

Chapter 1 : Tie-dye - Wikipedia

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Procion MX dye When mixed with soda ash, Procion dyes are permanent, colorfast, and very washable. You can easily create a palette of brilliant colors ranging from light pastels to deep, vibrant hues.

Tjanting Wax Pens These tools are for applying wax in fine lines. Hot wax is poured into the needle. It then flows through the needle spout. You can tip the tool forward to start the wax flow, and tip it back to stop it. Professional quality, withstands hot water, less expensive than beeswax, and produces the distinctive crackle effect for traditional batik.

Wax Melter Kit A simple way to melt wax for batik, crayon painting, candle decorating, ceramic resist, jewelry, sculpture, and lapidary work. The Wax Melter operates on household current. Soda ash fixes Procion dyes to cotton or silk at room temperature, with no need for hot water that will melt your wax.

Urea optional Urea is a humectant that helps keep your fabric moist while the dye reacts with the fiber. It also increases the solubility of dyes.

Plastic Squeeze Bottles Clear polyethylene bottles with caps and easy-squeeze action. Use them to store and dispense dye.

Dust masks Always wear a dust mask or respirator when measuring out dyes and other powders. Breathing dye powder can cause an allergy to the dyes.

Nitrile Disposable Gloves Always wear gloves when working with dyes.

Liquid Castile Soap Dr. A true soap works better than the detergents found in most liquid soaps.

Soy Wax Soy wax is softer than batik wax and does not resist dye as well, but it is much easier to remove, so some batikers prefer it. It does not give the same cracks as batik wax, but it is safer for use by children.

How to Batik You can batik silk, cotton, and rayon with the same easy fiber reactive dye and soda ash recipe that is so popular in other forms of hand dyeing. For pictures of successful batik - essential in helping you decide what you want to create - see my Gallery and some of the sites on my Links to Other Galleries page. Make sure you have all the chemicals and supplies you need for dyeing: Procion MX dyes, urea, sodium carbonate soda ash, thin rubber or plastic gloves, measuring cups and spoons, squirt bottles to put the dye solution into for application, dust mask for measuring out dyes, and a bucket for pre-soaking the fabric in sodium carbonate solution. Be sure to pre-wash all clothing to remove invisible finishes that can prevent the dye from getting to the fabric. I failed at batik until I acquired an electric skillet for the sole purpose of melting the wax. Batik instantly changed from impossibly difficult to easily manageable the day I bought an electric skillet. You can substitute synthetic "sticky wax" or "microcrystalline wax" for beeswax, if you prefer. Each of your tools needs a ridge on it to prevent it from sliding down into the scalding hot melted wax. If they do not already have a ridge of some sort, you can make one by wrapping many layers of tape at just one place on the handle of the tool. See the Sources for Dyeing Supplies page for contact information.

Instructions Draw with melted wax wherever you want the fabric to remain a lighter color. If the wax does not seem to penetrate the fabric, it is probably not hot enough; check the temperature. Use an electric skillet to maintain the wax at the correct temperature. Beware of dangerous overheating; wax can burn, causing a dangerous house fire, or just smoke that can cause lung damage. Hold a rag in your other hand, ready to catch unwanted drips before they fall. I usually stretch the garment over a cookie sheet or other baking implement, depending on the size of the garment; this prevents the wax from getting through to the other side of the garment, and makes it easier to control the fabric, as well. I like to use a pencil to mark out my design on the cloth beforehand. Apply dye when the wax is cool. You can wait for days or even weeks after waxing to proceed to dyeing, if you prefer. Crumple the fabric if you want a lot of veining, then pre-soak in sodium carbonate and apply dye as described in How to Dye. Use only cool water dye such as the Procion MX dye I recommend, not any sort of hot water dye, and be sure that your soda ash and your dye mixtures are at room temperature, not hot, since even a little melting may ruin your design. Wash the excess dye out, after the full "batching" time of 2 to 24 hours has passed, using cold water only. Obviously, you must not let anything waxy get into your hot air dryer. For traditional, multiple-step batik, air-dry, and repeat the waxing and dyeing steps as desired, starting with the lightest colors and progressing toward the darker ones, first

spending some time to plot the appropriate order for the colors and how each color will mix with the previous ones. For modern "faux" batik, a single round, involving direct application of different fiber reactive dye colors where they are wanted, is sufficient. Removing the wax can be the hardest part. This requires a large preferably several gallon cookpot. Add liquid soap, rather than detergent, to the water. Using this soap, I did not have to get the water anywhere near a boil before all of the wax had floated to the top of the pot. If you allow the pot to cool afterwards, with the fabric safely below the surface, the wax will harden so that you can lift it off, instead of leaving a residue in the fabric. Ironing the wax out between sheets of newspaper using unprinted paper next to the cloth to prevent ink transfer is a lot of trouble, often leaves some wax in the fabric, and, some warn, can create lung-damaging paraffin fumes. White gasoline used for camping stoves and other organic solvents can be used to remove wax, but the process is cumbersome, and the solvents can cause brain damage if you breathe them for too long. Never use organic solvents indoors. Batiking without wax You may occasionally read of batiking with alternative resists. This also requires a much more frugal hand with the dye solutions than I am accustomed to applying, as large excesses of dye solution will also wash away any water-soluble resist. Alternative resists can be extremely valuable, resulting in wonderful results - but these results will never be very close approximations of true wax batik. Soy wax for batik Soy wax is processed hydrogenated vegetable oil which is hard at room temperature. It can be used for immersion dyed batiks, with the advantage that it will wash out in hotwater in your washing machine. Some batik artists have gotten excellent results withthis resist. However, others have been disappointed by its not blocking the dye as completely, or by its wearing away in the dye bath. It is worth experimenting with. Use the hardest type of soy wax, from a dye supplier or labeled as being suitable for making pillar-type candles; do not use the softer type intended for use in containers. It will last through a brief immersion period. To wash it out, first soak it in cold water. There will be none of the cracks associated with traditional wax batik, but the safety of using cold glue gel instead of hot wax makes it preferable for projects that children will work on. Low water immersion dyeing July 17, Last updated: August 24, Downloaded: Friday, November 09,

Chapter 2 : Dharma Fiber Reactive Procion Dyes

Add a batik pattern to a shirt or other fabric with this tie-dye tutorial from I Love to Create. The pattern uses household materials, such as a fork, to create the unique batik design. You can use this one-of-a-kind technique to make a variety of tie-die crafts, such as shirts, scarves, or leggings.

We are batik manufacturer that focusing on produce batik fabric products, painting, printing, tie dye and dyeing based in Bali, Indonesia. We produce products based on their own designs or those supplied by customers. To meet market demand for the products, we have good teamwork with their own specific area of expertise. Many of them are talented and well-trained artisans. Order in Batik Sarang Madu is very easy just direct from this website just fulfill order form or come to our factory. We supply Batik with stamp tool and batik canting use material quality 1 or 2, depend on our customer demand. Our Coloring process pays attention to fabric condition, quality batik color material and batik pattern. Batik Cracking This creative batik process with special technique by the way of lapping wax malam until crack after fabric in stamp or canting. Thereafter hence given coloration, so that color will step into in between barst wax and will form unique motif. This Batik process called as Batik Cracking. Printing We have table for printing to 50 meters once process with skillful labour to do hand printing and can process until using more than 5 kinds of screen. Our screen are made by paying attention to quality so that non movable color everywhere and before using it we to clean and dries until cleanness. Painting is an art to paint above cloth and then gives colour causing becomes picturesquely. To make it is first of all cloth is given formerly pattern to apply chalk, then in canting follows pattern which have been made. Dyeing is processing coloration of cloth with certain colour. To do so can pass hot process and or cool. Mean to process temperature that is dyeing done at water which have been given colour which in placing at hot basin with certain temperature. To process chilling, dyeing is done without warm-up. Tie dye is typically brightly colored, patterned textile or clothing which is made from ordinary cloth, usually cotton, through a resist dyeing process known as tie-dyeing. You can create your own colorful tie-dyed t-shirts or other articles of clothing. You can also make matching sheets, pillowcases, and curtains if you like.

Chapter 3 : 11 Ways to Tie Dye - wikiHow

Tie-dyeing was known in the US by , when Professor Charles E. Pellow of Columbia University acquired some samples of tie-dyed muslin Batik and Tie Dye.

The Tub Dye Technique is described here in more detail. This method uses repeated layers of wax and dye applied to the fabric, yielding an overlapping color design. If you plan to do multiple layers you will want to dye your colors from lightest to darkest. Pre-wash your fabric to remove any impurities that might interfere with dyeing. We recommend using Synthrapol for this. Pre-dye a few of your fabrics in some different base colors, we did some in 3 Golden Yellow and 25 Turquoise. This is often easier with larger pieces of fabric. Start applying your wax with tools of your choice You can use Tjanting tools to create detail and fine line designs. We used the single spout Tjanting to create this fun leaf pattern. A double spouted Tjanting can give you fun effects or parallel lines. We used it to make a wavy random design across this fabric. Brushes are very easy to use for larger designs and are a great way to get kids in on the fun. Make bold designs like circles, stripes and funky polkadots. We stamped this fabric with a squiggly potato masher photo. You can make fun stamps out of just about anything that will take the heat of the wax: Look around and experiment. When applying wax, no matter what method you are using, regulate the temperature so that it penetrates the fabric; not so cool that it just turns yellowish and sits on top, and not so hot that all your lines spread out too much. The wax should have a clear appearance, indicating it has penetrated to the other side. Flip fabric over and apply wax anywhere it has not. Thin layers of very hot wax will often allow some dye to stain the fabric under the wax, whereas a thicker buildup will keep the wax off. Tub Dye the fabric , first using the lightest or brightest color that will be on the piece and will mix well with successive colors, for example yellow; then the next dye bath could be turquoise, which would actually mix with the yellow to dye the fabric green in all the un-waxed areas. Rinse and gently hand wash the fabric in Synthrapol and allow to dry. Use lukewarm water so as not to melt your wax! Repeat steps above for each color you plan for your batik, waxing areas after each dyebath that you want to remain that most recent color, and re-waxing any areas that look eroded from the Soda Ash. Tub dye your darkest areas last. Remove the Wax using one of these methods: Boil the wax out. Choose a pot to become your official wax pot that will comfortably hold your fabric and fill with water and a dash of Synthrapol, or other liquid detergent, to get the wax and any excess dye away from the fabric. Bring this to a simmer and add fabric. Stir the fabric around in the boiling water keeping it submerged. After a few minutes the wax will melt out of the fabric and float to the top. When the wax seems completely removed from the fabric, remove from heat and allow the water to cool. Be sure that the fabric sits on the bottom of the pan, avoiding the floating wax residue. You can weigh it down with rocks or something heavy. Allow to cool, then peel the hardened wax off the surface and remove the fabric. You can reuse this wax for your next project as long as the water has dried out of it. Iron the wax out. Sandwich your fabric between layers of absorbent paper and iron, to melt the wax out. Work with hot wax in a well ventilated area it gives off fumes and never leave hot wax unattended! You can douse the flames with baking soda or a fire extinguisher. However, if you use the appliances recommended above, and exercise prudence and care, you should be able to control the temperature of the wax safely. Some folks are trying out our new Soy wax , which melts at a much lower temperature than the other waxes, reducing the chances of overheating. It is not as sturdy as the other waxes, especially on exposure to the soda ash, but folks are carefully working with its limitations because it is a renewable resource and totally non-toxic, including the fumes.

Chapter 4 : Tie-Dye, Batik: Learn How to Design Tie Dye T-Shirts, Batik-Dye Fabric

Susan Slavik Title: Tie-dye and Batik Grade or Age Level: 6th-8th (can be modified for grades) Task Description: The student will create his/her own tie-dyed fabrics with batik embellishments. Students will learn about the history of tie-dyeing in the US and India.

In order to be effective on different fibers, these dyes are composed of several different dyes, and thus are less effective, and more likely to bleed and fade, than pure dyes designed for specific fibers. Most tie-dyes are now dyed with Procion MX fiber reactive dyes, a class of dyes effective on cellulose fibers such as cotton, hemp, rayon, and linen. This class of dyes reacts with fibers at alkaline high pH, forming a wash-fast, permanent bond. Soda ash sodium carbonate is the most common agent used to raise the pH and initiate the reaction, and is either added directly to the dye, or in a solution of water in which garments are soaked before dyeing. Procion dyes are relatively safe and simple to use, [7] and are the same dyes used commercially to color cellulosic fabrics. Protein-based fibers such as silk, wool, and feathers, as well as the synthetic polyamide fiber, nylon, can be dyed with acid dyes. As may be expected from the name, acid dyes are effective at acidic low pH, where they form ionic bonds with the fiber. Acid dyes are also relatively safe some are used as food dyes and simple to use. Vat dyes are insoluble in water in their unreduced form, and the vat dye must be chemically reduced before they can be used to color fabric. This is accomplished by heating the dye in a strongly basic solution of sodium hydroxide lye or sodium carbonate caustic potash containing a reducing agent such as sodium hydrosulfite or thiourea dioxide. The fabric is immersed in the dye bath, and after removal the vat dye oxidizes to its insoluble form, binding with high wash-fastness to the fiber. The extra complexity and safety issues particularly when using strong bases such as lye restrict use of vat dyes in tie-dye to experts. Discharge agents are used to bleach color from the previously-dyed fabrics, and can be used as a reverse tie-dye, where application of the agent results in loss of color rather than its application. Household bleach sodium hypochlorite can be used to discharge fiber reactive dyes on bleach-resistant fibers such as cotton or hemp but not on wool or silk, though the results are variable, as some fiber reactive dyes are more resistant to bleach than others. It is important to bleach as long as required to obtain the desired shade which will be lighter than observed on wet, unwashed fabric, and to neutralize the bleach with agents such as sodium bisulfite, to prevent damage to the fibers. Thiourea dioxide is another commonly used discharge agent that can be used on cotton, wool, or silk. A thiourea dioxide discharge bath is made with hot water made mildly basic with sodium carbonate. The results of thiourea dioxide discharge differ significantly from bleach discharge due to the nature of the reaction. Since thiourea dioxide only bleaches in the absence of oxygen, and the fabric to be bleached retains oxygen, a fractal pattern of bleaching will be observed. This is in distinct contrast with household bleach discharge, where the bleaching agent penetrates fabric easily particularly in bleach formulations containing detergent. For example, pleating fabric multiple times and clamping on a resist will yield a clear design after outlining the resist with household bleach, but discharge with reducing agents will only partially penetrate the resisted area. In general, discharge techniques, particularly using household bleach, are a readily accessible way to tie-dye without use of often messy and relatively expensive dyes. It is particularly easy to put design on cloth using stencils and sprayed-on solutions of household bleach, but the intricate and unintended results of discharge using reducing agents often surpasses the results of oxidizing discharge techniques. Designs and patterns[edit] Tie-dye can be used to create a wide variety of designs on fabric, from standard patterns such as the spiral, peace sign, diamond, and the marble effect to beautiful works of art. If a modern kit is used, then it is easier to accomplish a spiral or circle. Earliest examples[edit] The earliest surviving examples of pre-Columbian tie-dye in Peru date from to AD. Their designs include small circles and lines, with bright colors including red, yellow, blue, and green. It has been practiced there since the 8th century. Shibori includes a number of labor-intensive resist techniques which include stitching elaborate patterns and tightly gathering the stitching before dyeing, forming intricate designs for kimonos. Another shibori method is to wrap the fabric around a core of rope, wood or other material, and bind it tightly with string or thread. The areas of the fabric that are against the core or under the binding would remain undyed. In

the book "Orphans of the Pacific", about Philippines, it was noted: Ikat is a method of tie-dyeing the warp or weft before the cloth is woven. Mudmee tie-dye originates in Thailand and neighboring part of Laos. It uses different shapes and colors from other types of tie-dye, and the colors are, in general, more subdued. Another difference is that the base color is black. Tie-dye techniques have also been used for centuries [citation needed] in the Hausa region of West Africa , with renowned indigo dye pits located in and around Kano , Nigeria. The tie-dyed clothing is then richly embroidered in traditional patterns. It has been suggested that these African techniques were the inspiration for the tie-dyed garments identified with hippie fashion. Pellow of Columbia University acquired some samples of tie-dyed muslin and subsequently gave a lecture and live demonstration of the technique. Although the process is closer to paper marbling , in the accompanying narrative, the travelers claim credit for inventing tie-dyeing.

Chapter 5 : Tie-dyeing | Define Tie-dyeing at theinnatdunvilla.com

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

A site devoted to everything batik! Learn about the fascinating history of this textile art, types and styles of batik, and uses of batik today. You may even have marveled at how they manage to incorporate those intricate, vibrant designs onto a plain cotton T-shirt. While intricate tie dyeing is truly an art, you and your family can have loads of fun at home making your own tie dye or tie dye creations. Hands down, the best way to learn how to tie-dye is through instructions demonstrated on a video or DVD. Still, tie dye is a process of trial and error, so why not give it a whirl or a swirl? To start with, why not pick up some inexpensive T-shirts at your local mass merchandiser? Get one for each family member, and make it a party! Remember, though, that you need to wash and dry the new garments before you start your tie dyeing party. For cotton, you need to use a dye that will react well to the fabric, namely Procion MX, dissolved in a urea solution. You can make virtually every color imaginable with just three colors: But, before you start dyeing, you need to soak your fabric in soda ash. Tie dye artisans use a few other chemicals as well, which you can learn about on an instructional DVD or video. Patterns Tie-dye is all about colors and patterns. Learning how to make swirls, crinkles, stripes, wavy lines, hearts, clovers, and - yes - even peace signs is a great way to engage the creativity of everyone in the family. You can learn to tie knots; twist fabric into pancake shapes secured by rubber bands; roll a shirt to form tubes, which you then tie; and pleat the fabric to make symmetrical patterns. Applying the Dye There are at least six different techniques you can use to apply the dye to your fabric, from dipping and soaking to using squeeze bottles and spray bottles. Again, someone with years of experience can best teach you how to apply dyes to get the results you want. Ultimately, though, tie dye is all about having fun. It can be a family adventure, a fun way to spend a weekend afternoon with friends, or a way to indulge the creative hippie within you. A great instructional DVD or video will help you learn to tie dye, and send you well on your way to creating gorgeous, vibrant designs.

Discusses the materials and various techniques used in tie dyeing and batik and suggests simple projects using them.

Types[edit] Detail of a classic Gujarati patola of double ikat from the early 19th century. In warp ikat it is only the warp yarns that are dyed using the ikat technique. The weft yarns are dyed a solid colour. The ikat pattern is clearly visible in the warp yarns wound onto the loom even before the weft is woven in. Warp ikat is, amongst others, produced in Indonesia; more specifically in Kalimantan , Sulawesi , and Sumatra by respectively the Dayaks , Torajans and Bataks. Therefore, the pattern only appears as the weaving proceeds. Weft ikats are much slower to weave than warp ikat because the weft yarns must be carefully adjusted after each passing of the shuttle to maintain the clarity of the design. Double Ikat is a technique in which both warp and the weft are resist-dyed prior to weaving. Obviously it is the most difficult to make and the most expensive. Double ikat is only produced in three countries: India , Japan and Indonesia. The double ikat made in Patan, Gujarat in India is the most complicated. Called "patola," it is made using fine silk yarns and many colours. It may be patterned with a small motif that is repeated many times across the length of a six-meter sari. Sometimes the Patan double ikat is pictorial with no repeats across its length. That is, each small design element in each colour was individually tied in the warp and weft yarns. These much sought after textiles were traded by the Dutch East Indies company for exclusive spice trading rights with the sultanates of Indonesia. The double ikat woven in the small Bali Aga village, Tenganan in east Bali [5] in Indonesia reflects the influence of these prized textiles. Some of the Tenganan double ikat motifs are taken directly from the patola tradition. Each pasapalli ikat saree or material - which is made with the same technique as the Sambalpuri Ikat - has some or the other form of this chequered design. It has a direct etymological relation to Javanese language of the same word. Thus, the name of the finished ikat woven fabric originates from the tali threads, ropes being ikat tied, bound, knotted before they are being put in celupan dyed by way of dipping , then berjalin woven, intertwined resulting in a berjalin ikat- reduced to ikat. The introduction of the term ikat into European language is attributed to Rouffaer. In Indonesian the plural of ikat remains ikat. This is true in other some other languages. Distribution[edit] A child wearing an ikat robe, Samarkand 19th century. Children often wore small versions of adult clothing. It is probably one of the oldest forms of textile decoration. However, it is most prevalent in Indonesia, India and Japan. India, Japan, Indonesia and many other Southeast Asian nations including Cambodia , Myanmar , Philippines and Thailand have weaving cultures with long histories of ikat production. Double ikat weaving is still found in India, Japan and Indonesia. Another country that has been weaving Ikat is Iran. The name of this technique in yazd is Daraee. History[edit] As textiles do not last well through history, scholars have so far been unable to determine where the technique of ikat originated. Nevertheless, some parts of Asia demonstrates strong ikat traditions which suggest its possible origin; they are Maritime Southeast Asia , Indian subcontinent and Central Asia. The term "ikat" has Indonesian origin, and it was introduced into European textile vocabulary back in early 20th century, when the Dutch scholars begin to study the rich textile traditions of East Indies archipelago today Indonesia. The historical record indicates that there were 27 types of atlas during Qing occupation. Now there are only four types of Uyghur atlas remaining: Yarkant-atlas has more diverse styles; during Yarkant Khanate 16th century , there ten different styles of Yarkant-atlas. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message Ikat created by dyeing the warp are simpler to make than either weft ikat or double ikat. First the yarns-- cotton , silk , wool or other fibresâ€”are wound onto a frame. Then they are tied into bundles. The bundles may be covered with wax, as in batik. However, in making batik, the craftsperson applies the resist to the finished cloth rather than to the yarns to be woven. The warp yarns are then wrapped tightly with thread or some other dye-resistant material to prevent unwanted dye permeation. The procedure is repeated, depending on the number of colours required to complete the design. Multiple coloration is common, requiring multiple rounds of tying and dyeing. The newly dyed and thoroughly washed bundles are wound onto the loom to produce the warp longitudinal yarns. Warp threads are adjusted for the desired alignment for

precise motifs. Other traditions favour a more precise and more difficult to achieve refinement in the placement of the ikat yarns. South American and Indonesian ikat are known for a high degree of warp alignment. Weavers must adjust the warp repeatedly to maintain pattern alignment. Patterns result from a combination of the warp dye and the weft thread colour. Some warp ikat traditions are designed with vertical-axis symmetry or have a "mirror-image" running along their long centre line. That is, whatever pattern or design is woven on the right is duplicated on the left in reverse order about a central warp thread group. Patterns can be created in the vertical, horizontal or diagonal. This section does not cite any sources. May Learn how and when to remove this template message Weft ikat uses resist-dyeing for the weft yarns. The movement of the weft yarns in the weaving process means precisely delineated patterns are more difficult to weave. The weft yarn must be adjusted after each passing of the shuttle to preserve the pattern. Nevertheless, highly skilled artisans can produce precise weft ikat. Japanese weavers produce very accurate indigo and white weft ikat with small scale motifs in cotton. Weavers in Odisha, India have replicated fine Urdu script in weft ikat. In Thailand, weavers make silk sarongs depicting birds and complex geometrical designs in seven colour weft ikat. In some precise weft ikat traditions Gujarat, India , two artisans weave the cloth: As the weft is commonly a continuous strand, aberrations or variation in coloration are cumulative. Some weft ikat traditions incorporate this affect into their aesthetic. Patterns become transformed by the weaving process into irregular and erratic designs. Guatemalan ikat is well-noted for its beautiful "blurs.

Chapter 7 : 3 Ways to Batik - wikiHow

Explore Batik and Tie Dye: The Art of Fabric Dyeing Even though the s are history, the art of tie dyeing clothes is ever-present and here to stay! This section on the Creativity Portal explores the art of fabric dyeing in both tie-dye and batik methods.

Chapter 8 : Paula Burch's How to Batik

How to Batik. Batik is a Javanese method of producing designs on fabric by using a wax resist. Once the fabric is painted with wax designs, it is placed in a dye bath where only the areas with no wax are dyed.

Chapter 9 : Bali Batik, Bali Sarong, Tie Dye, Printing and Dyeing Factory

Tie Dye Your Summer Techniques include step-by-step instructions to help you create various tie-dye looks.