



How to Channel

33 [How to of the Day](#) 1d // keep unread // hide // preview

With practice, channeling transmissions from the unseen world of the subconscious can be a moving and powerful experience. Whether you want to deepen your insight into your own nature, or you want to reach outward for communications from beyond, you can learn to limit the scope of your investigation, achieve a trance-like state, and locate a guide to aid you in your journey, helping keep that journey safe and productive. See Step 1 for more information.

Steps **Starting Your Investigation**

Decide between exploring your consciousness and communing with the spirit world. Different traditions use the word "channeling" in different ways. Some channelers aim outward, in an attempt to contact others, or inward, to learn more about the self. Depending on your interests and goals, this decision can lead you into very different traditions, rituals, and practices, though most types of channeling involve a similar process, first inducing of a trance-like state and then communicating with some "other." _

In supernatural or spirit channeling, the goal is to tap into the world of spirits and communicate with them. Practitioners often want to contact deceased relatives or famous historical figures, or otherwise make some contact with the dead. Spirit channeling as we think of it today, with crystal balls and Ouija boards, was extremely popular in intellectual occult circles in the mid-to-late 19th century. Though this kind of for-profit mediumship is widely dismissed by scientific skeptics as an orchestrated con against the often-wealthy participants, spirit channeling has historical roots that extend far beyond the Victorian stereotypes.

Consciousness channeling is a newer phenomenon. In some New Age philosophies, practitioners of channeling will meditate and attempt to visualize archetypal figures that are manifestations of their own subconscious, "past life" figures, or metaphorical representatives of some psychological trauma. This figure will often guide the participant through different interactions and communications with the aim of healing the spirit and learning about the self.

Be open to wrestling with strange phenomenon. Whether you want to find comfort and understanding by consulting an oracle, or you seek a deepened understanding of life and death, it's important to articulate your goals for

channeling and be realistic about them. If you're going to embark on a channeling journey, it's important to commit to an often-quizzical, mysterious way of interpreting the messages you receive. The better you are at receiving them, the more you'll get out of the experience. _

Embrace the mystery of it. Anyone who's ever cracked open an iChing or tried to learn about Tarot knows that channeling can be a frustrating and complex process. It doesn't always work like a movie, where a candle flickers and you hear the voice of some long-dead relative. Have a specific inquiry in mind—a specific thing you want to learn—and accept that you might not get the answer you're looking for.

Take it seriously. If your goal is get out a Ouija board and ask a ghost what afterlife farts smell like, you should probably spend your time doing something more constructive. Channeling only works if the participant is fully committed and open to the possibility of learning something about yourself and consciousness that might be hard to believe or understand.

Read up on occult symbology and symbolism. Because the process often involves the interpretation of symbols, it's important to do a little research before you jump in head-first, to get more out of the experience. Joseph Campbell's *The Hero with a Thousand Faces* and *The Occult* by Colin Wilson are excellent primers to the ideas and images you'll need to be familiar with. James Merrill's modern verse epic *The Changing Light at Sandover* chronicles his communications with a spirit named Ephraim.

Ask a very specific question. All methods of channeling require that you have a very specific inquiry in mind for your spirit guide or your own subconscious. It's unlikely that any spirit guides—internal or external—will come forth to answer a question that's unserious, dishonest, or trivial, so give some thought to an appropriate question that deserves a complicated answer. _

Make it specific, but not too specific. A question like "Does Bill really hate me when I show up late for work?" is probably better saved for a Magic 8-ball. You want your query to be broad enough to allow for complexity and personal enough to be worthwhile: "How can I be a better person in my work?" is more like it.

Let one question lead to another. If you're concerned about your work persona, let that question spiral into more questions, so you may look for possible answers in your investigation. Who am I when I work? What does my work mean to me? How should I approach my work? What is a worker? These may all be applicable questions that circle around your initial one. Look for the answers to questions you didn't ask.

Start keeping a dream journal. As you embark on a journey into your mind, you

may find it more and more difficult to distinguish between the dream state and your waking life. Symbols will surround you and will pop up at unexpected times. This is a good thing! You just need to be ready to capture them for further analysis later, making a dream journal or a channeling journal an excellent resource for your investigation . _

Keep a small composition book beside your bed. When you wake from any dream, however boring or uneventful. Write down everything you remember from it immediately. What did you see? What did you feel? Who was there? This kind of interpretation and attention to detail will serve you well in your channeling experiments.

Going into a Trance

Meditate deeply, focusing on your breathing. Find a quiet, meditative location where you'll feel comfortable and calm. Settle into a comfortable sitting position, on the floor or in a straight-backed chair, and sit with your body upright, your back straight. Go with soft, natural lighting and silence. Close your eyes or focus somewhere in the middle-distance—a blank wall or a calming spot would do nicely. _

Articulate your intentions for this meditation by centering yourself around some mantra like, "I will achieve trance and I will return to normal consciousness with a full memory of what I experienced. I will achieve a deeper and deeper trance state with practice."

You don't need to sit in the lotus position in the middle of a crossroads at midnight or prostrate yourself in front of a goat skull and candles to channel. Focus on your comfort and achieving the trance-like state, not superficial details from the movies.

Focus on your breathing. Sit quietly and breathe deeply. Feel your breath go into and out of your body. Feel the air going into your lungs, filling you with nourishing oxygen, and going out into the world. Breathe in and breathe out. Do nothing but breathe for several minutes. Let thoughts come and go, focusing on none of them. Just focus on breathing . _

Use the power of suggestion to slow your body's rhythms. To move deeper into a trance, start with a specific part of your body, like your left hand. As you breathe, feel the air coming into your body in your left hand. Move your consciousness into your left hand, and focus your energy on relaxing your left hand. Say, "My left hand is relaxing, my left hand is relaxed." _

Move the relaxation to your left arm, then your right hand, your right arm, and your legs in the same fashion. Spend 30-60 seconds on each part of your body, focusing your full consciousness and attention on relaxation. Wait until you feel that part of your body relax before moving on.

After you've relaxed your body, give weight to your body. After you've relaxed your body, you want to introduce a feeling of heaviness, as if your body were covered in many blankets, or buried in sand. In the same fashion, establish a consciousness connection with your left hand, focusing your energy into it fully. It should still be relaxed. Say, "My left hand is heavy." Spend 30-60 seconds focusing on each part of your body in the same way.

After you've given weight to your body, give warmth to your body. In the same way, move around your body giving warmth by saying, "My left hand is warm." Focus your energy on achieving a state of warmth, as if you were in a warm bath, or had placed a heating pad on each part of your body. Your body should feel extreme comfort, but you should not feel sleepy.

End each trance meditation slowly. When you decide to return to normal consciousness, focus on your fingers and your toes, wiggling them and returning them to a more normal state. Feel your body gradually cool down and look around the room, letting your mind return to its normal way of thinking. Stand up and walk around when you've stretched out a bit.[1] _

Don't just jump up and start pacing around—if you've been sitting long enough, you might have sleepy limbs and could sprain an ankle. Bad juju for consciousness meditation.

Gradually deepen your trance by practicing. The goal of the trance is to blur the lines between your body, your consciousness, and the world around you. Move through the stages described in the previous step, achieving the trance slowly, focusing on calming your body. Practice introducing your body to the trance-like state with many days of practice before attempting to deepen your trance or channel in any way. This is a process you must commit to, if you want to achieve results. _

It may be slow going at first, but as you progress, you might notice the previous steps becoming easier and easier. If you focus on warming up your left hand, you may feel your left arm become warm at the same time, or both arms become warm. This is a good sign that your training your mind and body to achieve a trance state more quickly.

When you think you're ready to move on to a deeper state of consciousness, add another step to your trance: feel your forehead grow cool. In many traditions, the "third eye" located on the forehead signifies your connection to the

subconscious or the world of the unseen. Isolate that part of your body by saying, "My forehead feels cool."

Test the strength of your consciousness. If you want to start seeing results and get some sense of how strong your connection with the world of the unseen has become, try an experiment: select a very specific time that you'd like to wake up, and plant the seed of that time into your mind at the end of your trance meditation. After cooling your third-eye, focus on the time you've selected by saying, "I will rise tomorrow at 6:00." Don't set an alarm and try sleeping as normally. _

Practice visualization. After much practice in achieving your trance state, you should start to feel more comfortable moving into and out of that state. If you've grown quite strong, it's time to start spending more time exploring it. This is the beginning of real channeling. Before you find a guide or source to transmit to you, though, spend some time working on visualization and finding a deeper more immersive layer of consciousness. _

Visualize objects and colors. After you've cooled your third-eye, let your subconscious suggest a color. Say, "I see blue," and repeat it until the color settles into your mind and you really see blue. At first, you may see a mishmash of colors, but continue practicing until you can settle and "see" what your mind tells you to see.

It may be helpful to give the color an object, like a pen or a car. See the blue pen. Watch it. Feel its weight in your hand and try to "use it." Spend time visualizing many colors and objects before moving on.

Visualize yourself falling deeper. Different mediums or channelers use a variety of exercises to fall deeper and allow the subconscious to take over. This is an important way of getting more in touch with the world of the unseen, and can be quite exhilarating when you re-emerge from your trance state. _

Fall from a ladder into space. Visualize yourself climbing a ladder in darkness. Your body should be warm and comfortable. Climb the ladder for a while and then let go of the ladder. Feel yourself falling away. If you become dizzy or disoriented, focus on your body consciousness until you regain comfort and warmth.

Take an elevator down. Some practitioners find success visualizing an elevator that's traveling down the wall of an endless rock face. Imagine an elevator with a glass door that allows you to see out: on three sides there is darkness, but on one side there is a rocky cliff with crags and tiny imperfections. Visualize them as closely as possible and continue traveling down ever farther.

Personalize your fall. There's no right way to visualize, so do what feels

comfortable for you. Some channelers like to visualize themselves as a falling feather, a ring of smoke, or as climbing down a long rope.[2]

Finding a Guide or Source with Visualization

Stop controlling your visualizations. As you progress in your trance meditation you may find that you have more and more difficulty "controlling" your visualizations, and that they're happening without your ability to stop them. Let this happen. This is a sign that you've moved deep enough to find a guide for your investigations. This is channeling . _

Different traditions think about this state of being in different ways: if you want to refer to this as "going clear" or "entering the spirit world," you're right on all counts. You don't have to put a name on it, necessarily, but feel free to call it what you want.

Visualize a location. After you've fallen from the ladder of yourself or otherwise descended deeper into your consciousness via trance meditation, settle yourself in some comfortable location. Spend time exploring it. See as many of the tactile details as possible in this waking dream. Focus your energy on inhabiting that space and really "being" there . _

In some New Age traditions, it's suggested that you fill your location with all manner of esoteric crystals and golden cushions, while other traditions may suggest you imagine a mossy wood straight out of Tolkien. Go for it. There's no right place.

Let people come into the location. Visualize a person you know and watch their behavior as they come into your place. Let them be and observe them and their behavior. If your subconscious suggests people that you don't know, or don't recognize, be especially conscious of them and remember their faces and their movements. You know you're knocking on the door of channeling when you can start interacting with people you don't know . _

Pay particularly close attention to movements that people make, things they may say, or other imagery. When you emerge from your trance, **write these details down immediately**. Things that may not "make sense" to you in the moment will probably be often and will require analysis and consideration later. That's channeling.

Again, if you want to think of these figures as "dimensional archetypes" or "angels" or the "voice of your DNA," that's fine. Pick the symbolic representation that makes the most sense to you, and listen to what the figures have to say for themselves. It's not a matter of right or wrong when you're

dealing with the subconscious and the unseen.

Find a figure that's willing to speak with you. Increasingly, you may notice the figures in your channeling approach you. It may happen right away, or it may take a very long time. Let them approach you and interact with them. Speak with them. _

Come clean with your intentions. Tell the figure why you're here and what you're looking for. Ask the figure if they've got your best interest at heart, and if they're willing to guide you in your investigation. If they cannot, ask the figure to leave and continue your practice.

Establish a mutual agreement. Ask them the question or central issue that you've been meditating on, or allow them to show you what they wish to show you. Together, decide how you'll communicate. Let the guide do their job: guiding you. Don't do anything you're uncomfortable with, but let the guide take charge of showing you what you want to learn.

Look for symbols and archetypes to interpret. Your questions may already be answered, and it's your job to pay attention to what you're being shown. The more time you spend investigating common symbols of the occult and learning what you can about archetypal representation, the more significant your subconscious observations and communications will become. It may be largely visual.[3]_

If your location is suddenly filled with scuttling lobsters and lions with their heads on backward, unbidden, you may come out of your trance and think, "Whoa, trippy!" But don't let it drop just there. Lobsters appear on the Tarot card for the Moon, signifying lunar energy and the subconscious, while the lion appears on the card for Strength. Significant? You decide.

Choosing a Medium for Communication

[Use the ouija board.](#) If you've found a guide to the spirit world or the center of your own consciousness after deep meditation and practice, you may want to find more direct and simple methods of communicating with that world, without meditating for hours or end and seeking them. The Ouija allows for quick communication and transmitting. This is also an excellent way of bringing other parties into your investigation, introducing them to your guide and allowing a mutual discourse to take place . _

Meditate on your specific inquiry or question, articulating your intentions aloud and allowing your contact to get in touch. All parties should place their hands on the planchette at the center of the board, then allow it to move and spell out the answers to your questions.

Experiment with scrying, sciomancy, and other methods of divination. Over the centuries, experienced mediums have experimented with lots of different methods of communicating with their spirit guides by manipulating objects, including the use of crystals, rocks, smoke, and even bones. There are hundreds of different methods to choose from, and your spirit guide may even suggest a preferred method of communication . _

Capnomancy refers to consulting the patterns of moving smoke to interpret the messages of the spirit world. Burn some sage or jasmine, laurel leaves, or sacred incense, depending on your tradition and interests, and observe the smoke as part of your meditations. Let symbols reveal themselves.

Sciomancy is the study of shadows and shades for symbols. Headless shadows are generally interpreted as ominous, though the spookiness shouldn't keep you away from this communication method. Make a candle a part of your meditation, and observe the shadows cast in the room on the walls, for symbols or messages to appear.

Scrying is the technical term for gazing into a crystal ball and looking for prophecies or symbols. You don't need to have an expensive ball of crystal to practicing scrying, however: it's also common to gaze into bowls of water, mirrors, or other reflective transparent surfaces.

Try EVP, trumpet-channeling, or other sound methods. If you're more interested in hearing the sounds produced by the spirit world, sound-capture methods of communication may be more appropriate for your investigations. _

In trumpet channeling, a phenomenon called "direct voice phenomenon" is the desired result of the consultation. The trumpet is basically a cone made of aluminum, a foot or two long, and used to transmit the ectoplasmic vibrations of the spirit guide.[4]

In electronic voice phenomenon (EVP), you can record on a digital recorder or tape recorder, the white noise of the room, while you ask the questions of your spirit guide that you want to ask. Wait quietly and listen closely to your recording to see if inaudible responses were captured on the tape.

Experiment with automatic writing. For some participants, especially those interested in plumbing the depths of their consciousness, experimenting with automatic writing is an effective way of communicating with the unknown. Start with your trance meditation and move to writing in response to your queries. All you've got to do is get out a pen and a piece of paper and write unconsciously, without pausing or paying attention to the words you're writing. _

This is an excellent way of getting in touch with your own messages and reinforcing the agency and divinity of the self. You've got your own answers

and can get in touch with them via automatic writing.

It's also effective to write down all your communications with your spirit guide, after extracting yourself from your trance state. It's important to keep a record of these communications, to allow yourself to investigate them later for parallels and symbolic echoes.

Consider letting chance affect your query. Tarot and iChing consultation are formalized methods of questioning-and-answering that give up the agency of the answer to chance. Depending on how you choose to think about it, devote yourself to it, and prepare for it, this can work alongside or as an alternative to more complex consciousness channeling. _

[The Tarot](#) doesn't require a complicated guidebook or method to start using. Get a deck and spend time analyzing each card, giving it weight. Draw cards and let your initial gut reaction to the card clue you into its symbolic meaning. This can be an excellent way of having your queries addressed.

[Consult the iChing](#) for anecdotal responses. Using three coins, you can create a hexagram (six broken and unbroken lines) that corresponds to a particular symbol and entry in the iChing, called the "book of changes." With each hexagram is a brief symbolic anecdote, which can be read as a metaphorical response to the question you're meditating on.

Communicating Safely

Cleanse yourself for reception before the channel opens. Depending on your interests and your tradition, you may find it necessary to [chakra cleanse](#) thoroughly prior to channeling, as a way of balancing and cleansing your energy pathways. On the other hand, you might find it more effective to pray, recite a mantra, or otherwise center yourself physically and emotionally. _

However you choose to cleanse yourself for your investigations, make sure that you establish a mutual understanding and respect with your spirit guide. It's extremely important to establish boundaries and articulate your desires.

Develop an intense personal relationship with the source. Spend a considerable amount of time in trance meditation, developing your relationship with your guide before you start demanding the answers to life's mysteries. This may involve picturing the source as a person or presence with a name, image, or voice, if it hasn't already appeared to you as such. If you believe the source is within you, this may involve becoming more aware of yourself and your thoughts, feelings and habits.

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End each session on a positive note. Thank your guide for their assistance and their guidance, offering respect and appreciation. Try not to end it in frustration

or anger.

Record everything. Make the transmissions public by writing or otherwise recording your sessions with your guide. This both serves to distance the transmission from your psyche, and readies you to receive the next message. Keep the communication flowing through you, not sticking around and gunking up your subconscious. _

Tips

Don't try to force the source to transmit. Prepare yourself and wait until the time is right.

Negotiate the right to shut the channel down when you deem necessary. In short, make sure you stay in control.

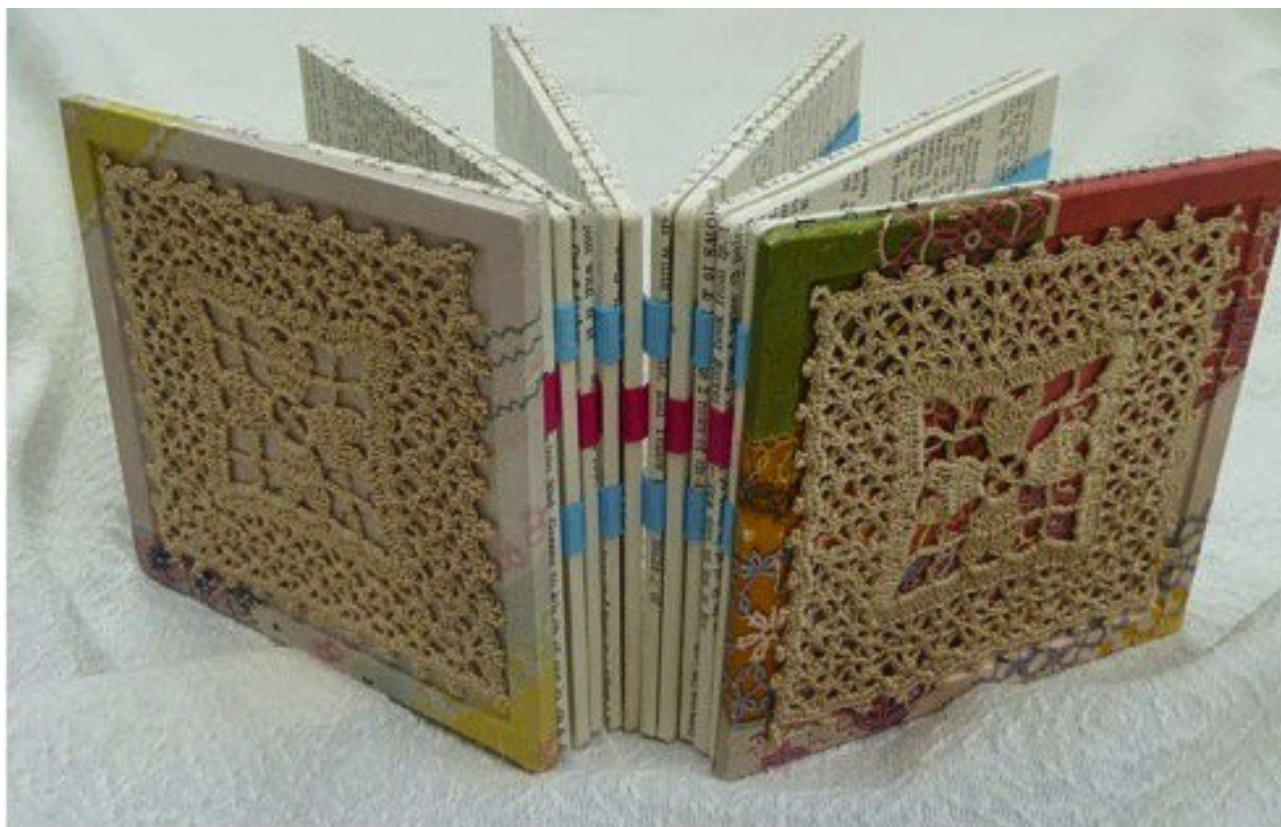
Become aware of when transmissions happens, i.e. the time of day or the particular state/mood you are in. That period (or state) becomes your "doorway", when channeling is easiest and most natural.

Don't edit the message or try to interpret it during channeling. Wait until after the session is over to do this.

Warnings

Reality test the transmissions. Just like you, the source sometimes gets things wrong, or sometimes cheats (i.e. tests you).







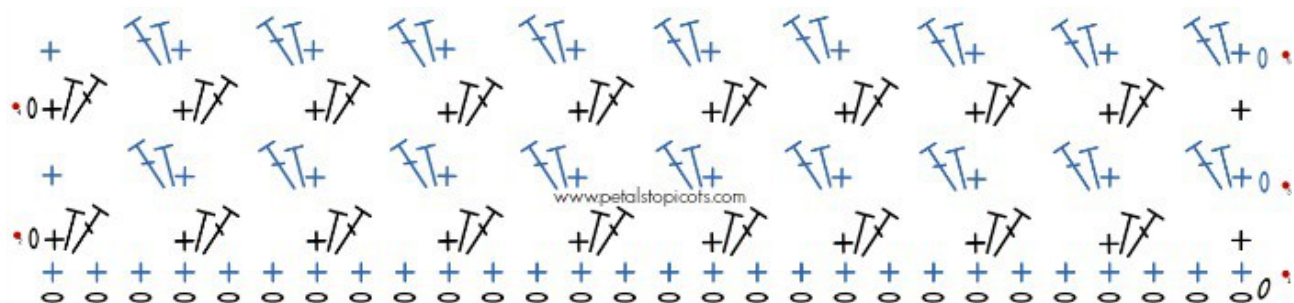
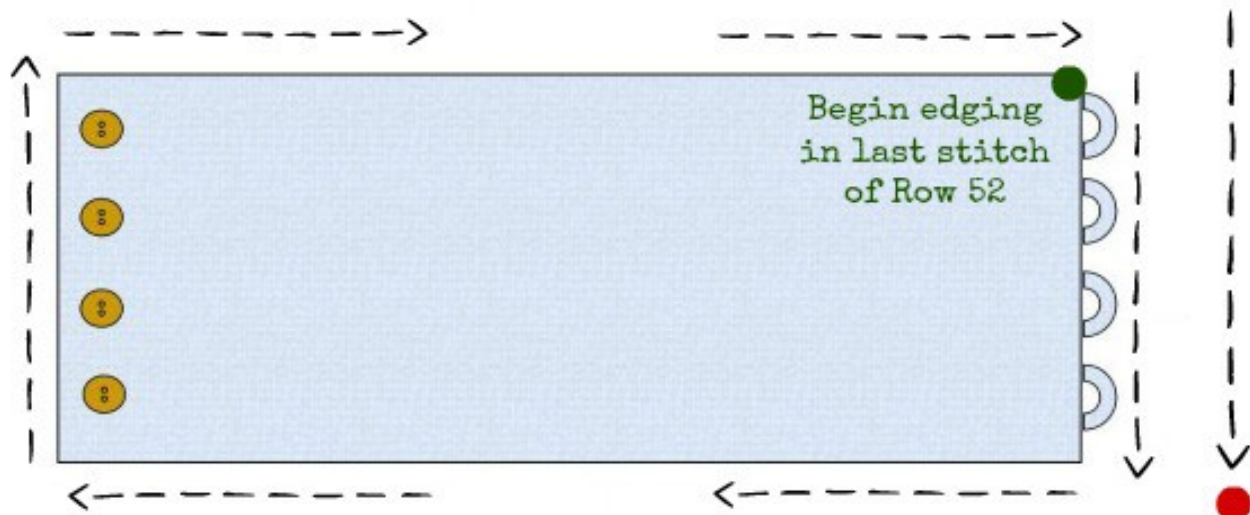
La famiglia De' Guai

ARRIVA LA NONNA!





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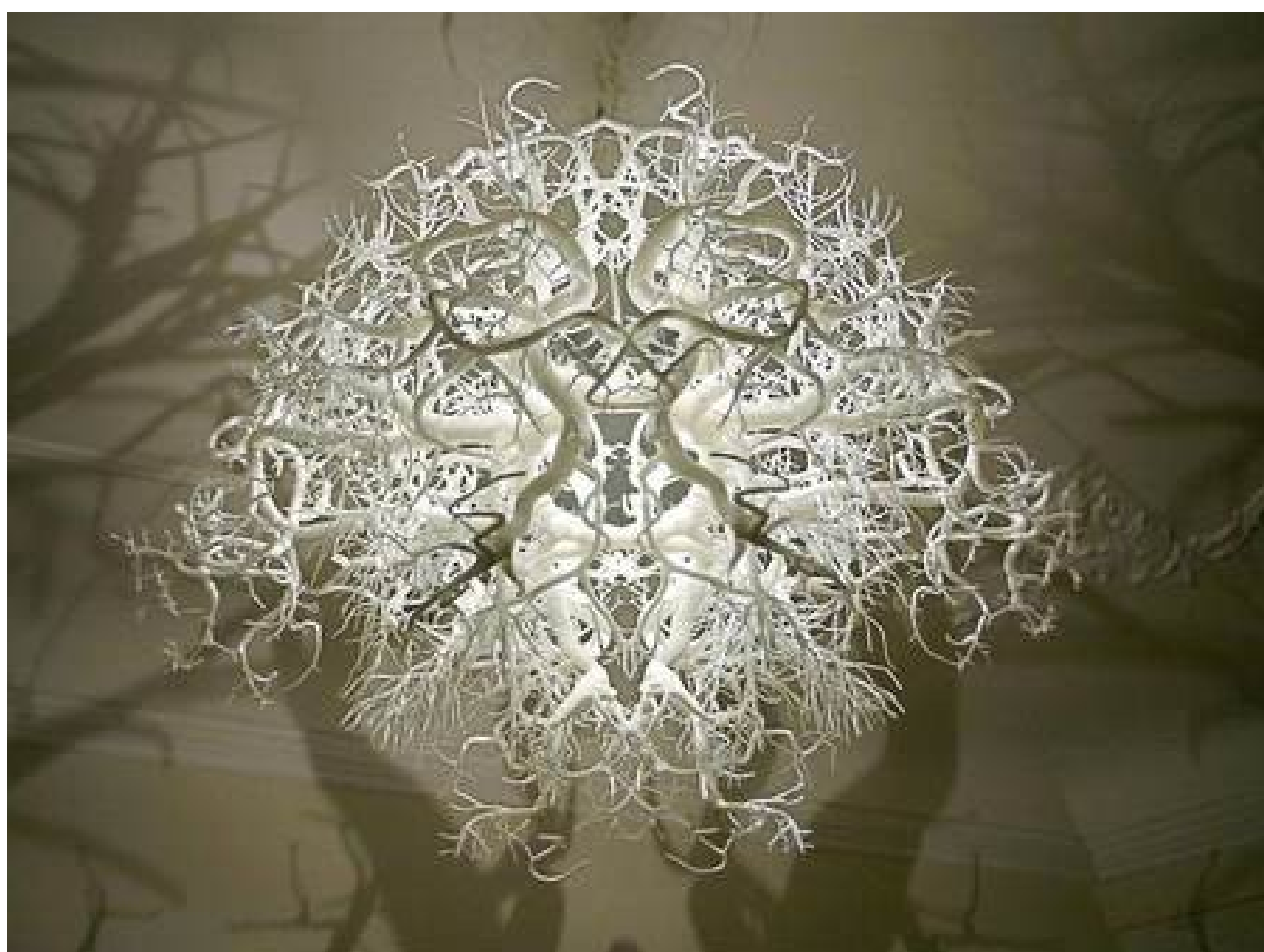
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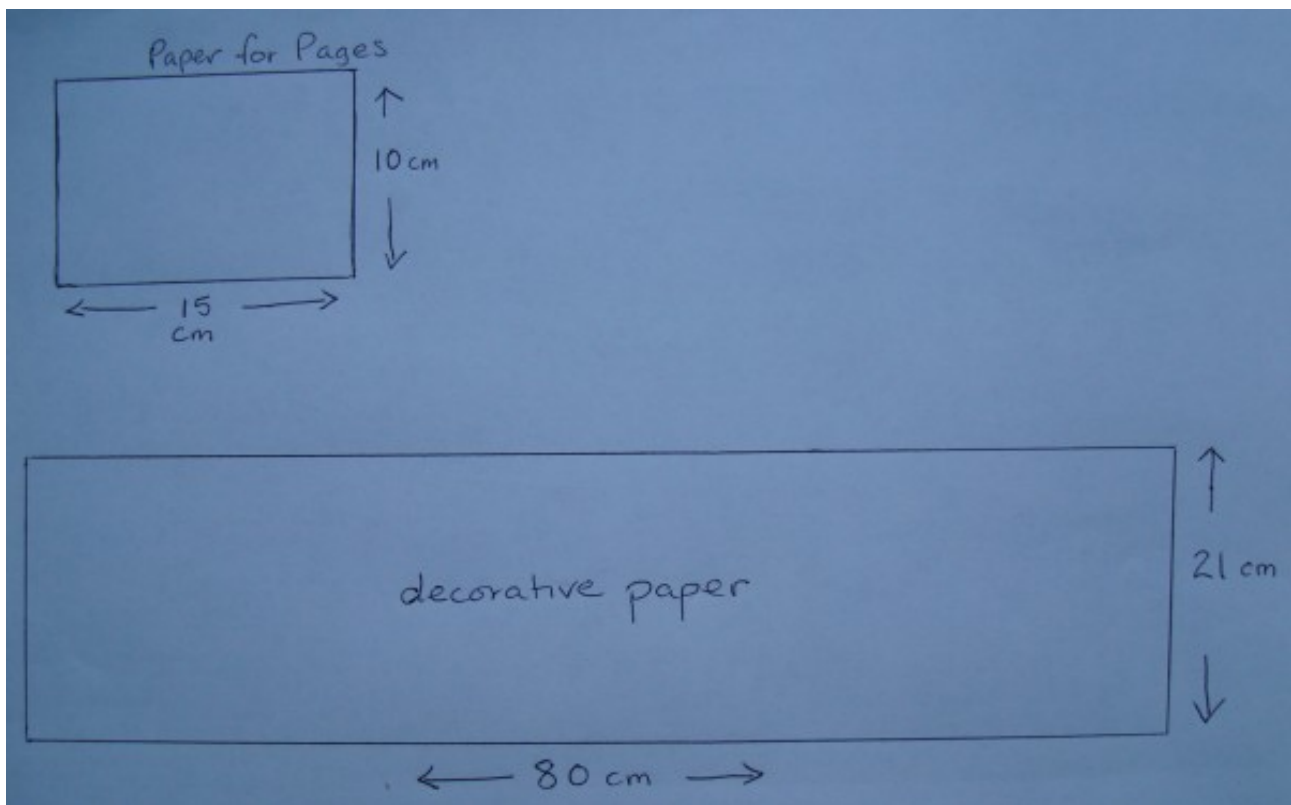
Blizzard Book di Hedi Kyle



You will need the following:

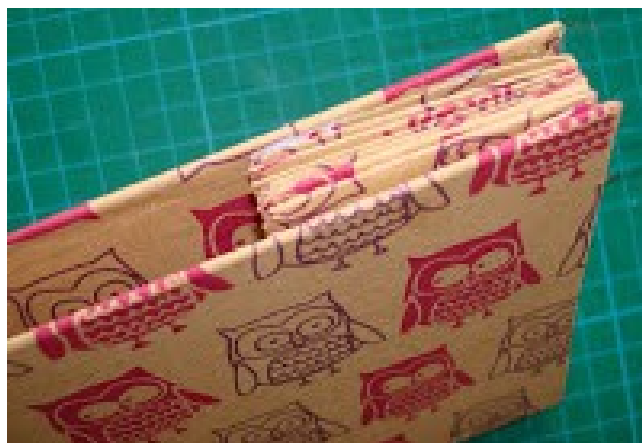
- 14 sheets of postcard sized paper for your pages
- A roll of decorative paper - the owl paper came from Paperchase.
- Stiff board for the covers
- ribbon for ties
- PVA glue
- brush, ruler and knife or scissors.

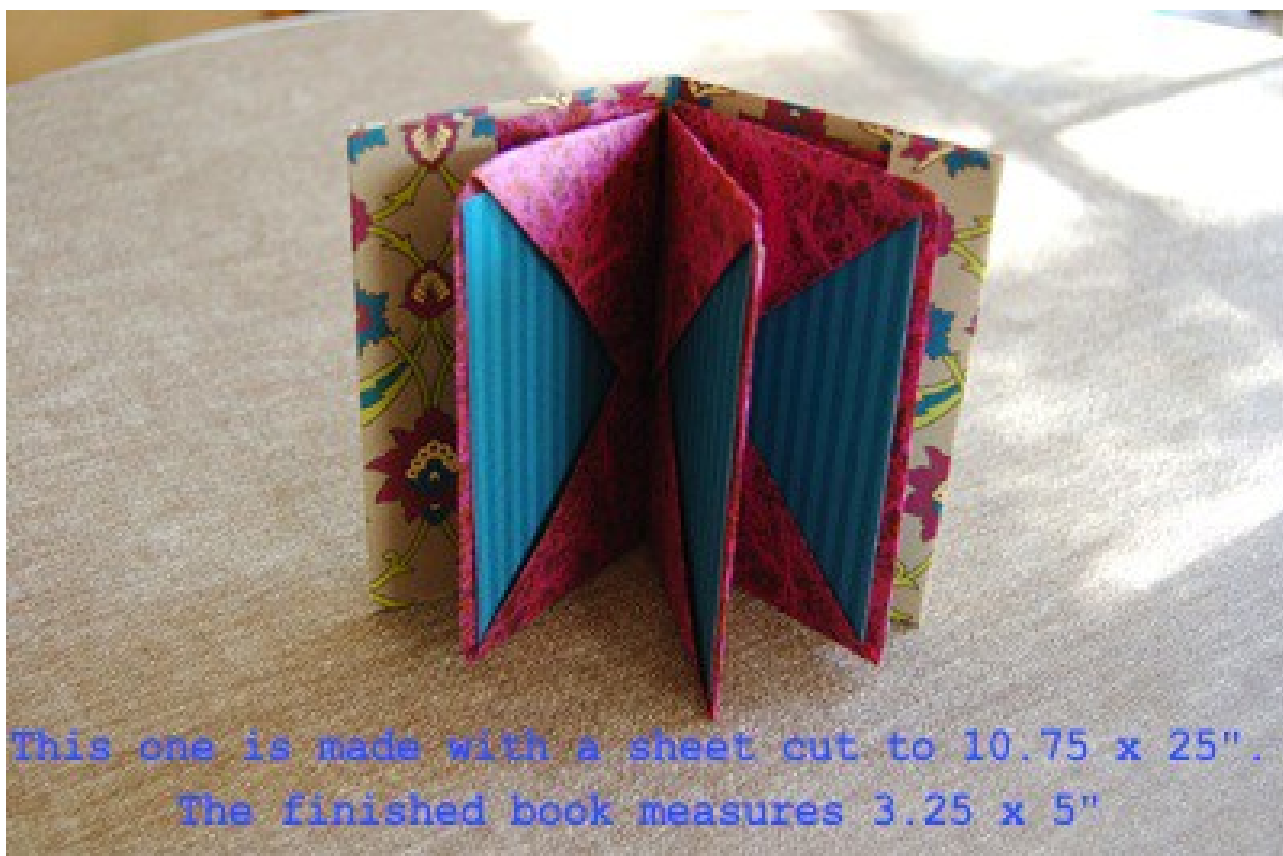
To start you need to measure your postcard pages - the height is the important measurement. Mine is 10cm high. You will then need to cut a long strip of your decorative paper that is eight times the height of your pages by twice the height plus about a cm. This makes my strip of paper 80 cm x 21 cm. Accuracy in cutting and folding is the most important part of making these books.



















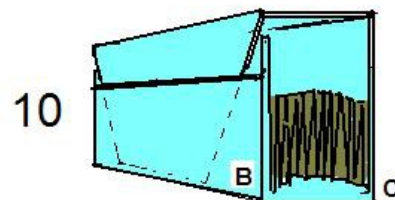
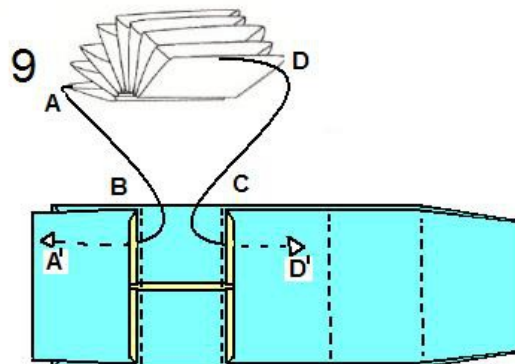
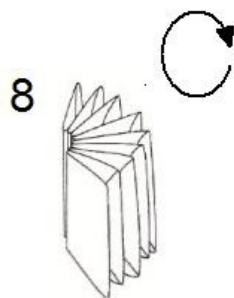
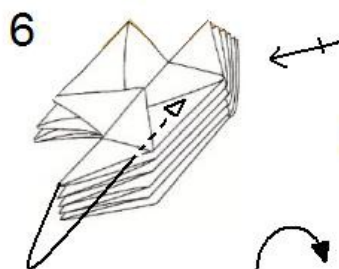
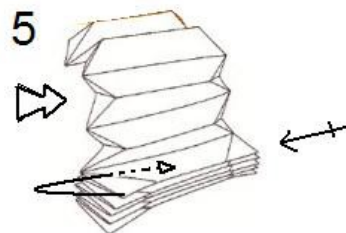
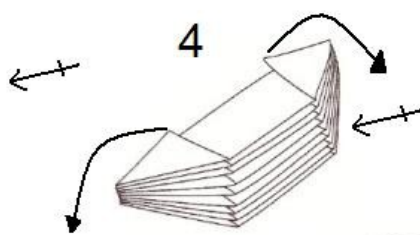
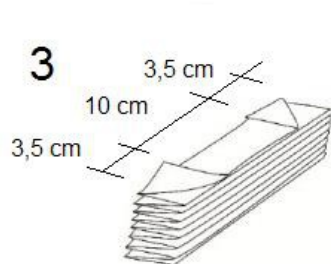
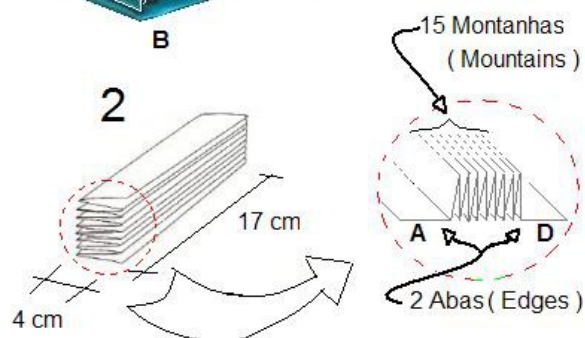
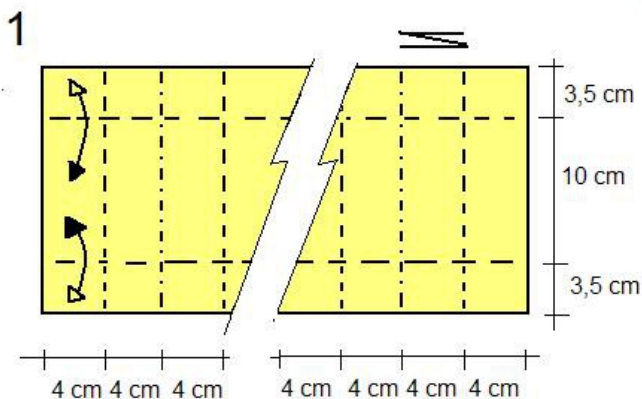
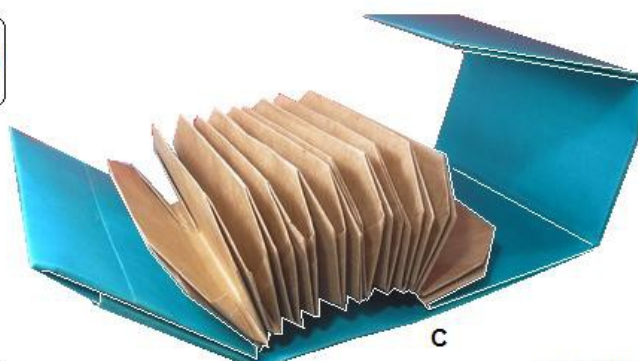
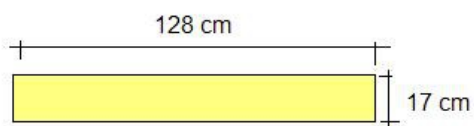






Pasta Sanfonada para ATC (dentro) - ATC Blizzard Book (inside)
 Diagrama: Edimilson Jr OQUEEMEUEUENOSSO.BLOGSPOT.COM

ATC
 Artist Trading Card (Cartão Artístico para Troca)
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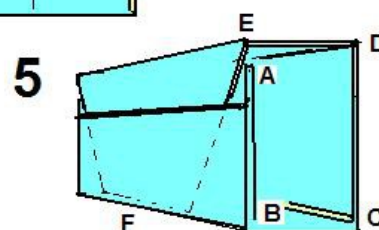
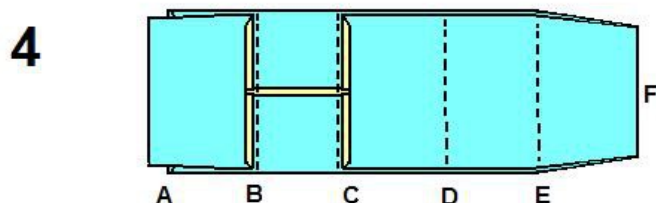
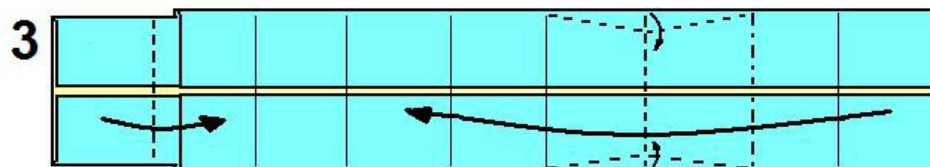
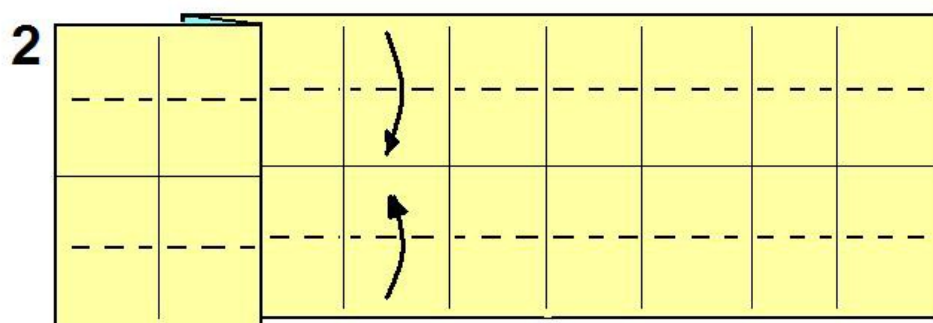
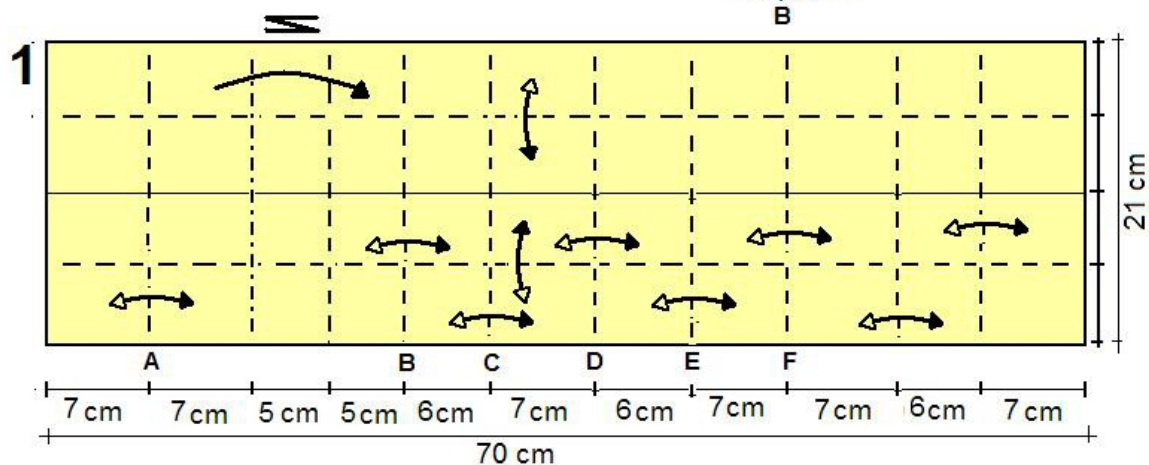
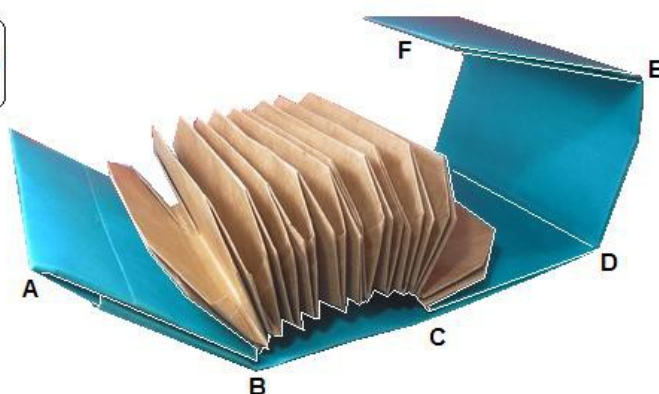
Fonte / Source: The Penland Book of Handmade Books -
 Master Classes in Bookmaking Techniques

Pasta Sanfonada para ATC (capa) - ATC Blizzard Book (cover)

Diagrama: Edimilson Jr

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ATC
Artist Trading Card (Cartão Artístico para Troca)
6,4 x 8,9 cm = 2,5 x 3,5"





Pasta Sanfonada para ATC - Dimensões do Papel

(Parte Interna para se encaixar o cartão)

oqueemeuenosso.blogspot.com.br

Largura (cm)

bordas (cm)	meio (cm)	largura (cm)	forma
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4	10	18	
5	10	20	

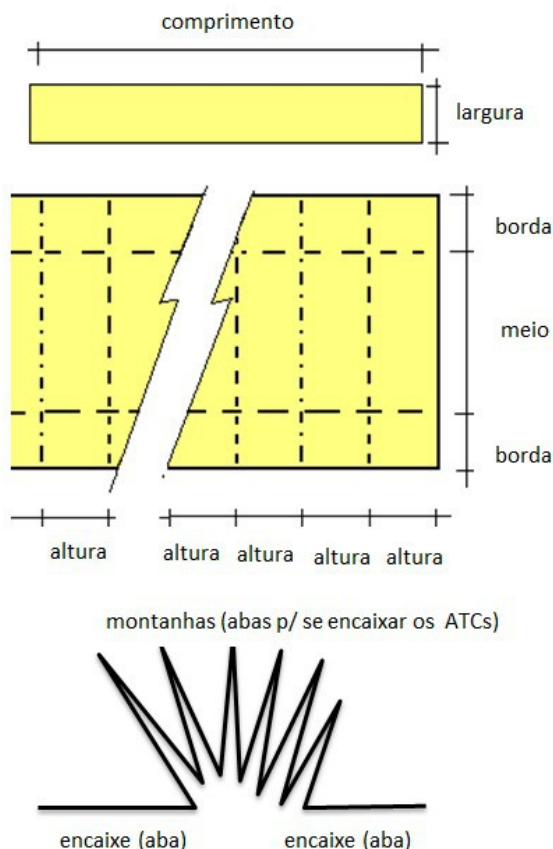
Comprimento (cm)

qde de ATCs (cartões)	nr montanhas* (abas)	altura (cm)	
		4	5
16	8	72	90
18	9	80	100
20	10	88	110
22	11	96	120
24	12	104	130
26	13	112	140
28	14	120	150
30	15	128	160

* sem contar os 2 encaixes

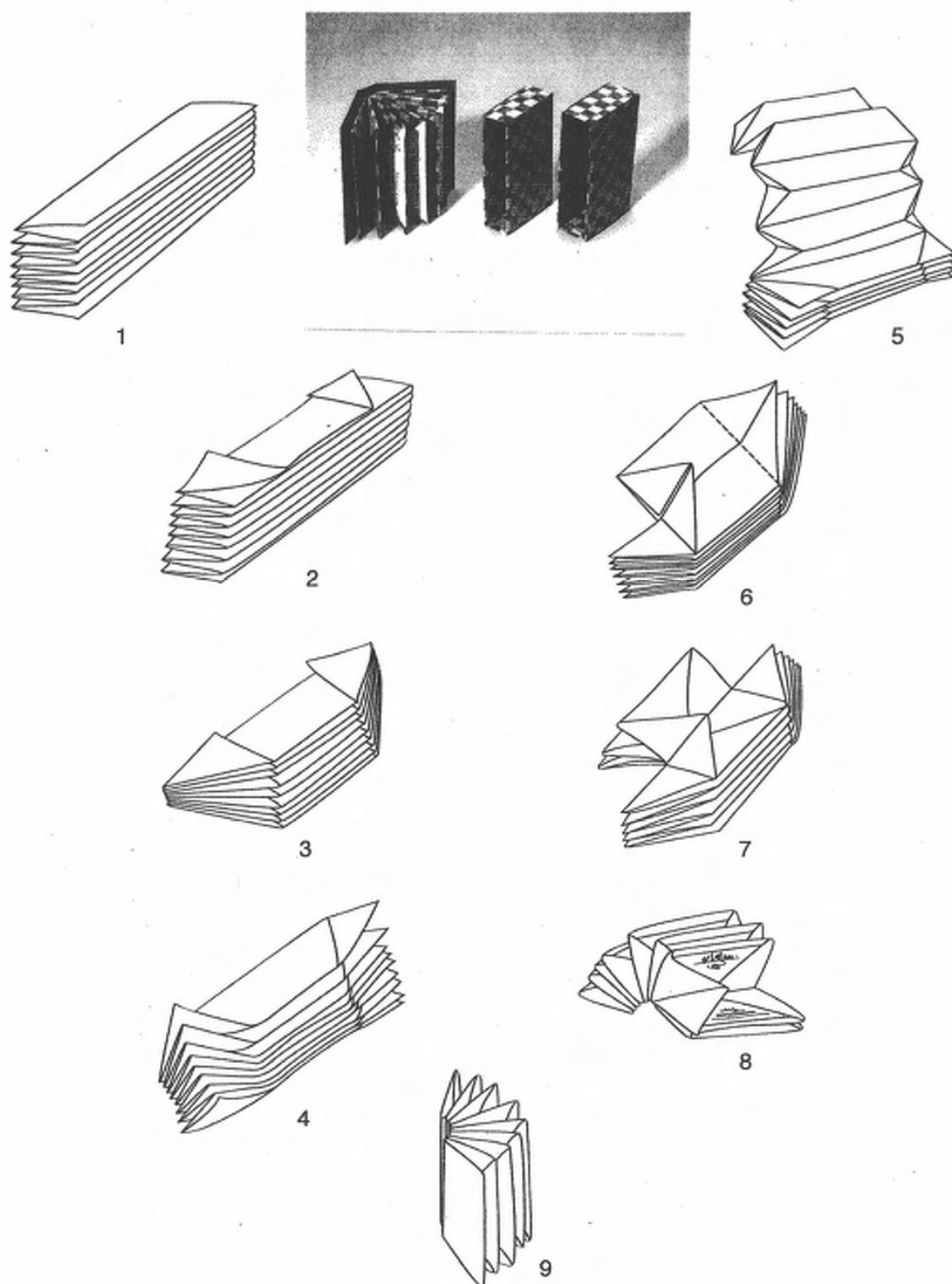
Medida Ideal

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papel (cm)	18 x 130
altura (cm)	5
cada borda (cm)	4
meio (cm)	10
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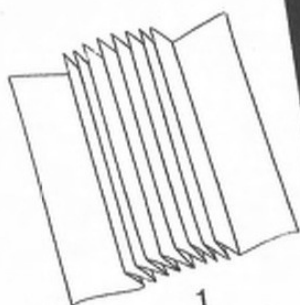
Observação: ATC é abreviação de Artist Trading Card (artistas trocando cartões)
Dimensões de um ATC: 6,4 x 8,9 cm

Blizzard Book

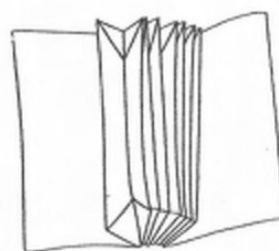
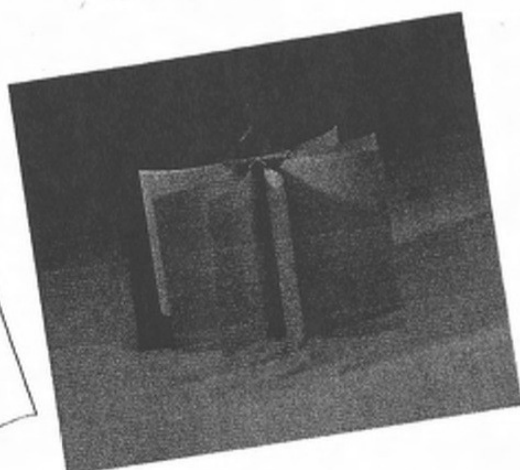




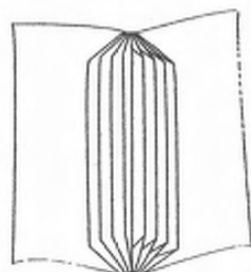
Crown Book



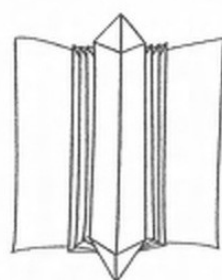
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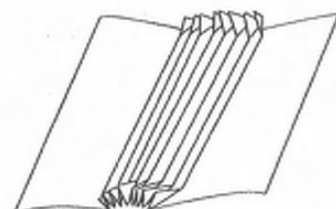
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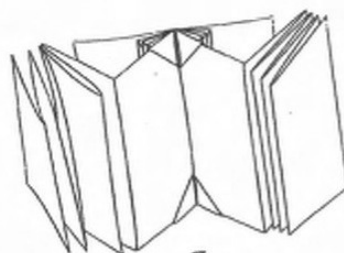
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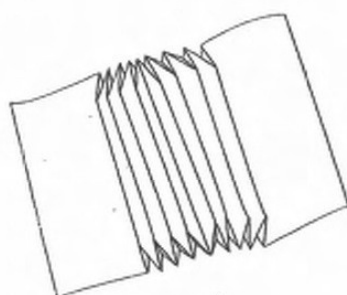
6



3



7



4



8

Recreating a Nag Hammadi 4th Century codex (with modern materials)

The finished codex will be A6 size, so you can scale up if you want bigger.

You will need:

- 1x A5 size sheet light card (approx 200gsm like a manilla folder)
- 1x spine lining strip (I use ½ piece of A6 80gsm paper approx 5cm x 15cm)
- 24 A5 size leaves (I use 80gsm cream paper – I use cream for medieval recreations as white bleached as it is these days was not that common, you can use more or less pages as you desire)
- 1x leather edge strip – to wrap around the edge of the card approx 2.5cm x 15cm
- Linen Thread to sew the quire together and corners
- Beeswax to wax your linen thread
- Needle
- Awl – to punch the holes for you to then pass your needle thru
- 2x small tackets or stays (approx 1cm x 5cm folded in half length ways, then unfolded, folded in half in the opposite direction and then while folded refold on the long fold – this will give you a double layered tacket)
- Leather cover – bigger than A5 all round (to allow for turn ins) plus an extra length to act as a flap
- Leather strap for wrapping around the book to keep it closed – often 3x the length of the book, so approx 45cm x how wide you want it – I tend to prefer 5-7mm for this size book.
- Baking paper (to prevent paste or glue adhering to surfaces you do not want it to)
- Paste or PVA – Both will give a similar finish, but paste takes time to dry between each stage, where as PVA has a very quick adhesion to allow you to make the book all in one go.
- Either paintbrush for applying paste or an icecream stick to evenly spread PVA fast.
- Baking paper
- Bone folder
- Scissors

Process

1. Take your spine lining strip – fold in ½ long ways.
2. Take the A5 light card and cut in half to make two A6 size pieces – best to do this by folding first and then using a bone folder to crisp the fold.



3. Glue the two A6 pieces of card to the spine lining – one on each side leaving a small approx 1mm gap on each side of the fold on the spine lining.



4. Take your leather edge strip and glue it down wrapped over the end of one end of the card.



5. Arrange the card onto the leather cover ensuring the end of the card which has the leather edge strip is at the end of the cover which will become the flap.



6. Glue the card down onto the cover, only leave enough leather at the edge without the leather lined end to turn in, as the flap will be on the other end.

7. Cut the small squares of leather out of the corners where you will now turn them in and glue down – think of a line extending from the card to the edge of the leather and cut along that.



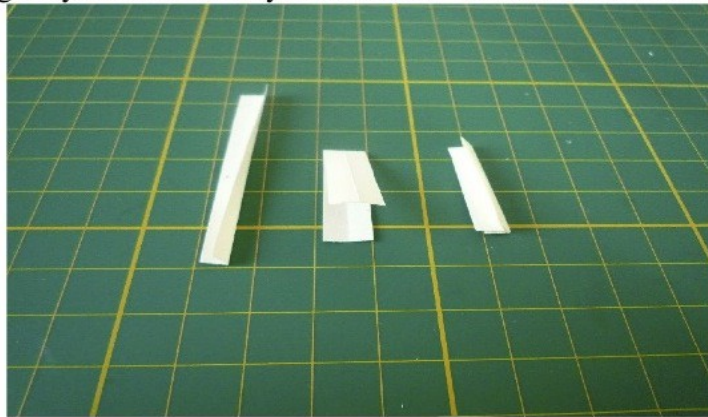
8. Now turn in the leather on the long edges and glue down on top of the edge turn ins



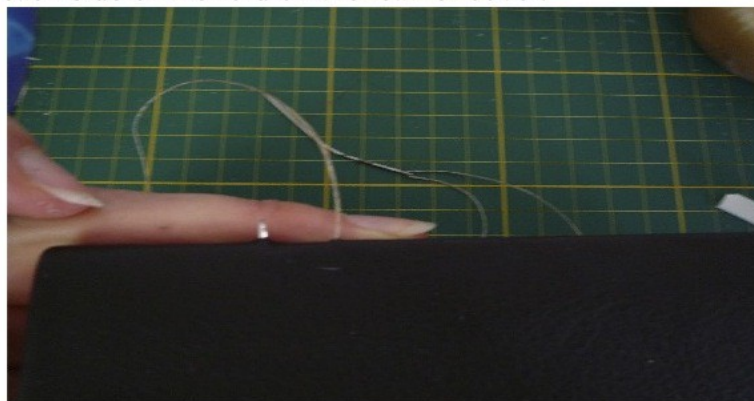
9. Trim the leather flap to the shape you would like it to finish as, eg rounded or pointed like an envelope.
10. Make your two tackets (stays), wax your linen thread and thread your needle, have your awl ready.
11. Piece two small holes in each corner – I piece as I need the hole not before thru all the layers of leather and card. This will act to secure all the turn ins, in the event that the glue was to fail. It is uncertain if glue was used on the original bindings so it may be that this corner stictch was used to keep everything in place. I wrap the thread thru the holes twice so you would have two strands of tread on the outside, knoted on the inside (which will be hidden by the paste down). Only needs to be a small 1-2mm gap between holes for the stitch.
12. Fold your leaves in half (to make A6 size pages), once folded press the fold down with the bone folder to give a clean fold line.
13. Interleave all your pages to form one single quire.
14. Place the spine of the quire (pages) in line with the spine lining.



15. Add your tacket to the middle of your folded pages (folded in half length ways, then unfolded, folded in half in the opposite direction and then while folded refold on the long fold – this will give you a double layered tacket – folds shown below to the final tacket)



16. Punch a hole thru the tacket, spine of pages, spine lining and leather cover using your awl. I find this easiest to do by having my thumb on the inside of the pages holding the tacket and one finger on each side of the fold on the leather cover.





17. Attach your lacing strap to the flap of your book.

18. Cut a very small slit in the centre of the flap of your book. Only big enough to fit the strap.

19. Thread the strap from the outside to the inside of the book thru the slit you have just cut.



20. Sew the end of the strip down, I do running stitch and then continue around a second time in the same holes but to form a solid looking line. If you have done other leather working you can also do this using two needles and threads at the same time. Use the awl to piece the holes first. You can also do multiple slits and thread the strap in and out thru these slits for a more decorative pattern.

21. Glue down the first and last pages onto the cardboard and leather turn ins – this will hide the turn ins. Before applying the glue place a sheet of baking paper behind this first/last page so that you minimise the spread of glue onto the rest of your pages.



22. Leave this baking paper inside when you have glued both ends and then put somewhere to dry under a little weight.





Figure 1.1 The Nag Hammadi codices in their original state shortly after their discovery in 1945 (from Doresse and Mina 1949).

Example of Single quire Coptic binding, approx 4th century. (Szirmai, 1999)

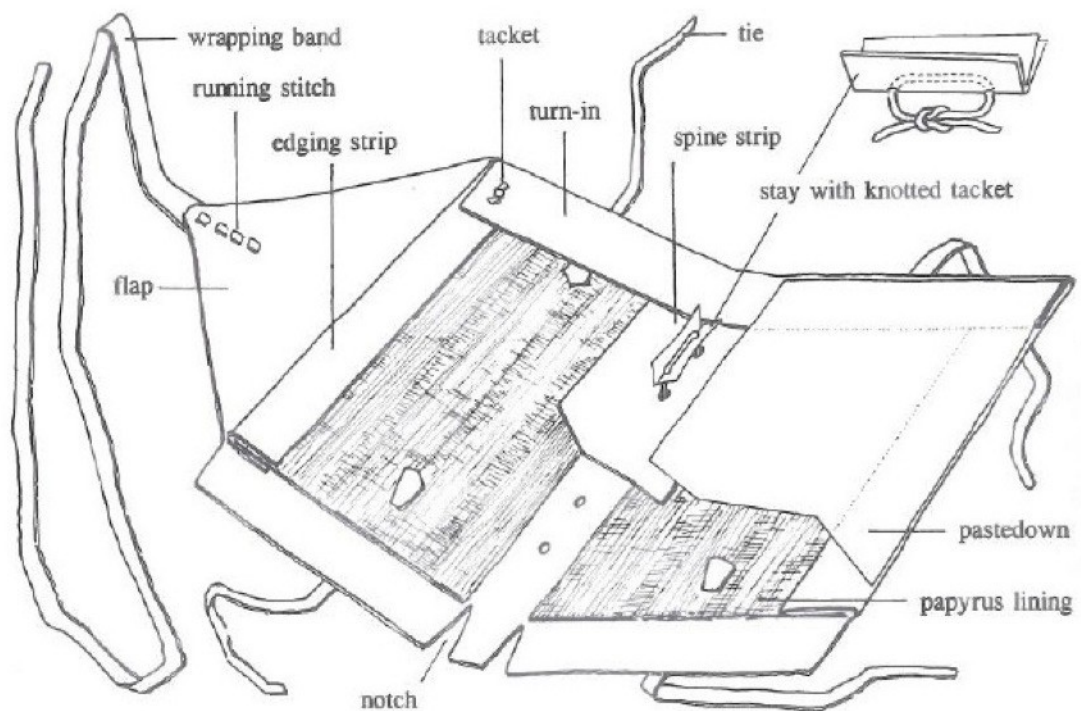
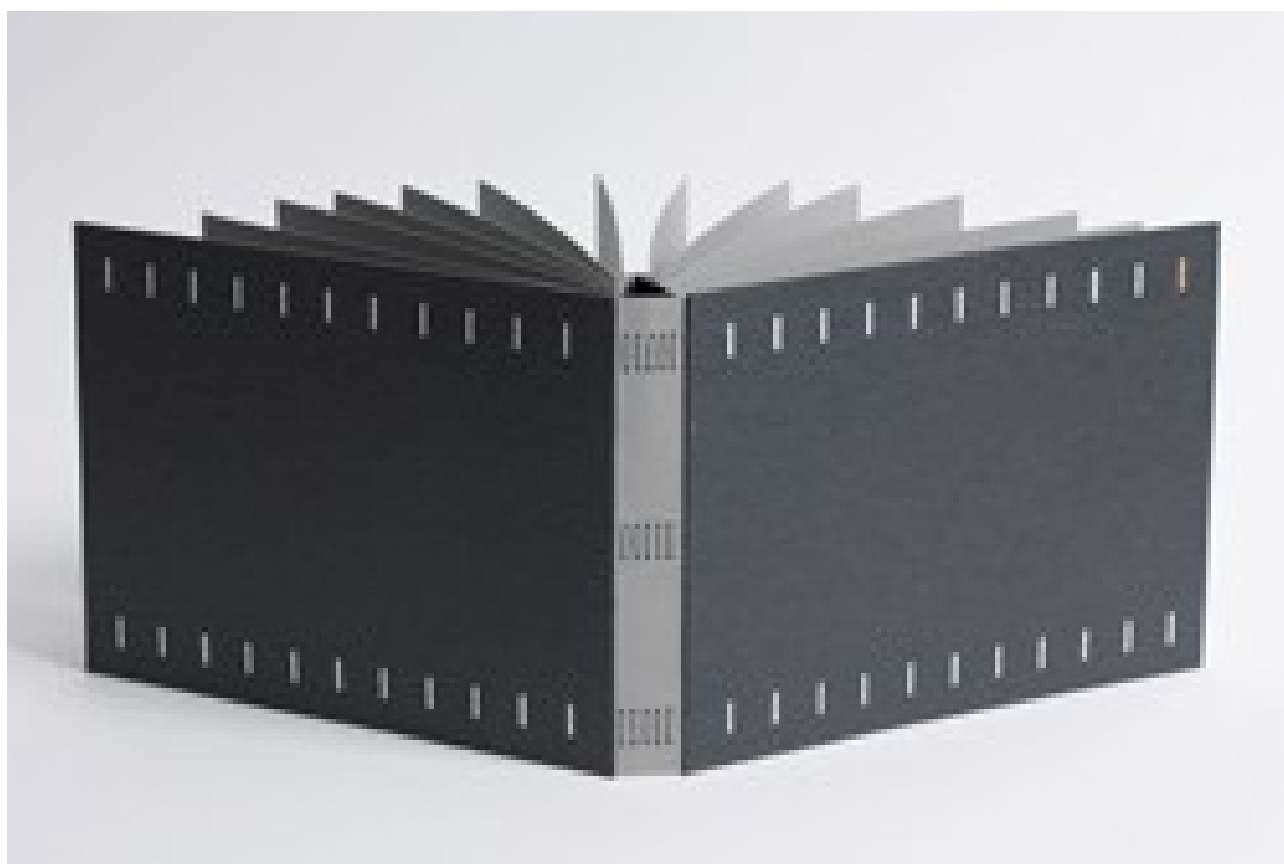


Figure 1.2 Diagram of the construction of the Nag Hammadi codices.

23.

How one of the Nag Hammadi codices was formed (Szirmai, 1999)









fold

piega



cut

taglia



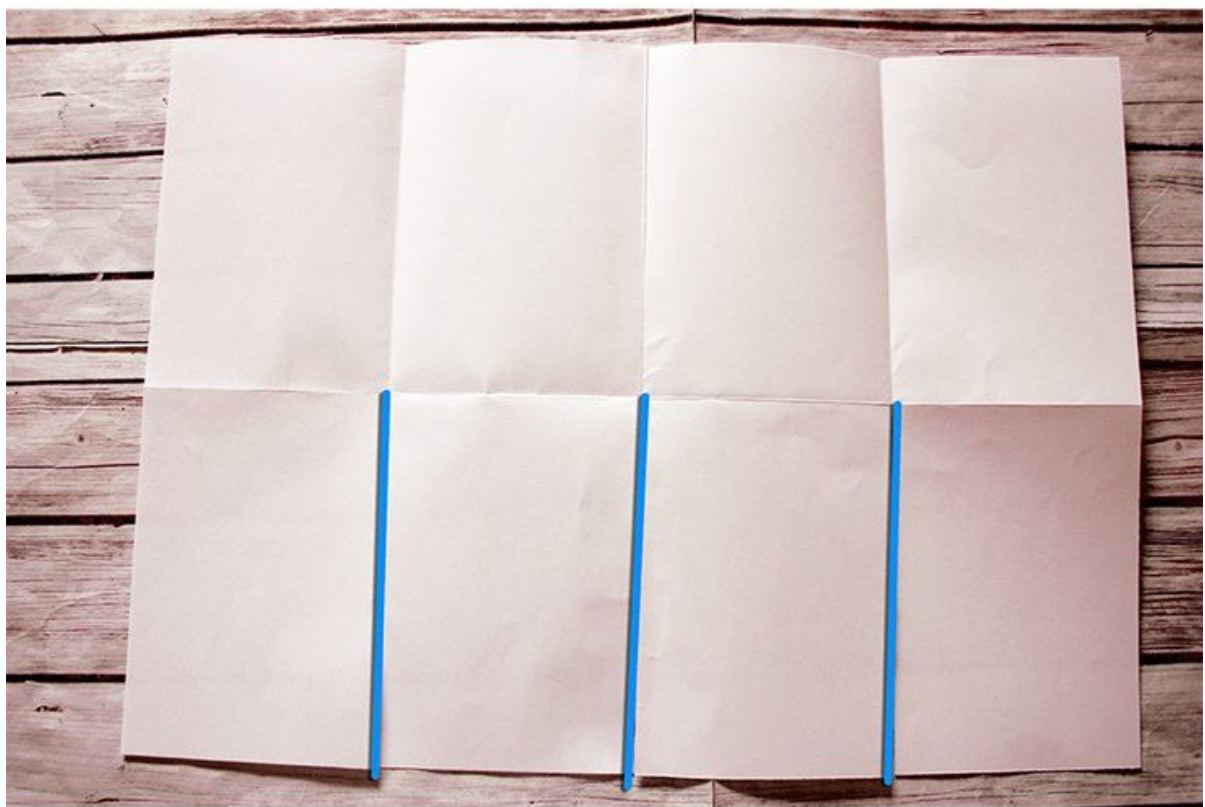
fold up

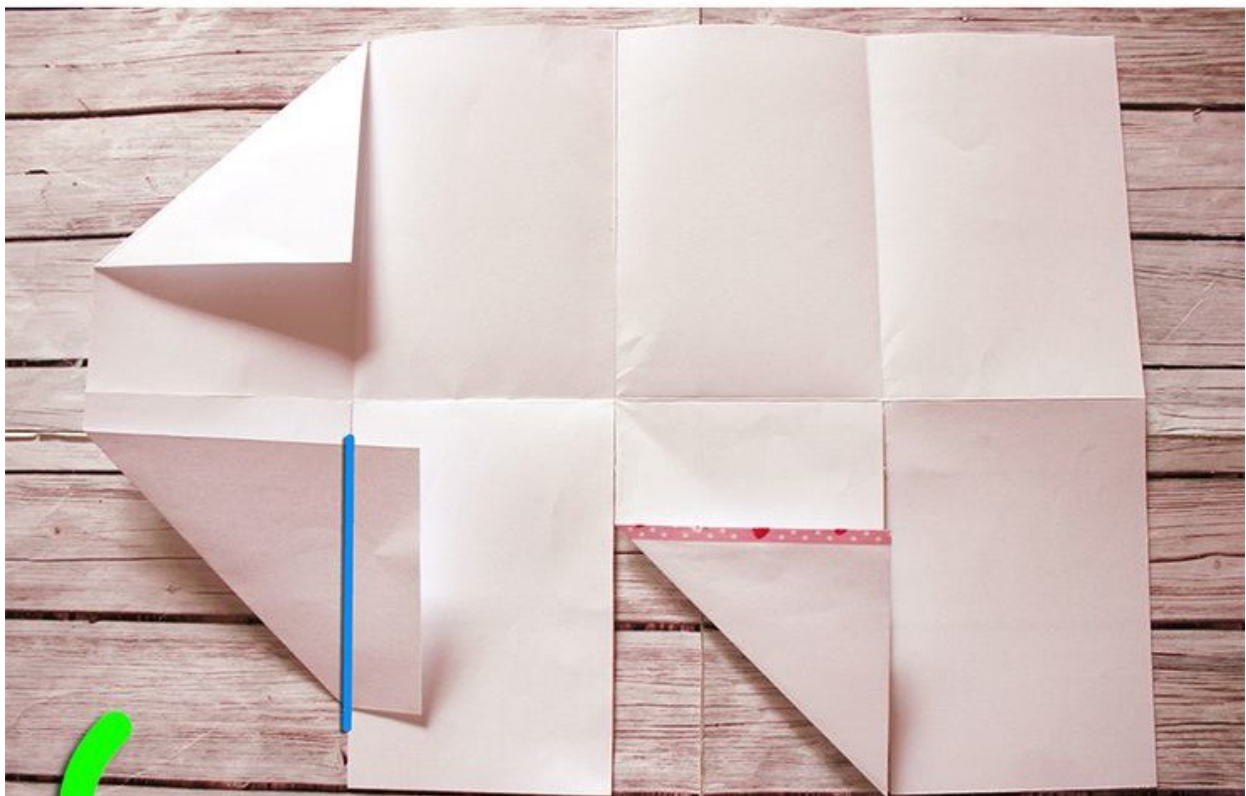
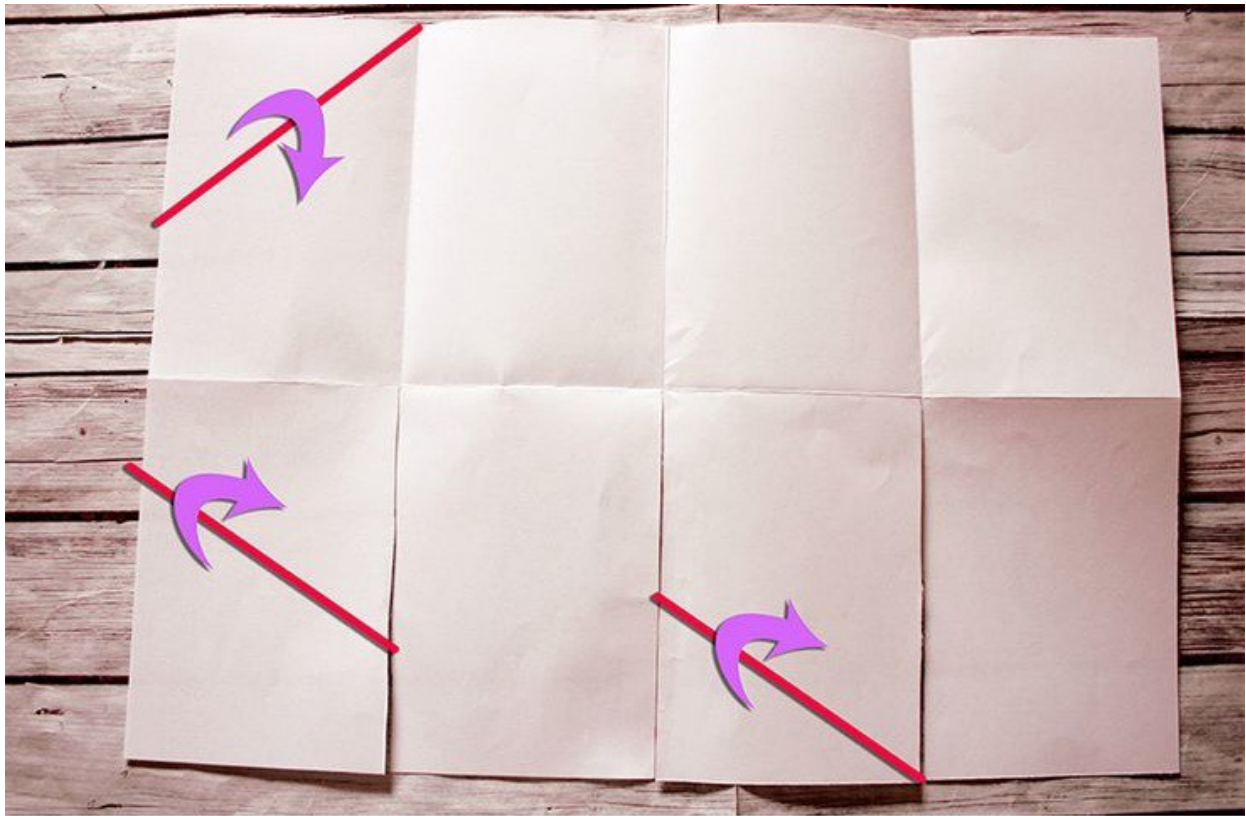
**piega
sopra**

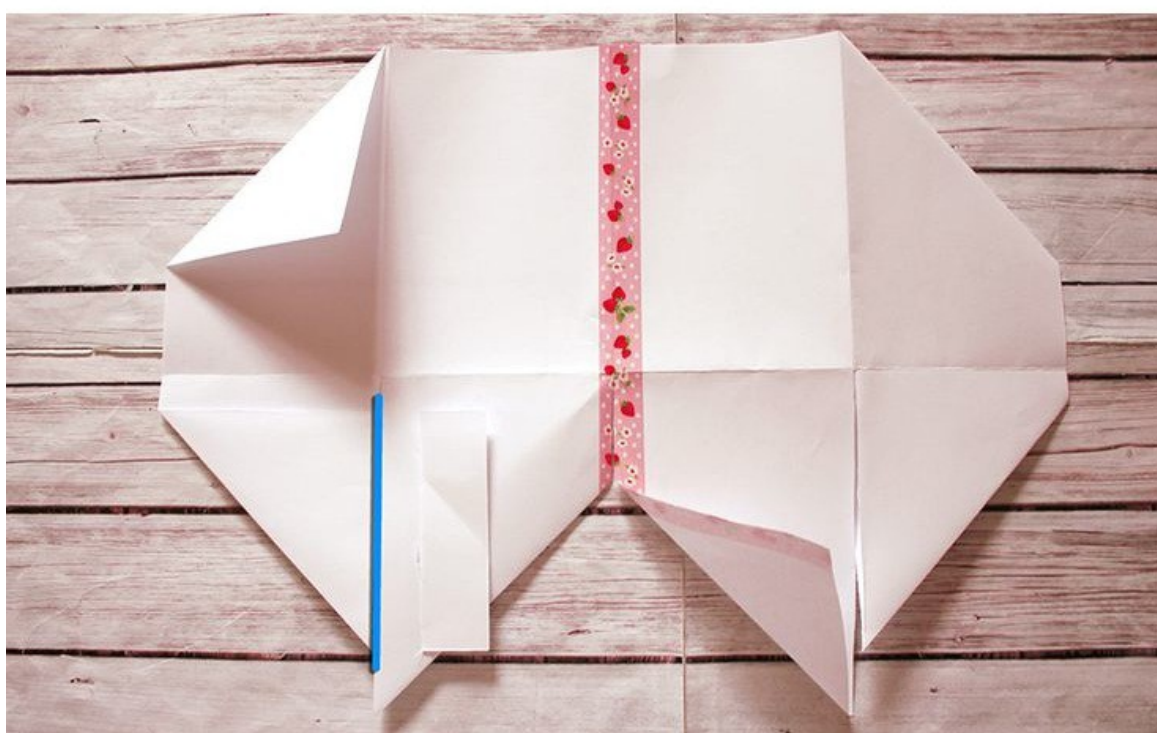
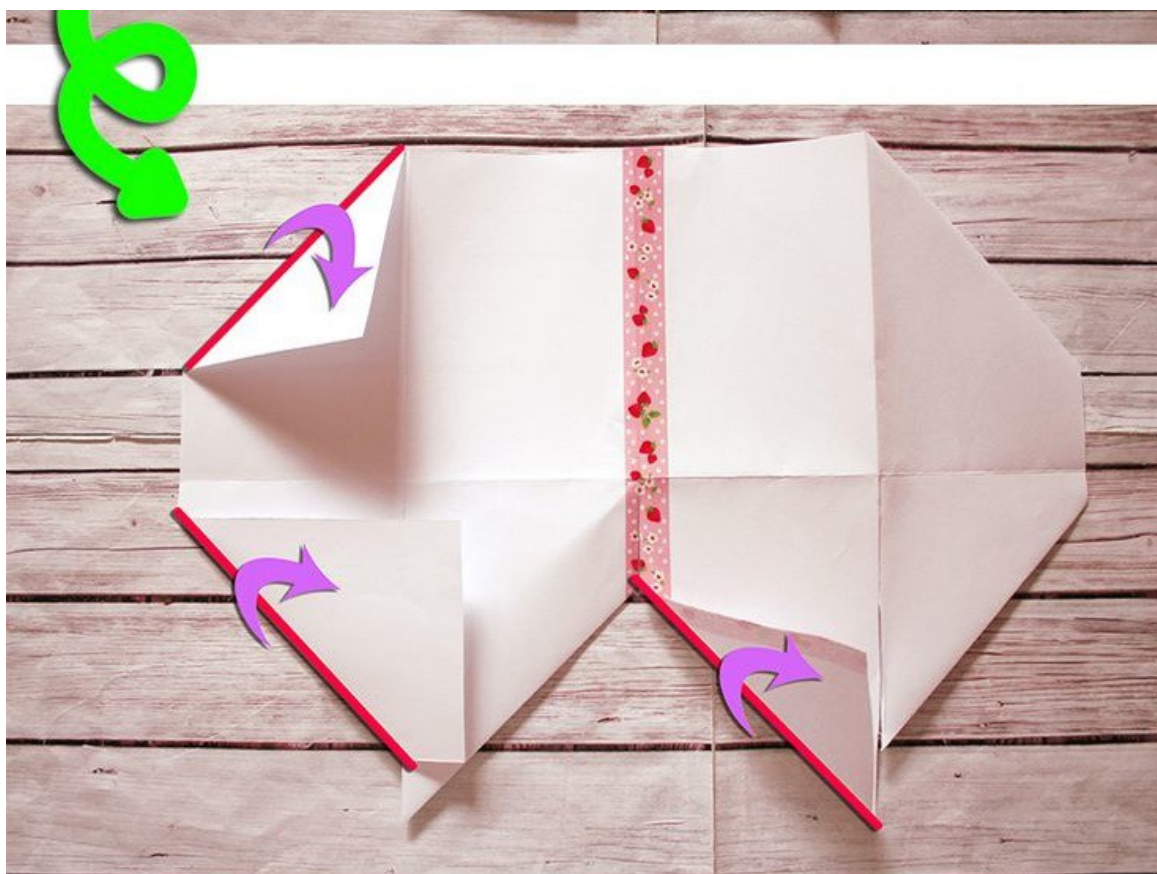


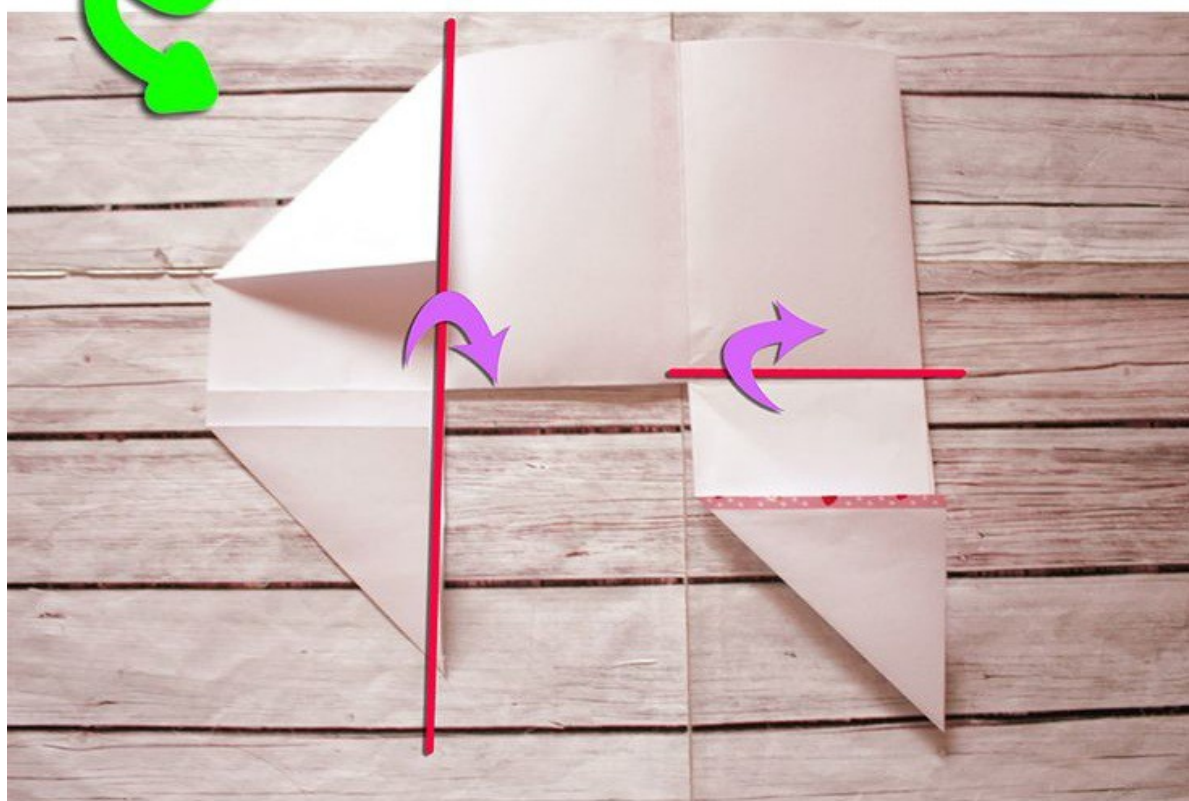
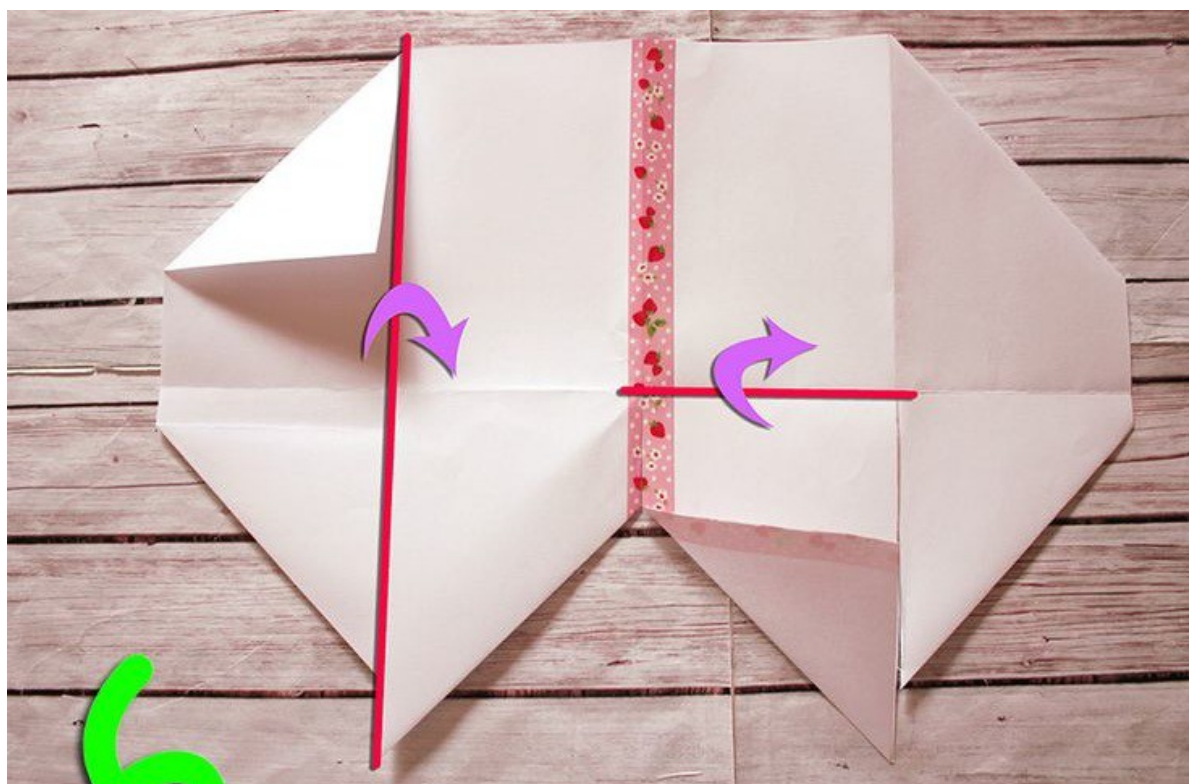
**turn the
sheet**

**gira il
foglio**





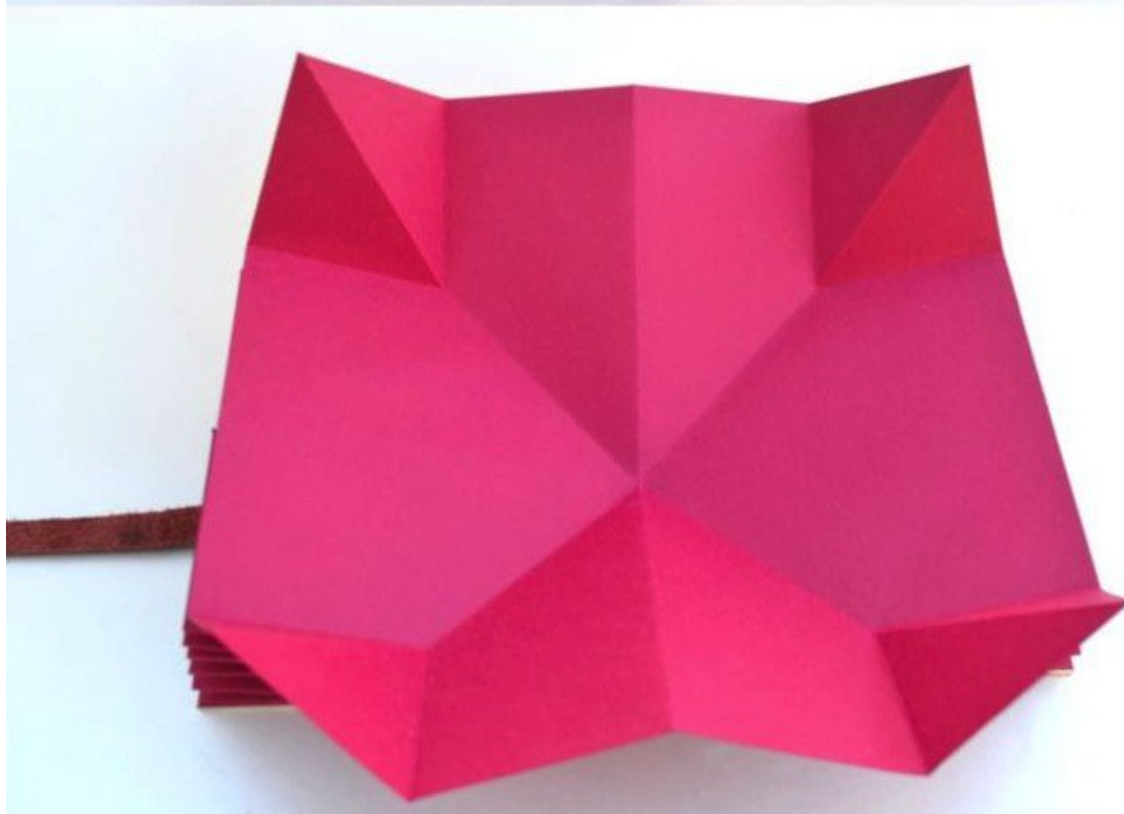














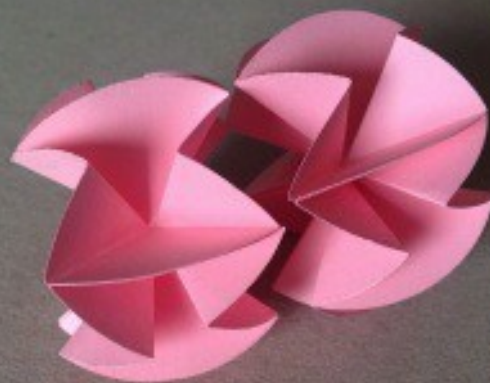


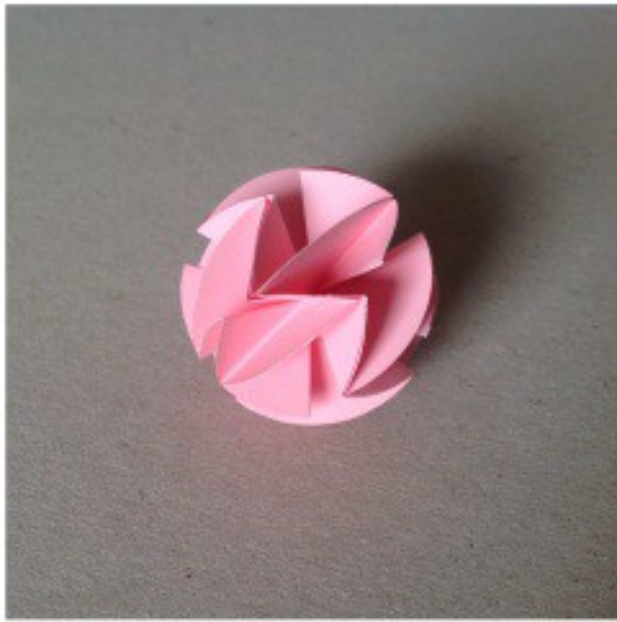


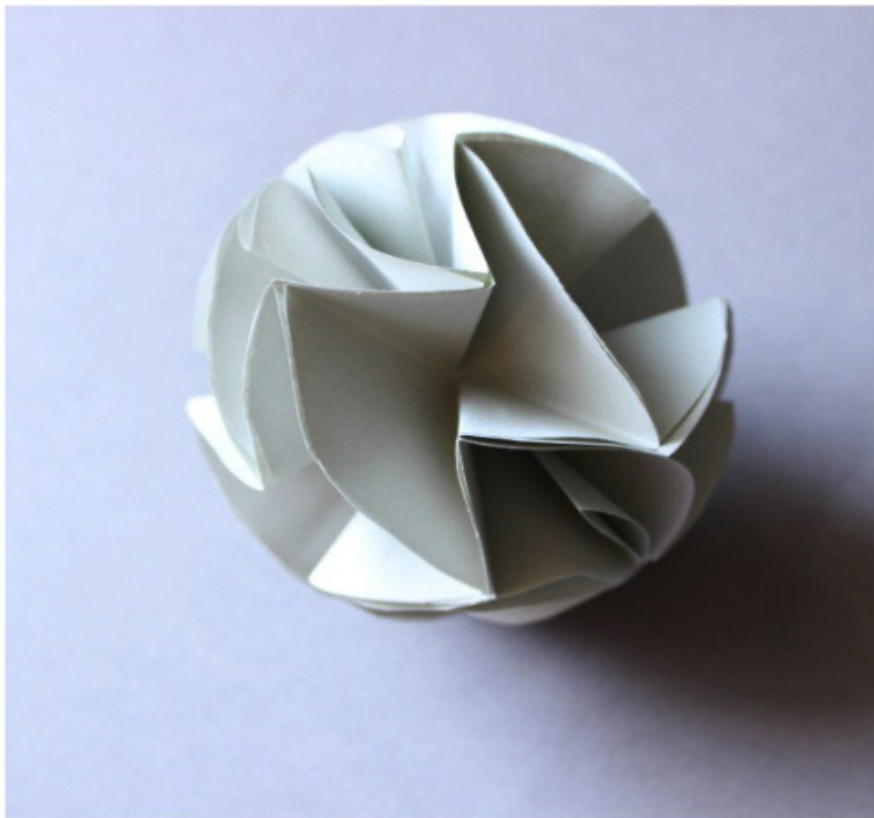
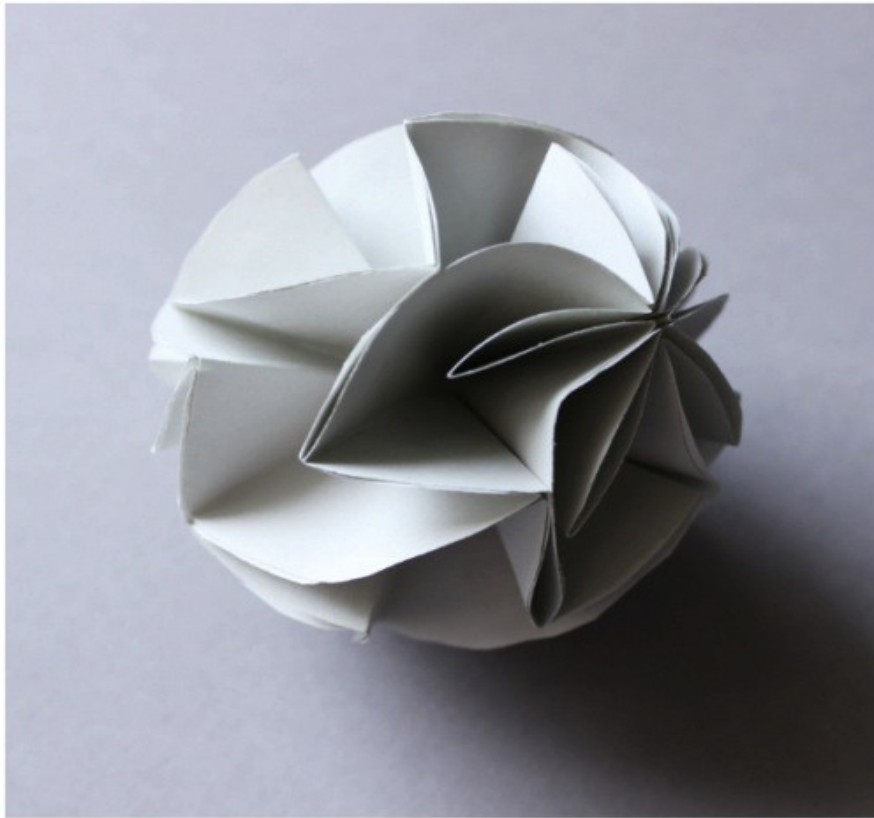
Piegare
18 dischi



assemblare i dischi
piegati in tre
gruppi da 6







Tinte naturali

How to Make Natural Dyes

1. Ever wonder how Great-great-grandma dyed the cloth for the family clothing? Perhaps you've been curious about "natural" colors and how to make them? Here is a primer to get you started with your own natural color experiments.
2. Collect your plant materials when they are at their peak of color. Flowers should be fresh, Berries should be very ripe, not withered.
3. Chop all plant materials into small pieces (inch or smaller) and place them into a large pot or pan that you are willing to sacrifice to the cloth dyeing craft. You will not be able to use it for cooking again.
4. Measure the amount of plant material and place twice as much water as plant material into the pot with the plant material.
5. Bring the mixture to a boil and then simmer it, stirring occasionally, for at least an hour.
6. Strain out the plant material and set the dye bath aside.
7. Place your fabric into a color fixative bath such as salt water (1 part salt to 16 parts water) or a vinegar bath (1 part vinegar to 4 parts water).
8. Allow the fabric to absorb the color fixative mix and simmer it for an hour.
9. Remove the fabric from the fixative and wring it out thoroughly.
10. Place the wet fabric into the dye mixture and simmer it until the desired color is achieved. The dry product will be lighter than the wet product, so go for a slightly darker color when wet.
11. Remove the fabric from the dye bath with rubber gloves. (You want to dye the cloth, not your hands.)
12. Wring the fabric thoroughly and hang it up to dry.
13. Launder naturally dyed fabrics in cold water and separate from other laundry.

How to Set Vegetable Dyes in Clothing

1. Helps keep colours in vegetable dyed clothing from running!
2. In porcelain or heavy duty plastic basin, put a handful of rock salt.
3. Put in 95L (or 1 qt) white vinegar.
4. Put clothing item into basin, let soak overnight.
5. Take item out, rinse thoroughly (vinegar odour will fade as it dries).
6. Optional: Wash alone in COLD water.
7. Hang to dry.



Un colorante fuerte se puede preparar a partir del jugo de col roja, zanahoria y remolacha.

Para lograrlo debes triturar la mitad de un repollo, rallar una zanahoria de tamaño medio y una remolacha. Tras hervir agua en un recipiente grande, sumerge las verduras y déjalas dentro por 20 minutos hasta que el color del agua cambie a un rojo intenso. Cuela el agua y almacena el tinte vegetal en un recipiente hermético. Puedes usar este líquido para teñir telas con la ayuda de un pincel o un hisopo. Para lograr colores más vivos, deja secar la tela bajo sombra

parcial.

Recuerda que las telas naturales como el algodón, el lino, la muselina y la lana se teñirán más fácilmente que el material sintético. Además, tras el teñido te recomendamos que mojes las telas en agua fría para que el color se fije mejor.

Si quieres teñir de color rosa, se puede hacer a partir de peonías, raíces de remolacha, frutas rojas maduras, cerezas y fresas.

La combinación de éstas proporcionará una rica textura de color rosa a la tela. Pica las frutas, flores y verduras finamente y añádelas en una olla con vinagre de manzana. Déjalo hervir durante al menos 20 minutos para conseguir que adquiera una textura intensa. Sumerge la tela en la solución después de que se haya enfriado para una cobertura completa.



Si deseas agregar color amarillo brillante a la ropa la combinación de la zanahoria y la cúrcuma es perfecta.

Pica la zanahoria finamente y añádela a una taza de agua caliente. Mezcla dos cucharaditas de cúrcuma y revuélvelas con una cuchara. Puedes cepillar la tela con esta solución de brillante color o salpicarla aleatoriamente para crear un diseño contemporáneo.

Los colores de azul fusionados con magenta y púrpura se

verían increíbles en tus prendas de ropa.

Pero, ¿cómo crear un color de este tipo?

Tan sólo hacen falta un frasco de arándanos, espinaca, remolacha y cáscaras de berenjena. Aplasta los arándanos y las cáscaras de berenjena y luego mezcla junto con la remolacha y pasta de espinaca. Puedes tomar un cepillo de cerdas suaves y luego pintar la tela con este colorante vegetal. Deja que el tejido se seque y luego elimina los residuos secos, frotándolos. Entonces podrás ver cómo increíblemente se crea un diseño similar al batik.

Puedes crear tonos de rojo, marrón oscuro y naranja brillante con la ayuda de romero, salvia, manzanilla y henna.



Tu pelo puede ser cubierto por una cortina de oro brillante con azafrán y cáscara de nuez. Usa henna finamente molido y déjalo remojar durante toda la noche en agua tibia. Aplica la pasta sobre el cabello con un cepillo y déjalo actuar durante 2 horas. Enjuaga bien y siente tu pelo brillar con un singular tono rojizo.

Cocina a fuego lento romero, cáscaras de nuez, manzanilla y salvia en agua durante al menos una hora. Aplica la mezcla húmeda en tu cabello y deja que se seque. Enjuaga el cabello primero con vinagre de manzana y después con agua fría; esto agregará un hermoso brillo a tu cabello.

Dyes are used for coloring fabrics and hair. Chemical dyes have a strong effect on the substrate on which it is applied and the ingredients might have harmful effects on the human body. Making organic dyes is an age-old technique, that was introduced first by the Asians. The same technique is followed till date, wherein dyes are prepared from vegetables, fruits and plant parts. Herbs that produce color are also used for making vegetable dyes. Being natural, the dyes have rich texture and are also environment friendly. After knowing the benefits, you must be wondering how to make vegetable dye at home. Here we provide you some wonderful ways for preparing an organic dye.



Make Your Own Vegetable Dye

You will be surprised to know that vegetable dyes are also used for culinary purposes. How? The juice extracted from beets and carrots have a wonderful color and it is often added to varieties of recipes to make them look tempting. Unlike chemical dyes, vegetable dyes are non toxic and absolutely safe on hair too.

- A strong dye can be prepared by juicing out red cabbage, carrot and beet root. Shred half a cabbage and grate one medium size carrot and beet. Boil water in a large bowl and dip the vegetables in it. Leave it for 20 minutes till the color of water changes to deep red. Strain the water and store the vegetable dye in an air tight container. You can use this liquid for staining fabrics with the help of a paint brush or a cotton swab. Dry the fabric under partial shade so that it takes the color perfectly.
- If you want to dye your clothes in pink, then you have to collect peonies, beet roots, ripe berries, cherries and strawberries. The combination of these organic products will provide a rich pink texture to the fabric. Chop the fruits, flowers and vegetables finely and add them in a pot containing apple cider vinegar. You have to boil it for at least 20 minutes to get an intense texture. Dip the fabric into the solution after it has cooled for complete coverage.
- We are familiar with the use of turmeric in cooking. Isn't? Now, let us see the benefits of turmeric in fabric dyeing. If you want to add bright yellow hue to your clothes, then the combination of carrot and turmeric is perfect. Chop a carrot finely and add it to a cup of hot water. Mix two teaspoons of turmeric and stir with a spoon. Brush the fabric with this colored solution or splash it randomly for creating a contemporary design.
- We are all well-accustomed with the tie dye effect, which is a popular fashion clothing among Asians and hippies. Colors of blue merged haphazardly with magenta and purple would look brilliant on your angel sleeve tops. But how would you create such an effect? First, you need to collect a jar of blue berries, spinach, beet root and peels of eggplant. Smash the blue berries and eggplant peels together and mix it with beet root and spinach paste. Take a soft bristled brush and then paint the fabric using this vegetable dye as the coloring material. Allow the fabric to dry and then scrub off the dried residues. Then see how amazingly the tie dye effect gets created.
- If you are regularly using chemical dyes for covering the gray frizzes, then you must think of an alternative. And what better option than a vegetable hair dye? You can create tones of burgundy, dark brown and bright orange with the help of rosemary, sage, chamomile and henna. Your gray hair can be covered by a shimmering golden shade with saffron and walnut husk. Soak finely ground henna leaves overnight in warm water. Apply the paste on your hair with a brush and leave for 2 hours. Rinse thoroughly and feel your hair shining with a rich burgundy tone. Simmer rosemary, walnut husks, chamomile and sage in water for at least one hour. Apply the soggy mixture on your hair and allow it to dry. Rinse your hair first with apple cider vinegar and then with cold water. This will add a beautiful shine to your hair.

Colorazioni naturali per i tessuti fai da te

La tintura delle stoffe, di solito, è una pratica poco utilizzata perché fa pensare ad un progetto troppo lungo e difficile da realizzare in casa. Esistono, invece, anche dei materiali naturali, presenti in tutte le abitazioni perchè di uso quotidiano, che permettono di trasformare le gradazioni cromatiche a seconda dei gusti personali.

I coloranti chimici, pur essendo molto efficienti per colorare i tessuti, pongono diversi problematiche : l'inquinamento delle acque di scarico, la tossicità di alcune sostanze e l'origine petrolchimica non rinnovabile.

Per questo motivo, oggi, vari progetti di ricerca sono condotti in tutta Europa per la reintroduzione di piante tintoriali e lo sviluppo di coloranti naturali che potrebbero essere, in alcuni casi, un'alternativa ai coloranti chimici.

Per le tante ed evidenti problematiche ambientali oggi l'uomo torna a riscoprire questi antichi e nobili colori naturali.

Vediamo ora insieme alcuni coloranti naturali e la loro modalità d'impiego, ricordate sempre abbondante sale grosso utile per fissare il colore nei tessuti oppure l'aceto e non fare asciugare i tessuti alla luce diretta del sole.

Per regolarci se usare l'aceto o il sale utilizziamo questa semplice regola, quando coloriamo i tessuti con fiori, foglie, spezie e vegetali in genere utilizziamo la soluzione di aceto come mordente, mentre se usiamo bacche e frutta utilizziamo una soluzione di sale.

Le soluzioni si preparano così:

Soluzione all'aceto:

- 1 parte di aceto bianco
- 4 parti di acqua fredda

Soluzione al sale:

- 1 parte di sale
- 16 parti di acqua fredda

Queste soluzioni devono essere utilizzate pre-trattamento colore, servono come mordenti per fissare i colori, e i tessuti devono essere immersi in queste soluzioni per almeno un'ora e successivamente risciacquati e poi possiamo procedere alla colorazione.

Per preparare il colore immergiamo il nostro colorante naturale prescelto (foglie, bacche, spezie) in una pentola, e portiamolo a bollore, lasciandolo poi riposare per una notte intera. Successivamente filtriamo e il nostro colore è pronto per tingere il tessuto, pre-trattato con il mordente, che verrà immerso

nella pentola e portato ancora a bollire per un ora. In seguito procederemo a lavarlo in acqua fredda finchè non perde più colorazione e stenderlo per asciugare. Ricordiamo di lavare il tessuto sempre in acqua fredda per farlo durare più a lungo.

Le percentuali dei fiori, delle foglie, delle spezie in rapporto al tessuto è abbastanza indicativa:

- 80 gr. di fiori, foglie o bacche per ogni 100 gr. di tessuto da colorare.
- 200/250 gr. di scorze o cortecce per ogni 100 gr. di tessuto da colorare.
- 60 gr. di spezie coloranti, tè o caffè per ogni 100 gr. di tessuto da colorare.

Molte sono le colorazioni che possiamo ottenere, la nostra fantasia poi ci aiuterà molto.

Qui di seguito vi presentiamo alcune possibili colorazioni:

Giallo zafferano

Per tingere con lo zafferano la percentuale è 1gr di pistilli/2lt di acqua e una bella manciata di sale grosso, far bollire l'acqua e immergere il tessuto per qualche ora. Poi risciacquate e asciugate.

Giallo/arancio

Curcuma, fico d'india (frutto) possono dare questa colorazione.

Beige/marrone

Avena (crusca), caffè (macinato), castagne (ricci), ginepro (bacche), henné, noce (mallo), tè

Rosa

Amarene, ciliegie, fragole, lamponi (rossi), lavanda, rose

Blu/viola

Cavolo rosso, ciliegio (radici), mirtillo, mora, papavero (fiori), sambuco, uva rossa

Rosso

Barbabietola, foglie rosse in genere, karkadè, tarassaco (radice)

Grigio/nero

Iris (radici), carruba (baccello)

Rosso/viola

Fitolacca (bacche), ibisco (fiori) (rosso scuro o viola)

Verde

Artemisia, cipolle rosse (pelle), crespino (radice), erba (giallo/verde), melograno (frutti) (giallo/verde), ortica, piantaggine (radice), salvia, spinaci

Rosa/pesca/salmone

Annatto (povere), ginestra, susino (radici)

Indaco

Guado o Pastello

Giallo arancio

Calendula

Color nocciola

Foglie lentischio

Viola

Una bella colorazione di viola si ottiene con le foglie di edera, se ne prende una bella manciata, acqua bollente, sale grosso e immergiamo il tessuto, lasciamo bollire il tutto e poi a fuoco spento lasciamo per qualche ora il tessuto in ammollo.

Molti sono i colori che possiamo ottenere, ricordiamoci sempre di controllare che nei tessuti che vogliamo tingere non ci siano macchie e che siano tessuti naturali, come lino, cotone, seta etc..

Tingere i tessuti in modo 100% naturale e green è possibile, basta ispirarsi al passato per avere tessuti colorati e vivaci senza dover ricorrere a coloranti chimici. Che si tratti di un abito bianco che non avete mai messo, di un capo scolorito o di un gioco per far divertire i bambini, la tintura naturale è facile e divertente da realizzare.

Per prima cosa dovrete controllare se il tessuto che volete tingere è naturale : è infatti possibile riuscire a realizzare dei tessuti colorati solo con dei tessuti naturali come **cotone, lana, seta e lino**.

Assicuratevi quindi che i tessuti che volete tingere siano **puliti**: se volete tingere direttamente un gomitolo di lana, ricordatevi di sciogliere il filato o alcune zone non riusciranno a prenderla la tinta.

Procuratevi quindi un **pentolone** abbastanza ampio per poter contenere il tessuto prescelto e l'acqua necessario per tingerlo. Versate quindi dell'acqua nella pentola: assicuratevi che la quantità di acqua sia sufficiente per mettere a mollo tutto il tessuto.

Fate bollire l'acqua e scioglietevi un cucchiaino di sale grosso per ogni litro di acqua. Aggiungete quindi l'elemento naturale per tingere il tessuto e lasciate bollire per almeno 1 ora: per misurare la quantità di erbe che vi serviranno pesate il tessuto. La quantità d'erbe da usare sarà pari al peso del tessuto.

Lasciate bollire l'acqua con le erbe naturali fino a quando non avrà assunto la colorazione che desiderate (e ricordatevi che sul tessuto il colore tende ad essere più chiaro). Filtrate l'acqua per eliminare tutti gli scarti, rimettete l'acqua nella pentola e fatela bollire: mettete quindi in immersione il tessuto e lasciate sul fuoco per **circa tre ore**. Più lungo sarà il tempo in cui lascerete bollire il tessuto, più intenso sarà il colore del tessuto: controllate quindi spesso il colore che sta assumendo.

Lasciate quindi **raffreddare** l'acqua con il tessuto in ammollo: quando sarà raffreddata il tessuto sarà del colore desiderato. Ma come fare a **scegliere le erbe e i fiori** per tingere i tessuti? Ecco una rapida guida ai colori!

- **Giallo**: curcuma e zafferano danno dei colori intensi, più chiaro e leggero invece il giallo della camomilla. La buccia della cipolla bionda, i fiori di ginestra.

- **Arancione**: si ottiene con il melograno e il curry.

- **Rosso**: barbabietole rosse, radice di robbia, henné

- **Rosa**: cavolo rosso, fragole, amarene, e rabarbaro ma anche, naturalmente, i petali di rosa rossa!

- **Lilla**: le bacche di sambuco daranno una colorazione che varia dal lilla chiaro al viola intenso.

- **Blu**: mirtillo, more, e foglie di indigo per blu chiari fino ad arrivare alle tonalità più scure vicino al nero.

- **Marrone**: mallo di noce ma anche il caffè o delle semplici bustine di tè per dei colori più leggeri.

- **Verde:** le foglie di camomilla ma anche le foglie di edera per dei verdi brillanti. Le foglie di ortica danno invece una colorazione di verde tendente al grigio

How to Make Natural Dyes to Dye Fabric & Clothes – 3 Easy Steps to Dyeing Naturally at Home

It may be hard to fathom, but we didn't always use chemicals to dye fabrics. For millennia, people used plants, roots and berries to color cotton, muslin, linen, silk and other fabrics.

These days, of course, we can pop into a store and buy an entire rainbow of fabric dye; but it's actually great fun to dye fabric the old-fashioned way. Not only does it give you a new appreciation for Mother Nature, it's also a free and fun way to get craft-y and explore your creative side.

As an added bonus, using natural dyes can lead to a lot of great, frugal home decorating ideas; the results can be very chic, and far more interesting than anything you'd get out of a box of RIT dye.

What Can Be Dyed?

Any light-colored (preferably white) natural fibers will take dye. Here are a few ideas:

- all kinds of Spandex fabrics whole sale & retail
- Curtains
- Towels
- T-shirts
- Sheets and pillow cases
- Handkerchiefs
- Baby clothes
- Paper

Yes, paper! It's actually easier to dye than fabric. I just take regular, bright white card stock and soak it in various dyes until I get the shade I want, then hang it up to drip-dry in my basement. The end result? Paper that is way cooler than anything you can buy at the stationery or art supply store!

What Can Be Used as Natural Dyes?

The coolest thing about natural dyeing is that the ingredients you need are likely right in your backyard, or at the grocery store – especially when summer rolls around.

Here are just a few materials you can use (and the colors you'll get with each).

- Onion skins (yellow/orange)
- Lilac twigs (yellow/orange)
- Butternut squash husks (yellow/orange)
- Dandelion roots (brown)
- Coffee grounds/tea (brown)
- Walnut hulls (brown)
- Boiled acorns (brown)
- Strawberries/cherries (pink)
- Roses (pink)
- Lavender (pink)
- Red cabbage (blue/purple)

- Red maple tree bark (blue/purple)
- Black iris (dark blue/purple)
- Hyacinth flowers (blue) Beets (deep red)
- Crab apple bark (red/yellow)
- Any red leaf (reddish brown)
- Iris roots (gray/black)
- Daylily blooms (red/purple)
- Artichokes (green)
- Red clover (gold)
- Queen Anne's lace (yellow)
- Celery leaves (yellow)

For even more natural dye ideas, there's a wonderful list over at Pioneer Thinking you should check out. There are also four pages of reader additions at the bottom of the page, so don't miss that valuable resource!

How to Get Started Dyeing

Step 1: Prepare the Dye

Chop your plant or berries into small pieces, measure them, and put them in a medium-to-large pot. Add twice as much water as ingredients. So if you put in two cups of plant material, add four cups of water. Bring to a boil, and then simmer for one hour. Strain off the hard materials and keep the "dye."

Keep in mind that the longer you let the materials sit in the water, the stronger your dye is going to be. If you have the time, you can even let it soak overnight (without heat) to get a really concentrated solution.

Step 2: Prepare the Fixative

Once you've picked out what you want to dye and you've got your dye all ready to go, you have to prepare a fixative for your fabric. This will "fix" the dye into the fibers so it won't wash out.

If you're using berries to dye your fabric, you have to use a salt fixative. Put 1/2 cup salt in 8 cups of water. Put your fabric in here and boil for one hour.

If you're using plants to dye your fabric, you have to use a vinegar fixative. Combine one part vinegar and four parts water, and boil the fabric in the mixture for one hour.

When your fabric is done, rinse it out under cold water.

Step 3: Dye the Fabric

All you do now is place your wet fabric into the dye bath and simmer until the fabric has reached the color and shade you want. Remember, the color is going to be a bit lighter once the fabric dries out.

Then, wash the fabric separately and you're good to go!

Making Natural Dyes from Plants

<http://pioneerthinking.com/crafts/natural-dyes>

Did you know that a great source for natural dyes can be found right in your own back yard! Roots, nuts and flowers are just a few common natural ways to get many colors. Yellow, orange, blue, red, green, brown and grey are available. Go ahead, experiment!

Gathering plant material for dyeing: Blossoms should be in full bloom, berries ripe and nuts mature. Remember, never gather more than 2/3 of a stand of anything in the wild when gathering plant stuff for dying.

To make the dye solution: Chop plant material into small pieces and place in a pot. Double the amount of water to plant material. Bring to a boil, then simmer for about an hour. Strain. Now you can add your fabric to be dyed. For a stronger shade, allow material to soak in the dye overnight.

Getting the fabric ready for the dye bath: You will have to soak the fabric in a color fixative before the dye process. This will make the color set in the fabric.

Color Fixatives:

Salt Fixative (for berry dyes) 1/2 cup salt to 8 cups cold water

Plant Fixatives (for plant dyes) 4 parts cold water to 1 part vinegar

Add fabric to the fixative and simmer for an hour. Rinse the material and squeeze out excess. Rinse in cool water until water runs clear.

Dye Bath: Place wet fabric in dye bath. Simmer together until desired color is obtained. The color of the fabric will be lighter when its dry. Also note that all dyed fabric should be laundered in cold water and separately.

Muslin, silk, cotton and wool work best for natural dyes and the lighter the fabric in color, the better. White or pastel colors work the best.

NOTE: It's best to use an old large pot as your dye vessel. Wear rubber gloves to handle the fabric that has been dyed, the dye can stain your hands. It's also important to note, some plant dyes may be toxic, check with the Poison Control Center if unsure.

A Listing of Plant Material Available for Dyes



Shades of **ORANGE**

- - **Alder** (*Alnus rubra*) (Bark)- orange
 - - **Barberry** (*mahonia sp.*) yellow orange (with alum) very strong & permanent. Any part of the plant will work.
 - - **Bloodroot** (*Sanguinaria canadensis*) (root when cut open)- will give a good orange to reddish orange color.
 - - **Butternut Tree** (*Juglans cinerea*) – (bark, seed husks) – light yellow-orange
 - - **Carrot** (*Daucus carota*) – (roots) – orange
 - - **Eucalyptus** – (all parts, leaves and bark) beautiful shades of tan, deep rust red, yellow, green, orange and chocolate brown.
 - - **Giant Coreopsis** (*Coreopsis gigantea*) Yields bright permanent orange with alum.
 - - **Lichen** (*orchella weed*) (*Roccellaceae*) – gold, purple, red
 - - **Lilac** (*Syringa vulgaris*) (twigs) – yellow/orange
 - - **Onion** (*Allium cepa*) (skin) – orange
 - - **Pomegranate** (skins)– with alum anywhere from orange to khaki green.
 - - **Sassafras** (leaves)
 - **Turmeric** (*Curcuma longa*) dyed cloth will turn orange or red if it is dipped in lye.
-



Shades of **BROWN**

- **Acorns** (boiled)
- - **Amur Maple** (*Acer Ginnala*) – black, blue, brown from dried leaves.
- - **Beetroot** -Dark Brown with FeSO₄
- - **Birch** (bark) – Light brown/ buff – Alum to set
- - **Broom** - (bark) – yellow/brown

- - **Broom Sedge** – golden yellow and brown
- – **Butternut Tree** (*Juglans cinerea*) - (bark) -dark brown – boil the bark down to concentrated form
- - **Coffee Grinds**
- - **Colorado Fir** - (bark) – tan
- - **Coneflower** (flowers) – brownish green ; leaves and stems – gold
- - **Dandelion** (roots) brown
- - **Fennel** – (flowers, leaves) – yellow/brown
- - **Goldenrod** (shoots) – deep brown
- - **Hollyhock** (petals)
- - **Ivy** - (twigs) – yellow/brown
- - **Juniper Berries**
- - **Maple Trees** (Red Leaf Buds) – red-brown color when dried. Found on branches before new leaves appear only present during early spring and throughout fall.
- - **Oak bark** will give a tan or oak color.
- - **Oregano** – (Dried stalk) – Deep brown- Black
- - **Pine Tree Bark** – light medium brown. Needs no mordant.
- - **St John's Wort** (blossom) – brown
- - **Sumac** (leaves) – tan
- - **Tea Bags** – light brown, tan
- - **Walnut** (hulls) – deep brown (wear gloves)
- - **Walnut** (husks) – deep brown – black
- - **White Birch** - (inner bark) – brown
- - **White Maple** (bark) – Light brown/ buff – Alum to set
- - **Wild plum root** will give a reddish or rusty brown.
- - **Yellow dock** (shades of brown)



Shades of **PINK**

- - **Strawberries**
- - **Avocado** from skin and seed – a light pink hue.
- - **Cherries**
- - **Raspberries** (red)
- - **Roses and Lavender**, with a little mint and some lemon juice to activate the alkaloids can make both a brilliant pink dye and a very tasty pink lemonade.

- - **Lichens** – A pink, brown, or wine colored dye can be produced from a lichen known as British soldiers.
- - **Camilla** -It's a nice pink-magenta. With lemon and salt.
- - **Grand Fir** -(bark) pink



Shades of **BLUE- PURPLE**

- - **Dogwood** (bark) – blue
- - **Red cabbage**
- - **Woad** (first year leaves). Woad gives a pale to mid blue colour depending on the type of fabric and the amount of woad used.
- - **Mulberries** (royal purple)
- - **Elderberries** (lavender)
- - **Saffron** - (petals) blue/green
- - **Grapes** (purple)
- - **Blueberries**
- - **Cornflower** - (petals) blue dye with alum, water
- - **Cherry** (roots)
- - **Blackberry** (fruit) strong purple
- - **Hyacinth** – (flowers) – blue
- - **Japanese indigo** (deep blue)
- - **Indigo** (leaves) – blue
- - **Red Cedar** Root (purple)
- - **Raspberry** -(fruit) purple/blue
- - **Red Maple Tree** (purple)(inner bark)
- - **Nearly Black Iris** – (dark bluish purple) alum mordant
- - **Dogwood** - (fruit) greenish-blue
- - **Oregon Grape** -(fruit) blue/purple
- - **Purple Iris** - blue
- - **Sweetgum** (bark) – purple / black
- - **Queen Anne's Lace**



Shades of **RED – BROWN**

- - **Bloodroot** (*Sanguinaria canadensis*) (root) – red
- - **Elderberry** – red
- - **Whole (or the peel of) pomegranates** – Between purple-red to pink from fresh pomegranates, and a brown color from very overripe (beginning to rot) pomegranates.
- - **Red leaves** will give a reddish brown color I use salt to set the dye.
- - **Sumac** (fruit) – light red
- - **Sycamore** (bark)- red
- - **Dandelion** (root)
- - **Beets** – deep red
- - **Bamboo** – turkey red
- - **Crab Apple** - (bark) – red/yellow
- - **Rose** (hips)
- - **Chokecherries**
- - **Madder** (root) – red
- - **Hibiscus Flowers** (dried)
- - **Kool-aid**
- - **Canadian Hemlock** – (bark) reddish brown
- - **Japanese Yew** - (heartwood) – brown dye
- - **Wild ripe Blackberries**
- - **Brazilwood**
- - **St. John's Wort** – (whole plant) soaked in alcohol – red
- - **Bedstraw** (*Galium triflorum*) (root) – red



Shades of **GRAY-BLACK**

- - **Iris** (roots)
- - **Sumac** (leaves) (Black)
- – **Meadowsweet** makes an amazing black dye.
- - **Blackberry**

- - **Butternut Hulls**
- - **Carob** pod (boiled) will give a gray to cotton
- - **Oak galls** - makes a good black dye.
- - **Sawthorn Oak** - (seed cups) – black
- - **Walnut** (hull) – black
- - **Rusty nails** & vinegar – set with Alum



Shades of **RED – PURPLE**

- - **Pokeweed** (berries)
- - **Hibiscus** (flowers, dark red or purple ones) – red-purple.
- - **Daylilies** (old blooms)
- - **Safflower** – (flowers, soaked in alcohol) – red
- - **Logwood** (is a good purple but you have to watch it as it dyes quick when the pot is fresh. Also it exhausts fast. We use alum to mordant and using iron can give you logwood gray.)
- - **Huckleberry** - lavender (can use it for dye and also for ink.)
- - **Portulaca** – (flowers, dried and crushed to a powder) use with a vinegar or salt mordant, can produce strong magentas, reds, scarlets, oranges and yellows (depending upon the color of the flower)
- - **Beluga Black Lentils** - soaked in water overnight .. yield a dark purplish / black water. The color is washfast and lightfast and needs NO MORDANT and it lasts – a beautiful milk chocolate brown (when super thick) ... to a lighter medium brown or light brown when watered down.
- - **Dark Hollyhock** (petals) – mauve
- - **Basil** – purplish grey



Shades of **GREEN**

- - **Artemisia** species provide a range of greens from baby's breath to nettle green.
- - **Artichokes**
- - **Tea Tree** – (flowers) green/black

- - **Spinach** (leaves)
- - **Sorrel** (roots) – dark green
- - **Foxglove** - (flowers) apple green
- - **Lilac** - (flowers) – green
- - **Camellia** - (pink, red petals) – green
- - **Snapdragon** - (flowers) – green
- - **Black-Eyed Susans**
- - **Grass** (yellow green)
- - **Pigsweed** (entire plant) yellow green
- - **Red Pine** (needles) green
- - **Nettle**
- - **Broom** – (stem) green
- - **Larkspur** - green – alum
- - **Plantain Roots**
- - **White Ash** - (bark) – yellow
- - **Purple Milkweed** - (flowers & leaves) – green
- - **Lily-of-the-valley** (light green) be careful what you do with the spent dye bath. The plant is toxic so try to avoid pouring it down the drain into the water supply.
- - **Barberry root** (wool was dyed a greenish bronze-gold)
- - **Red onion** (skin) (a medium green, lighter than forest green)
- - **Yarrow** - (flowers) yellow & green shades
- - **Mulga Acacia** - (seed pods) – green
- - **Peach** - (leaves) yellow/green
- - **Coneflower** (flowers) – green
- - **Peppermint** - dark kakhi green color
- - **Peony** (flowers) - pale lime green
- - **Queen Anne's Lace** – pale green
- - **Black-Eyed Susans** - bright olive/apple green
- - **Hydrangea** (flowers) – alum mordant, added some copper and it came out a beautiful celery green
- - **Chamomile** (leaves) – green



Shades of **PEACH-SALMON**

- **Jewelweed** - orange/peach

- **Broom Flower**
- **Virginia Creeper** (all parts); alum mordant; Peach.
- **Achiote powder** (annatto seed)
- **Plum tree** (roots) (salmon color on wool with alum)
- **Weeping Willow** (wood & bark) makes a peachy brown (the tannin acts as a mordant)
- **Virginia Creeper** - (fruit) – pink
- **Balm** (blossom) – rose pink
- **Jewelweed** - orange/peach
- **Broom Flower**
- **Virginia Creeper** (all parts); alum mordant; Peach.
- **Achiote powder** (annatto seed)
- **Plum tree** (roots) (salmon color on wool with alum)
- **Weeping Willow** (wood & bark) makes a peachy brown (the tannin acts as a mordant)
- **Virginia Creeper** - (fruit) – pink
- **Balm** (blossom) – rose pink



Shades of **YELLOW-WHEAT**

- - **Alfalfa** (seeds) – yellow
- - **Bay leaves** – yellow
- - **Barberry** (bark) – yellow
- - **Beetroot** (yellow) (alum & K₂Cr₂O₇)
- - **Burdock**
- - **Cameleon plant** (golden)
- - **Celery** (leaves)
- - **Crocus** – yellow
- - **Daffodil** (flower heads after they have died); alum mordant
- - **Dahlia Flowers** (Red, yellow, orange flowers) make a lovely yellow to orange dye for wool.
- - **Dandelion** (flower)
- - **Dyer's Greenwood** (shoots) – yellow
- - **Fustic** – yellow
- - **Golden Rod** (flowers)
- - **Heather** – (plant) – yellow
- - **Hickory** leaves (yellow) if plenty of leaves are boiled and salt added.
- - **Marigold** (blossoms) – yellow

- - **Mimosa** – (flowers) yellow
- - **Mulga Acacia** -(flowers) – yellow
- - **Mullein** (leaf and root) pale yellow. *careful, because the little fuzzy hairs can make one itchy!
- - **Mullein** (verbascum thapsus) (flowers) bright yellow or light green.
- - **Old man's beard lichen** – yellow/brown/orange shades
- - **Onion** (skins) – set with Alum.
- - **Oregon-grape roots** - yellow
- - **Osage Orange** also known as Bois d'arc or hedgeapple (heartwood, inner bark, wood, shavings or sawdust) (pale yellow)
- - **Oxallis** (wood sorrels) (flowers) – the one with the yellow flowers. Use the flower heads, some stem ok. It is nearly fluorescent yellow, and quite colorfast on alum mordanted wool. If the oxalis flowers are fermented or if a small dash of cloudy ammonia is added to the dye bath (made alkaline) the fluorescent yellow becomes fluorescent orange. Usually I do this as an after-bath, once I have the initial colour. Useful for shifting the dye shade, and some good surprises in store!
- - **Queen Anne's Lace**
- - **Paprika** -pale yellow – light orange
- - **Peach** (leaves) – yellow
- - **Red Clover** (whole blossom, leaves and stem) alum mordant – gold
- - **Saffron** (stigmas) – yellow – set with Alum.
- - **Safflower** (flowers, soaked in water) – yellow
- - **Sassafras** (bark)- yellow
- - **St. John's Wort** - (flowers & leaves) – gold/yellow
- - **Sumac** (bark) – The inner pith of Sumac branches can produce a super bright yellow color.
- - **Sunflowers** – (flowers) – yellow
- - **Syrian Rue** (glows under black light)
- - **Tansy** (tops) – yellow
- - **Tea** (ecru color)
- - **Turmeric** (spice) –bright yellow
- - **Weld** (bright yellow)
- - **White mulberry tree** (bark) Cream color onto white or off-white wool. Alum mordant.
- - **Willow** (leaves)
- - **Yarrow** – yellow and gold
- - **Yellow cone flower** (whole flower head); chrome mordant; Brass to Greeney-Brass.
- - **Yellow, Curly, Bitter, or Butter Dock** (despite various leaf shapes, all have a bright yellow taproot) gives you a yellow/flesh color.

<http://pioneerthinking.com/crafts/natural-dyes>











