, then the following method will give sharper prints.

E. SCREEN PRINTED CLEAR GUTTA ABSORBS DYE COLOUR FROM THE PRINT SURFACE BENEATH THE FABRIC

Using: clear thick viscosity gutta made:
50% THICK RESISTAD + 50% water.

Applied: by screenprinting onto the fabric see INFO SHEET 5

Technique Principle:

- This technique best suits the long print tables used for printing fabric lengths. With this type of print set up, the table surface base is usually padded vinyl, coated with tacky table adhesive. This tacky surface is washable.

- Anyhow paint the table surface with STEAMFIX DYE beneath the intended print positionings. Dry the dye.
- Lay the fabric out on the table face down. If the dye painted on the table surface was excessive this will inhibit the table's tackiness and therefore compromise the adherence of the fabric. Experiment to discover the limitations of how much dye can be painted on the table surface. Generally, pastel dye shades will not have much effect on the tackiness.
- Print the clear gutta pattern onto the fabric. For the gutta to function it must fully penetrate through to the underside of the fabric (see INFO SHEET 5). When the wet gutta comes into contact with the dye on the table it will dissolve it and the gutta will become coloured.
- When the colour uptake is satisfactory, rapid dry the gutta print/s, lift the fabric from the table, heatset and steamfix it if required.(Steamfixation prior to the gutta design being coloured in, minimises the risks of erosion and therefore maximises sharp definition.)
- Colour in the voids in the gutta design with steamfix dye etc.

□ **PRINT EDGE SHARPNESS DRAWBACK WITH THE ABOVE COLOUR ABSORPTION TECHNIQUES A, D, AND E.**

When wet gutta dissolves dry dye, this interaction releases a small amount of water which slightly compromises the sharpness of the periphery of the print. This 'juicy' periphery around the perimeter of gutta design is prone to being redissolved by the fill dye when the gutta design is coloured in. This is because the 'juice' is coloured with absorbed dye which is not encapsulated with gutta, so it is dissolved by the fill dye. If this is a problem, then the 'juice' colour contamination can be flushed clear with cotton buds and successive floodings with fill dye. The 'juice release' phenomena is not a shortcoming of the gutta, but always happens when dry dye comes into contact with wet print paste of any description. By drawing attention to this phenomena, I've probably made it seem a major pitfall, however, in practice it's hardly an issue. Try to roll with natural occurrences rather than being restricted by them, particularly in creative endeavours. There are however, ways of minimising 'juice' production, as follows:

- use only pastel dye colours for absorption and colouration of the gutta.
- eliminate urea from the dyes used for absorption and colouration of the gutta. Urea in the dye greatly increases 'juice' formation.