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Unknown

Hi, I'm Christy Bishop. I'm a fiber artist from Charleston, South Carolina. And today I'm going to show you from natural dye, a plant or animal dye flaking it to making watercolor paint or from natural color natural sources. So we have Osage Orange, which is actually part of the Osage tree, and it's literally the woodchips. I have Matter Root, which originally comes from Turkey, known as Turkey Red.

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It's the root of the matter plant makes a red dye. And then I have cochineal, which is an insect from Mexico, and it's a female bug that makes the dye has come. They have Carmine in their shell and they are super, super concentrated dye, beautiful reds and pink and purple from this. So today we're going to be making a lake out of matter root pigment.

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So this is our matter root dye. I've got 400 milliliters right here. So this is the root that has been heated in water and the dye, the color has come out of the actual root and bonded with water. So this is now like the dye, the pigment is water soluble, leaking is taking the water soluble color and making it insoluble.

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To do that, I'm going to use alum, which is a mineral salt that's also acidic and soda ash. I'm going to add those ingredients to my dye and it will separate the dye from the water. So the dye will actually attach itself to the alum and will sink to the bottom. And it likes to be an alkaline base mixture.

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That's why we use a thrash. So I'm going to add alum, I'm going to add four grams because it's 4 to 400 milliliters and two grams of soda. Ash alum is, like I said, a mineral salt. It's used in natural dyeing. It's also a mortar. So more to add something that dyes can attach to and fabric to be light fast and permanent in a fabric.

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A lot of a lot of plant dyes need them matter likes it so does cochineal and we're going to use it again in the dye because the dyes attracted the alum naturally. That's why we're using it to separate and pull the pigment from the dye. And you do want warm water. Again, I would not use boiling because a lot of times boiling water, especially with red dyes, can kill the color.

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So just hot water not boiling. All right. The four grams is usually about two teaspoons. An alum, you can buy small amounts and so that's already too much you can buy in the grocery store. It's used a lot of times for canning. Let's start over. That's the funny right? Right. That's for right. And I'm going to dissolve a little bit of water.

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Just make sure you pour. Don't put too much water because you don't want to run out of space in the jar. I'm at 400. I can fit 600 more milliliters of liquid. All right. So that's almost dissolved going in. And I have enough space now. I need my soda ash. So this is going to be my alkaline. So I have two grams.

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All right. This time over. Not too bad. And when I do this, when I mix it in, you should see things are going to happen in there. It's going to get real swirling and kind of opaque. And then over the course of about half an hour to even a couple of hours, the dye will attach to the alum and start sinking down.

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All right. I can add and I can already see it's starting to solidify, so it's separating out. I can even add a little more water in there. So that's your first step. Add the alum and add the soda ash, and then they'll start to separate over time once you have them separated comes the next fun part, which is I got to get this separated from the water.

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So I've got all my nice matte a root pigment all the way down here at the bottom and I need to pour off the water. I'm just going to use this container and just pour as much as you can slowly so you're not losing a lot of the dye or the linked pigment. Oops, there there's a big chunk.

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Okay, so that's pretty good. So I can just water some plants with that or do something with it. So now you can see this is our future. You want to bowl a sieve or colander and a coffee filter, and then I'm going to pour. I was going to slow my pigment through. And then so literally overnight, this takes a while slowly all the water that's in that mix then is going to filter through like coffee pretty much.

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And what you're left with is our linked pigment. So this is still drying. As it dries, it cracks and it's going to get smaller and thinner. But it's really a pretty process to watch. And this is nice because this takes about a week to dry. So it takes time. Once it's completely dry, it's just dry pigment. And then so some of that, this is cochineal.

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That's why it's so pink. You break it off and just start dry. So that is this in a week from now, broken off and nice and cracked and dry. But this is still too chunky and thick to make paint with. So my next step is to grind with a mortar and pestle, grind that down. I got my mortar here and we're going to do we're going to continue with the matter.

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ROOT So here's my matter. ROOT Nice and dry. It's really pretty much warmer red like more terracotta coach nails, a little more pink and purple. So I'm going to go in and before you start making your paint, you definitely want to take your time mowing for grinding because it's better to start with a fine, fine powder. And this is how people have made paint before modern times to make it at home.

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People would buy painters and artists would buy their pigments dry and then make their paint at home in their studio before using them. So that's a pretty really nice fine powder. I'm ready to get my paint going now and set up my paint making station. You're going on palette knives, some water, distilled water, preferably. This is wintergreen extract.

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It's to keep the paint from getting bacteria and mildew and going bad, honey, because this will help the color come out of the paint. Better, more smooth. A glass palette. And last but not least, it's very important tool. A smaller glass, more super important. Okay, so the first step, I want to start in the middle and I'm going to put all my pigment in the middle.

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Then I want to add some water so I'm going to wet and make it a thick paste. And I like to do less is more because if you add too much

water, that becomes that that can cause you problems or you have to start adding more and more ingredients. So just start to start with a little bit. So I'm using a dropper even though it's slow and with your and I start to mix and just kind of wet all of it, such a pretty red.

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So I definitely need some more. What's great about paint making is you can use it right away or you can start for later. You could do a bunch of different paints. All right. So I'm getting close to the tiny bit more and just kind of what where I still see a bunch of dried bits. Okay. Always there. And I have a couple of paint and I have because it's a lot of scraping back and forth.

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Okay. So back to the middle and this is a really nice paste. So now we see any little like hairs or anything, just make sure you pull it out. So now I want to kind of make a mound and then a little dent in the middle, like you're making pasta, the paint because this is where my binder is going to go.

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So once you've made your mound of paint or wall almost paint your pigments wetted and you've got a little hole in the middle, it's time to add your binder, which is gum acacia, also known as Gum Arabic. This is main binder for watercolor paints and it's excellent to get on Amazon or any art supply store. So with the paint you want a quarter.

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Like if you have pretty much one part, you want one part of pigment and one fourth of that is your binder is your America. So I'm actually going to do a half a teaspoon and I want to add honey next for my color to flow better. So then you're going to do half the amount of gum, Arabic of honey.

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So I would do an eighth of a teaspoon. So it's not very much just and don't forget the wintergreen, just one little drop. So it's thoroughly mixed in. And again, this is going to keep you from, you know, any bacteria growing still with a palette knife, kind of mix everything up. This is very satisfying. Part of making paint feels really good and it's really calming.

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So that's thoroughly mixed, but it's still really rough and not ready

for paint. So now it's time to take our molar and mole. So this guy, it's kind of a little bit rough on the bottom. And combined with the glass, I'm going to do circular movement all over my palate. So I'm literally going to maul and crush the pigment and make it finer and finer.

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And so it's going to bind even more so. And you go in a circular kind of spread it out. It takes a while. But again, if you have any frustration, you can get it out while rolling your paint. Well, as you're going, don't forget to scrape the molar. A lot of pigment and paint on there. It's really pretty.

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The whole process is pretty. As you're mulling. It's really helpful to have a brush ready and some watercolor paper. Here's some with some Osage and some water. So you can kind of test out, Oh, it's super, super red. That's really beautiful. But you can test out if you need to keep mowing. I think I do. I want to I want this to be finer.

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Hmm. That's really nice, but it's still too rough, so what? I'm right in here. You can see where it's getting really thin and sitting nice and smooth. That's a good sign. So I like to and scrape and bring it all back to the middle. It's fine. I that when you do that, you check the consistency and see how it's looking and you decide how smooth you want it up to the painter, up to the artist.

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Maybe I want more texture. My paint, I could paint with it right now, but if I want it really, really fine and smooth, I would keep going. I need to keep going. Start spreading around and I can. Even here it's getting less gritty. The sound is starting to change. I notice as I've been rolling my paint, my lake is already separating, so I've got this much clearer.

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It's going to start separate even more. This is probably a halfway or two thirds done or. Yeah, I would say so. So it doesn't take that long. I think it's time to check, see how my paints looking. Pretty good. So a little bit of grit and actually brown much, much less than here. And once I'm finished, I think this is about done.

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I'm happy with it. Scrape it all back into the middle. Okay. Okay. And now I'm going to start filling. I can use this right away if I wanted, if I had a big project or if I want to save it for later, I can use little half pans. So these are just plastic little rectangles that the watercolor paint is going to dry in here.

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My tiny knife. And right now it's really thick and wet. It will probably when it dries, it'll dry a little bit. You might see a crack or two might even separate from the wall. That's okay. Because you just all you got to do is add water and it's ready to go. And since we added the honey, that'll help the color come out as well too.

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And then I've got my matter. Root natural paint. Thank you, guys. I hope you enjoyed this. I don't know about you, but that was such a phenomenal demonstration of understanding how you can make different fabrics using indigo and that bluish color that you see in many of our attires. Again, I wear denim today and also how to make natural paints, which is something that human beings have been doing for centuries.

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And so we had an amazing three lessons from Christy Bishop. I hope that you enjoyed it and we'll see you next time.