

# JACQUARD PRODUCTS DEMO HANDBOOK

For retail stores and distributors

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[jacquardproducts.com](http://jacquardproducts.com)

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# Jacquard Products Demo Handbook

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# Jacquard Products Demo Handbook

## Introduction

Hosting demonstrations and workshops is an excellent way to drive business to your store. Engaging customers with hands-on events builds a sense of community that can turn your store into a weekend destination. Providing a creative or educational experience is also a great way to show off products that are new, of particular interest, process-oriented, underappreciated, or just plain cool.

These are just some of the reasons to choose Jacquard products for your demonstrations. All our products have fine art applications, but they also appeal to a wider range of customers. Jacquard kits have especially broad appeal, and each provides a powerful curriculum. Process-oriented projects like fabric dyeing, marbling, sun printing, or screen printing make for especially impactful demos, as even momentary exposure to techniques like these can inform a lifetime of creativity. These types of projects appeal to artists of every sort, as well as more practical-minded folks who just want to re-dye their blue jeans, customize their shoes, tie dye T-shirts with the kids over the weekend, or even create merchandise for the band or brand.

Following instructions is often crucial, but no special skills or training are needed to perform any of the demonstrations contained in this manual. This manual provides all the tools and information necessary to perform in front of customers, and thereby drive sales.

All Jacquard kits and products come with detailed instructions that should always be reviewed first, and there are even more resources available at [www.JacquardProducts.com](http://www.JacquardProducts.com). The emphasis of this manual is more about performing successful demos than giving detailed instructions on how to use the products. With that in mind, we have provided several helpful sections for each demo covering the extraneous materials the demonstrator will need, alternative directions you can take the demos in if you have already performed the introductory one and wish to build on or provide a demo for a different type of group, and little tips and trivia that make for good talking points during a demo. There is always down time when preparing or waiting for a result or prepping the next step, so it is good to have plenty to talk about.

Preparation is a key element to a successful demo, so be sure to familiarize yourself with the components, steps, and details for the demo you choose and give yourself enough time to set up beforehand. This handbook is formatted such that each demo is its own section. This way, if you wish to print out any of this material, you can choose to print only the section(s) that you will need.

## General Demo/Workshops Tips:

To get started, introduce yourself. Your audience is interested in who you are and why you are doing this. A few lines are just fine. What type of art do you make and what type of art do you like? Why do you like this demo, personally, and why are you excited to share this process/product with others?

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### General Demo/Workshops Tips (cont'd):

Ask if any of your attendees have done this type of project before. Experienced attendees can be valuable allies in helping ensure a successful demo or workshop. They are usually willing to help you and may be able to help other attendees get more out of the event. Asking for helpers is good in general, because the more included your audience feels, the more fun they will have. Asking questions as the demonstrator is a great way to make people comfortable and fill time between all the action. Ask attendees what kind of art they practice, why are they interested in the demo, and how they want to incorporate this technique into their work. This may give you ideas and talking points for future workshops.

Try to be conversational. People respond to enthusiasm. Imagine this is you telling your friends about a movie or song that you like. You may want to prepare notes, but don't be overly reliant on them. Keep them to formulas/recipes and bullet points you don't want to forget. Reading instructions aloud for more than a few seconds may cause attendees to lose focus. Audiences crave eye contact. If you don't feel comfortable with eye contact, look just over everyone's head like you are talking to the people in the back or look in between people. Keep in mind that no one is expecting you to be a great expert or orator, so just be yourself and share what you know: in our YouTube age, everyone is used to getting information from "regular people"—indeed, many feel that is the most reliable source of information!

Slow down and don't talk too fast. It may be helpful to practice beforehand, but it probably is not helpful to try to memorize everything you want to say. Unless you are a gifted actor, that will make you sound mechanical. You talk every day without planning it out ahead of time, and you are good at it. Relax, and try to have fun!

Fielding questions can be difficult, especially if you are asked a question you don't know the answer to. Saying, "I don't know" or "I will have to think about that" does not mean you are a failure and usually goes over better than faking an answer. A great way to deal with that situation is to have a little note pad and ask the person to write down their question and their email or phone number and tell them you will get back to them after you do your research. If the question relates to the product but is somewhat "out-of-the box," a good response might be, "I'm not sure, but that sounds like a fun experiment to try." Don't worry about taking a moment to think. The audience respects the effort, and you can also say, "Let's come back to that one later" and maybe talk about it during a less hectic moment.

Try not to put yourself on the spot. Remember, you did not invent this product and are not supposed to know everything about it. That is Jacquard's job. You can contact us and we'll be happy to provide an answer which you can email to them later, making you look like a master art materials researcher!

Sometimes you'll have attendees who can't help but talk a lot and tell you everything they know about the subject you are trying to teach. They can throw you off, get you flustered, make you lose your place, or waste precious workshop time. The good way to deal with overly eager sharers is to say something like: "I love the enthusiasm. I am starting to lose my place a little though. Can you save your

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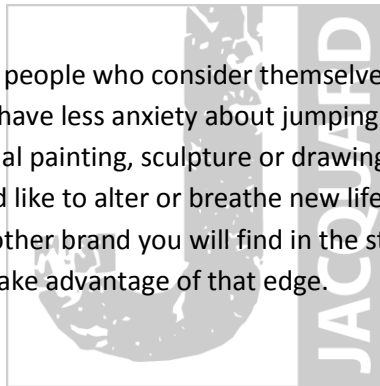
comments/questions until the end of my presentation, when we can talk about it together in more depth?” It is best to pull this card right away if it seems like the person has poor boundaries and isn’t sure when it is appropriate to talk during your presentation. Sometimes giving them repeated feedback or attention is like feeding a bear -- they’ll keep returning for more. You can also offer your notepad and ask them to write down their questions as they think of them, and then you can address them later.

### Why Should You Use Jacquard Products for your Demos?

Unlike oil painting or drawing lessons, most Jacquard demos can be performed by a novice. Expertise is not required for a successful demo. Following directions and a little practice is all one needs to lead an impactful Jacquard demo.

Many stores do more demos and workshops in the summer. Summer and spring are the times when Jacquard sales are strongest. Products for other art supply manufacturers see their best sales at the beginning of each semester and Christmas. Jacquard is all about bright colors and wearables, so it is perfect for the summertime and can help drive sales during what is generally a slower time of the year for retailers.

Jacquard kits are accessible even to people who consider themselves non-artists. Everyone enjoys a creative outlet, and people tend to have less anxiety about jumping into alcohol inks or Indigo dyeing, for example, than they do into formal painting, sculpture or drawing lessons. Most people have a garment or pair of shoes they would like to alter or breathe new life into. There is a wider customer base for Jacquard than almost any other brand you will find in the store. That is good for retailers, and we hope this manual will help you take advantage of that edge.

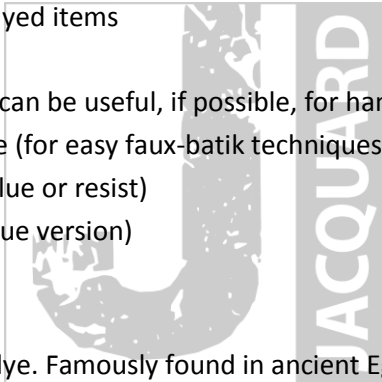


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## Indigo Dye Demos:

### Materials needed:

- Indigo Dye Kit: read all instructions thoroughly before starting, and be sure to check out all the additional resources available at [www.JacquardProducts.com](http://www.JacquardProducts.com) (videos, FAQs, galleries, projects, etc.)
- Extra rubber gloves for attendees (long kitchen rubber gloves are nice because we are submerging fabric in a bucket)
- Paper towels or rags for cleaning up
- Plastic sheeting to protect floors and tables
- Clothes pins or binder clips
- Twine or string for tying
- Jacquard Reusable Zip Ties
- T-shirts, tea towels, or other cotton items for dyeing
- Two 5-gallon buckets (one for the dye bath, one for the rinsing)
- The kit comes with Rubber Bands, but it doesn't hurt to have extras
- Plastic bags to carry home dyed items
- Post-Its
- Clothesline or a drying rack can be useful, if possible, for hanging during oxidation
- White Washable School glue (for easy faux-batik techniques) or Jacquard Water-based Resist
- Applicator bottles (for the glue or resist)
- Hairdryer (only for school glue version)



### Trivia:

- Indigo is the oldest known dye. Famously found in ancient Egyptian tombs, the oldest known Indigo was actually discovered in Peru, and dates back more than 5,000 years.
- Indigo has been used all over the world in many different cultures.
- Indigoids, which are found in many different plants, are the basis for all-natural blue dyes. Even the famously odd blue dye found in sea snails are indigoid-based. In other words, Indigo can be extracted from all sorts of organisms, which is why countless cultures on earth have a history with indigo.
- Indigo is the only dye that makes fabric stronger. That is why it was chosen for Blue Jeans, which were originally pants for people working in mines. In Japan, indigo-dyed kimonos became an everyday essential, as they provided protection from mosquitos, as the fabric essentially becomes impenetrable to bites once dyed.
- Indigo was one of the main products sought by the British when colonizing India.
- In the 18th and 19<sup>th</sup> centuries, as indigo became a major import for Europe, it was embraced as a more robust a practical alternative to white clothing. The French army famously used it for their uniforms during the French Revolution, as did the Union army in the US during the Civil War.

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### Indigo Dye Demos (cont'd):

- Indigo culture is deeply entwined with patterning traditions like shibori and batik for two main reasons: 1) unlike most other dyes, the dye bath is used at room temperature, so waxed fabric is not jeopardized with submersion in the dye bath, and 2) unlike other dyes, all you have to do to resist color is keep oxygen off the dipped fabric. This is why the faux-batik school glue technique works—even school glue is enough to keep oxygen off the fabric, even though it is isn't enough to keep the dye from penetrating the fiber.
- Non-soluble indigo powder was also embraced by oil painters in 15<sup>th</sup> and 16<sup>th</sup> century Europe as an inexpensive blue pigment, prior to the discovery of Prussian Blue. The near-black background of Vermeer's "Girl with the Pearl Earring," for example, was achieved using layer upon layer of indigo. Indigo was also used to paint the heavens in Shakespeare's Globe theater in London.
- The indigo process is an oxidation/reduction reaction where the reduced form of the dye (the "leuko" form) is green and soluble in water, while the oxidized form is a blue, insoluble crystal. The dye penetrates the fiber like water in the reduced state, but as it reacts with the oxygen in the air, it turns blue, crystalizing and getting "stuck" in the fiber. The green form can be washed out, but the blue form is permanent. A healthy indigo vat has a transparent green color; but on the surface, where the dye meets the air, oxidization occurs, creating a "lid" of blue bubbles often referred to as the "bloom" or "flower."
- Reducing indigo to its soluble form is achieved by using a chemical that removes oxygen from the dye molecule, often called a "reducer" or "reducing agent." The Jacquard kit utilizes Sodium Hydrosulfite for this purpose. Another way to remove oxygen is by taking advantage of the aerobic respiration of bacteria. This is why most traditional indigo recipes call for aging and for ingredients like fruit juice, and why fermentation is such an integral part of indigo's history. In many cultures, each village kept a swimming-pool size dyeing vat, which they would continuously "feed" with sugar and dye. This would keep the bacteria alive, which in turn kept the indigo reduced. Like sourdough bread starter in Europe, some cultures have kept the same indigo vat alive for centuries, simply by cultivating a healthy colony of bacteria.
- Indigo dye is a "vat dye." Vat dyes often start one color or colorless and end up fixing themselves as another color. They are very lightfast and usually very washfast, too. The other vat dyes that Jacquard offers are the SolarFast dyes. In the case of SolarFast, the color change is not performed by the oxygen in the air, but by UV light, and that is why it can be used for photography.

#### School Glue Batik Option:

This faux-batik method is an excellent **alternative version** of this demo. For a best impact, make a drawing with washable school glue on cotton during your demo, but have another, identical drawing or design ready to go that is already dry (like they have a finished roast coming out of the oven on a cooking show). The glue must be dry before submerging in the dyebath, so this preparation will keep the demonstration portion short and efficient. Immerse the cotton with the dry glue on it in the dye, pull it out, allow it to oxidize to blue, then wash all the school glue out in the rinse bucket with a small amount

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### Indigo Dye Demos (cont'd):

of agitation. Show the audience how the glue leaves white lines wherever it was because it kept oxygen off the fiber during the oxidation process. Jacquard **Resistad** or **Removable Water-based Resist** will function in the same way, and you can achieve finer lines with it than you can with the school glue. These Resists are also screen printable, which you can bear in mind if you want to incorporate a screen-printing demonstration into your indigo workshop. This the fastest and easiest batik method, and it is great way to introduce the concept to children without exposing them to heated wax and boiling water.

#### Tips:

- Squeezing the fabric while it is in the bath with a pulsating motion helps get the dye into the fiber deeper, resulting in a darker color.
- The more times you dip and oxidize the fabric, the darker it will get. Just remember to allow enough time between dips for the fabric to fully oxidize.
- If you allow the color change to happen on a table covered in plastic, rather than on a line, the area touching the table may oxidize more slowly. As the top turns blue, turn the items over to get the bottom to change as well.
- When dipping, avoid letting the fabric touch the bottom of the vat. That is where the solid crystals tend to settle, which can cause spotting on the fabric.
- Dipped indigo items may look alike, and it can be difficult to keep track of which piece belongs to whom, especially in a big group. Have each attendee fill out a Post-It with their name on it to keep next to each of their developing items. You can stick a Post-It to itself on a clothesline if you are hanging items.
- Use the rinse bath bucket to wet items before folding. You can get tighter folds in wet fabric than you can with dry fabric, and it helps the dye penetrate faster. Dipping dry fabric also introduces more oxygen to the dyebath, which is something you want to avoid.
- Using hot tap water instead of cold water when setting up the dye vat will accelerate every step of the process and may yield darker shades.
- Stirring the indigo vat is fine, but you don't want to introduce too much oxygen as it will reduce the amount of available dye in the vat. Stir slowly and gently.
- If you are using glue or resist to do a faux batik for your demo or workshop, get going on the glue immediately so there is time for it to dry. Use a hairdryer to accelerate the process and encourage people to use thin lines. Fat blobby lines of glue take forever to dry.
- The reducing agent used in the dye bath is the same chemical used for Color Remover. This means that, sometimes, the indigo bath will bleach out colored fabric and replace that color with indigo. Experiment with colored fabrics for cool effects.

#### How to Make This Demo into a Workshop:

You can get a lot of mileage out of a single Indigo kit. One kit could be enough to run an entire 10-15 person workshop. Classrooms use it for several classes all day. The Indigo vat can last a few days. It will be noticeably weaker after a week.



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### Indigo Dye Demos (cont'd):

The best way to turn this activity into a workshop or class is to dive deeper into shibori. Shibori is a Japanese style of patterning fabric using deliberate folding, sewing, and/or clamping techniques to block oxygen and/or dye penetration, leaving white areas on the fabric. It is a precursor to tie dye with a rich history. “Shibori” is an umbrella term for many different patterning techniques, from binding with string like you would with tie die (Kanoko), to wrapping fabric around a pole and “scrunching” it down before dyeing (Arashi), to clamping shapes through folds to great snow-flake-like patterns (Itajime), and many others . There are lots of tutorials for these different patterning techniques on YouTube and across the internet. It makes a nice workshop because shibori is well known outside of the art materials industry, especially in home décor and fashion. It is a gateway art supply to get creative people who may not currently shop at your store in the door.

Using Elmer’s glue or Jacquard’s Water-based Resist as a batik method is also a great way to extend this demo into a workshop. These methods require drying time, so it is important to have enough time for people to sketch their designs, draw it out on the fabric with white washable glue or Jacquard’s Water-based Resist, allow them to dry, then dip them. That by itself is probably a 2-hour project.

#### Indigo Dye Demo Potential Add-on sales:

Batik Wax

Applicator bottles

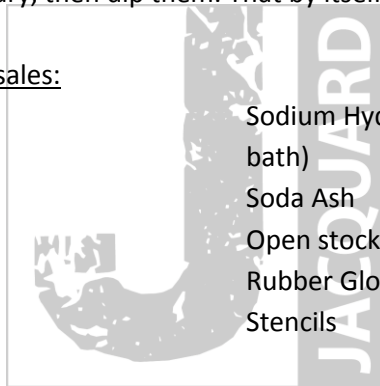
Tjanting tools

School Glue

Resistad

Removable Water-based Resist

Reusable Zip Ties



Sodium Hydrosulfite (reducing agent for Indigo bath)

Soda Ash

Open stock Pre-Reduced Indigo

Rubber Gloves

Stencils

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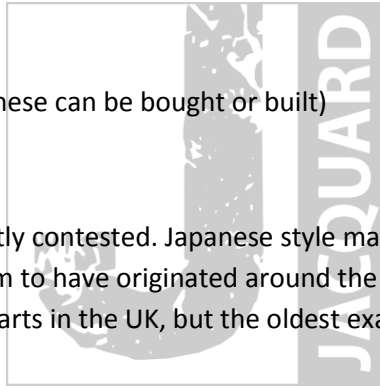
## Traditional Marbling Demos:

### Materials Needed:

- Marbling Kit: read all instructions thoroughly before starting, and be sure to check out all the additional resources available at [www.JacquardProducts.com](http://www.JacquardProducts.com) (videos, FAQs, galleries, projects, etc.)
- Paper towels
- Rubber gloves
- Plastic sheeting for carrageenan drips
- Drying racks or clotheslines for drying
- A fan to circulate the air helps the paper dry and a hairdryer can help those anxious to dry their paper before they leave
- Gallon container for mixing carrageenan
- Plastic or metal tray to marble in (at least 1" larger than the paper on each side)
- Tray to carry wet paper
- Mordanted paper, 30-50 sheets (see below)
- Short 5-6" wooden skewers
- Old/cheap toothbrushes
- Various combs and rakes (these can be bought or built)

### Trivia:

- The origin of marbling is hotly contested. Japanese style marbling ("suminagashi") and Turkish style marbling ("ebru") seem to have originated around the same time. There is a rich tradition of paper marbling for book arts in the UK, but the oldest examples of marbled manuscripts likely originate in Persia.
- For hundreds of years, the secrets of marbling arts were closely guarded and known only to certain guilds of initiated artisans. During that era a plethora of specific marbled papers were developed and named. These are the same patterns and techniques professional marblers are still rehearsing today.
- You may have seen old books with marbled patterns printed on the fore edge. This is a beautiful effect, but it also served a function: it makes it easy to tell if a page has been torn out of a book or ledger!
- Novices often wonder how/why using alum as a mordant works to improve the adhesion of the marbled paint to the surface of the fabric/paper. One of the easiest ways to think of it is like this: alum is a large molecule with a net ionic charge that is positive, whereas pigments tend to have net ionic charges that are negative. The alum transfers its charge to the paper or fabric fiber, and the pigment is attracted to the alum. In other words, the two have an affinity for each other like opposite poles of two magnets!



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### Traditional Marbling Demos (cont'd):

#### Process:

There are several ways to perform this demo. You can marble scarves, hats, T-shirts, pocket squares, ties, raw fabric, canvas, shoes... but the easiest thing to marble is paper, and it also requires the least prep and space. So, paper is often the best choice for a demo or workshop. The Jacquard Marbling Kit provides enough materials to marble between 35 and 50, 11"x14"/27.94 x 35.56 cm pieces of paper, depending on how much paint you use on each sheet. Once everything is set up, you should be able to marble continuously for about three hours, using one kit. The main thing to keep in mind is that your marbling tray should be about the same size as the object you are marbling (actually, just a little bigger). A good tray size is 11"x14"/27.94 x 35.56 cm for a few reasons: it is a large and impressive sheet, the paper is not yet expensive in that size, and it is easy to handle.

Choosing the right type of paper is important, especially because many of today's papers are geared towards watercolor or markers and tend to have a lot of sizing in them. As counterintuitive as it may sound, for marbling you want a paper that ink would bleed on. You are looking for an absorbent surface rather than a slick one. If the surface is too slick, the transferred paint will "float" and spread on the surface, causing the print to run. A more porous surface, on the other hand, absorbs and captures the finest detail of the design. Blotter paper is perfect, for example—it is so absorbent, it does not even need to be treated with alum (which helps improve adhesion during the initial transfer of paint). Clayboard can be marbled similarly to Duralar. Just keep hands off the marbled surface until it dries completely!

Other good papers are printmaking papers and drawing/charcoal type papers. Rives BFK is great, but it is expensive. Rice papers in general tend to perform well. Mulberry specifically works well, but it is not a very smooth/uniform surface. Hosho doesn't hold up to the moisture involved. Clearprint Vellum is nice if you want a semi-transparent paper to marble on. Graphix's Frosted Duralar turns out to be a nice surface to marble, too, and does not need to be treated with alum. The paint sticks very nicely to the surface and holds good detail, but it is more easily smeared than paper if it is touched before the paint fully dries.

An all-around good choice for paper is Strathmore 11"x14"/29.74 x 35.56 cm 300 series printmaking paper. It has minimal curl when it gets wet, it takes alum well, and it is relatively inexpensive (between \$10-12 for 30 sheets). That is plenty of paper for a demo or workshop with 10-15 people and a single marbling kit.

Prep for a marbling demo is the hardest part, especially if you do it all in one shot. You need space to hang 30 or more sheets of paper, long enough for them to fully dry after being soaked or coated in the alum solution. If you do a few sheets at a time, that can be more manageable, but alum-treated paper loses potency after a few days if exposed to air, so it is best to keep them in an airtight bag once dry.

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### Traditional Marbling Demos (cont'd):

Making the carrageenan early is very important. You can make it a couple of hours before use, especially if you have a blender, but it is best if you make it 12-24 hours beforehand. This is because the carrageenan doesn't fully hydrate and reach peak viscosity until then. In a pinch, if you know you need the carrageenan to be ready sooner than later, use extra powder (or a little less water). Carrageenan will keep for at least 3 days, even in hot weather. It is good for a week and a half in 65-72°F/18-22°C. As it spoils it will start to smell bad and thin out. This is because bacteria start to eat the gum, and release sulfur compounds as they process it. If refrigerated in a closed container, the carrageenan solution can be kept for months. If you are unable to refrigerate the carrageenan for some reason, it is a good idea to cover it with plastic when not in use.

Dirty carrageenan can still be used for marbling. Over time, paint will sink into the carrageenan and muddy it. This does not affect the prints because only the thin layer of paint on the surface is transferred to the paper or fabric. Any paint that has sunk below the surface will not print.

If you need a long-lasting surface on which to marble, that will not spoil, you are better off using methocellulose (methocel). Methocel is a semi-synthetic product that bacteria can't eat. It doesn't spoil, and it is still very good for marbling. It does not give you the same detailed lines that carrageenan does for paper, but that is not necessary on large garments or yardage. That is why if you plan on doing large scale fabric marbling, it might be better to choose methocel. You can store it for long periods of time and reuse it until it becomes so dirty with paint you throw it out. Workshops on consecutive weekends would be a situation where this might make sense.

Making rakes and combs for marbling by attaching pins or skewers to a ruler or piece of cardboard is worthwhile because you can make them with the spacing that you want and need. Your comb should only be an inch shorter than your tray, so that when you drag it, it covers most of the design area. We recommend making at least two combs with 1/8" spacing between pins that are 1" shorter than each side of the tray. (For example, if the tray is 12"x18"/30.48 x 45.72 cm to accommodate 11"x17"/27.94 x 43.18 cm inch paper, make an 11"/27.94 cm comb and a 17"/43.18 cm comb).

We find that the sharper the pin on the comb the better, so get some straight pins and tape them with scotch tape evenly and straight across a wooden ruler or strip of cardboard or any kind of flat surface that will be rigid. Then, hot glue them in place and use a second piece of cardboard to sandwich the pins or needles in between with more hot glue. It holds up well.

If you are marbling on fabric, it is hard to do by yourself. If you want to marble a scarf, it is best to hold it at both ends with a buddy. The easiest way seems to be to have one person lay their end down slowly while the other holds their end high, and then the high end comes down slowly and evenly as possible. Let the carrageenan or methocel drip off the scarf, rotate the fabric so the design is on the top, and place the scarf on a surface that is easily carried (like cardboard). Bring the scarf to an area where it can hang dry. Some people like to rinse at this point. There are positives and negatives. You can rinse away

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### Traditional Marbling Demos (cont'd):

stray marks, but you can also rinse away some of your color in this way. You are less likely to lose color if you rinse after the fabric is completely dry.

#### DIY Marbling Tools:

Marbling tools are not mass marketed. You can make them yourself easily. Trays are the easiest for marbling paper, and any Tupperware style tray will work. Shallow baking trays are good for smaller papers. It is also possible to make your own tray with plexiglass cut from the hardware store. You can glue the plexiglass together with Jacquard Lumiere 3D paint. It is a super strong adhesive as well as a glue, and the clear goes on cloudy but dries clear. This is a good way to make a tray that can be lit underneath by a lightbox or other light source. Demoing marbling that is lit from underneath is attractive to the audience. When you need a large tray for a demo or workshop that can be a trickier task, but there is a simple solution. You can use 1.5"/3.81 cm or 2"/5.08 cm PVC pipe to make your own tray. Get lengths of PVC cut to 2"/5.08 cm longer than the width and height of the material you want to marble. Connect the 4 lengths of pipe with elbow PVC joints. Then, tape plastic sheeting (3mil or thicker) on the inside of the rectangle or square to hold your carrageenan or methocel. This works well! It is easier to drain than a hard tray, because you can untape a corner and put a bucket under the tray or poke a hole through the plastic instead of tipping a precarious tray.

Combs, rakes, and styluses are the tools a marbler uses to make designs in the paint. A stylus can be practically anything. Bamboo skewers are nice, ready-made and cheap. You can also use the handle end of paintbrush or a ball point pen in a pinch. Combs are just like hair combs, but the spacing is usually wider for marbling. You can get useful ones from a beauty supply, but these are usually very fine for marbling. It is straightforward if slightly tedious to make a comb. Toothpicks, pins or needles can be used for the teeth of the comb. It is good to place them evenly spaced along a piece of cardboard, ruler or another firm flat surface. I like to use coroplast corrugated plastic because it is waterproof and durable yet still very easy to cut into any length I want. It is nice to have different sizes to fit different trays. For small trays I try to have one that fits both the long and short side of the tray. I tape the pins or toothpicks down to hold them in place and then go back with hot glue or Lumiere 3D to firmly affix them in place. A ¼"/0.64 cm of spacing is about right for a traditional non-pareil pattern, but you can make the spacing almost anything you want. With spacing under 1/16"/0.16 cm you seem to lose detail. A Bouquet comb is a special comb for making specific patterns like the thistle, frog foot, and bouquet patterns. It is a comb with 2 rows of teeth. The 2 sets of teeth are set about ¾"-1"/1.91–2.54 cm apart and are offset where each tine is directly in-between the tines in the other row. These are set wider than a normal comb—usually about ½"-¾"/1.27-1.91 cm apart.

Rakes are essentially very wide combs. They are used to make the gel git pattern (similar to a chevron) very evenly and quickly on a large tray, rather than going back and forth repeatedly with a stylus. These can also be used to make patterns like the snail or French curl very evenly, as if a machine did it. Rakes are made in many sizes depending on how wide you wish your gel git to be. Some common sizes are 1"/2.54 cm, 2"/5.08 cm and 3"/7.62 cm. Rake sizes are usually on the smaller side for a paper tray and

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### Traditional Marbling Demos (cont'd):

larger for doing fabric yardage. The bigger the tray, the more necessary a rake becomes. In a small tray it is easy to perform most of the functions of a rake with a stylus; however, as the tray become larger, it takes much longer to use a stylus, because your “canvas” has been greatly expanded. Reaching your arm across a large tray leads to more errors.

### Marbling Unusual Surfaces:

Jacquard Marbling Color paint is versatile and will stick to most porous surfaces. Surfaces generally need alum, but some very porous surfaces don't need it. You would think the less absorbent the material, the more alum you need; however, that is not completely accurate. Alum can help the paint stick better, but it can also act like dust on the wall, preventing your paint from sticking. You want the alum “in” the surface, not “on” the surface, which is why it is important not to use too much. Ideally, while the alum is chemically attracting the paint and keeping it from smearing, the paint is actually curing to the surface you are trying to marble. For that reason, if there are adhesion issues, adjusting the amount of alum is always the first step. Jacquard suggests 2 tsp/10 g alum per 1 qt/0.95 L of water for paper and 2 tsp/10 g alum per 1 gal/3.79 L of water for fabric. For polyester, you can get away with even less because the paint is not absorbed into the fabric as much, and so neither is the alum. I use half that amount with Polyester. For leather, you can go even lower--around ½ tsp/2.5 g alum per 1 gal/3.79 L of water.

It is possible to marble 3D objects, including hats, shoes, wood, ornaments, and more. Just keep in mind that the deeper you dip, the less paint is available in that area of the tray. That means if you dip something just straight down, the paint will be lighter in the area that goes in last. The way to avoid this is to slowly, continuously move in one horizontal direction while you are dipping the object under the marbling surface vertically. It is best to completely submerge the 3D object to get an even marble, so you need a deeper tray or a bucket.

### Marbling Demo Potential Add-On Sales:

Paper	Alum
Masking Fluid	Methocel
Silk scarves	Carrageenan
Airbrush Colors	Grafix Frosted Duralar
Textile Colors	Clayboard
Applicator bottles / eye droppers	Wooden panels
Mouth Atomizer	

# Jacquard Products Demo Handbook

## Body Art Demos:

Materials needed:

- Several pre-drawn or printed out tattoo designs
- Body Art Transfer Paper
- Mehndi Henna Kit, Jagua Temporary Tattoo Kit or Glitter Body Art Kit
- Ballpoint pens
- Paper towels
- Stencils

Body art demos can be performed by anyone who is able to trace. These are low overhead demos because **Jacquard Body Art Kits** come with enough material to make dozens of tattoos. That means one kit will usually cover an entire audience, if they are game for it. Each kit has a different appeal and more than one can be used in the same demo.

First, if you plan on doing **Jagua** or **Henna**, it is a good idea to use the product the day before on yourself, so you can show off the next-day results during your demo. Both Jagua and Henna take time to develop their color, and if your audience leaves with only very faint tattoos they won't really get the idea.

The best way to do this demo is to come up with a few easy line drawings that you can put on audience members in a short amount of time. Five or less, for people to choose from, is a good number of designs and isn't too many to practice beforehand. Cartoon characters, simple geometric designs, animals, are just a couple examples of popular yet simple designs.

You can photocopy these designs and then copy them to skin using Jacquard's Body Art Transfer Paper (included in the Jagua Kit). Once the design is transferred to the skin, you need only trace it with the Jagua or Henna. So, tracing skill is truly all that is required. You can even prepare several tattoos beforehand with the Body Art Transfer Paper.

The **Glitter Body Art Kit** is the experience you can take from beginning to end with those present. Both Jagua and Henna require development time. Jagua usually reaches its darkest color in 24 hours, whereas Henna can continue to darken over 2-3 days. For this reason, it is a good idea to plan and have some nice examples on your own skin to show the type of color people can expect.

Using both Jagua and Henna on the same design is a great way to feature both products at the same time. "Hengua" is also an option. Body artists make Hengua by combining Henna and Jagua to get darker browns than Henna by itself will give you. You can make many shades in between, so it can be used creatively to add contrast to what would normally be a monotonal Henna tattoo. Mixing Henna and Jagua gives more of a chocolate brown to neutral black instead of the orange-brown standard henna color.

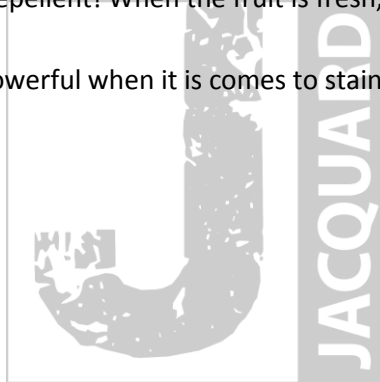
## Jacquard Products Demo Handbook

### Body Art Demos (cont'd):

There is no better endorsement of these products than seeing a staff member proudly sporting a Jagua, Henna or Glitter tattoo. Encouraging staff to tattoo one another is also a great way to foster teambuilding.

#### Trivia:

- Both Jagua and Henna are 100% natural and plant-based products. Henna is made from the dried leaves of a shrub that is widely cultivated in India and Pakistan, and Jagua is made from the dehydrated juice of a fruit that thrives throughout Central and South America.
- Mehndi refers to a distinct tradition and culture of henna body adornment with origins dating back thousands of years. Mehndi is most common on the hands, wrists, feet and ankles, which is also where henna stains most deeply. It is typically employed in times of celebration (especially for weddings) to manifest good luck.
- Jagua has been used for thousands of years for body adornment throughout the Amazon, where it has served more than just a decorative function: staining the skin with Jagua is said to be an incredibly effective sunscreen and mosquito repellent! When the fruit is fresh, you can simply rub the flesh on the skin to create a stain.
- Jagua and Henna are incredibly powerful when it comes to staining skin, but it is very difficult to get either to stain anything else.





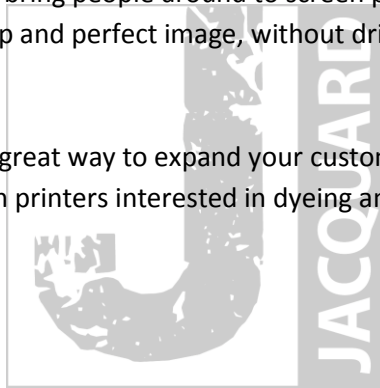
# Jacquard Products Demo Handbook

## Alternative Screen Printing Demos:

These are interesting demos that showcase the versatility and ingenuity of some of Jacquard's lesser known products and some of the cool ways to use a silk screen for printing materials other than ink. The biggest benefit to alternative screen printing methods is that you can pattern or print fabric without changing the "hand" (i.e., the soft feel and drape) of a textile. The other big benefit is that in most cases you are using no binder in the screen, which means you do not have to worry about in-screen drying ruining your screen or stencil the way you do when using traditional printing inks. This is great for demoing purposes!

Screen printing is interesting to most artists, as everyone has dreamed of producing T-shirts, stickers, or editions of their artwork. But customers are sometimes intimidated by the process, and the investment in equipment can seem prohibitive. It is nice to remind people in any screen printing demo that at its heart, screen printing is using a stencil to make the same design many times. A silk screen is actually a powerfully simple and versatile tool! By the same token, while any of the products discussed in this section can be printed through a screen, they can also be used with a plastic stencil and brush. Demonstrating a regular stencil can bring people around to screen printing, especially when they see how consistently you can get a sharp and perfect image, without drips and without material seeping under the stencil.

Alternative screen printing is also a great way to expand your customers' horizons. Learning about Color Magnet, for instance, can get screen printers interested in dyeing and dyers interested in screen printing.



### Materials needed:

- deColourant Paste
- Steam iron
- Color Magnet
- SolarFast Dye
- SolarFast Thickener
- Some bright color of Dye-Na-Flow
- Sodium Alginate
- iDye for Natural Fabrics
- 1 Screen with a design on it
- 1 or more buckets for the iDye filled with hot water
- Stencils

Start this demo talking about how screen printing is still the best way to make multiple copies of the same thing on fabric (especially for T-shirts). Jacquard offers excellent water-based textile inks that are soft to the touch and hold up exceptionally well to washing; however, there are a number of challenges to printing with inks. Both solvent (Plastisol) and water-based inks require a time or equipment

## Jacquard Products Demo Handbook

### Alternative Screen Printing Demos (cont'd):

investment in setting the inks with heat. The more durable Plastisol ink feels very rubbery and often peels or cracks. In the summer, people sweat under the thick layer of Plastisol ink on a T-shirt. Water-based inks are safer, clean up with water instead of solvent, and can be used with children. But water-based inks can dry in the screen. That gives the printers less working time (meaning a shorter run of prints and having to wash the screen out more regularly). Once ink is allowed to dry in a screen, it can be impossible to wash out.

Screen printing with one of our dye-based screen-printing alternatives solves some of these problems. None of these methods leave a rubbery deposit of ink on fabric because they are dye-based: after washing, the fabric feels just like it did before it was printed. There is no binder in any of these methods, so you can even let the material dry in the screen and wash later if necessary. I have personally taken advantage of that when doing this demo at different locations in one day, with tight travel time in between. I just packed up my screen and moved on to the next demo. Then, I had someone else rinse that dried screen while introducing the technique.

In the interest of time, starting with **Color Magnet** is a good idea because you need time to print and immerse in dye. Although **Procion MX** dye is fine to use with color magnet, **iDye** is absorbed faster into the Color Magnet, so it is preferred in a demo setting. I like to have a design already printed so that I can put it in the bucket with dye right away. First, flood the screen with the Color Magnet. Then, talk about how nice it is to print with, emphasize how easily it goes through the screen, and talk about how you can use it with almost any screen mesh (as it is a gel, not an ink that can clog up fine mesh). It is also good to emphasize that with Color Magnet, because it has no color of its own and absorbs whatever color dye it is put into, you can get several colors from a single print run. You just need more than one bucket of dye to drop each printed shirt into. If you have 10 different colors of dye, you can get 10 different color variations of the shirt that you printed (to do that with an ink you would need to wash your screen 10 times). Color Magnet is also more economical than screen printing ink. Not only will a 16 fl oz/0.47 L bottle of Color Magnet print more shirts than a 16 fl oz/0.47 L bottle of ink, it is more affordable to begin with. It retails for around \$10-\$12 and will print almost 100 T-shirts depending on the design.

You might be thinking, "Yes, but you also need dye." That is true. The cool part about this is that you only need small amounts of dye to get the Color Magnet to work: ½ tsp/2.46 ml instead of the 2 tbsp/29.57 ml one would use to normally dye a T-shirt. The Color Magnet literally attracts the dye, so if you want a pale background and dark foreground, it is best to use smaller amounts of dye. It is even possible to get the background almost white by using a very tiny amount of dye, but unfortunately this is impractical in a demo setting because the garment must be kept immersed in that weak dye bath for several hours.

### Dye-Na-Flow, deColourant and Color Magnet

Screening the **deColourant** next is a good idea. It is basically the exact opposite of Color Magnet and it might help to explain it that way to the attendees. It removes the color from a garment in the areas that

## Jacquard Products Demo Handbook

### Alternative Screen Printing Demos (cont'd):

you print, rather than adding the color. So, whereas you would want a white or light-colored garment for Color Magnet or SolarFast, you would want a colored or dark fabric for this technique.

deColourant and Color Magnet use the same thickener, so they are very similar to screen print with and you can use either with very high mesh count screens. The process works by screening the deColourant on material, allowing it to dry, and then steam ironing. The steam is important. Again, it is good to have a previously screened item available so you can steam iron it and show how it works, without waiting for the item you just screened to dry.

This technique is very visually appealing, because you can see the color fall away as it is ironed. This is a good time to mention that not all dye can be removed with deColourant paste, as some dyes are not chemically sensitive to the deColourant. That can be problematic, and you don't want to end up having this happen to you while in front of everyone. Try a small area to make sure you can remove the color before you are doing it live. Black fabric and reds are usually all good, some blues are not. There are also many polyester fabrics and pigment dyed shirts out there these days. Polyester dye is not removed by deColourant, and neither are pigments.

The fact that pigments are not removed by deColourant is a fact that you can take advantage of. It also leads to a nice visual. Mix **Dye-Na-Flow** into the deColourant paste. deColourant cannot take the color out of Dye-Na-Flow because it only takes the color out of dyes, and Dye-Na-Flow is technically a paint that is pigmented. If you mix it thoroughly with the deColourant and then screen it, you can take out the dark color and add in the bright vibrant Dye-Na-Flow color in one pass. If you don't mix the Dye-Na-Flow and deColourant thoroughly, you get a half-mixed marble effect on the print. That monoprint is a great way to add a personal one-of-a-kind touch to a screen print which is normally just an identical copy. Dye-Na-Flow is not great at sticking to the screen filaments, and can be printed longer than regular ink; however, it should be washed out when finished, because now you have pigment and binder in the screen. Dye-Na-Flow does not feel like anything on the printed fabric though, which is the thing we were aiming for in the first place. To maintain a thicker screen-printing like viscosity, **Textile Color** may be used in place of Dye-Na-Flow.

Note: deColourant is essentially a thickened non-bleach color remover that is heat activated. It may not be as aggressive as bleach at removing color, but it also poses no risk to the integrity of a fiber, whereas bleach will jeopardize the strength of a fiber within seconds.

### SolarFast

**SolarFast** is fun and versatile as a screen printing medium. It is easy to screen right out of the bottle, and can also be thickened using **SolarFast Thickener** or **Sodium Alginate**. The Thickener is easier to use, but you can stretch the dye further with the Sodium Alginate. You can use it to dilute the dye up to 100% without losing much color at all. Sodium Alginate is also a super smooth gel and is a pleasure to screen print with. You can also print with Sodium Alginate using **Procion MX**. Sodium Alginate would need to be

## Jacquard Products Demo Handbook

### Alternative Screen Printing Demos (cont'd):

mixed up before the demo if you were to use it, whereas SolarFast Thickener can be added then and there.

SolarFast is also great as a screen printing medium because when you screen it, the perfect amount goes down and no blotting is required. For normal images, just expose to sun for 15 minutes and you are done after washing. As long as there is sunlight, this is the easiest method for screen printing dyes that exists. Typically, screening dyes requires intensive preparation and processing. Screen printing with SolarFast also allows you to superimpose photos on top of the screened design by exposing through a film negative, which you cannot do with any other screen printing medium. This is a powerful technique for layering images and motifs, and essentially gives you a double exposure.

#### Potential Screen Printing Add On Sales:

Screens

Squeegees

Photo Emulsion

All natural fabric dyes: Procion, iDye Natural,

Acid Dye

deColourant Paste

deColourant Mist

Dye-Na-Flow

Textile Color

Screen Ink Discharge Additive

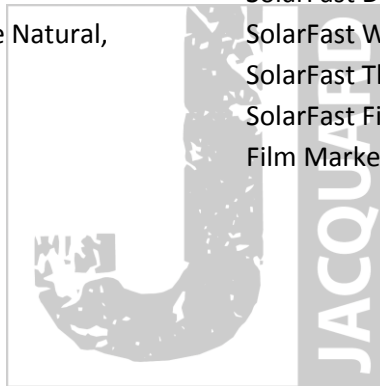
SolarFast Dyes

SolarFast Wash

SolarFast Thickener

SolarFast Film

Film Markers



## Jacquard Products Demo Handbook

### Piñata Alcohol Ink Demos:

Materials needed:

- Piñata Color Alcohol Ink
- Rubber gloves
- Eye droppers/pipettes
- Sponges
- Brushes
- Old or cheap toothbrush
- Paper towels
- Piñata Clean Up Solution
- Piñata Claro Extender
- Surfaces: Clayboard, YUPO®, Masterpiece Alcohol Ink Panels, Grafix Matte Duralar, Ceramic tiles, Art Resin, paper, leather, glass, metal foil, or wax

Alcohol inks appeal to customers because of immediate gratification, the low barrier for entry in both skill and price, wildly vibrant colors, and versatility. **Piñata Alcohol Ink** sticks to almost anything, so the sky is the limit on surfaces that can be used. Clayboard is great for fine finished looking pieces on a fine art surface, or YUPO® or cheap Ceramic tiles from the hardware store if cost is a primary concern. Most retailers know that Piñata can be used on glass, metal, plastic, leather, polymer clay, and paper. It is also good to inform your audience that Piñata is maybe the only thing in the art store that sticks to wax, and it is being used more and more in encaustic and cold wax work. Wax art is often dull by the nature of wax's matte surface. Contrasting that subdued effect with bright colors and metallics is striking. Piñata Alcohol Inks are also excellent for use in epoxy resins like Art Resin, unlike most water-based media. Piñata is waterproof and permanent but can be re-wet for further manipulation at any time with alcohol. On non-porous surfaces, they can be totally removed using **Jacquard's Clean Up Solution**.

It is nice to show the inks on several different surfaces over the course of the demo. On YUPO® the inks move more freely and tend to bleed quite a lot, blending nicely with each other. On a Clayboard, there is a beautiful reflective effect on the matte surface where the color deepens slightly. Also, the texture of the Clayboard was made for ink, so it tends to stay a little more where you put it than on YUPO®. Ceramic tiles with their glossy finish and zero absorbency make the inks into a dense layer of color that pools. Masterpiece Alcohol Ink Panels tend to bleed the least and would be a great option for someone attempting figurative work instead of doing abstract drip paintings. Glass and Grafix Matte Duralar are great for exploring the perfect clarity and transparency of the inks. Holding these up to the light really gets the audience's attention.

There are different ways to dispense the ink. Many people like to drip the ink straight from the bottles onto the surface and manipulate them once down, which is a great place to start. Watching how the different colors interact and blend is visually pleasing in much the same way that marbling is pleasing.

## Jacquard Products Demo Handbook

### Piñata Alcohol Ink Demos (cont'd):

You may want to stick to colors that go well together, but almost any color combination works. Showing how the inks can literally be dripped on carelessly will mesmerize those watching.

If you apply the ink in heavy coats or pools, the finish is glossier; if you allow thin layers to dry, they will appear more matte. You can also get a more matte appearance from the inks by diluting them with Clean Up Solution. Diluting with **Claro Extender** keeps the glossier finish. To some degree the inks take on the appearance of the surface to which they are applied. You can get better matte effects on a Clayboard than on a ceramic tile. Wetting the surface with Clean Up Solution will give a washy watercolor-like look to the alcohol ink painting. Applying it to a dry surface, you can better see the discreet drops that were applied.

Spritzing, flicking, or dropping alcohol adds lighter colored circles and splashes onto the surface of a panel that is covered in panel. It will also re-wet the colors and blend them more. This is especially nice on darker colors like Sapphire Blue, Rainforest Green, and Passion Purple to bring out some of the lighter tones. It is very much like dropping water on a watercolor painting. Many watercolor principles apply to alcohol inks if you think about them as alcohol-based watercolors.

Show some different techniques for manipulating the inks: tip and tilt the surface to encourage blending, blow through a straw or use compressed air to force the inks to move on the surface (you can also use an empty **YouCAN** for this purpose).

It is good to emphasize what a low stress artform alcohol inks are. Anxiety and creative blocks are very common among artists. Some artists fret over their work endlessly. The immediacy and inherent lack of control of working with alcohol inks is a relaxing and liberating alternative to a detail-oriented labor-intensive piece or practice. We often hear from new mothers who have almost no time for painting or drawing anymore who express that alcohol inks have become an important creative outlet for the small amounts of time they have, during their children's naps and other precious free moments. Alcohol ink paintings usually take no more than 10 minutes to dry, even when the inks are applied with a heavy hand. Handing over control to the inks themselves and watching the color mix and swirl is meditative and removes some of the stress and guesswork that often comes with making art. Working with alcohol inks is similar to the Zen people feel when they are marbling. They are giving themselves over to the process and are simply having fun, rather than agonizing over every detail. This is a major reason people love alcohol inks these days. Traditional paintings may take days, weeks or months. An untrained person can get a beautiful alcohol ink painting their first try and can knock out painting after painting in just minutes.

Jacquard's Piñata Alcohol Inks are ethanol-based rather than isopropyl alcohol-based, whereas other alcohol ink brands use isopropyl alcohol. That is why our inks are considered the "artist grade" alcohol inks. Ethanol allows us to dissolve more dye in our inks, making our colors more concentrated so they go further. If instead of Clean Up Solution your customers want to buy rubbing alcohol, they can, but they

## Jacquard Products Demo Handbook

### Piñata Alcohol Ink Demos (cont'd):

should realize that Clean Up Solution will actually clean the inks up more thoroughly, and if they have the option of getting ethanol (ethyl alcohol) rubbing alcohol, it will work much better. If a customer is using a lot of isopropyl alcohol in their work, they may notice they have trouble with white especially. It can sort of coagulate in 70% isopropyl. It does not do this in Clean Up Solution or ethanol.

Sealing alcohol inks is the most asked question we get. It is not easy. Many water-based varnishes work ok, but there is often at least a little bleeding. Señorita Magenta, Sunbright Yellow, and Passion Purple appear to be the worst offenders in this regard. The best sealer is epoxy resin. It not only covers alcohol inks without smearing or bleeding, but it is also a great protective layer to make sure the inks cannot be scratched or scuffed. Epoxy resin is almost antithetical to the ease and immediacy of the medium itself, so it is nice that Krylon makes Kamar Varnish. This spray can be applied over alcohol ink pieces without re-wetting. The inks are sealed at that point, and another layer of almost any varnish can be applied if a specific matte or glossy effect is desired.

### Piñata Alcohol Ink Tips and Trivia:

- Jacquard chooses more lightfast dyes for our alcohol inks than our competitors for longer lasting artwork and more vibrant colors
- Blanco Blanco is the key to using alcohol inks in resins. Other alcohol inks simply float in resin and do not sink down into the mold. Blanco is the only color that sinks, and it pushes the other colors down with it, so it is indispensable for creating the fabulous “petrified rainbow” effect.
- All standard colors are dye-based and are totally transparent
- Blanco Blanco and the Metallics are pigment-based and are highly opaque.
- The metallic colors are made with real metal pigments, which is why they look like metal leaf. These pigments cannot be used in water-based media because they will oxidize, but they are very stable in alcohol.
- The Pearl 036 is made with a Pearl Ex mica pigment and performs slightly different than the other metallics. It tends to sink underneath the ink instead of leafing on the top surface and will therefore pearlize any color.
- Basic Dyes are the same type of dyes used in the alcohol inks. Basic Dye powder can be added to Claro Extender to make new custom colors, and specks of dye can be sprinkled on surfaces and then “activated” with the addition of alcohol or Claro Extender. *Disclaimer:* Many of the Basic Dyes are not as lightfast as the dyes in Piñata.
- It is ok to use alcohol inks with acrylics, but the acrylic should be applied first and then the alcohol ink should be added. If you paint acrylic over the alcohol inks, they often stay tacky and don't fully dry.
- Washi tape is nice to use to get crisp lines if you want to mask. Masking fluid can also be used for cool masking effects. This works best on non-porous surfaces rather than paper
- Piñata Inks can be put into empty pens or sprayed through airbrushes.

## Jacquard Products Demo Handbook

### Potential Piñata Alcohol Ink Add On Sales:

YUPO®

Grafix Frosted Duralar

Clayboard

Masterpiece Alcohol Ink Panels

Krylon Kamar Varnish

Basic Dyes

Eye droppers

Piñata Claro Extender

Piñata Clean Up Solution

Rubber gloves

YouCAN Refillable Air-powered Spray Can

Canned air

Masking fluid

Washi tape

Epoxy resins





# Jacquard Products Demo Handbook

## More Demos

This handbook is a living document. New sections are in the works, including:

[Basic Dye Demos](#)

[Encaustic / Pearl Ex / Piñata Demos](#)

[Silk Painting Demos](#)

[Cyanotype Demos](#)

[SolarFast Demos](#)

[DNF Batik on Wood Panels Demo](#)

[Tie Dye Demos](#)

[Pearl Ex Watercolors Demo](#)

[deColourant Demos](#)

## Thank You

Thank you for using Jacquard products for your demos and workshops! We are delighted to share these items and techniques with wider audiences and thrilled to see how inspired people are by these hands-on demonstrations.

