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Unknown

Okay. For our next project, we're going to be making a cassava resist. And cassava is just a root vegetable, also known as Yuca manioc from South America. It's used a lot in Africa, in Central and South America for patterns on fabric. And it's literally a starch that I'm going to mix with. Boiling water. So I've already got some port in here.

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And what's nice about this, it's the only ingredients are the cassava paste or the flour and boiling water. I stress boiling. It has to be boiling. That changes that. It has a reaction and totally changes a state. If you do hot water, it will look more like pancake batter and will not work. So boiling turns it into more of a gluey substance.

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So that is like very, very important and I really don't measure anything with this. It's kind of a little more freeform and I just want to make sure that a towel under the heat, so I make sure whatever surface you're on and then this whisk, so whisk it first and then you have you really have to blend this and then a little more flour and it's really just to the thicker thinness that you like while it's warm, it's going to be thinner as it cools, it gets much more gelatinous.

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So keep that in mind as well. Okay. I like this consistency. All right. So now I'm ready to go into the blender and this is hot. So taking being very careful and the reason you want it super smooth is because if it's clumpy, it's going to be difficult to paint with. And the pipe we're going to be using a plastic bag for piping.

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So just like cake decorating, you don't want a lot of like chunks and clumps clogging or getting stuck in your brush. So now I'm going to blend. All right. That's pretty smooth. And so the difference between this is freshly made. So it's a little more goopy for a little more stodgy for what I had in the fridge overnight.

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But you can use both fresh. This keeps for, I would say, five days in the fridge, but it will go back out over time, even especially what's left out for a few days. It will definitely go bad and get kind of stinky. So there's two ways I like to approach this. One is painting, which you'll get. This is done by paint.

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You get a little more texture, kind of like a water, like look to the fabric that it's been painted on. So it's more freeform. I mean, they're both freeform, but this just gives it a lot of texture and is going to be your middle blues. So these can be used separate or combined so that you can have your dark blues, your middle blues, and then you can pipe for your super bright white.

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So when it's piped it's going to be super thick like that. And I just did little squirrels and squiggles, but this is a very thick resist. The painting is much thinner, so when it dries, it dries almost a plasticky feel and that's going to block the dye. This will hold up and dyes and indigo much better than the clay.

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I like both. Like the clay for screen printing. Better. But this this bit cassava, it just does a little better. You can dip it more times and you want your dye to not be super hot. If it's super hot, it's going to wash off your resist. So make sure and this is like this is still it's warm, which is good for the vat.

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Not super hot. All right. So for my first one, I'm going to paint then pipe. So I'm going to combine on the same piece of fabric and the painting you can lot times I'll use Taylor's chalk to draw a design, but you don't always have to. And you can see this different. It's like painting with glue. It's very stodgy.

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And as I'm painting, I'm reef filling my brush. So there's a lot of reloading your brush. Don't try to drag it if you're out of paste, then we'll try some of the fresh brushes a little smoother. So it's very gloppy. It's a little bit of a different texture to work with. When I'm piping, I literally just fill up a Ziploc bag with maybe a cup of the goop, cassava paste, cut a teeny tiny hole.

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You want to make sure your hole is not super big. It needs to be, I would say, like the width of a tip of a sharpened pencil. So very small because you want this is this is out of control if a lot of control and can do really nice line work if it's a big opening, it's going to be huge, thick, gloopy, glossy lines and it gets really

messy.

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So thin line is better and make sure I'm on the right side of my bag. I am. So this if you've ever decorate a cake is almost same technique. So I'm literally just holding and I can pipe anywhere I want. I can also pipe on top so I can pipe over what I've painted and that'll create a highlight.

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I can do another one, but you see, it's slow and very controlled. But I can also just do lines. So this technique is really nice. If you want to draw a picture, it's great for words as well because there's a lot of control. So this is super duper thick. It will dry. That's this is the difference between wet and dry.

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So it's super thick, but it's going to almost like she's up and get very thin. So that line will be skinnier once it's dry. I'm going to go ahead into the dove and I easily go, you know, hold paper clips or clothespins or my fingers, but I'm going on in. And since the cassava is a little is a little bit stronger than the clay and holds up more in the dye, I don't have to wait for it to dry between dips.

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I can actually just let it oxidize and do another dip, which is really, really nice. It's a big advantage. Like I can even feel it's still pretty. It's still pretty plasticky. So it hasn't washed off yet. It will last maybe four, four dips is safe, five is pushing it. So if you want this to be really, really dark, indigo, black after four dips, that's when it needs to dry again.

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Let your cassava fully dry out of that plastic and then go back in dips. That would take time. But one is not too bad. So now I'm going to drip on the side. I'm actually going to do just one dip and wrench and go ahead and put this one in while I'm peeling this off. So this is really nice to do under warm running water, but if that's not available, a lot of times I'll just use my nail as the best tool and you can literally just scrape off.

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There is this clothespin on clothespins work really well to use an edge if a pot scraper or anything that's kind of hard and can scrape

and this stuff definitely you have a paper towel nearby nearby because it dries goopy and gluey and is really not fun to deal with if it's dried on stuff you care about. So I always have rags or paper towels that I can put all my little pieces and see all these little pieces are coming off and that's the cassava and they're still pretty hard, which is good.

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That means my resist has held up. Right? I'm going to go back in the water to get it really wet. Oh, yeah. So now I'm getting lots of chunks off. Like there's a nice one that just came off and you can see it's oxidizing, it's already blue and underneath is going to be a light blue and depending on your fabric, it'll be light blue or white.

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This has got it's got cotton gauze, so it's kind of thin. But if you had a pretty thick fabric, cotton muslin, usually, this is why it just depends on every type of fabric. They'll kind of react differently to my resistance slowly before I forget, let's get this guy out on a drip on the side to my quick rinse.

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And I can feel, I can really see. Oh, yeah, that's nice. Can really see there is this. And the rule of thumb is if it still feels slimy, that's still cassava paste. So you want to make sure get all the slime out. If you don't, it's just going to dry plasticky again and really crunchy. And this will make your fabric a little stiffer because it's a starch.

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It's like starch in your fabric. It'll get softer over time as you wash it. What's nice about doing these? Resist. You have a lot of control, whereas the folding and clamping with a tie dye can feel much more abstract, especially when you're like folding and moving shapes around it. Feel it can feel like I have no idea what's going to happen, what's going to turn out or is this can really have a plan, come up with a composition and already have your ideas figured out so that you know what you're doing.

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You know which pictures in look like quick rinse. So I've got most of it off. You can see it's much more so a little bit. You're going to get medium blue with the paint and resist versus you're going to have much more contrast with the pipe on. So that's why I like to mix them because then you can have your light, medium and dark tones within one

piece of fabric.

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Okay, so I have scraped off all of my cassava and I've got a really pretty actually light blue and dark blue. It's pattern and it takes a little bit of time. But, you know, I really enjoy it and you get, again, lots of control with this. So you can plan out a whole picture, a whole composition and paint it on with the cassava, with the painting method or with piping.

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And thanks so much, y'all. I hope you enjoyed the activity.