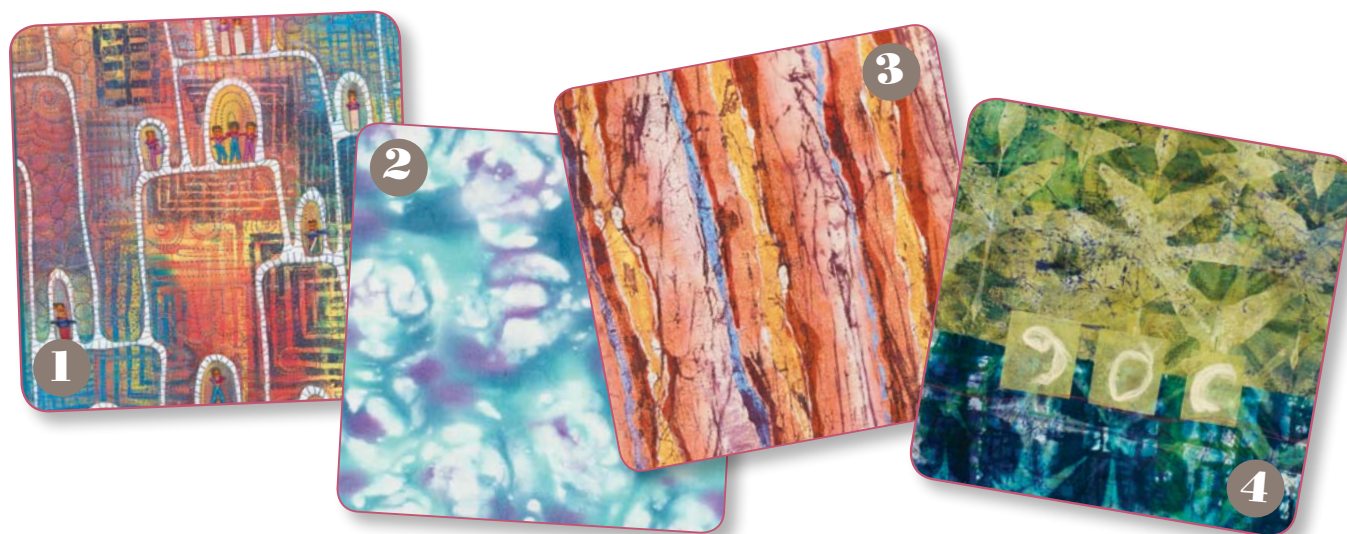


FREE EBOOK FROM QUILTING DAILY:

Easy Resist Fabric Dyeing Techniques for Batik-style Dyeing and Surface Design



1 COLOR THERAPY: GLUE GEL RESIST
 CYNTHIA ST. CHARLES

2 RESISTS FROM THE KITCHEN,
 INGREDIENT 4: CORN SYRUP
 LISA KERPOE

3 BATIK WITH SOY WAX:
 EASY & EFFECTIVE TECHNIQUES
 FOR ORIGINAL FABRIC DESIGN
 MELANIE TESTA

4 FLOUR PASTE RESIST:
 IT'S IRRESISTIBLE!
 JANE DUNNEWOLD

Batik is one of the oldest methods of dyeing fabrics for surface design. Using hot liquid wax as a resist for dye, batik yields beautiful patterns and rich colors. But traditional batik is time-consuming and labor intensive.



But what if you could learn how to batik without the hassles? In this free eBook, *Easy Resist Fabric Dyeing Techniques For Batik-Style Dyeing And Surface Design*,

you will learn surface design and resist techniques using soy wax, kitchen cupboard staples, and glue gel, and simple batik tools.

Cynthia St. Charles shows how to create a colorful batik design using glue gel as a resist for textile paints in "Color Therapy."

In "Batik with Soy Wax: Easy and Effective Techniques for Original Fabric Design,"

Melanie Testa uses this food grade,

environmentally safe alternative to paraffin for resist dyeing with textile paints.

Jane Dunnewold uses the non-toxic flour paste resist on fabric, drawing designs into the paste and then letting it dry. After painting the fabric and rinsing out the paste, you get a surface design with the crackly background that is the hallmark of batik.

Finally, Lisa Kerpoe applies corn syrup as an economical and easy-to-find alternative to sodium alginate, a thickener used as a resist with fabric dyeing techniques. You'll love this kitchen-shelf method of textile dyeing.

With the *Easy Resist Fabric Dyeing Techniques for Batik-Style Dyeing and Surface Design* eBook from *Quilting Daily*, you'll be creating be creating easy batik fabric in no time.

Warmly,

VIVIKA DENEGRE

EDITOR, QUILTING ARTS MAGAZINE

Quilting Arts

MAGAZINE®

FREE EBOOK
FROM QUILTING DAILY:
EASY RESIST FABRIC
DYEING TECHNIQUES
FOR BATIK-STYLE DYEING
AND SURFACE DESIGN

EDITORIAL DIRECTOR **Helen Gregory**
EDITOR **Cate Coulacos Prato**

CREATIVE SERVICES

DIVISION ART DIRECTOR **Larissa Davis**
PHOTOGRAPHERS **Larry Stein**

Projects and information are for inspiration and personal use only. Interweave Press LLC is not responsible for any liability arising from errors, omissions, or mistakes contained in this eBook, and readers should proceed cautiously, especially with respect to technical information. Interweave grants permission to photocopy any patterns published in this issue for personal use only.

PUT
MORE

texture

IN YOUR LIFE

QUILTING ARTS MAGAZINE® explores *ideas*, textiles, and techniques related to *embellished and contemporary art quilting*. Inside, you'll find design inspiration, *step-by-step* directions, gorgeous photography, and *motivation* for developing your personal style, at all skill levels.

quiltingarts.com

800.406.5283 (U.S. & Canada)
760.291.1519 (International)



QUILTING ARTS MAGAZINE®, P.O. Box 469087, Escondido, CA 92046-9350

ADAPTED FROM
QUILTING ARTS MAGAZINE
FEBRUARY/MARCH 2009

color therapy

GLUE GEL RESIST

BY CYNTHIA ST. CHARLES



Winter is a long season in the northern part of the United States, and I enjoy the stark beauty of the winter landscape. The cold weather and short days keep me cozy in my Billings, Montana, studio, and winter is unquestionably my most productive season for studio work. There does come a point, however, when cabin fever sets in and I start yearning for a major color fix. When this kind of restlessness pervades, I treat myself to an emotional boost with a “Color Therapy” session—by infusing white fabric with color.



Cotton with glue gel resist.



Cotton with glue gel resist; colorwash painted with Pébéo Setacolor paints (foundation for "Ancient Echoes").

Last winter, my attempt to cure the winter doldrums evolved into a new series of wholecloth art quilts created using Elmer's glue gel as a resist with fabric paint. I knew I wanted to be able to work intuitively, focusing on simple lines, forms, and color

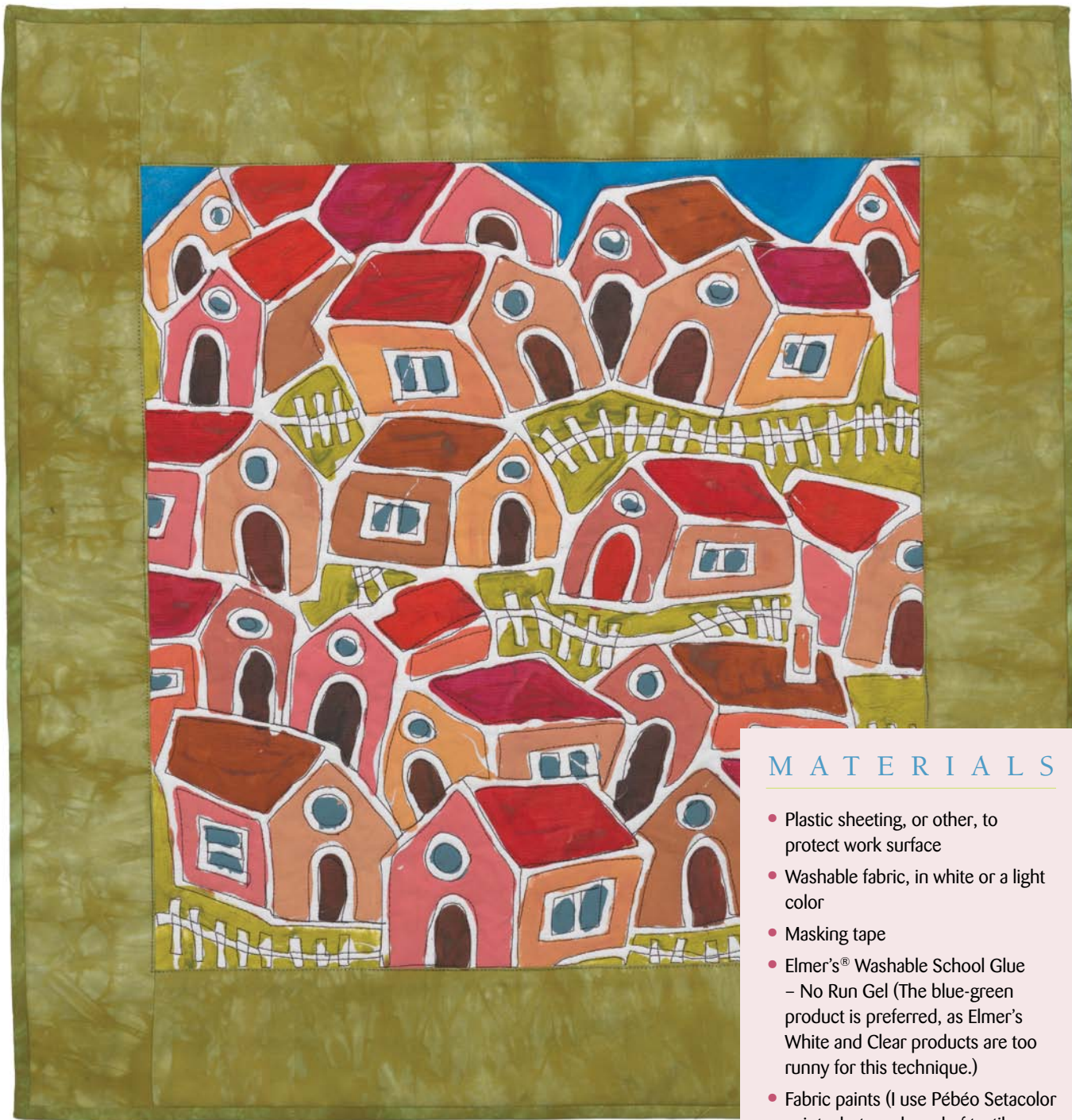


Previous page: "Pop Art Roses" • 35" × 28" • Glue gel resist on cotton, fabric paint, fabric marker, organic cotton batting, machine quilted.

Below: "Ancient Echoes" • 20½" × 13" • Glue gel resist on cotton, fabric paint, screen printed, machine quilted, felt batting and border.

in a relaxed way. I aspired to create whimsical, expressive imagery and found glue gel lines overpainted with

bright colors an exhilarating and satisfying approach. The simplicity of this technique and the safety of the



materials involved make it adaptable to any kind of imagery and accessible to textile artists of all ages and abilities.

"Village Green" • 21½" × 21" • Glue gel resist on cotton, Setacolor Opaque paints, bamboo batting, machine quilted.

MATERIALS

- Plastic sheeting, or other, to protect work surface
- Washable fabric, in white or a light color
- Masking tape
- Elmer's® Washable School Glue – No Run Gel (The blue-green product is preferred, as Elmer's White and Clear products are too runny for this technique.)
- Fabric paints (I use Pébéo Setacolor paints, but any brand of textile paint will work.)
- 1"-wide chip brush (a disposable home decorating paintbrush)
- Bright brush (a flat artist paintbrush with firm bristles), ¼"–½"

OPTIONAL

- Spray bottle for water

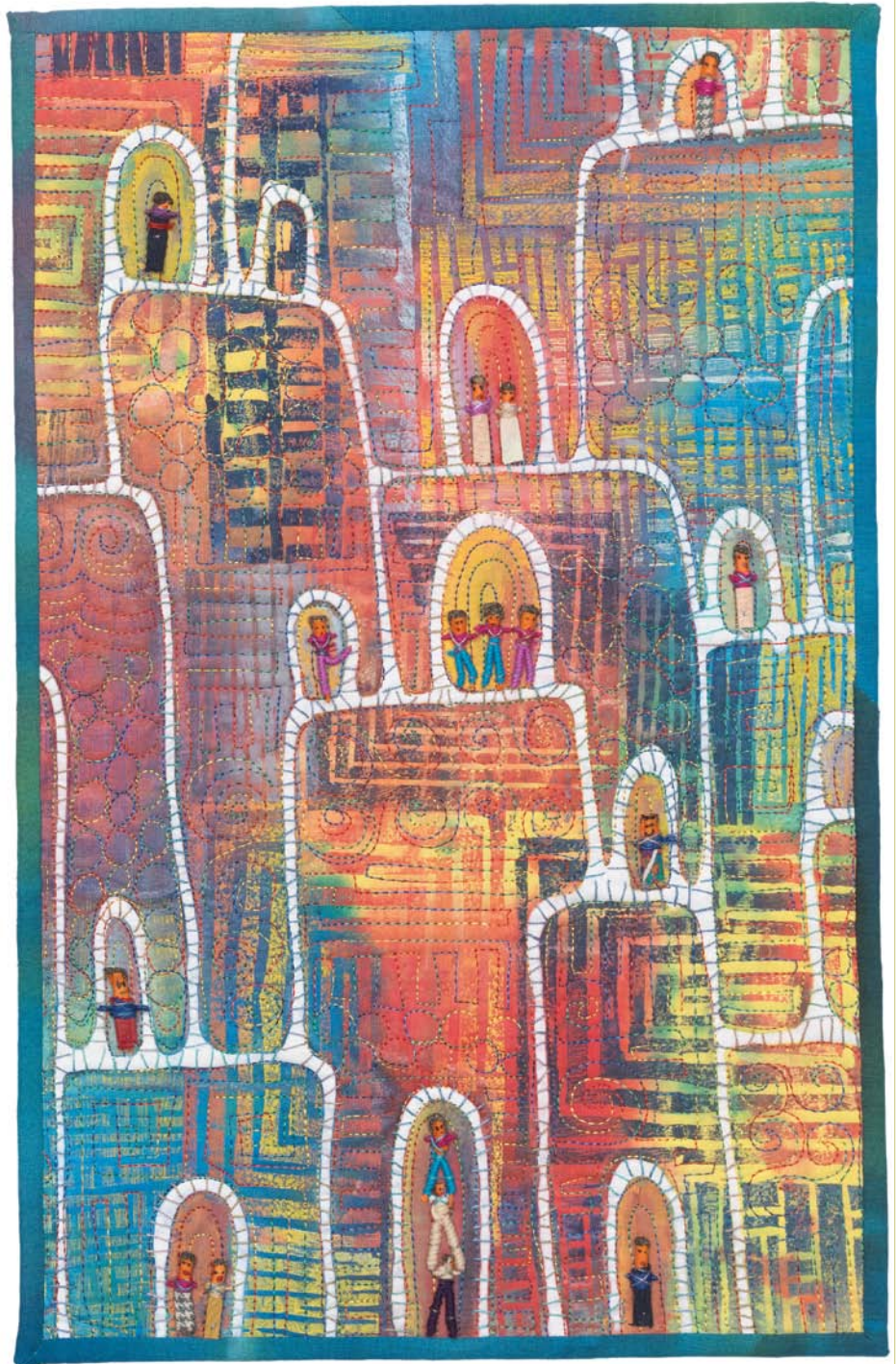


Cotton with glue gel resist; colorwash painted with Pêbéo Setacolor paints (foundation for a piece called "Structures I," prior to block printing).



Above: Cotton with glue gel resist; colorwash painted with Pêbéo Setacolor paints (foundation for "Structures I," after block printing but before removing the resist).

Right: "Don't Worry, Be Happy" • 16½" × 10½" • Glue gel resist on cotton, fabric paint, hand-cut block prints, machine quilted, bamboo batting, worry dolls.



WORKING WITH GLUE GEL

1. You will need to work on a waterproof, horizontal work surface, so cover your surface with plastic sheeting or another protective layer.
2. Tear or cut fabric pieces to fit within your work area without any overhang.
3. Smooth the fabric and tape the corners in place so it won't shift during surface applications.
4. If desired, lightly pencil design lines onto your fabric. I tend to work loosely from a notebook sketch or my imagination, so I tend to mark only my border margins or basic proportions with pencil.
5. Apply the glue gel to the fabric, using the bottle nozzle to draw your design. Hold the bottle slightly above the fabric and allow the glue to flow gently onto the fabric surface while you move the bottle along. Try to keep your lines thin by applying even pressure to the bottle. But don't worry about irregularities in your lines. These just add to the whimsical effect. Remember, a wavy line is more visually appealing than a perfectly straight one.

TIP: You may want to practice drawing with the glue bottle before you apply it to your fabric. Before you begin, hold the glue bottle upside down for a minute or so, allowing all the liquid to collect at the top to prevent air bubbles.



"Color City" • 20" × 21" • Glue gel resist on cotton, fabric paint, organic cotton batting, machine quilted.

TAKING IT *further*

- Use a fabric marker in a contrasting or complementary color, or black, to fill in the white lines. This approach was used for "Pop Art Roses."
- Add another layer of texture and surface design with screen printing. This approach was used for "Ancient Echoes." I screen printed using my photos of petroglyphs prior to removing the resist.
- Add another layer of texture and color with paint using printing blocks or hand-cut rubber stamps, as I did for "Don't Worry, Be Happy." For this piece, the printing was done prior to removing the resist in order to preserve the white lines. However, printing after the resist is removed could create an interesting design element.
- Layer with batting and backing, as desired. Machine quilt on both sides of the white lines, echoing the lines for emphasis. This approach was used for "Village Green" and "Color City," using black thread.
- Embellish with big stitch embroidery in decorative stitches.
- Add buttons, beads, or other embellishments to create drama as I did for "Don't Worry, Be Happy."

NOTE: *The glue will spread slightly after application. It should penetrate through the fabric to the other side to be effective as a resist.*

6. Leave the fabric flat until the glue has set. The glue will start to set up in 1 hour and can be gently painted at that point, or hung to dry if you need to clear your workspace. I prefer to leave my work flat overnight, allowing the glue to dry completely.

PAINTING THE FABRIC

You may apply fabric paint as desired. Here are two methods I use.

To achieve color blending as in “Color City” and “Ancient Echoes,” lightly spray your fabric with water until it’s slightly damp and then apply diluted paint (1:1 paint and water) in color blocks with a chip brush.

TIP: *When color blending is the goal, consider the color wheel; try to avoid painting complementary colors side by side or you will end up with brown where they meet and blend. For example, orange will be created where red and yellow merge, etc.*

To achieve distinct color separation as in “Village Green,” use a firm bristle, flat brush and apply the paint directly from the bottle without diluting it. To prevent colors from running together across the resist lines, it is best to allow drying time between colors, which makes for slower progress on multi-colored pieces. Opaque paints work best for this application because they will cover any bleed through.

SETTING THE PAINT

When the fabric paint is dry, cure or heat set it prior to removing the resist.

TO HEAT SET: Iron for 5 minutes using high heat or toss the fabric in the dryer at a high temperature setting for 10 minutes. I have never had problems with build up or any kind of residue on my iron as long as the fabric paint and glue are fully dry; however, you may wish to use a pressing cloth.

TO CURE: An alternative to heat setting is a two-week slow cure—just set the painted fabric aside for a period of two weeks. This provides enough time for the paint to fully cure and bond with the fabric.

REMOVING THE RESIST

1. After the paint is set, soften the glue resist by soaking your fabric in warm water for 15 minutes. Make sure it is fully immersed.
2. Immediately follow the soak with a long, gentle cycle in the washing machine in plenty of warm water and a bit of regular laundry detergent.
3. Allow your painted fabric to air dry. Friction from the tossing motion in a clothes dryer may abrade the paint on the surface of the fabric, resulting in a slightly faded appearance. ❁

cynthia-stcharles.blogspot.com

ADAPTED FROM
 QUILTING ARTS MAGAZINE
 JUNE/JULY 2011

resists

FROM THE **kitchen**

INGREDIENT 4: CORN SYRUP

In this fourth installment of my series on using resists from the kitchen, I turn to something sweet—corn syrup. I came upon corn syrup while looking for a substitute for sodium alginate. Sodium alginate, a product derived from seaweed, makes a thick syrupy liquid that works well as a resist. I've found that corn syrup is an inexpensive, readily available alternative to sodium alginate that yields pleasing results.

As a resist, corn syrup is very versatile. You can drip it on fabric, apply it with stamps, and even stencil with it. It dissolves easily, creating a wonderful ethereal effect. You can add color (paint or dye) to the design with a variety of tools once the corn syrup has been allowed to dry, and you can even apply color while the corn syrup is still damp. The dye or paint mingles

with the syrup to create interesting patterns and textures.

DIRECTIONS

APPLY THE CORN SYRUP

1. Wash your fabric in hot water with ½ teaspoon of synthrapol and ½ teaspoon of soda ash (these quantities are appropriate for a load with 3–4 yards of fabric). This step is important because any sizing on the fabric can interfere with the paint's ability to bond to the fabric.
2. Cover your work surface with a plastic drop cloth or an old sheet. Place the fabric on the work surface and pin it every 8"–10".
3. Use the corn syrup straight out of the bottle and apply it to your fabric with the tool of your choice. See Tools for Applying the Resist for suggestions.



Corn syrup applied with a round window chamois.

BY LISA KERPOE





4. Allow the corn syrup to dry. This may take up to 24 hours. Another option is to skip this step and move directly to the next section (see Add Color).

TIP: Leave the cloth flat to dry. If you move it, take care not to let it touch itself. The corn syrup is very sticky!

ADD COLOR

The resist will remain slightly sticky, even after 24 hours. This is not a problem; you can still paint on top of it. Color can be applied with fabric paint or with dye. The following directions are for fabric paint. (If you prefer to work with dye, complete directions can be found in my previous article, “Resists From the Kitchen Part 3: Rice Baby Cereal,” in the April/May 2011 issue of *QUILTING ARTS MAGAZINE*®.)

1. Cover your work surface with an old sheet or cloth. Place the resist-covered fabric on your work

surface and pin it along the edges, every 8"–10".

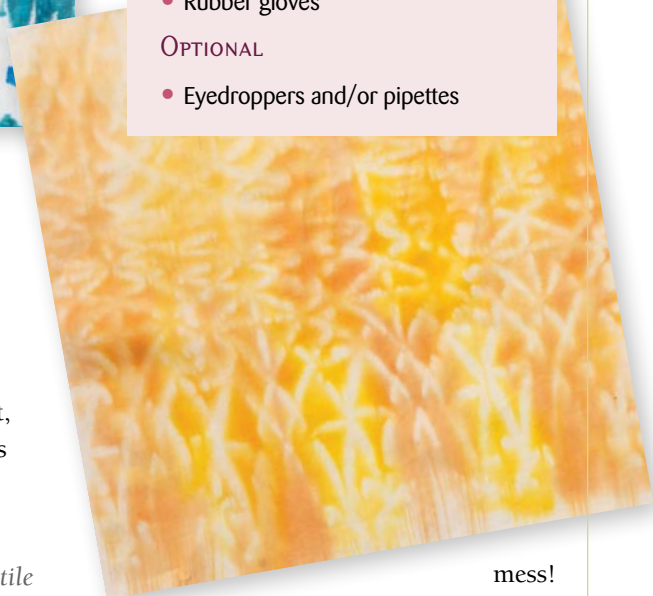
2. Brush the paint onto the fabric with a 2" bristle brush. Allow it to dry. If you are applying the paint while the corn syrup is wet, use eyedroppers or pipettes to prevent the resist from smearing.
- TIP:** You can use any type of textile paint for this technique. I like to use a thin paint, such as Pēbēo Setasilk or Jacquard Dye-na-Flow. Thin paint breaks down the resist more quickly and contributes to the soft ghostly effect.
3. The textile paint should be set before the fabric is washed. Even though heat-setting is the most common way to set textile paint, it is not compatible with the corn syrup resist—it just makes a sticky

MATERIALS

- Fabric
- Synthrapol
- Soda ash
- Drop cloths or old sheets (for use when applying both the corn syrup and color)
- Pins
- 2" bristle paintbrush
- Corn syrup (light)
- Tools for applying the corn syrup (see Tools for Applying the Resist)
- Fabric paints (I use paints designed for silk painting, such as Dye-na-Flow® or Pēbēo Setasilk.)
- Rubber gloves

OPTIONAL

- Eyedroppers and/or pipettes



mess!

Instead, use a passive setting method (most textile paint manufacturers include instructions for this). Passive setting means that the fabric is allowed to sit for a specific period of time, usually 7–14 days, before washing. If you are eager to see the results and can't wait for 7–14 days, no harm is done. But keep in mind that some of the paint will wash out, resulting in softer colors.

TIP: Try using another piece of fabric under your cloth instead of an old sheet. The excess paint that seeps through during the color application process will create beautiful patterns on the cloth underneath.

WASH OUT THE CORN SYRUP

1. Once the paint has set, soak the cloth in warm water for 10–15 minutes. The corn syrup dissolves easily and usually requires no extra scrubbing.
2. Wash your fabric in warm or cold water on the gentle cycle. Dry the fabric in the dryer or on a clothesline. ❁

lisakerpoe.com



tools for applying the resist

The consistency of corn syrup lends itself to myriad application techniques. Below are just a few ideas you can try. As you experiment with corn syrup, you are sure to think of many more ways to use it!

SPONGE: Use a sponge to make a stamp. You can cut it into the desired shape with scissors. Or try compressed sponges. They are thin and easy to cut with scissors or a craft knife. They expand to a normal size once they get wet.

STENCIL: Use a brush or cosmetic sponge to apply the syrup through a stencil. The syrup is thick enough that you can get nice, clean edges.

SQUEEZE BOTTLE: Squeeze bottles come with a variety of tip sizes. They are great for creating free-form designs or detailed drawings. Add about 1 teaspoon of water to $\frac{1}{4}$ cup of syrup when applying it with a squeeze bottle. Without the water, it tends to bead up on the cloth surface.

MONOPRINT: Apply corn syrup to a sheet of heavy plastic or Plexiglas® and create a pattern. Then place the plastic on the fabric and press down.



batik WITH soy wax

EASY & EFFECTIVE TECHNIQUES

FOR ORIGINAL FABRIC DESIGN

BY MELANIE TESTA

A few years ago, a good friend looked at me and asked, “Why aren’t you using soy wax?” I looked right back at her and said, “Why should I be using it?” She went on to extol the virtues of this material, and stared at me like I was totally missing the boat. Well, she was right. I am now a convert and I hope you will be too.

Soy wax is a powerhouse of a resist. It is a food grade, environmentally safe alternative to paraffin. No special chemicals are required to remove it from your cloth; in fact, the wax can be removed by simply running it under hot water—its melt temperature is so low that it will not affect your plumbing. These few facts mean that working with soy wax takes almost all of the guesswork out of the batik process. Using soy wax with paint simplifies the technique even more.

DESIGN

Creating cloth with dynamism and verve is super easy if you are willing to embrace a few simple compositional ideas.

ADAPTED FROM
QUILTING ARTS MAGAZINE
JUNE/JULY 2010

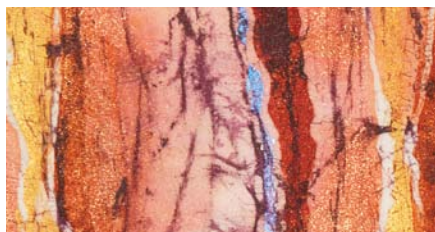
COLOR CONSIDERATIONS

Understanding color can be tricky for the beginning surface design artist. For this reason, I suggest working within an analogous color range; take a wedge of three neighboring colors from the color wheel, and work with just these three colors. Once you feel comfortable with this approach, allow yourself to add a tad of a color that is opposite that wedge (for example, if you work with yellow, orange, and red, the opposite color on the color wheel will be somewhere in the blue and purple range).

White—in our case, the color of the plain cloth we're starting with—carries a great deal of weight in a design. Using white sparingly is very important when making vivacious cloth, since it creates the elements that will pop within the composition. Each piece of cloth you create should have some pop, but not to the point of distraction.

LAYERING

Using soy wax as a resist means that you have the opportunity to trap previous layers of color while continuing to build and expand upon a color concept. There is excitement in this idea, and a chance to draw out your design.



A good illustration of layering is demonstrated by the 22"-long piece shown in *Figure 1*, which ranges from yellow to orange to red, and finally to black. When the cloth was white, a potato masher was used to apply soy wax stripes along the entire length of cloth. Once the wax dried, yellow paint was applied to the entire length. Next, a foam brush (with a small section cut from the edge) was used to stamp a wax resist application in a meandering pattern, starting about 3"–4" from the top, and continuing all the way down the length. Then orange was painted from the same point downward. Next, starting about 4" down from the top of the orange, a piece of square foam was used to resist out blocks of the orange all the way down the remaining length; red was painted over this layer. Finally, starting about 5" down from the beginning of the red, a bristle brush was used to resist out large areas of the design, creating a dry brush effect; black was then applied to this portion of the cloth.



MATERIALS

Note: See *Selecting Your Supplies*.

- Soy wax (5 lbs. is a good starting amount.)
- An electric pot for melting wax
- White cloth
- Mark-making tools
- Acrylic paints (I like Jacquard® Lumiere® and Neopaque® paints.)
- A spray bottle
- Foam brushes
- Watercolor brushes
- Newspaper
- Iron

OPTIONAL

- Sheet of Plexiglas®
- Stiff squeegee
- Bucket

APPLYING THE WAX AND PAINT

A proper application of wax will look translucent when the fabric is held up to the light. An improper application of wax will appear opaque and sit on top of the cloth rather than sink into it.

You will be using acrylic paints in a watercolor-like fashion, creating washes of color that are layered one on top of the next.

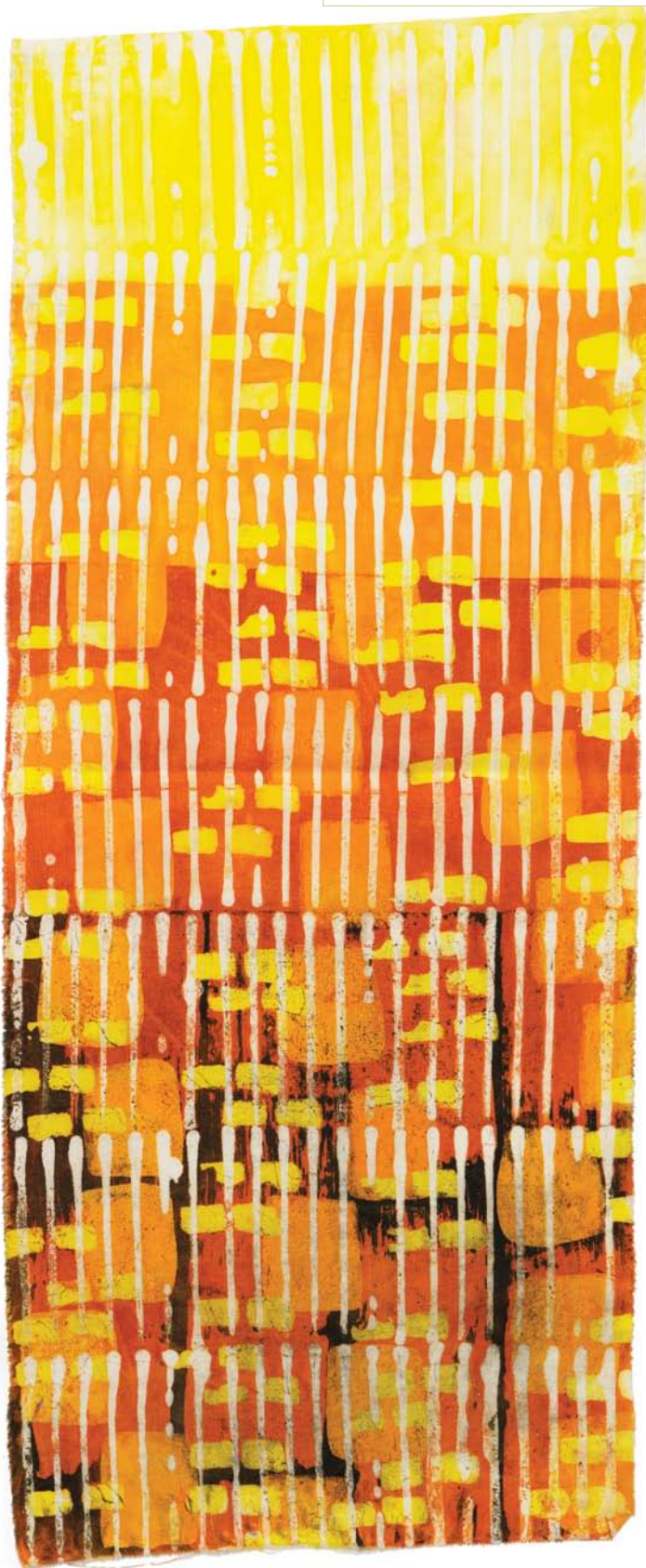


Figure 1



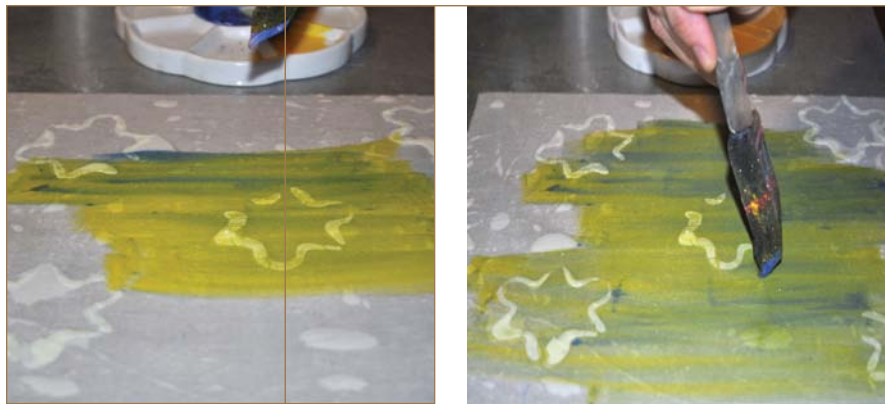
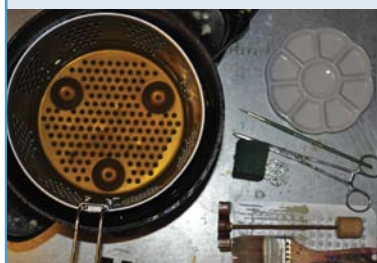


Figure 2

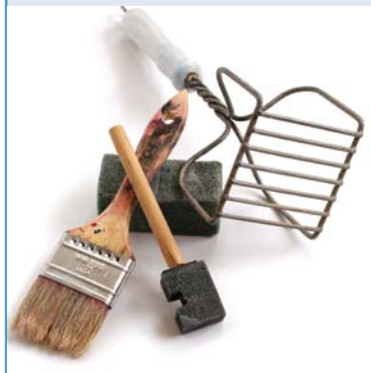
selecting your supplies

Beware that any supplies you use with wax should be dedicated to wax use; do not use them for food preparation.



Electric pot Soy wax has a melting temperature of 180° F so you will need an electric pan to melt your wax. You might choose an electric skillet or a deep frying pot. Whatever you choose, your melting pot needs to have a detailed temperature dial; you do not want to burn the wax by melting it at too high a temperature. Your wax can be cooled, hardened, and stored for reheating in this pot.

I use a deep-frying electric pot for several reasons: the sides are 8" deep; it has a metal basket with holes that prop up certain tools (like a tjanting tool, which is a fine-tipped, funnel-cupped, and pen-like tool); and importantly, its magnetic plug is easy to disengage—if something goes wrong, I can quickly unplug it.



Mark-making tools Any tool that can withstand an extended period of time within a 180° melting pot is fair game. Many plastic items work well, as do metal objects, foam and bristle brushes, and kitchen tools...this is a very slippery slope! These tools will be dedicated to your cloth-making endeavors once they are dipped into the pot. Some mark-making tools made of copper or brass will color your wax, but they will not impart any color to your cloth and this is not an issue in any other way.

Work surface When using soy wax, I work on a metal workbench, which I clean with a stiff squeegee; it is easy to scrape puddles of hardened wax off this work surface and put it back into the melting pot. You might also consider purchasing a piece of Plexiglas as a work surface for soy wax.

Applying watercolor-like washes is pretty easy with acrylic paint. You simply want to keep your cloth fairly wet while you move the paint over its surface. The paint will remain pliable as long as the cloth is wet. Due to the wet-on-wet nature of the wash application of paint, it is necessary to have the proper translucent application of soy wax.

You may choose to create a wash over an entire area of cloth (*Figure 2*) or to work within or around a motif. If you do not want seepage of paint to occur, it is best to spray the cloth to a just damp state. You can continue to spritz the cloth while you work, as needed. If the cloth gets too wet, the water will migrate under the wax partition; if this occurs, lift the wax and wipe away the excess water. Little mistakes are actually a form of beauty and should not be overly fussed with.

DIRECTIONS

1. Apply your first application of wax in whatever shapes or patterns you desire.
2. Spray the entire surface of the cloth with water, or simply dip the cloth into a bucket of room temperature water.
3. Select the paint colors that you will be working with, and begin by applying a wash of your lightest color.
4. Allow the cloth to dry.

TIP: Remember that you can work on many pieces of cloth at any given time; some will be drying as others are ready for their next application of wax and/or paint.

more *ideas*

Traditional batik designs

With soy wax, you can easily create traditional batik designs like crackles. Simply cover the entire surface of the cloth with wax, place it in a bag, and freeze it for 5 or 10 minutes. Quickly wring the cloth before the wax warms up. This creates cracks in the wax, which you can then paint over. Use a dark color and really smooch the paint into the cracks, as the wax can be quite thick.

Additional texture

You can create texture on wet acrylic paint by sprinkling urea pellets or salt over the cloth and allowing it to dry completely. (Figure 3)

5. Apply a second application of wax.
6. Re-wet the fabric, and apply a wash of medium value paint.
7. Continue re-wetting, adding wax, and applying paint until your cloth is complete.

NOTE: Most paints on the market require ironing to heat set or bond the paint to the cloth, which will also serve to remove a predominance of the soy wax from the cloth. Keep the paint manufacturer's recommended heat setting and times in mind as you complete the next two steps.

8. Place your cloth between a few layers of newspaper, and iron it to remove most of the soy wax. This may take several changes

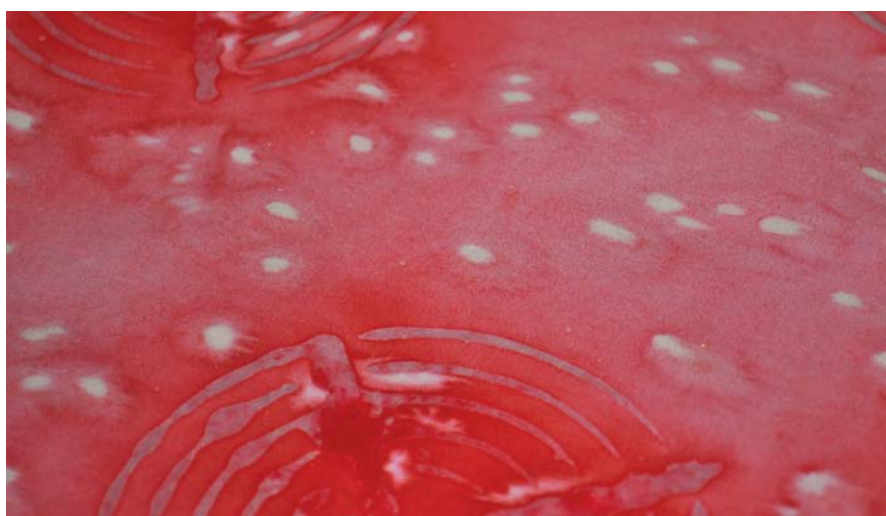


Figure 3

of newspaper and multiple applications of heat from the iron.

9. Once the majority of wax has been removed, turn the cloth wrong-side up and give it an extra dose of the iron for good measure.

10. Wash the cloth by hand using hot water and soap, or simply

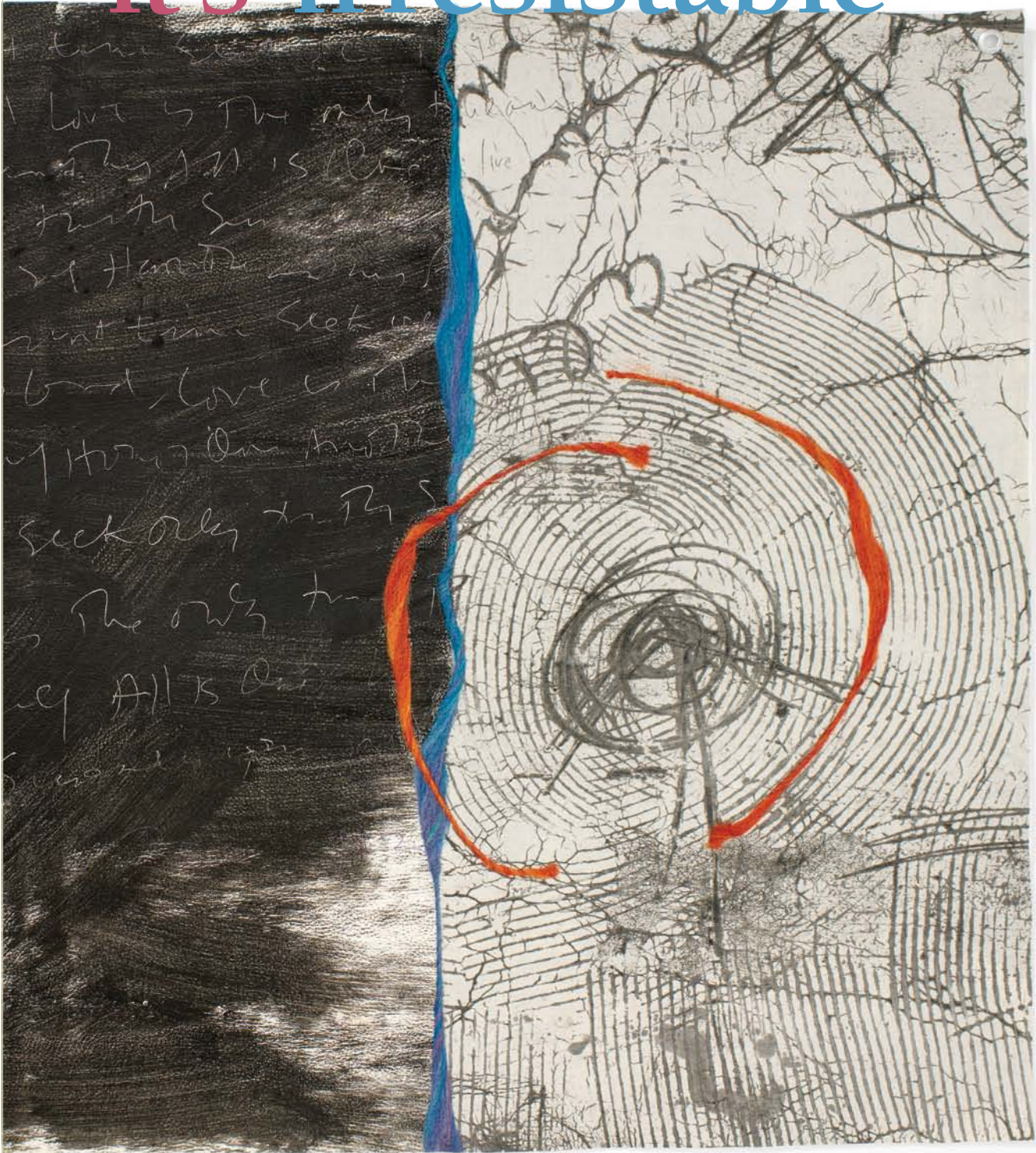
place your samples in the washing machine for a full cycle using the hottest setting. This will remove the remainder of the wax. ❖

melanietesta.com/mtype/

ADAPTED FROM
QUILTING ARTS MAGAZINE
FEBRUARY/MARCH 2008

FLOUR PASTE RESIST

it's irresistible



BY JANE DUNNEWOLD

I often wonder whether artists have a special “what if” gene that other people on the planet aren’t lucky enough to inherit. We all have gifts—don’t get me wrong—and as a longtime teacher, I believe each of us has creative potential. But I’ve observed plenty of artists in exploration mode, and I can attest to the risk-taking energy generated in those studio sessions.

Breakthroughs happen when you least expect them. Last spring, in the middle of a demonstration, I was slathering flour paste onto cloth. As I smoothed the flour paste across the fabric, something I’ve done hundreds of times, one student with a printmaking background asked, “Hey Jane, can you draw into that stuff?”

I shook my head and replied, “No, Ellen,” without even thinking. “I don’t think it will hold the line.” I finished the demonstration. The class headed to the worktables, eager to play with the flour paste and fabric on their own.

I walked past Ellen’s table. She was already drawing into her flour paste surface with a wooden skewer and the line was holding just fine. Voilà! Within an instant my whole thought process shifted. This is what I love about adult students. Teaching adults is like herding cats.

Twenty-four hours later, we stood back and admired a clothesline full of gorgeous fabrics—each sample covered with random crackle patterns now combined with linear patterns, circles, and lines.

In surface-design lingo, a resist is a product or a process that temporarily blocks fabric’s ability to absorb another wet medium. Bound or tied resists are made with actual strings, threads, or rubber bands tied very tightly around sections of fabric so dye can’t flow into those resisted areas. Stitched resists are exactly that: lines of stitching pulled tight, like smocking, so the dye or paint can’t penetrate the fabric.

Flour paste is called a water-based resist because it is a temporary blocking agent. It’s a resist anyone can make and use. Flour paste is nontoxic and you probably have the ingredients you need in the kitchen cupboard right now. The paste doesn’t keep overnight; so don’t make more than you need for one session.

Apply the paste to any fabric. It isn’t finicky and works as well on many synthetic fabrics as it does on cotton, silk, or other natural fibers. The fabric can be sheer or heavy. You may need to play with the application in order to get the thickness of the flour paste exactly right for the cloth you want to coat, so make several samples the first time you try this. Then you can

MATERIALS

- Mixing bowl
- Large spoon
- Wire whisk
- Measuring cup
- Flour (Ordinary white flour is the best choice.)
- Cold water
- Fabric in any color
- T-pins
- Squeegee
- Bristle paintbrush (wide)
- Wooden skewer
- Safety pins
- Black textile paint
- Tape
- Padded printing surface (Instructions for making one are provided on page 19.)

compare results once the process is complete, and the information you acquire will help you to perfect the thickness or thinness of the paste for the next time around.

APPLY THE FLOUR PASTE

1. Pin or tape the fabric to your padded printing surface. The fabric shrinks and curls as the paste dries, so it is important to create a taut surface before you get started. Pin the fabric securely every 1" or so along all 4 edges, stretching it slightly as you pin, to

prevent wrinkling when the paste is applied.

- Mix 1 cup of white flour with 1 cup of cold water. Add the water gradually. The desired consistency is roughly the equivalent of pancake batter. If the paste is too thin, add a bit more flour. If it is too thick, add a bit more water. Don't use hot water or the paste will be gluey. Use a whisk or large spoon to stir the paste until the lumps are gone.

NOTE: *Ordinary, inexpensive white flour is the best choice for resist. Whole wheat flour and other versions like it have large particles and it's impossible to get the mixture smooth. I've also tried rice flour, cornstarch, and a host of thickeners from Asian markets and none of them work as well as ordinary white flour. Before I discovered flour paste I recommended instant mashed potato mixes, but those are small potatoes compared to the ease and beauty of the flour resist.*

- Pour flour paste across the top of the fabric sample pinned to the table. The width of the flour paste strip varies depending on the size of the sample.
- Use the squeegee to spread the flour paste across the fabric surface and cover the entire surface. Be sure there aren't any open places you've missed.
- If you prefer a simple crackle, allow the paste to dry thoroughly at this stage.

If you want patterning, use the skewer to "draw" into the wet paste. Draw patterns, circles, swirls. I love to write words

the printing surface

HOW TO MAKE YOUR OWN

For the best printing results, you should lay a printing pad in between your worktable and the fabric. The quickest temporary printing surface is as simple as a blanket folded in half, smoothed and taped with masking tape to a tabletop. Make sure the blanket is smooth (no wrinkles) and don't use more than two layers of blanket—the surface will be too soft.

It's easy to make a functional multi-purpose printing pad.

- Buy a 4' × 6' piece of ¼" plywood or buy a 4' × 6' piece of wall insulation, which is lighter, but not always as long-lasting. Plywood and wall insulation aren't always sold in the sizes I've suggested, but the store will usually cut either product down to size, and you can take both pieces home, or take only the piece you need. Of course, you can use a smaller surface if space is an issue. I have a 2' × 3' printing board and it's perfect for smaller projects.
- Cover the plywood with 2 layers of white craft felt. There's nothing fancy about the felt you need. You can buy it anywhere fabric is sold. It is inexpensive and is sold in widths up to 72", allowing a continuous surface without seams, which is important.
- Staple the felt around the board using a staple gun. Two layers are perfect—not too soft and not too hard. Too soft a surface causes printing to blur and too hard a surface prevents an uneven tool like a stamp or silkscreen from registering perfectly.

GETTING STARTED

I cover the printing surface temporarily with an old sheet before I begin printing to keep the felt clean. If paint gets on the felt it dries and is "stable," meaning it won't bleed onto the next fabric I print on the board. But dyes and some other chemicals never "stabilize" without a setting procedure, and the last thing you need is old dye bleeding onto a new project when you least expect it. Sheets are perfect because they can be re-washed and re-used (a very good choice for the environment).

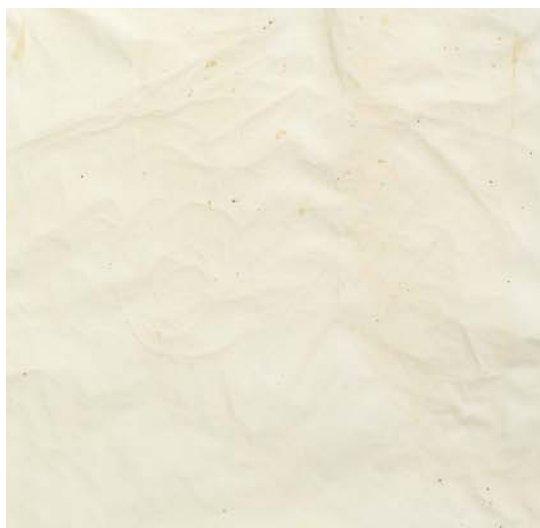
TO USE PLASTIC OR NOT?

Surface designers have conflicting opinions about covering a printing pad with plastic. I discourage it, and here's why: Folded plastic has wrinkles that never flatten out and this is a nuisance. But even worse is the potential for whatever you're printing (dye, paint, discharge, etc.) to penetrate the fabric, hit a plastic cover, and then bleed back into your fabric, ruining the printed image. Skip the plastic underneath your good cloth, and use a sheet instead. It absorbs excess paint or dye and protects the quality of the printed image.

into the wet paste. “Erase” by smoothing the paste with the squeegee. When you are satisfied with the patterning, allow the paste to dry thoroughly. This could take 24 hours or more, depending on the humidity.

APPLY THE PAINT

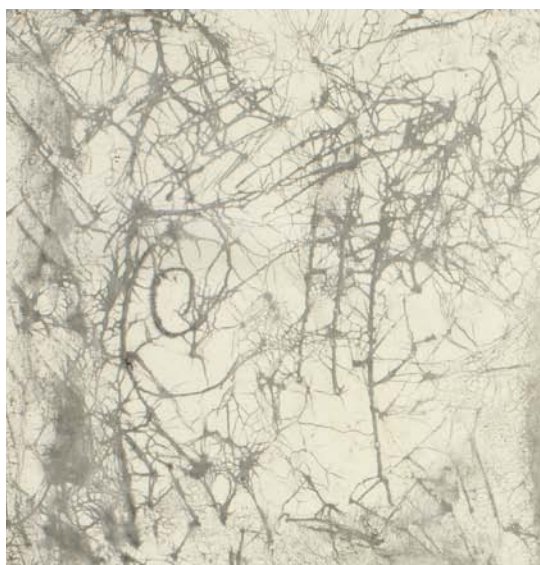
1. Remove the pins holding the fabric to the printing table.
2. Crackle the fabric by scrunching it. The more you scrunch, the more the paint seeps into the fabric, so don't go overboard the first time.
3. Thin black textile or craft paint with water to the consistency of milk, or use a thin, watercolor weight textile paint like Setasilk or Dye-na-Flow®. These paints are already thin and offer the advantage of maximum pigment load, which means the crackled pattern will be darker once the paint dries. I suggest black paint, but any color will work. Pale colors may not show up clearly, so experiment.
4. Use a wide brush to spread the thin paint over the flour-coated surface. Work the paint into the flour paste using pressure to be sure the paint penetrates the paste. Allow the paint to dry.
5. If you are familiar with textile paint you know that it requires heat setting. We break that rule with the flour paste resist, because you can't easily iron the flour-coated fabric and you definitely don't want to put this fabric in the dryer. Instead, wait 24 hours



After spreading flour paste on fabric with a squeegee, lines and swirls were “drawn” into the wet paste.



When the paste was thoroughly dry, the fabric was crumpled to crackle the surface. Thin black paint was painted over the surface and allowed to dry and “set.”



After washing out the flour paste resist, the painted fabric is ready for use.



before you wash out the fabric. The longer you wait, the more “set” the paint gets; waiting for as long as a week will not affect the flour paste.

WASH OUT THE FLOUR PASTE

1. Soak the flour-coated, painted fabric in a bucket of warm water for 10 minutes. The flour paste will begin to dissolve.

2. Pour off the water and put the fabric in a washing machine on the regular cycle. Wash the fabric thoroughly. You do not need to add soap. Heavy cotton or silk noil may require two washes to remove the paste completely.

3. Dry the fabric in the dryer and press it with an iron.

Once the flour paste has been removed, the fabric can be painted

with textile paints, dyed and overdyed, or used exactly as it is. The potential for drawing, applying more than one color of paint to the surface, and repeated layerings of both paint and paste ensures satisfying hours of exploration. It’s irresistible! ♦

artclothstudios.com