LEAP

Reinventing Recycled & Older Clothing

Funded by:
Lancashire County Council

Funded by UK Government

REINVENTING RECYCLED CLOTHING

INTRODUCTION : DIY Recycled Fashion

Protecting Planet Earth

The purpose of this book, is the sharing of knowledge to help in recycling and reinventing fabric using multicultural techniques and making clothes climate adaptable.

This is part of the worldwide movement to slow down *fast fashion, which contributes 10% to global carbon emissions. The LEAP Recycled & Reinvented Climate Adaptable Fashion initiative was conceptualised by Dr Shorna Pal, Founder-Director, LEAP Lancashire. The project found backers from the community and was funded in 2024 by the Duchy of Lancaster and in 2025 by Lancashire County Council and the UK Government.*

The project was taken forward by LEAP Directors Dr Shorna Pal, Dr Kailash Parekh MBE, Dr Richa Soni and Dr Gargi Das, supported hugely by many hours of voluntary work put in by Mrs Charu Jalota who curated and compered both fashion shows, Mr Pritam Pal and Mr Daruk Pal who coordinated the workshops and fashion shows and many members of the community who came forward to support this essential and worthwhile project, including Mrs Anamika Ranjan, Mrs Rashmi Mukesh, Mrs Annu Sharma and Mr Jagjit Singh.

The projects in both 2024 and 2025 had the invaluable support and participation at events of Councillor Caroline Jackson, Leader of Lancaster City Council, Mrs Harsha Shukla MBE, Mr Tony Grimshaw OBE and the 2025 project was also supported by Councillor Sue Tyldesly. The BBC covered the first workshop and LEAP was awarded the BBC Make a Difference Green Highly Commended Award.

With over 1000+ tickets booked by diverse communities across Lancaster, **LEAP** hosted its very successful first RECYCLED FASHION SHOW at LANCASTER TOWN HALL in November 2024, attended by over 500 people in the audience and following its first series of Reinventing Clothing Techniques workshops at LANCASTER CENTRAL LIBRARY and making them climate adaptable in Summer 2024. The second workshop series took place across January and February 2025, followed by the second Recycled Fashion Show in March 2025 at the STOREY, LANCASTER. Through this LEAP has been able to impact hundreds of people with its message of **SUSTAINABLE FASHION CHOICES**. This LEAP DIY Reinventing Recycled Fashion Booklet and the professionally shot videos of the workshops to be released online in March 2025 will take the skills and core message out to many more people in the region and across the world.

A special heartfelt thank you to the amazing performance by all the participants and the massive support from all guardians and family who made our Workshops and two Fashion Shows such a grand success and to our Recycling partner St John's Hospice, our Reinvention through Natural Dyes partner Sewing Club Lancaster, to Charu Jalota Creations and to Mrs Ratna Das for the excellent contribution of recycled and reinvented clothes and techniques.

We hope you enjoy this Booklet and are inspired to inculcate Recycling and these many artistic techniques to Re-Fashion your Wardrobe.

We would also be very inspired if the knowledge from our Booklet opens up new avenues for you to explore and take up these Arts as a hobby or more.

Warmest wishes,

Dr Shorna Pal, Founder-Director, Lancashire LEAP
Dr Kailash Parekh, Director, Lancashire LEAP
Dr Richa Soni, Director, Lancashire LEAP
Dr Gargi Das, Director, Lancashire LEAP

REINVENTING RECYCLED CLOTHING BOOKLET, WORKSHOPS & FASHION SHOWS

CONCEPT, IDEATION AND MANAGEMENT

THE LEAP TEAM LANCASTER ENVIRONMENT ACTION & PROTECTION (LEAP)

Dear Planet Earth

If you are here
We are here

What if you are scorched
And there are no rivers and oceans
No green trees
No oxygen
No flowers
No clouds
No music
No shade
No birds
No food
No rain
No fun

If you are here
We are here

BATIK

What is Batik?

Batik is a method of dyeing cloth to create beautiful designs. History does not tell us where exactly Batik originated but it is a very ancient art. Although basic principles remain the same, different methods have developed to create Batik cloth.

In India, different techniques of Batik are used, such as Wax splash, Screen Printing, Kalamkari and traditional Batik. In Wax splash Batik, molten wax is splashed over the fabric which is then fabric dyed. This process can be repeated with different colours, creating a multi-coloured design. In Screen Printing Batik, a design is stencilled onto the cloth.

What is special about this way of dyeing cloth?

Batik is unique because patterns and designs drawn on cloth are covered in wax, preventing dye from affecting those areas and the remaining part of the cloth is dipped in dye, colouring it. The result is a beautiful piece of coloured cloth, with an artistic design traced on it in either white or the base colour of the cloth.

What gives Batik its unique look?

Different colours can be used to dye different parts of the cloth, by applying the wax to one area and dyeing the rest, then repeating the process using more layers of wax in different areas and different coloured dyes. This gives complex designs. Cracks in the wax provide an unusual splayed and whorled effect.

An interesting way to create Batik

STEPS

1. Wash the cloth to be Batik dyed in hot detergent water to remove chemicals and impurities that can affect dyes. Then wash out in clean water thoroughly to remove detergent.
Dry the cloth.

2. Choose a design or pattern for your piece of fabric.
This could be simple patterns drawn of circles or lines
or more intricate like flowers and leaves.

3. Decide on the colours you want to dye the cloth in from your bottles or pots of Batik Dye.
You may use a white or coloured cloth as the base colour or dye the cloth a base colour of your choice.
Similarly, decide on what colours the pattern or design will be coloured.

4. Dyeing the fabric
Start by dyeing the fabrics in the base colours you have chosen.
These base colors are the colors that will show under the wax layer covering the design you have drawn.
Start with lightest colors first and then apply darker colors.
Dissolve the dye as per instructions on the package.
Add in the recommended amount of salt (non-iodized salt should be used).

Make the fabric you have already washed and dried, damp with water.
Add the fabric to the pot of dye.
Stir gently, but frequently, for 20 minutes.
Soda ash, or sodium carbonate, dissolved in warm water can be used to bond the dye to the fabric. It should be

added to the dissolved dye over 20 minutes, stirring gently and making sure it does not pour directly onto the cloth, which will become discoloured in that case.

Soak for another half hour, stirring gently occasionally to distribute the dye all over the cloth evenly.

Next, remove the cloth from the dye pot and rinse the fabric in cold water to wash out excess dye.
You may wash a second time in warm water and then cold water to remove all extra dye.
Dry the fabric. Place it onto newspaper spread out on a flat clean work surface or hang out to dry making sure the dye does not stain anything under the drying area or rack.

5. The process of waxing and using different colours
Once the fabric is dry, you can draw designs in pencil followed by waxing over the design lines or create designs straight away with wax as explained below. The cloth is then dyed a different color, washed and dried and the process can be repeated with yet another coloured dye over a different area of the cloth, thus creating a pattern of several colours.

6. Stretch the cloth to prepare for creating the design: Use a circular wooden or plastic embrodiery hoop to stretch the cloth across or place the cloth on newsprint or cardboard on a clean, flat surface. The newsprint or cardboard will absorb the wax which penetrates the cloth and onto the surface under it.

7. Draw the design on the cloth using a lead pencil or a special fabric pencil.
An useful trick is to trace the pattern onto the cloth using tracing paper and pencil.
As explained later, once the wax is molten, it can be used directly to make patterns on the fabric.

Melting the wax

CAUTION: HOT WAX!

Wax is sold as bricks that need to be melted in a wax pot or a double boiler. Beeswax is commonly used.

- ***Use great caution with hot wax.***
- ***Do not heat it above 240° as it may emit fumes or even catch fire.***
- ***Avoid heating the wax on the stovetop.***

Wax pots and double boilers heat the wax slowly and at a lower heat.

A double boiler can be made at home using a saucepan and a mixing bowl, a stirring tool such as a wooden ladle and a 1:1 ratio of beeswax and paraffin wax. Put the wax in a mixing bowl. Place this bowl into a saucepan half-filled with water. Heat the saucepan until the hot water melts the wax. You will need to keep stirring the wax to allow it to melt evenly and faster.

9. Waxing your design

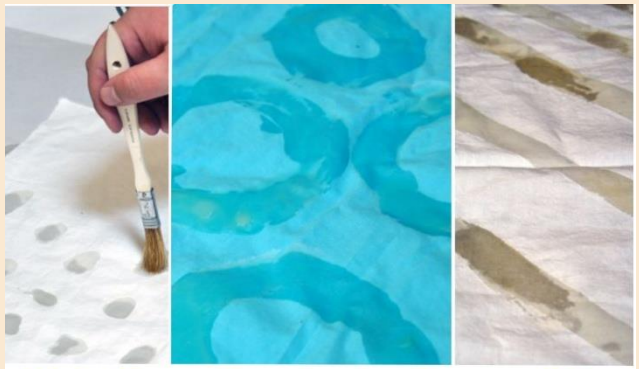
CAUTION: Molten Wax is Very Hot, so take care while using it to make the pattern.

A Tjanting

Interesting fact: A **Tjanting** is a pen-like tool used to apply liquid hot wax in the batik-making process in Indonesia.

10. To draw thin lines and designs, a Tjanting tool or a thin tipped paintbrush may be used. A stamp can be used for readymade patterms.
Dip the paintbrush or stamp into the wax and apply to the fabric in a pattern of your choice or trace with wax over the design you had drawn earlier in pencil.
Once you become used to making Batik, you can experiment with ready-made stamps or creating stamps to dip into wax and stamp a pattern on the fabric. A large sized potato can be used to make a stamp by slicing an area flat and carving a simple pattern into it.

11. Using molten wax to make patterns directly on the fabric
You may draw patterns with wax directly onto the fabric without creating a pencil line design. Paint brushes can be used to do this by dipping into molten wax and painting wax designs onto the fabric. Paint brushes can be used to cover large areas as well as to make broad lines or dots.



Painting simple designs with wax and a paintbrush

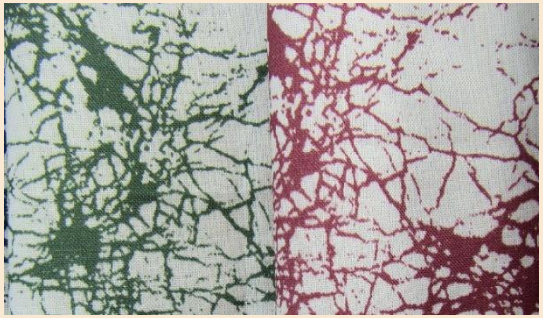
12. Dye the fabric in your chosen colour as explained in 4. above. Once dyed, remove from dye, wash and dry as explained in 4. above.

13. Removing the wax
Once dyeing is complete and your fabric pattern colored and complete, the wax can be removed either by ironing or boiling out.

To iron: Place the dyed cloth between two sheets of clean white paper or newspaper and iron over the top layer of paper-cloth-paper sandwich to remove the wax, which melts away.

To boil the wax out: Fill a pot with water, add the fabric and weigh it down with a rock.
Soon, the wax will melt out of the fabric.
Let the pot cool completely.
Remove the wax which will have formed a layer floating on the water.

14. Wash and dry your fabric, as explained in 4, above. Iron it and it is ready for use.



15. To get a crackled effect, dip cloth in molten wax fully using a wooden spatula. Remove from the wax and leaving it crumpled, set aside until fully dry. Once dry, crumple the cloth into a ball in your fist and straighten out gently. When dye is applied to this piece of cloth, the areas covered in wax will retain the original cloth colour while the rest will acquire the colour of the dye you dip it into, creating a beautiful crackled effect. Follow Steps 4, 12, 13 and 14, above. Your fabric is now a Batik piece of art!

SUMMARY

BATIK STEP BY STEP

Step 1
Sketch pattern on clean fabric

Step 2
Apply Wax to areas you want to mask

Step 3
Once Wax is dry, dip fabric in colour of your choice

Step 4
Boil fabric in hot water, which will melt the wax off of the fabric.
Alternatively, Iron the batik cloth sandwiched between 2 sheets of newspaper which will absorb the wax

Waterproofing the Batik fabric

Waterproofing your work of Batik Art is a goood idea and the wax used provides excellent waterproofing.

Commercial Waterproofing spray can also be used. The ones commonly used are Silicone Spray for all types of materials and Fluoropolymer Spray with or without Teflon, which is used for industrial purposes and outdoor clothing.
The sprays should be applied in well-ventilated areas to safeguard against feeling dizzy or respiratory tract problems from inhaling the spray. They should also be allowed to dry completely before use.

MARBLING

Marbling is the art of dyeing colourful patterns on any surface such as fabric, paper, leather, ceramics or wood. The technique involves floating paints on the surface of a thick solution called 'size' and transferring the resulting patterns to the material to be dyed.

RECYCLING

Marbling is an excellent way to rejuvenate old and discarded clothes, bedclothes, tablecloths, handkerchiefs, tablecloths, napkins, bags and much more. Try this exciting art technique out and create beautiful pieces for yourself, family and friends.

Origins of Marbling

Suminagashi, seen here on the right.

This technique started in 12th century Japan and means 'floating paint'.

Ebru, seen on the left.

Turkey in the 15th century developed this form of marbling, the word meaning 'cloud art'.

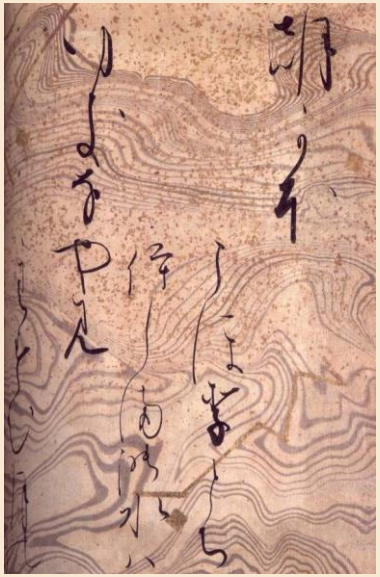


Image suminagashi_6a936953e9098341372c2f4ea81ef78b.jpg
courtesy https://fr.pinterest.com/pin/337418197055945668/

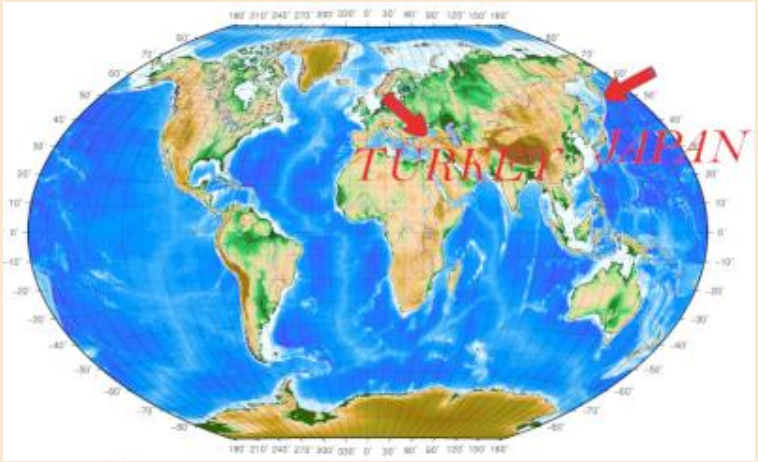


Image World Map: Courtesy www.vidiani.com

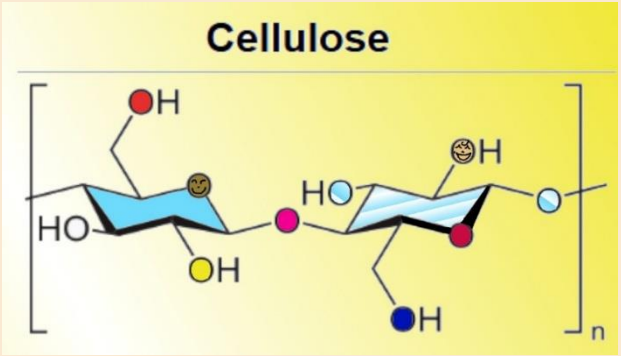
MATERIALS

Fabric

This should be washed well in detergent to remove any dirt, then the detergent washed out and the fabric dried.

SIZE

The 'size', that is the solution on which the paints are floated, is made of the natural compound CELLULOSE, produced by plants and some bacteria, who also use it as a biofilm. Cellulose is very widespread in Nature. For example, cotton, seen here on the left, has fibre which is 90% cellulose. Wood is around 40–50%cellulose.



Cellulose is mainly used to produce paperboard and paper.

Several types of material, containing cellulose, can be used to make 'size' in Marbling.

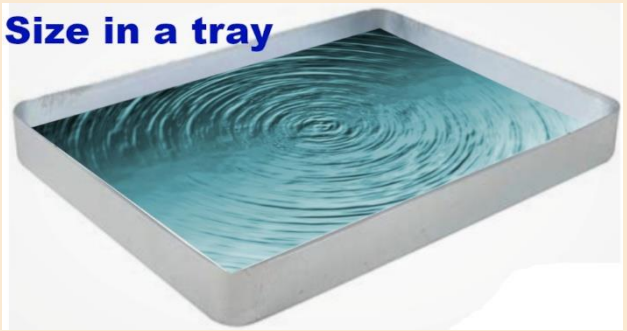
Simple corn starch can be used to make 'size'.
A popular material is ***Methocel*** and another is ***Carrageenan (seaweed).*** Methocel is cheaper and does not spoil in hot, humid conditions which Carrageenan does.

All are sold commercially as a white powder.

PREPARING 'SIZE' WITH METHOCEL, CARAGEENAN OR CORNSTARCH

Carageenan has to be prepared a day in advance.

Methocel can be made half an hour before commencing Marbling.
The proportions are 4 big tablespoons of Methocel mixed thoroughly in 5 litres of warm water **in a pail**, stirring continuously **with a ladle**.
Once properly mixed the solution becomes clear. It should then be set aside for 30 minutes.
If the paint you will use is quite thin, the quantity of Methocel can be increased to give a thicker 'size' which provides a firmer surface for the paint to float on better.



VEGETABLE DYES ARE MUCH BETTER FOR THE ENVIRONMENT THOUGH THE COMMONLY USED PAINT IS ACRYLIC

Select colours of your choice and display near your work surface to make selection of colour easy.

Image courtsey: https://asiainch.org/craft/natural-vegetable-dyes-of-karnataka/

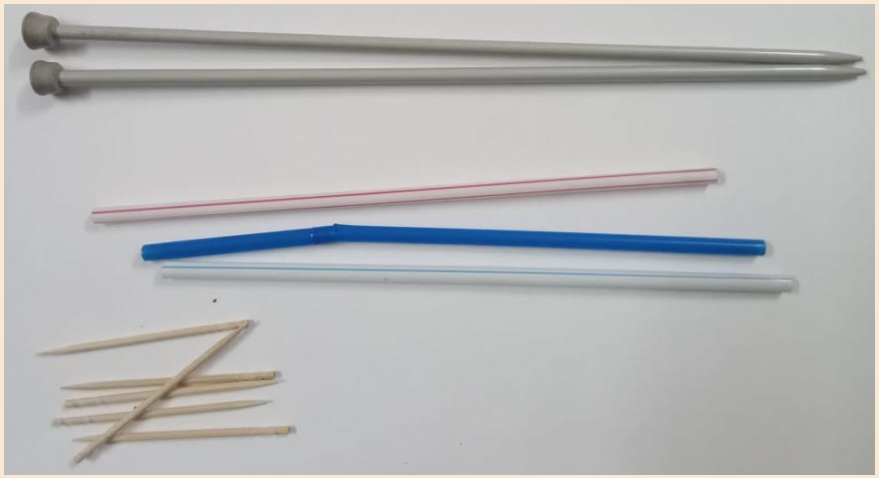
DROPPER

Droppers and paintbrushes are used to drop paint onto the surface of the 'size'.

The paint bottles themselves will usually be flexible so that one can squeeze out drops onto the 'size'.

PATTERNING TOOLS

One can use professional Marbling combs, ordinary cosmetic combs or drive metal nails through a strip of wood to create combs of suitable size.
The combs are drawn through the paint floating on the 'size', to create patterns.



Freehand tools can be created from knitting needles, butter knives, old brushes etc.

Image courtsey: image on Pixabay, https://openclipart.org/detail/282273/paint-tube

TRAY

A tray 24 inches x 24 inches can be created from a storage box

STEP BY STEP METHOD FOR MARBLING

Step 1
Prepare the watery solution, the 'size', with carrageenan or cornstarch.

Step 2
Add paints to the surface of the size in the tray.
Create designs on the paint surface using combs or knitting needles to create lines and swirls.
Toothpicks stuck into wine corks make good combs as well.

Step 3
Place the paper or fabric to be dyed onto this patterned paint surface for 2 to 5 seconds and remove.

Step 4
Wash the fabric in cold water under a tap to allow excess 'size' to wash out.
Do not wring the fabric as this will spoil the Marbled pattern.

Step 5
To fix the dyes, immediately after dyeing soak in a solution of vinegar in water for 15 minutes and then wash in cold water. Alternately, professional fixative solution can be used for the initial washing of the fabric.

Step 6
Place the dyed fabric or paper face up on a flat surface.
Allow it to dry.

WATERPROOFING

Climate Change is causing more frequent, less predictable, heavier rainfall and is more often accompanied by storms. This means that waterproofing becomes more necessary, particularly with regard to clothing and accessories when one is exposed to unpredictable weather.

SOME METHODS OF WATERPROOFING

Method 1 Using Beeswax

Waterproofing with Beeswax is a common method, with a good safety profile.

Wear heatproof gloves.

Melt Beeswax in a pan *as described on the next page.*

Once the wax has melted, fix the fabric across an embroidery hoop or lay flat out on absorbent material like newspaper on a clean flat surface.

Paint the melted wax directly onto the cloth using a thick paintbrush.

Cover the item with baking paper and iron it. Newspaper can also be used but may leave print marks on light-coloured items.

Melting the wax

CAUTION: HOT WAX!

Wax is sold as bricks that need to be melted in a wax pot or a double boiler. Beeswax is commonly used.

- ***Use great caution with hot wax.***
- ***Do not heat it above 240° as it may emit fumes or even catch fire.***
- ***Avoid heating the wax on the stovetop.***

Wax pots and double boilers heat the wax slowly and at a lower heat.

A double boiler can be made at home using a saucepan and a mixing bowl, a stirring tool such as a wooden ladle and wax. Put the wax in a mixing bowl. Place this bowl into a saucepan half-filled with water. Heat the saucepan until the hot water melts the wax. You will need to keep stirring the wax to allow it to melt evenly and faster.


Types of wax melting pots

WAX WATERPROOFING STEPS

1. MELT WAX

2. BRUSH WAX ALL OVER FABRIC

3. IRON WAXED FABRIC SANDWICHED BETWEEN NEWSPAPERS

As this is not permanent waterproofing, it may need to be repeated, for example, if clothes are washed very often and thoroughly.

Beeswax can also be poured directly onto some items such as shoes, to waterproof them.

Method 2 Using Silicone and Mineral Spirits

This method uses either Silicone or Mineral Spirits and though commonly used, poses far more health risks.

Beeswax is a natural compound and is environmentally-friendly.
Use of **Silicone** and **Mineral Spirits** involve ethical and health issues such as that they add to atmospheric, aquatic and geo pollution.

Silicone is a synthetic compound made from the element Silicon which is extracted from sand. Silicone can cause disturbance of the endocrine system of the body.

The other material used in this method is Mineral Spirits, which is White Spirit used commonly as paint thinner, made from unrefined petroleum products and which has a long list of health hazards attached to it such as skin allergy and cancer.

Beeswax, Silicone and Mineral Spirits are widely used in cosmetics and healthcare.
However, they are used in special formulations and in small quantities and should not be used in home-made skincare solutions.

ADVERSE EFFECTS OF WATERPROOFING MATERIALS

MINERAL SPIRITS :
https://assets.publishing.service.gov.uk/media/5a8088efed915d74e622f038/white_spirit_incident_management.pdf

SILICONE : https://www.newtopsilicone.com/understanding-the-toxicology-and-health-impacts-of-silicones/ and
https://en.wikipedia.org/wiki/Silicone

BEESWAX : https://www.webmd.com/vitamins/ai/ingredientmono-305/beeswax

LANCASTER ENVIRONMENT ACTION & PROTECTION (LEAP)

www.lancashireleap.org.uk

CLIMATE ADAPTABILITY - WATER

LEAP

Please read these to get more information:

https://www.gov.uk/government/publications/white-spirit-properties-and-incident-management/white-spirit-general-information

https://www.ncbi.nlm.nih.gov/sites/books/NBK44789/

https://www.webmd.com/vitamins/ai/ingredientmono-305/beeswax

TIE AND DYE

Tie and Dye is a way to create patterns and designs on fabric by pleating, crumpling or twisting clothes, tying these portions with rubber bands or string to secure the pleats, creases or folds and then dyeing the cloth. One can apply several different coloured dyes and in different patterns, on the initially pleated or crumpled clothing. The tied portions of cloth do not absorb the dyes.

As a result, when the clothing is unfolded and smoothed out, unique patterns and designs which have been created, are on display.

TIE AND DYE is an excellent way to make a STYLE STATEMENT by rejuvenating Recycled clothing and old and discarded clothes, bedclothes, tablecloths, handkerchiefs, tablecloths, napkins, bags and much more. Try this exciting art technique out and create beautiful pieces for yourself, family and friends.

Images on left and right are of samples of Tie and Dye cloth

Image courtesy: https://pixelstalk.net/wp-content/uploads/2016/05/Tie-Dye-Backgrounds-Desktop.jpg

Tote bag Image courtesy: pic https://www.noharminfarmin.com/listing/616137927/hand-dyed-tote-bag-tie-dye-tote-tie-dye

Materials required

- Gloves
- Face mask to wear when mixing dye powder or soda ash powder
- Fabric dye in several colors
- Flexible, squeezy bottles to apply dye from
- Items to dye, such as shirts, skirts and items like cushions, cloth bags, tablecloths and cloth shoes, made of preferably natural fibres such as cotton.
- Soda ash to make dye fast
- Detergent
- Rubber bands or strong string
- A pail
- Newspaper to protect work surface

Steps to Tie and Dye Clothing

1. Set out materials required for the process.
2. Prepare the dyes.
3. You may wish to wet the garment before starting. This helps shape cloth for rubber banding and some element of resistance to dyes. Pleat, crumple, twist and fold the garment as you like.
4. Tie rubber bands or string around the pleats or folds to secure them, so that they do not open out while dye is being applied to the cloth.

5. Apply the dye.
6. Allow the dye to soak and set into the cloth. This means waiting for 6 to 8 hours until the dye is well fixed into the fabric. Wash the garment free of excess dye.
7. Dry the garment and iron. It is now ready to use.

1. Wash the cloth to be Tie and Dyed in hot detergent water to remove chemicals and impurities that can affect dyes. Then wash out in clean water thoroughly to remove detergent.
Dry the cloth.

2. Mix the dyes
Dissolve the dye as per instructions on the package.

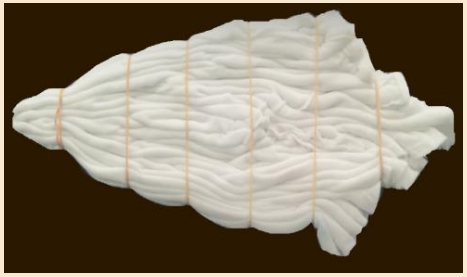
Dissolve 1 cup of Soda ash in 5 litres of warm water, stirring with a ladle until fully dissolved. Soda ash helps bond the dye to the fabric. It can be added to the dissolved dye slowly, swirlng gently until well mixed.

3. Dampen the fabric to be dyed
Make the fabric you have already washed and dried, dampen with water, then smooth and open out flat on newspaper on work surface.

4. Pleat, crumple, twist and fold the garment as you like.

5. Tie your garment.

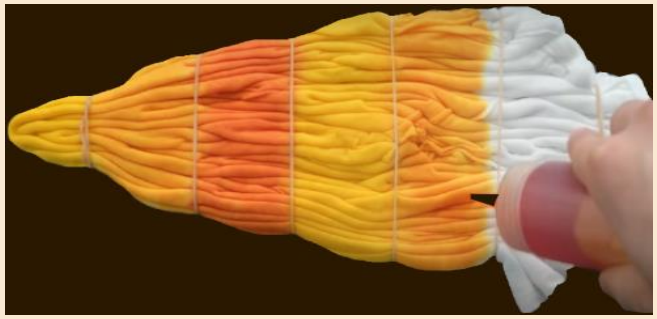
Tie rubber bands or string around the pleats or folds to secure them, so that they do not open out while dye is being applied to the cloth.



6. Apply the dye.

You may use one of several ways to do this.

- A simple way is to immerse the garment into a bowl of dye .
- Another way is to apply dyes from squeezy bottles in lines, rings, blotches, spots, onto the tied garment. You may use brushes or sponges to apply dye as well.



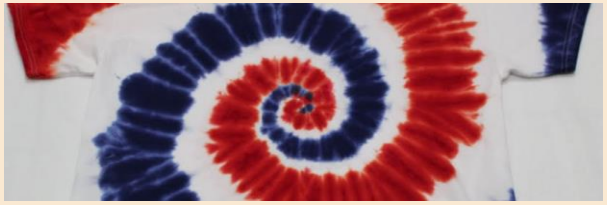
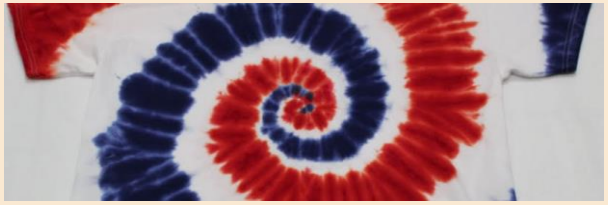
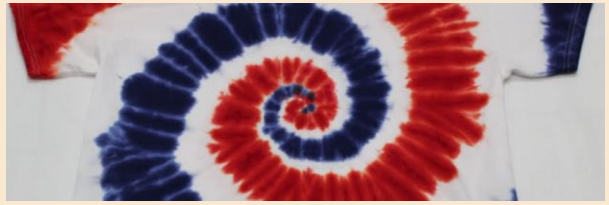
Remember, the more watery the dye, the lighter the colour will be.

As both damp cloth and dyes are good to permit mixing, at separation areas the dyes will blend and bleed making mixed colours at those borders.

7. Allow the dye to soak and set into the cloth.
This means waiting for 6 to 8 hours until the dye is well fixed into the fabric. Keep garment in a plastic bag to prevent dye drying too fast.

Wash the garment free of all excess dye in cold, running water, removing the bands or ties as the water runs through the garment.
Give a final wash with detergent in warm water in the washing machine.
Remember, dye colours may run, so always wash different colours separately.

8. Dry the garment and iron. It is now ready to use.

SOME TECHNIQUES

Different ways to Fold Garment for Tie and Dye Patterns

There are many folding techniques such as Mandala and Triangular folding, which create beautiful designs.

Mandalas

Put garment such as a shirt flat on the work surface.
Fold it in half along its length.
Next, fold it in half along its width.
Now apply rubber bands in any way you wish.
The garment will have a four-fold symmetry.
Then soak in dye or apply dye from squeezy bottles.

Triangular Folds

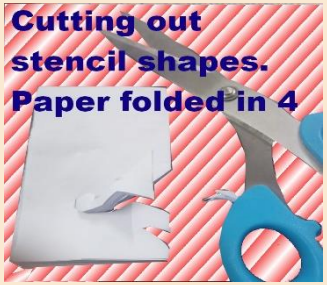
Put garment such as a shirt flat on the work surface.
Fold it in pleats, like an accordion, along its length.
Then fold it in pleats, like an accordion, along its width.
Then fold the pleated garment into triangles.
Press the garment between two pieces of cardboard or newspaper and tie with string or rubber bands. Then soak in dye.

STENCIL PRINTING USING GEL PADS

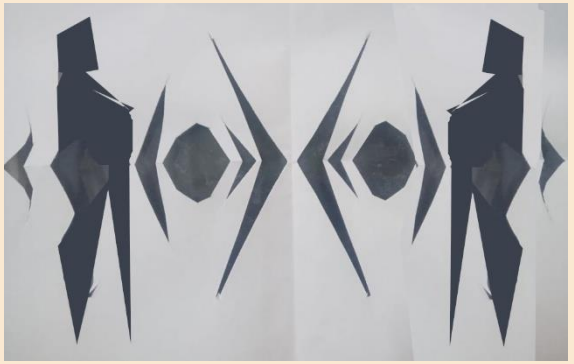
Stencil printing using gel pads is a way to create patterns and designs on fabric or paper by transferring a stencilled picture from a gel pad onto the paper or fabric.

Stencils
Readymade stencils can be used or you can cut stencils out of paper.

How to make paper Stencils
Take moderately stiff paper, fold in half and then fold in four.



Cut any patterns you like out of the four-fold paper
as shown in the figure.
Open the folds of the paper out.
A stencil is produced as seen on the right.
You can also use the cut out extra pieces of paper to add bits to the stencil shapes.



Steps to create a FABRIC OR paper print from a gel pad

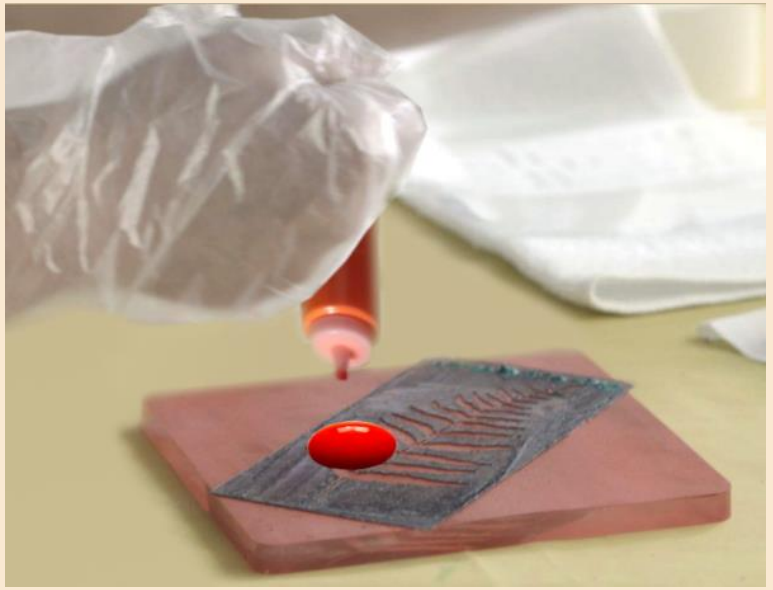
1. Put blobs of background colour on gel pad.

You can use acrylic paints but once you are confident of the process, why not make natural dyes from flowers and leaves which have fallen in the local park or your garden?

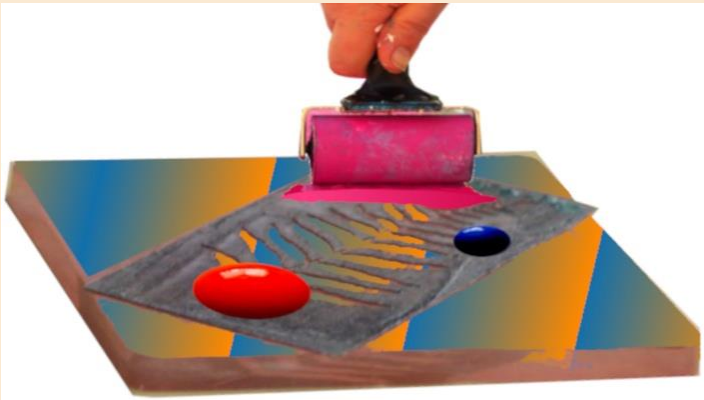
2. Use roller to smooth the paint out.

3. Place stencil on gel plate before you roll on the foreground colour.

4. Put a blob of foreground colour on the stencil.



5. Use a roller to smooth foreground colour across stencil and push over stencil to make colour seep through stencil pattern holes.



6. Lift stencil off gel pad carefully.

7. Press dry fabric hard and smoothly across gel plate.

8. Peel fabric back from gel pad

Image courtesy: https://acolorfuljourney.com

9. Pattern in foreground colour and background in background colour will have transferred to the fabric.

NATURAL DYES & BLOCK PRINTING

WESTERN CULTURES OF TEXTILE PRINTING

NATURAL DYES IN THE WEST

Origins – South America

Ancient Peruvian textiles as seen on the right, dating back to around 2500 BC have been found with traces of natural dyes, including the use of natural and plant-based dyes such as cochineal, annatto, and various local plant species.

Steps in the cochineal harvest in Oaxaca, Mexico, public mural by Arturo Garcia Bustos, Mexico. Image Courtesy: ArbyBB - Own work, CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=114385318

NATURAL DYES IN THE WEST

Origins – Europe

In Europe, this can be traced back to ancient civilizations such as the Greeks, Romans, and Celts. Plant-based dyes were commonly used, with sources such as madder (Rubia tinctorum) for reds, woad (Isatis tinctoria) for blues and weld (Reseda luteola) for yellows.

Image naturaldyesEmmaK.jpg courtesy: Emma Kylmälä,

towndyer.wordpress.com

PRINTING BLOCKS IN THE WEST

Origins

In South America, ancient Mayan printing blocks and artefacts indicate their common use during the classical period 200 AD – 900 AD.

Above left and centre: Mayan printing blocks

READ MORE at…
https://nydamprintsblackandwhite.blogspot.com/2015/01/maya-block-printing.html

Origins – Byzantine (East Roman Empire in Turkey)

In common use from about 700 AD – 1000 AD, typically printed on textiles and to make tiles.

PRINTING WITH NATURAL DYES & STAMPS

PRINTING WITH NATURAL DYES

1. Choose a light coloured item of clothing made from natural fibres.
See image of napkin made of jute, on right.

2. Lay out your item of clothing and smooth out creases.

3. Place a piece of scrap paper between the layers of cloth to avoid the ink bleeding, see image below, left.

4. Choose a stamp and colour to print with.

5. Add a small amount of ink to a palette or plate.
6. Use a sponge to lightly dab the stamp with ink.
7. Gently but firmly press the stamp on to the cloth, then quickly remove.

8. Dab more ink on to your stamp and repeat into your desired pattern on the cloth.

9. Leave to dry, then carefully iron on the wrong side of the print for 2 minutes on medium heat.

LANCASTER ENVIRONMENT ACTION & PROTECTION (LEAP)

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MANY THANKS FROM THE LEAP DIRECTORS FOR USING THIS BOOKLET TO REINVENT CLOTHES!

RECYCLED AND REINVENTED CLOTHES ARE THE ONLY POSSIBLE FUTURE FASHION. BE THE CHANGE!