



SolarFast and Encaustic Print on Silk

Darian Stahl is a print artist who received her Bachelor of Fine Arts at Indiana University, and is currently working on her Master of Fine Arts at the University of Alberta, Canada. Her artwork involves a collaborative process with her sister, Devan Stahl, who has Multiple Sclerosis and is a Bioethicist. Their work speaks to living with chronic illness and focuses on merging the internal thoughts of a diagnosis with everyday lived experiences.

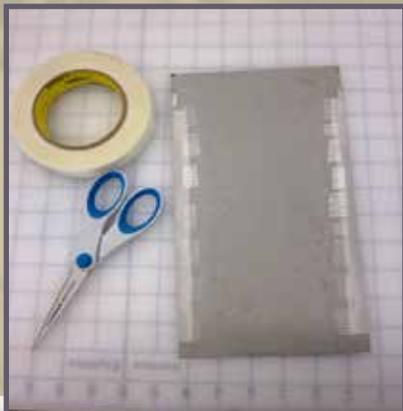
See more of Darian's work at www.jacquardproducts.com/darian-goldin-stahl.html -or- Visit her website: www.dariansart.com

Materials I used:

- 8 mm China Silk
- Aluminum plate
- Fiber Tape
- Jacquard's Neopaque paint, white
- 3 Sheets of Jacquard's SolarFast Film
- Glass (from a picture frame)
- SolarFast Black Dye
- Poly Foam Brush
- Paper towels
- Jacquard's Yellow Beeswax
- Cardboard (for lightfast frame)
- Scissors

Preparing My Silk:

1. I begin by cutting a piece of 8mm china silk and draping it over a piece of aluminum (cut from the back of an old photo lithography plate). I make sure to leave a little extra width on each side of the silk for taping it to the back of the aluminum.

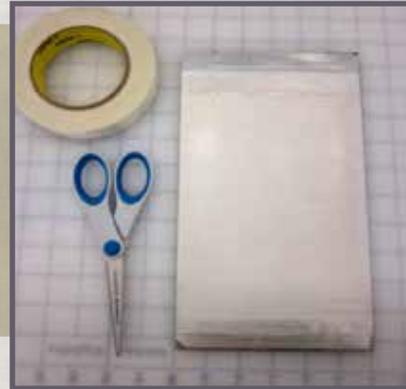


2. I wet the silk up to the edges of the film area. Water will help the silk stretch on the aluminum plate.

Note: I want the watered area to be as close to the edge as possible for the most stretch, but the edges have to be dry or else they will not stick to the tape. It's a tricky balance!

Once the image area is wet and flat, I flip the plate over, pull the silk, and tape it down with fiber tape.

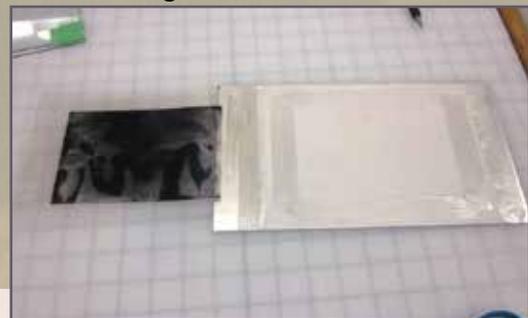
3. I wait a couple of minutes for the front to become almost dry, and then tape down the top and bottom of the silk to get the maximum amount of stretch.



SolarFast Printing and Exposing Image onto Silk:

***I print a negative of any image, using an inkjet printer, onto Jacquard's SolarFast film. For detailed instruction on working with SolarFast, visit www.Jacquardproducts.com/solarfast.html and click on the Instructions tab.*

4. I have a cheap printer that doesn't produce dense negatives, so for better contrast, I print three of the same image onto 3 three pieces of film. I line them up, scotch tape them together, and center them on the silk. To create a hinge, I tape one edge of the film pack to the edge of the plate. Then I use fiber tape to create a window onto the silk, to control where Jacquard's SolarFast Black Dye is applied.



5. I paint Jacquard's SolarFast Black dye onto the silk with a poly-foam brush, keeping the application as light as possible. I blot away any excess dye on the silk with paper towels. An even application of dye gives me the best results.

6. I bought a couple of frames so I can keep the whole setup as flat as possible which helps produce a clear print. I also cut a light-fast frame out of cardboard to tape to the outside of the glass, just in case the liquid seeps into my boarders that I don't want exposed.





Exposing in any weather:

7. I have not been keeping the best track of how long they are outside in the sun. It has only just started being partially sunny out, so the times are varying between 2 and 4 hours. (On a sunny summer day it only takes about 20 minutes!)

8. I Check on the exposure about every 30 min. to evaluate the print. This is why the hinge is so crucial and helpful! If I am satisfied with how it looks, I bring it back inside.



Working With Encaustics:

9. After the image is fully developed on the silk, I rinse it with SolarFast wash. While it is drying, I turn on the hotplate to get ready for melting the beeswax. I put down foil and melt a thin layer of Jacquard's beeswax onto the foil so that the liquid wax area is larger than the silk edges. Then I carefully lay the silk onto the wax. I carefully pop any bubbles that form with a toothpick. (Often waxes are brushed over the surface of fabric, but in this case the wax interacts with the dye on the fabric in a way that I like. The less I disturb the surface the better.)



10. While holding the edges taut and straight, I carefully peel off the silk. It dries immediately, so taking it off the plate straight is crucial.



11. Finally, I have decided to paint the back of the image area white so that you can see the image better when it hangs off of the wall. I keep the borders transparent so as to keep their skin-like qualities.

And that is it! This method is working extremely well for me, and I am excited to keep making more and more prints. Keep an eye on my website for more work to come!!

