

## INTRODUCTION

## WORKSHOP SUPPLY LIST

The lists below can be purchased from Maiwa, or you can gather the materials yourself. To get the most from this workshop, we suggest you keep to the fibre types represented here. We want you to work with a variety of both protein and cellulose fibres (remember – no synthetics or synthetic blends!) and learn to handle both yarns and fabrics, light and heavy weight cloth, mixed fibres, and yarn and cloth that start with both white and natural colours.

We want to teach you a variety of dye recipes that work with natural raw material, dye extracts, how to make an extract, mixing dyes in the dye pot, dyeing and overdyeing fabrics, etc. We've designed this course to give you as much knowledge as possible and to share our recipes, tips and tricks. You may also use your own supplies or purchase them from somewhere close to where you live. If you change the size of fabrics or yarn you will need to also adjust the quantity of dyes and mordants (see our WOF video). You can substitute similar dyes if you have them in your studio.

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**This kit is specifically designed for this workshop.**

**It includes Dyes, Mordants, Fabric, Yarn and Miscellaneous Supplies.**

**We cannot make any substitutions in this kit.**

**Kits are non-refundable.**

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## THE NATURAL DYE WORKSHOP SUPPLY KIT

## DYES &amp; MORDANTS

This supply kit includes much more dye, mordants and additives than you will use in this workshop so you will be able to go forward and continue dyeing after the workshop.

- 225 g madder root powder
- 30 g cochineal bugs
- 100 g logwood chips
- 30 g lac extract
- 100 g himalayan rhubarb powder
- 100 g eastern brazilwood powder
- 100 g weld chips
- 225 g marigold petal powder
- 225 g myrobalan powder
- 225 g cutch extract
- 100 g natural indigo
- 250 g calcium hydroxide
- 500 g soda ash
- 250 g calcium carbonate
- 100 g ferrous sulfate (iron)
- 500 g potassium aluminum sulfate (alum)
- 100 g gallnut tannin powder
- 100 g orvus paste (soap)
- 60 ml synthrapol soap
- pH strips (save 10 of these for your Indigo Module)

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## FABRIC, YARN &amp; MISCELLANEOUS SUPPLIES

DYE STUDIES

- 1/2 m wool fabric – natural
- 1/2 m silk fabric – white
- 1 x 100 g wool yarn – white
- 1 x 100 g wool yarn – grey or brown
- 1/2 m cotton fabric – natural or white
- 1/2 m hemp or hemp/cotton fabric – natural or white
- 1/2 m linen – natural
- 1/2 m linen – white

INDIGO STUDIES

- 1 x 10 g wool yarn – natural
- 1 x 10 g wool yarn – grey or brown
- Approx 15 cm piece of silk, wool, white linen, natural linen, cotton, hemp/cotton
- 1.4 m narrow width Japanese Cotton  
(for indigo shaped resist study)

EXHAUST BATH STUDIES

- 1/2 m of wool fabric – natural  
(for exhaust baths & exhaust indigo overdye)
- 1/2 m of linen – white  
(for exhaust baths & exhaust indigo overdye)

MISCELLANEOUS SUPPLIES

- 50 Tyvek labels for labeling yarns and fabrics for the dyepot (this tagging system is not used at the scouring or mordant stage).
- 1 box of nickel plated non-rust pins and 18 different coloured beads (6 or more of each) for tracking your fabric studies for the overdyes (this tagging system is not used at the scouring or mordant stage). You will use this tagging system when you get to module 7 and 8.
- 25 card tags with string  
(for labeling yarn studies when all dyeing is finished and yarns are dry)
- 100 brown card tags  
(for labeling your fabrics when all dyeing is finished and fabrics are dry)
- 2 sheets of printer labels (80 to a sheet)  
(for labeling studies when all dyeing is finished and fabrics are dry)
- 2 dust masks
- 1 piece polyester organza fabric – approx. 50 cm square  
(to use as a dye bag for raw material) This fabric can be washed well, dried, and used repeatedly.
- The Dyer's Journal

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## EQUIPMENT

## YOU WILL PUT THIS LIST TOGETHER YOURSELF

- The normal studio equipment of an apron, rubber gloves and a dust mask, some old towels (to oxidize indigo on top of) and some rags.
- One or more stainless steel pots 8 litres or larger. If you have access to a large pot —18-20 litres you will find this very helpful. The important thing is your pot(s) need to be of good quality stainless steel type.

*(One brand that we have many pots from is Thermalloy by Browne-Halco. But do be aware that all brands make a variety of pots and you really want to invest in a high quality stainless steel pot, steering clear of aluminum. Some stainless steel pots will say “aluminum clad” or “aluminum core,” meaning that there is aluminum encased in steel at the base of the pot used for efficient heat transfer. As long as you are buying a high quality stainless steel, the aluminum will not be exposed within the pot and will not affect your natural dyes. We would suggest you don’t cheap out here as sometimes the stainless steel layer can be quite thin. This is why sometimes a stainless steel pot can be \$35, while another the same size can be \$100. At our studio, we buy one pot, test it in all our processes, then invest in more if we like the results.)*



- A heat source such as a stove, a hotplate, induction stove, a butane burner etc. (**Important Note:** If you are using a butane burner, only use butane cans that have a CRV (Countersink Relief Valve). It will say this on the side of the canister.)
- Measuring spoons
- 2-3 stainless steel stirring spoons
- 2-3 stainless steel small bowls
- Optional: An umbrella yarn swift if you have one. This will help you divide your 100g skeins into 3 before dyeing. If you don’t have an umbrella swift, it is easy to divide skeins using the back of a chair or having someone hold their hands inside a skein tightly.
- 18 x quart to half gallon containers or buckets (either glass or plastic) to store the dyebaths in to later use as exhaust baths. This can be less if you decide to combine dyebaths. We most often use Mason canning jars but you can also use containers like recycled yogurt tubs.
- A digital scale that measures to one gram.
- Mortar and pestle or an electric spice grinder to roughly grind the cochineal bugs before extracting or dyeing.
- **For the Organic Indigo Vat (Module 8) you will need 3 kilos (6.5 lbs) of overripe bananas with peels (2 kg (5 lb) if peeled) – these can be really overripe and kept in your freezer until you need them. Note: Non-overripe bananas will also work, it is not crucial to use overripe bananas. When you finish your indigo study and want to continue with more indigo dyeing you will need additional ripe bananas. Please make sure you do not buy plantain bananas.**
- You will also need a variety of things to try some shaped resists techniques with indigo. These could include: elastic bands, string, popsicle sticks, clothes pegs, etc.

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TAGGING METHODS

**Because samples go through multiple over dyes, they cannot be identified by colour.**

A system is necessary to identify cloth and yarn samples once they come out of their first dye bath. You will need supplies to identify about 100 samples. Here are two options.

**Tyvek Tags** (included in the Maiwa kit)

Fedex envelopes are also made of tyvek - it does not break down in a hot dye bath. Cut tyvek into small pieces 1.5cm x 3cm (1/2" x 1"). Use a sharpie or other waterproof marker to write on the tyvek (test your marker first to ensure it does not bleed or rub off).

**Glass Beads** (included in the Maiwa kit)

Glass beads can be placed on a pin (as long as you do not have hard water), or threaded and tied to the sample. If you have 6 each of 18 colours you can easily identify 100 samples by using the beads in groups of three. We will show you how to use this system in Module Six.

**IMPORTANT: If you have hard water, pins are not recommended for tagging.** If you intend to use pins, test them to ensure they will not rust on your fabric. It is not necessary to identify samples during scouring or mordanting.

It is always a good idea to save a small sample of each fabric or yarn prior to dyeing. Cut a sample and place it in your dye journal with the name and source of the fabric or yarn.