

Designing with Ice – A very Different ‘Slant’ on It!

For everyone to enjoy, even if you haven't attended the Web Workshops or seen my YouTube presentations ... yet!

BACKGROUND: Having tried the many different methods of “Ice Dyeing” that have been written about for several years using melting ice with grids and drippers and all sorts of other equipment, it soon became evident that when we used those methods, our Liquid Radiance colours achieved the same effects with our ‘normal’ designing and colouring techniques without all the complicated set-ups. Again, Liquid Radiance proved just how different – and safe and simple – it is, demonstrating its uniqueness, and ability to do the things that other products in the marketplace are not able to achieve. With LR, the shibori / tying effects and scrunches are achieved way more simply, and without all the processing and use of mordant and diverse chemicals associated with other products.



So ... it was while playing with ice in a ‘wonder what will happen’ mode that we discovered the designs you learnt in this Advanced WW* session. [*WW = Web Workshop via Zoom]

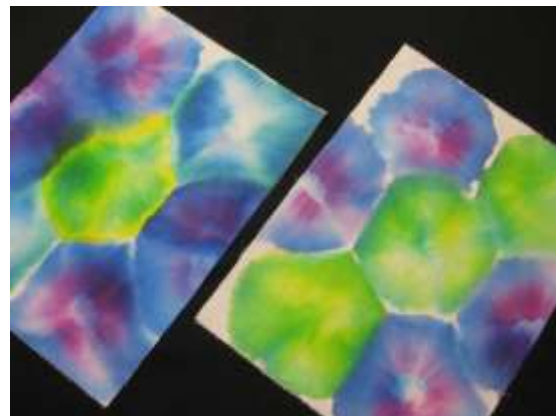
A FEW REMINDERS:

- Iron fabric before applying ice, or before applying resist (see over page) to remove creases which could form ‘uppy-downy bits’ while colours are drying.
- Different shaped ice blocks / pieces will create different effects as the ice melts, carrying the colour with it.
- Different fabrics will create different patterns too. Remember the water drop test. This will give you an idea of the ‘shape’ that will form around each piece of ice.
- Different placements of ice will create different effects.
- The colours continue to move – sometimes for a couple of hours (depending on the weather), after the ice has been removed, because of the amount of moisture remaining in the fabric. **“If it feel sloppy, you’ve gotta get moppy”** – suck it out with a piece of (preferably dry) fabric.
- Iron to heat set when dry, as usual.

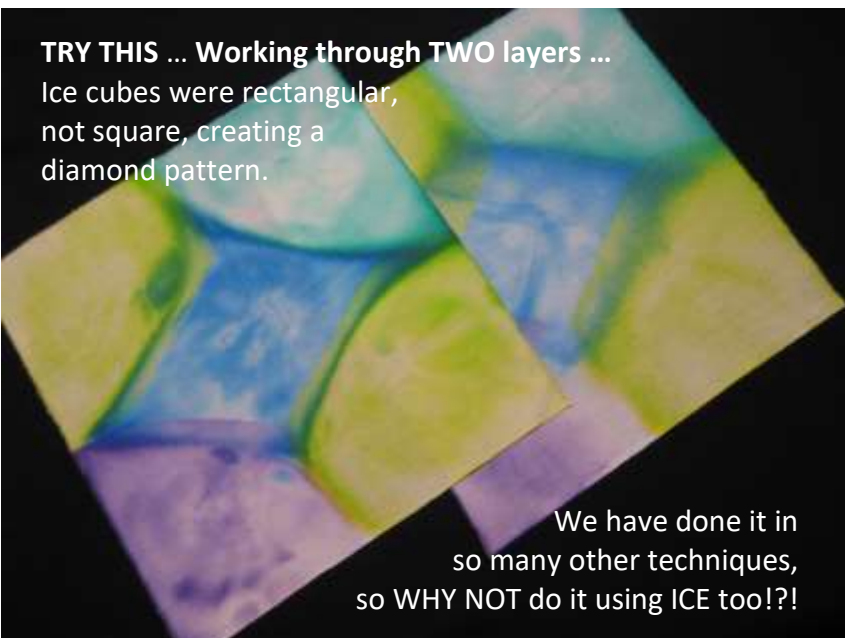
COMMON ERRORS:

- ❖ Too much colour on the ice
- ❖ Leaving ice on the fabric too long

VITAL TO REMEMBER
Excess / Enemy
Moisture / Movement



A couple of my workshop samples:
above on white calico, below on silk



Water Soluble Batik



IMAGE ABOVE: Top two samples – demonstrated during workshop

Bottom two samples – from display – bottom right starfish was an early sample NOT 'tickled through'. Top left starfish has the benefit of clear resist lines after that 'tickling' process ensured the penetration of the resist through the fabric.

REMINDERS:

- Colour the fabric when resist is completely dry. Do NOT wet the fabric first as the resist will start to dissolve! I prefer to use the spray painting method for this to avoid overloading the fabric. This will also help you to develop good habits when we apply the colours in traditional batik skills next workshop.
- Use the small spray caps for small projects. Use the pistol sprayers when working in large areas. [IMAGE at right]
- **IMPORTANT:** Clean the sprayers – whichever you have used – immediately after working with them. Remember that Liquid Radiance is by definition a PAINT, and a paint will form a skin. You don't want the colour drying in the sprayer !!! Immerse it in water and spray water through until no colour comes out. Finally use an old soft toothbrush to clean any dry residue of LR from around the nozzle.
- Colour dilution? Your choice! But stronger mixes will allow good contrast between the resist areas and the surroundings. If colours are too pale, the line work of your design will not be clearly visible when the resist is washed out.
- Removing the Resist: Soak fabric in water as soon as (or not long after) the fabric is completely dry. The longer the resist stays in the fabric, the more difficult it is to remove. The resist will feel 'goeey' when wet. Gently squelch the fabric between your fingers, then rub the lines between thumb and fingers to remove the final traces of resist.



MY FAVOURITE SPRAY PAINTING DILUTION: Somewhere between 1 part Liquid Radiance concentrate and 15 parts water, but up to 1:30 with water for large projects. Colour strength is your choice! Use craft paper test to check it.



IMAGE AT LEFT: Water Soluble Batik on silk – main design applied through a stencil, as seen in Introductory Web Workshop 4, second Silk Painting session. My hibiscus at left was in hiding at the time, and finding a particular piece of fabric (when I need it in a hurry) can sometimes be challenging. Sorry you didn't get to see it then. Here it is now! ☺

Happy creating ...

Anne

Make sure you catch up with these techniques on YouTube if you haven't attended the Advanced Web Workshops via Zoom with me.