

Chemicals, Resists and Tools by Jacquard

We are currently working on building up our in store stock of Jacquard chemicals and accessories. Only a limited amount of these items are currently available and the rest of the items can be supplied by INDENT only.



Soda Ash is also known as sodium carbonate, washing soda, or sal soda. A mild alkali that promotes the chemical reaction between Procion MX fibre reactive dye and cellulose fibre. Soda Ash is necessary to activate and "set" Procion dye.

Available In:

JPCHM1007 454gram (1lb.) bag
JPCHM2007 2.27kilo (5lb.) bag
JPCHM3007 11.35kilo (25lb.) bag



Urea is a humectant. A humectant attracts moisture from the air, keeping the fibre damp longer allowing a greater reaction time for the dye. Urea is used with sodium alginate thickener when printing, painting or directly applying Procion dye to fibre or is added to Procion dye for super intense colour.

Available In:

JPCHM1008 454gram (1lb.) bag
JPCHM2008 2.27kilo (5lb.) bag
JPCHM3008 11.35kilo (25lb.) bag



Ludigol F - Add **Ludigol F** to Procion MX dye when steam setting for brightest, most vibrant colour results.

Add 1 tbs. per 946mls (quart) of dye.

Available In:

JPCHM1011 56gram (2 oz.) bag
JPCHM2011 454gram (1lb.) bag
JPCHM3011 2.27kilo (5lb.) bag



Sodium Alginate SH is used primarily for cotton and other cellulose fibres. It may also be used for silk when fine line definition is not required.

Sodium Alginate is derived from seaweed and is the most desirable thickener for Procion MX dye. It is used to thicken dye for screen-printing, painting, or to control spreading.

Available In:

JPCHM1001 56gram (2 oz.) bag
JPCHM2001 226gram (8oz.) bag
JPCHM3001 454gram (1lb.) bag



Sodium Alginate F is used for silk and synthetics when fine line definition is desired

Sodium Alginate is derived from seaweed and is the most desirable thickener for Procion MX dye. It is used to thicken dye for screen-printing, painting, or to control spreading.

Available In:

JPCHM1002 56gram (2 oz.) bag
JPCHM2002 226gram (8oz.) bag
JPCHM3002 454gram (1lb.) bag



Colour Remover removes dye & stains and whitens fabric. It is not a bleach and will not harm fibre. This colour remover is very strong and can be used for a variety of discharge techniques.

Available In:

JPCHM1300 56gram (2 oz.) bag
JPCHM2300 454gram (1lb.) bag

Chemicals, Resists and Tools by Jacquard



Discharge Paste will remove most fibre reactive colours, direct dyes and acid dyes from fabric. As easy as 1-2-3! Apply with a brush, iron with steam and wash out.

Available In:

JPCHM1330 236ml (8 oz.) bottle

JPCHM2330 946ml (1 qt.) bottle

JPCHM3330 3.7 litre (1 gallon) bottle



Superclear is used to thicken dye for painting on fabric.

Superclear is a thick brownish liquid derived from natural gum tannins, which will not alter your dye since they, rinse away in the final wash.

Use 5 tablespoons of Superclear per 226grams(8 oz.) dye to *reduce* spreading. To *stop* spreading, add dye powder to a solution of 2/3 Superclear, 1/3 water.

Available In:

JPCHM1012 236ml (8 oz.) bottle

JPCHM2012 946ml (1 qt.) bottle

JPCHM3012 3.7 litre (1 gallon) bottle



Synthrapol is a mild soap specifically made for removing excess dye so that dried articles may be washed with other laundry. When dyeing not all of the dye will react with the fibre being dyed. Excess dye, therefore, must be removed to prevent back staining. Rinse the fibre as thoroughly as possible with a small amount of Synthrapol, then launder with one tablespoon per load. Synthrapol suspends and carries the excess dye from the fibre.

Available In:

JPCHM1009 177ml (6 oz.) bottle

JPCHM2009 946ml (1 qt.) bottle

JPCHM3009 3.7 litre (1 gallon) bottle



Fabric Softener is an industrial strength fabric softener that restores the natural softness and drape of fabric which is sometimes altered in the dyeing process. It is also effective for home laundering.

Available In:

JPCHM1010 236ml (8 oz.) bottle

JPCHM2010 946ml (1 qt.) bottle

JPCHM3010 3.7 litre (1 gallon) bottle

Chemicals, Resists and Tools by Jacquard



Alum is for pre-treating fabric before marbling so designs transfers well.

Dissolve 1 cup of alum in 3.7litres (one gallon) of water and add 4 teaspoons of Calgon. Immerse fabric in solution until wet, wring out, do not rinse, and air dry. Fabric will be ready to marble when dry.

Available In:

JPCHM1006 454gram (1lb.) bag

JPCHM2006 2.27kilo (5lb.) bag



Carrageenan is a natural seaweed gelling agent that provides viscosity for marbling on fabric. The carrageenan solution should be mixed at least 12 hours in advance. In blender or food processor, put 946ml (1 quart) of warm water and slowly sprinkle 1 teaspoon of calgon and 2 teaspoons of carageenan with blender running. Blend well and pour into tray. Make as many batches as needed until tray is filled about 4cms (1 1/2") deep.

Available In:

JPCHM0003 113gram (4 oz.) bag

JPCHM1003 226gram (8oz.) bag

JPCHM2003 454gram (1lb.) bag

JPCHM3003 2.27kilo (5lb.) bag



Methocel is a less expensive synthetic replacement for carrageenan.

Stir approximately 28grams (1 oz.) of methocel into 3.7litres (one gallon) of water at room temperature. Stir in 1 teaspoon of clear household ammonia. Let stand 15-20 minutes and stir again. It is now ready for use.

Available In:

JPCHM1004 226gram (8oz.) bag

JPCHM2004 454gram (1lb.) bag

JPCHM3004 2.27kilo (5lb.) bag



Calgon is used with hard water. Calgon is a water softener that neutralizes metallic ions in tap water, allowing for a deeper, more even dyeing.

Available In:

JPCHM1005 454gram (1lb.) bag

JPCHM2005 2.27kilo (5lb.) bag

JPCHM3005 11.35kilo (25lb.) bag



Permanent Dye Set concentrate is used to set Jacquard Green Label silk colours instead of steaming.

Available In:

JPCHM1762 236ml (8 oz.) bottle

JPCHM2762 946ml (1 qt.) bottle

JPCHM3762 3.7 litre (1 gallon) bottle

Chemicals, Resists and Tools by Jacquard

Specialty Chemicals for Surface Design

Chemical Reactive Resist is an esoteric chemical, which prevents the fixation of Remazol dyes (Red Label Jacquard Silk Colours) to fabrics. This product is often used with reactive dyes such as Procion MX or Procion H in highly specialized techniques. Complete instructions are on the label.

JPCHM1014 236ml (8 oz.) bottle

Potato Starch is a multi purpose additive for dyes, most commonly used as a resist, thickener or antifusant. It has been carefully selected from thousands of available starches as the best for the following characteristics. When mixed with water it forms a stable medium that works as a resist or antifusant for water based dyes. It washes out completely with warm water and leaves no trace to affect the hand of dyed fabric and will not shrink as it dries on fabric.

JPCHM1015 454gram (1lb.) bag

Rongalit-ST is a strong colour remover used as a discharge medium for a wide spectrum of dyes. It is also used as a strong reduction agent for the fixation of vat dyes. It is most commonly used in printing processes and comes in liquid form.

JPCHM1019 236ml (8 oz.) bottle

Basilen fixing agent is a mixture of chemicals used with Remazol & reactive dyes when working on cotton. It is a fixative that when steamed raises the pH of the dye and sets the colour.

JPCHM1018 454gram (1lb.) bag

Potato & Corn Dextrin have become popular with textile designers because they exhibit characteristics which enable artist to temporarily modify the surface of fabrics prior to colour application for various special effects. Both products shrink and crack extensively when dye is applied over starched surface, Producing unusual veined patterns. These starches will not permanently shrink fabric.

JPCHM1016 Potato Dextrin 454gram (1lb.) bag

JPCHM1017 Corn Dextrin 454gram (1lb.) bag

Potato Starch

A multi purpose additive for dyes. Most commonly used as a thickener, resist or antifusant. When mixed with water it forms a stable medium that works as a resist or antifusant for water based dyes. It will not shrink as it dries and it washes out with warm water leaving no trace to affect the hand of the fabric. Instructions are on the label

JPCHM1015 454gram (1lb.) bag

Acid Dye Scour

This product is used in the initial wash after dyeing or painting with acid dyes to prevent back staining. It may be used with any type of acid dye. Acid dyes tend to bleed more in washing than reactive dyes. If this bleeding presents a problem discolouring or back staining your piece, the addition of Jacquard acid dye scour will help

JPCHM1029 236ml (8 oz.) bottle

Reactive Dye Scour

This product is used in the initial wash after dyeing with reactive dyes to prevent back staining. It may be used with any type of reactive dye. It is particularly helpful in situations where excess dye may have been applied to the fabric, or when fixation was compromised, or when a particular colour is bleeding. It is used where a white area in a fabric needs to be protected, or when a sized fabric bleeds excessively. It is very nice to have around when you need it.

JPCHM1020 226gram (8oz.) bag

JPCHM2020 454gram (1lb.) bag

Chemicals, Resists and Tools by Jacquard

Reactive Dye Fixative

Used to fix reactive dyes to increase washability and to increase colour yield on the fabric.

JPCHM1021 236ml (8 oz.) bottle

JPCHM2021 946ml (1 qt.) bottle

JPCHM3021 3.7 litre (1 gallon) bottle

Screen Life

This is a necessary additive when screen-printing with water based textile inks. It is added to textile paints or to Lumiere to prevent it drying in the screen. It allows for more open time in the screen and makes washing up much quicker.

JPCHM2000 236ml (8 oz.) bottle

Bleach Thickener

A thickener designed to be used with bleach. Bleach is an effective tool for removing colour from fabrics, but common monogum thickeners breakdown in bleach within an hour. Our thickener remains stable in bleach for 24 to 36 hours.

JPCHM1027 - 236ml (8 oz.)



Jacquard Airfix is an additive for Jacquard Textile colours, Lumiere & Neopaque, Dye-Na-Flow or any acrylic fabric paint, used as a catalyst for fixation to fabric when heat settings is not practical.

Available In:

JPCHM1191 60 ml bottle

JPCHM2191 250ml bottle



No Flow

A starch-like fluid to inhibit dye from flowing... particularly useful when making fine lines with a brush or pen. Apply to the entire piece or specific area. It dries clear and rinses out with warm water.

JP1790 236ml (8 oz.) bottle

JP2790 946ml (1 qt.) bottle

JP3790 3.7 litre (1 gallon) bottle



Silk Salt

Sprinkle this puffed crystal salt on wet dye for a beautiful and varied textured look

JP1700 56gm (2oz) Jar

JP2700 283gm (10oz) Jar



Reduran Hand Cleansing Cream

Quickly & easily removes dyes and inks from skin. To use, simply rub into the skin and rinse off.

JP9900001 – 96gm (3.4oz) tube

Chemicals, Resists and Tools by Jacquard



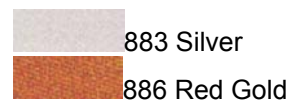
Water based Resist - Jacquard has developed a **superior water based resist**. It washes out easily with warm water, even after steaming. It holds a crisp line without spreading does not shrink or pucker when dry and can be coloured with any water based dye. Silk screenable, odourless, alcohol free and non-toxic. Shake well before using.

Available In:
 66.5ml (2.25 oz) bottle Code JPWBR1-
 236ml (8-ounce) jar Code JPWBR2-
 946ml (One-quart) jar Code JPWBR3-
 3.78 litre (one-Gallon) jar Code JPWBR4-



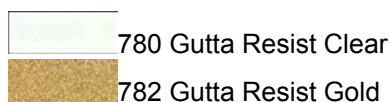
Permanent Metallic Resist - Until now, silk painters had to choose between rubber-based resist which produced the best results **but were not dry cleanable** and inferior water based resist which produced marginal results but were dry cleanable. Now there's **Jacquard Permanent Metallic Resists** available in black and seven gorgeous metallics. They hold a crisp, fine line like rubber based resist and do not spread out. They have no fumes and are completely permanent whether washed or dry-cleaned. The consistency is perfect for production silk-screening or application with a squeeze bottle.

Available In:
 66.5ml (2.25 oz) bottle Code JPMR1-
 236ml (8-ounce) jar Code JPMR2-
 946ml (One-quart) jar Code JPMR3-
 3.78 litre (one-Gallon) jar Code JPMR4-



Gutta Resist is made from natural Gutta Percha to produce the finest resist available. Resist is used to draw the borders of an image on silk, stopping the flow of the dye at the resist lines. The resist should be completely dry before applying the dye. Gutta can be removed by dry cleaning so the coloured guttas should not be dry-cleaned. Store in a cool place out of direct sunlight. The shelf life for Jacquard Gutta Resist is approximately 6 months.

Available In:
 JPGR1 - 118ml (4oz) bottle
 JPGR2 - 236ml (8 oz.) bottle
 JPGR3 - 946ml (1 qt.) bottle



Gutta Solvent is only for use with Jacquard gutta resist.... Not water based resists. Use to thin gutta consistency and easy tool cleaning
 JP1793 - 118ml (4oz) bottle

Chemicals, Resists and Tools by Jacquard



Dorland's Wax Medium

Dorland's wax medium is a select artist's painting medium compounded from a scientifically balanced formula. This formula was painstakingly evolved from an intense review of painting techniques. This medium is especially intended for artists who desire the greatest possible longevity and permanence of their creations while at the same time preserving quality of tone and conception. It contains pure fossil earth reinforced with additive waxes, resins and oils. This translucent, colourless and permanent medium had the plasticity

of tube oil colours. It mixes instantly with oil colours, powdered pigments, powdered metals, coloured sands, dyes, plastic colours, and other compatible fine art materials. The tremendous "locking up" and isolating powers allows the artist to explore a great variety of colouring agents with complete freedom of style, technique, and control. It is superior as a painting medium for its translucency, compatibility and permanence. Light is allowed to penetrate the surface, and colours transmitted to our eyes take on qualities of luminosity and clarity not possible with other mediums. When mixed with artist's oils and colours, Dorland's special brand of non-yellowing fossil waxes and resins prove to actually strengthen the paint film against shrinkage and cracking. Dirt, air and moisture are sealed out. When fully dry, the artwork is resistant to heat and abrasion. Because of the tremendous "locking up" and isolating powers found in Dorland's Wax Medium, there is little or not chance of muddiness of tone. Wax Paintings have inherent qualities of brilliance and luminosity. These valuable virtues are apparent to a marked degree in paintings executed with this medium.

How to use Dorland's Wax Medium

Tempering: the pure medium is first thoroughly mixed and blended with each individual colour (tube oil colours or pure pigments). Mix with a painting knife or spatula. This is known as tempering. After the virgin colours are tempered by the medium, they may then be intermixed and used in any fashion that the artist dictates. The proportions of medium to pigment depend largely upon the characteristics of the pigment and the desires of the artists.

Oil Painting: Mix 10% - 25% wax medium to 90% - 75% colour.

Cold Wax Painting: Mix 1/3 to 1/2 wax medium by volume with oil colours, dry colours, or desired colours. Apply at room temperature. It is fine for brush painting and excellent for knife techniques. The translucent wax allows light to penetrate into the paint body giving richness and vibrancy of tone. Cold wax paintings dry and cure faster than pure oil paintings, usually in one to three months. They may be polished when dry if desired. For a final varnish, use wax varnish only. (Wax medium thinned to liquid see HOT WAX COATING PAINTINGS)

Hot Wax Painting: Mix 50% to 90% wax medium by volume with oil colours, dry colours, or desired colours. Panels are usually preferred to canvas. Paint the picture cold in knife technique and then heat to melt and fuse the wax colours. To heat, lay the painting level and suspend one or more heat lamps above it. Adjust the distance to keep the wax colours melted but not hot enough to boil or bubble. Additions and changes can be made during heating. One to six hours heating is sufficient to cure most hot wax paintings. Always guard against fire and fumes in heating wax or paints.

Mixed Media: Wax is unlimited in this technique. Thinned washes or thick translucent impastos of Dorland's was Medium may be applied over drawn or painted artwork, or combined with a wide variety of media; dry or dispersed pigments, metallic powders, tempera

Chemicals, Resists and Tools by Jacquard

powders, wood etc. A Masonite panel with a painting gesso ground makes an excellent support. Canvas, wood, aluminium panels and masonry can be used. One rule is, wax will lie over other materials but other materials will not usually lie over wax. Use the wax for over painting, glazing, finishing, as a "resist", etc. Some artists use egg yolk and wax medium mixed 50/50 as a variant in standard egg tempera formulas.

Thinning: Use only turpentine and/or poppy seed oil for thinning to desired consistency. Adding damar or other good quality artist's varnish will increase gloss and improve brushability.

Glazing: thin the tempered colour with turpentine to glazing consistency. Additional amounts of the pure thinned medium produce increased depth and luminosity.

Other uses for Dorland's Wax Medium:

Dorland's Wax Medium is a museum-quality protective coating. Unexcelled for cleaning and preserving antiques, woodcarvings, bronze, plastics, and other items worth protecting.

Wax coating paintings
Final picture finish
Cleaning wax paintings

Frame finishing
Photo sealing
Basic cleaning formula

Wax coating
Wax polishing
Wax stabilising

Available in:

118ml (4 oz) jar Code JPVDW0001

473 ml (16oz) jar Code JPVDW1001

3.78 litre (one-Gallon) jar Code JPVDW2001

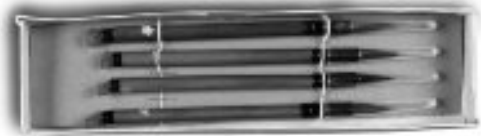
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Brushes & Accessories

Chinese Writing Brushes These are traditional, handmade bamboo writing brushes with treated hair. They are specially developed to use with ink, and work equally well with products of similar consistency, such as dyes and watercolours.

Detail Brush Set

Set of 4 small detail brushes with 2cm (3/4") dyed goat hair bristles. A very nice set with needle sharp tips that are fine enough for the smallest detail
JPCBB4011



Three Brush Set

Brown bamboo handles, black ferrules and white, red and brown goat hair bristles ranging from 3.5cm to 4cm (1 3/8" to 1 5/8")
JPCBB4013



Stem Bamboo Brushes

3 stem brushes JPCBB1030
4 stem brushes JPCBB2030



Large Chinese Writing Brush - with tapered tip
JPCBB3020



Round Bamboo Brush Set

Set of five brushes in a gift/storage box.
CBB4010



Large Writing Brush Set

Boxed set of three very large writing brushes with approximately 11" long handles and 2 1/2", 2 7/8", 3 1/2" goat hair bristles.
JPCBB4014



Medium Writing Brush Set

Set of 3 medium writing brushes with bristle lengths ranging from 3/4" to 1". Natural bamboo handles with brown goat hair.

JPCBB4012



Writing Brush Set

Boxed set of three writing brushes with brown handles and black ferrules. The white goat hair bristles are particularly long for calligraphy or will hold lots of dye for silk painting. Bristles are 2", 2 1/4" and 2 1/2"
JPCBB4015



Chemicals, Resists and Tools by Jacquard

Applicator Squeeze Bottle

Soft 14ml (1/2 oz.) plastic bottle that can be used for applying resist or fabric paints. This squeeze bottle can also be quite useful for applying glue for other crafts. The metal tips are sold separately.

JPACC0795 No 5 tip and bottle (.5mm tip)

JPACC1795 No 7 tip and bottle (.7mm tip)

JPACC2795 No 9 tip and bottle (.9mm tip)



Syringes

The ideal tool for applying precise amount of dye, paint or glue. We offer two tip styles. The needle tip, with its airtight cap, is perfect for thin liquids. The tapered tip syringe is best for thicker liquids. Both styles have pre-sealed cut off tips, and see through barrels for visual dispensing. They are dishwasher safe for easy clean up.



JP9900004 Needle tip syringe

JP9900005 Tapered tip syringe.

Droppers

Use for precise measuring and colour mixing. 5 plastic droppers in a packet or 288 pieces in a bulk counter display.

JPACC1005 Package of 5

JPACC105D 288 loose in display



Counter Displays

Applicator tip and bottle display: JPACC791D

A complete display: 72 squeeze bottles and 36 metal tips (12 of each in three sizes).

Excellent for applying resist, paint or glue. Useful in all types of arts and crafts. The versatility of this tool makes it a great impulse buy when displayed at a checkout location.

JPACC105D 288 loose droppers in display



Print Paste Recipes

Chemical Resist Process - Method 1

The **chemical resist process** allows you to control background colouring of printing (and other methods of direct application) without the need for additional silk-screens and without colour overlays. The process takes advantage of differing reactivity levels of Remazol and Cibacron F reactive dyes (similar results can be obtained with Remazol and Procion MX reactive dyes). Since some colours of dye work more effectively with this process than others, thorough testing is necessary in order to achieve predictable results.

Chemical Resist Agent

The amount of chemical resist agent needed in the reactive dyes is dependent upon the strength of Remazol dyes, which will be applied over the reactive dyes (see chart).

Dye Activator Options

This process works best with soda ash as the activator in the reactive dye pastes and fixing agent FRP as the activator in the Remazol dye pastes. (It will work with baking soda as the activator for the Remazol, but not always reliable. It will also work with the soda soak/batching method for fixing the dyes.)

Remazol Over Reactive Dyes

Mix reactive dye pastes, using the appropriate amount of chemical resist agent (depending on the strength of the Remazol you intend to use) and soda ash (unless you have soda soaked the fabric first). Refer to the chart for quantities of chemical resist agent and soda ash.

Apply reactive dyes and allow them to dry naturally. (Batch in plastic if using the soda soak/batching method of activation.)

Mix *thick* Remazol dye pastes, using the appropriate amount of dye activator (see chart).

Roll or squeeze Remazol dye(s) over the dry re-actives.

Allow dyes to dry naturally (unless using the soda soak/batching method for fixing the dyes).

Unless you have used fixing agent FRP as the Remazol dye activator, you must steam the fabric within 1 day of applying the Remazol dyes in order for the chemical resist process to work. That timing is not necessary with FRP as the dye activator, because FRP does not begin fixing the dye to the fabric until it is steamed

Wrap fabric in paper, tie, and steam for 8-12 minutes.

Wash out excess dye and then boil the fabric for minutes to achieve the full chemical resist effect. Use a drop of Synthrapol in the rinse water and in the water to be boiled.

The halos, which occur around reactive dye areas, will be more or less apparent, depending on the amount of chemical resist agent used as well as on the strength and thickness of Remazol used.

Chemical Resist Process - Method 2

The **chemical resist process** allows you to control background colouring of printing (and other methods of direct application) without the need for additional silk-screens and without color overlays. The process takes advantage of differing reactivity levels of Remazol and Cibacron F reactive dyes (similar results can be obtained with Remazol and Procion MX reactive dyes). Since some colours of dye work more effectively with this process than others, thorough testing is necessary in order to achieve predictable results.

Chemical Resist Agent

The amount of chemical resist agent needed in the reactive dyes is dependent upon the strength of the Remazol dyes used (see chart).

Dye Activator Options

This process works best with soda ash as the activator in the reactive dye pastes and fixing agent FRP as the activator in the Remazol dye pastes. It will not work with the soda soak/batching method for fixing the dye. It will work with baking soda as the activator for the remazols, but not always reliable. (With baking soda as the activator, it is critical for remazols to dry slowly; in midwinter in Michigan, it may be necessary to prolong their dampness in fabric by batching them in plastic for 24 hours).

Remazol Under Reactive Dyes

1. Mix *thin* Remazol dye pastes with the appropriate amount of dye activator (see chart).
2. Apply Remazol dyes as desired. Allow them to dry naturally
3. Mix reactive dye pastes with the appropriate amounts of chemical resist agent and soda ash (see chart).

Print Paste Recipes

4. Apply reactive dyes. Allow them to dry naturally.
5. Wrap fabric in paper, tie, and steam for 8-12 minutes.
6. Wash out excess dye and then boil the fabric for minutes to achieve the full chemical resist effect. Use a drop of Synthrapol in the rinse water and in the water to be boiled.
7. Little or no halo effect should occur around reactive dye areas using this method.

Chemical Resist Mixing Chart

Remazol Dyes					
These formulas tested with yellow, magenta, cyan, & black Silk Colours Red Label Dyes					
Value	Dye	Remazol Print Base	Baking Soda	Soda Ash	Fixing Agent FRP
Light	3/4 t	1/2 c	1 1/2 t	3/4 t	1/2 t
Medium	1 1/2 t	1/2 c	1 1/2 t	3/4 t	1 t
Dark	1 t	1/2 c	1 1/2 t	3/4 t	1 1/2 t
Notes:					
<ol style="list-style-type: none"> 1. Both Remazol-over and Remazol-under methods are more effective using FRP as the activator. 2. You can pre-mix a large quantity of print paste with the appropriate amount of FRP, and then add dye to portions of it as needed. However, print paste containing FRP needs to be refrigerated. 					

Reactive Dyes				
Value of Remazol Dye	Reactive Print Paste	Chemical Resist	Soda Ash	Reactive Dye
Light	1/2 c	1/4 t	3/4 t	As needed
Medium	1/2 c	1/2 t	3/4 t	As needed
Dark	1/2 c	1 t	3/4 t	As needed

Notes:

The soda soak/batching method is effective for reactive-under/Remazol-over method of chemical resist. It cannot be used for the Remazol-under/reactive-over method.

You can pre-mix a large quantity of print paste with the appropriate amount of chemical resist, then add reactive dye and soda ash to portions of it as needed. Chemical resist paste itself does not need to be refrigerated.

A tentative conclusion from testing indicated that 1 tsp of chemical resist agent per cup of reactive dye paste is effective for resisting most values of Remazol dyes.

Print Paste Recipes

Print Paste Recipes

Stock Thickening Paste

	Grams	Grams	Grams
Water	207.5	415	830
Metaphos	2.5	5	10
Ludigol	5	10	20
Urea	25	50	100
Sodium Alginate SH	10	20	40

In hot water dissolve the metaphos, ludigol, and urea. Slowly add the sodium alginate SH while blending or beating. Once it has been thoroughly blended let rest for several hours.

Procion MX Print Paste (Monotrichloriazine Dye)

	Grams	Grams	Grams
Stock Thickening Paste	193.75	387.5	775
Soda Ash*	6.25	12.5	25
Procion MX Dye	X	X	X
BASF Reactive Resist Agent	Y	Y	Y
Water or Stock Paste	Z	Z	Z
	250 grams	500 grams	1000 grams

When X is:	1-10 g	11-20 g	21-40 g	41-60 g	70 g/kg
Then Y is:	10 g	20 g	40 g	60 g	80 g/kg

And Z makes up the difference for the quantity you are mixing.

Remazol Print Paste (Vinyl Sulton Reactive Dye)

	grams	grams	grams
Stock Thickening Paste	135	350	700
Remazol	X	X	X
Baking Soda	Y	Y	Y
Water or Stock Paste	Z	Z	Z
	250 grams	500 grams	1000 grams

When X is:	1-5g	6-15g	16-25g	26-35g	36-60g	60g/kg
Then Y is:	15 g	25 g	40 g	50 g	60 g	70 g/kg

And Z makes up the difference for the quantity you are mixing.

After drying, steam 10- 12 minutes with saturated steam at 102° C. Rinse in water, starting with cool water and gradually increasing to hot, until there is no run-off of colour. In a large container of boiling water and Synthrapol immerse fabric for 5-15 minutes or until full colour develops. Rinse in room temperature water to remove soap.

*Dissolve soda ash in a small amount of hot water.

Print Paste Recipes

Potato Dextrin Mechanical Resist Recipe

Potato Dextrin resist is used to produce special effects when dyeing fabric. Applied prior to colour application it shrinks and cracks allowing unusual veined patterns. The fabric is not actually shrunken and returns to its original size when the paste is removed.

Instructions:

The ratio of Potato Dextrin to water is 1: 1 by weight. One cup of water weighs the same as 1 1/3 cups of Potato Dextrin.

Ingredients:

1-Cup Water

1 1/3 Cups Potato Dextrin

Procedure:

Boil water.

Remove from stove and put water in suitable container.

Use hand mixer and sprinkle in Potato Dextrin with constant stirring.

The solution is ready to apply when it is about body temperature.

Apply warm Potato Dextrin with a squeegee, using very little pressure. Two to three passes are usually sufficient, depending on the weight of the fabric.

Allow Potato Dextrin to dry thoroughly before applying dye for maximum crackle effect.

Or

After squeegeeing on the Potato Dextrin wait until it has begun to set (dry) and draw or comb into it to create specific patterns.

After the Potato Dextrin is completely dry, roller on thickened dye.

Dry, Steam, Soak, Rinse, Wash, Dry...

Discharge Paste Techniques

Discharge, or colour stripping, is the process of chemically removing colour from previously dyed fabric. Fabrics dyed with reactive dyes will discharge to shades ranging from white to pastels to not at all, depending on the dye colours and discharging agent used. You will need to test dyed fabric with each discharge paste you plan to use in order to get semi-predictable results.

Discharging with Thiourea Dioxide Print Paste

To make a thiourea dioxide discharging paste for use on cellulose fibres, add 1 teaspoon of thiourea dioxide and 1 teaspoon of soda ash to 1/2 cup of thickened chemical water (dissolve the soda ash first in a small amount of hot water). Stir and dissolve the chemicals into the thickener, then print or apply the resulting discharge paste. This paste does not remain stable for extended periods of time.

While the discharge areas are still damp, remove the fabric from the printing surface and allow to dry, Steam iron the discharge areas to activate the discharge. Be sure to protect the iron and ironing board with paper towels! Wash and rinse the fabric thoroughly to remove the paste. Results obtained from this process will usually be quite different from those obtained with the chlorine bleach process.

Should you find it inconvenient to steam iron the fabric, similar results can be obtained by steaming the dry fabric for ten minutes.

Discharging with Rongalit Print Paste

There are two different formulations of rongalit discharging paste for use on cellulose fibre, one using soda ash to add alkalinity and the other using ammonia. Both give similar discharging results, must be steamed for best results and remain stable for extended periods. The soda ash version uses 4 teaspoons of rongalit and 3/4 teaspoons of soda ash per 1/2 cup of thickened chemical water. Steam the dry fabric for ten minutes.

To make 1/2 cup of the version using ammonia, combine 2 1/2 teaspoons of rongalit, 3/4 teaspoons of ammonia, 5 grams of urea and 109 ml of water. Add the appropriate amount of sodium alginate for your intended use. Steam the dry fabric for ten minutes.

Discharging with Jacquard Discharge Paste

This paste is for use on natural fibres, is pre-mixed and remains stable for extended periods. While very convenient to use, it also smells* slightly stronger than any of the above pastes.

After the paste is dry you can either steam the fabric or steam iron it. Discharging results are similar to those obtained using rongalit print paste and steaming the fabric.

* Note: Jacquard Discharge paste has been reformulated for a less offensive smell.

* Note: Use good ventilation when working with discharge!