

Educators Notes

Plymouth City Museum & Art Gallery

19 May - 1 September 2007

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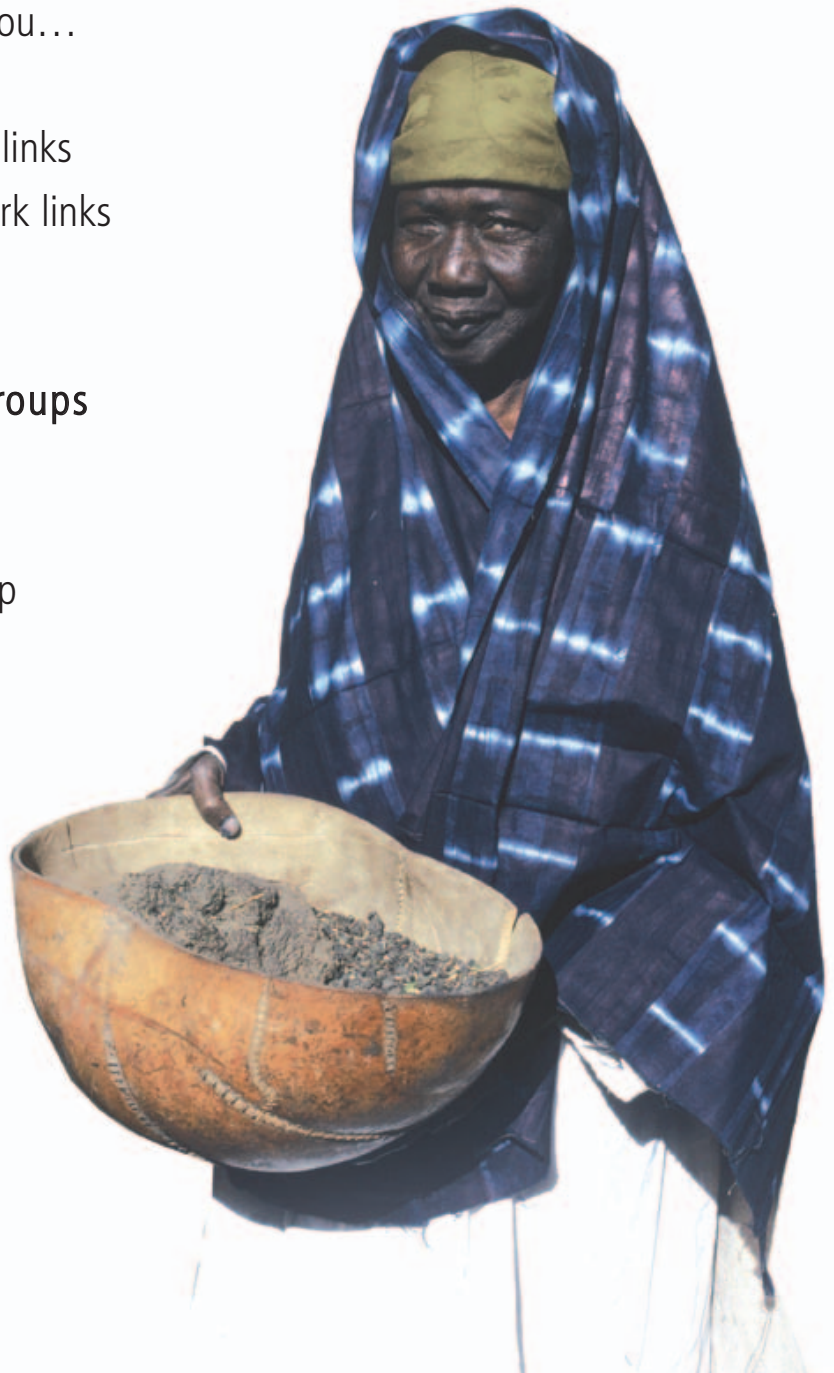
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Introduction to the exhibition



Introduction to Indigo: A Blue to Dye For

These notes are designed to support teachers and educators with visits to the 'Indigo: A Blue to Dye For' exhibition at Plymouth City Museum & Art Gallery, which runs from 19th May - 1st September 2007. This exhibition is touring to Plymouth from the Whitworth Art Gallery, Manchester.

Indigo tells the story of one of the world's oldest and most magical dyestuffs. On display you will find a wide range of fabrics and artefacts, from a Japanese fireman's outfit to William Morris chintzes and iconic brands of denim jeans.

There is a significant contemporary focus to this exhibition that embraces the work of indigo dyers from West Africa, Japan, the UK, and Bangladesh, as well as high fashion garments that exploit the eco-potential of natural indigo.

This pack contains notes on the exhibition and practical activity ideas, which can be run in school either before or after your visit.

History of the dye

Indigo is one of the oldest dyes used for textile dyeing and printing. The ancient civilisations of Egypt, Rome, Britain, India, China, Peru and Africa were all aware of the properties of the plant, and were able to extract the dye to use for their fabrics.

The ancient Indus Valley civilisation of India is believed to be the oldest to use indigo. The word indigo is derived from the ancient Greek word *Indikon*, which was revised by the Romans to the word *Indicum*, and then passed through the Italian dialect before being Anglicised as *indigo*.

Trade in indigo probably began around the 7th Century BC, when Egyptian and Mesopotamian merchants traded with their Indian counterparts. On loan from the British Museum for this exhibition is part of a 7th Century BC cuneiform tablet from ancient Babylonia (a state in the southern part of Mesopotamia), today known as Iraq. Cuneiform is an early form of writing that uses symbols. The tablet is the world's earliest written set of instructions for wool dyeing, and contains recipes for indigo amongst other dyes.

Indigo was used widely in ancient Rome for painting, cosmetics and for medicinal purposes, and its relative scarcity in the Mediterranean at this time made it very valuable. Indeed, the dye remained valuable in Europe into the medieval period, when woad was substituted as a cheaper alternative.

Natural indigo was the only available source of a true blue until about 1900, when synthetic dyes were developed for commercial purposes by the German company BASF. Today, most indigo coloured cloth has been dyed with this synthetic dyestuff. Most of the denim jeans on sale around the world are dyed with this synthetic colour, although some companies still produce their jeans with the natural dye.

Preparation of the dye

Surprisingly, natural blue dye is only available from one source: the indigo plant. A similar colour could be obtained by ancient cultures by processing certain types of shellfish, which has now been named Tyrian purple. The purple dye contained within these shellfish has a very similar chemical composition to the blue plant dye indigo. Perhaps even more surprising is the fact that green, the colour of most plants, is the only dye colour not obtainable from them.

The most common plant used to extract true indigo dye is known as *Indigofera tinctoria*, and is found primarily in Asia. In temperate climates, such as Europe, woad is used. The blue pigment in woad is the same as that which can be extracted from the indigo plant, however it is far less concentrated.

The indigo plant is prepared using various techniques. A DVD of some of these processes will be available to view within the Museum for the duration of the exhibition. You will be able to observe the different ways that the plant is processed, and the final stages of collecting the harvest of pure indigo dye. It is an almost magical process; tonnes of leaves are soaked in water, trampled, whisked, mixed and filtered, and all of this is checked by an experienced plantation supervisor. He is able to tell the quality of the dye through his senses – by smelling, tasting and feeling the plants throughout the preparation process. After the nutrient-rich water has been filtered, the dye is collected and allowed to dry in the sun before being bundled and sold at market. The used leaves and nutrient-rich water are then reused to fertilise the rest of the indigo crops.



Ten indigo facts

- 1 Indigo cultivation probably began more than 5,000 years ago in the Indus Valley civilisation of Ancient India, where they called it 'nila', meaning dark blue.
- 2 The Ancient Britons would cover their bodies in indigo extracted from woad before going into battle.
- 3 Indigo is a natural astringent, it can heal cuts and sores.
- 4 Archaeologists have found the remains of Celtic men in peat bogs near Chester with indigo tattoos on their bodies, some dated to 300 BC.
- 5 European woad merchants battled with natural indigo dyers from around the world. In 1609, the French Government attached the death penalty to anyone using indigo rather than woad.
- 6 The growing of woad is banned in some American states as the authorities view it as a weed.
- 7 Urine can be used to 'fix' indigo dye to cotton. In eighteenth century England, Newcastle upon Tyne became the main supplier of human urine and companies would transport it around the country on ships!
- 8 Mahatma Gandhi's first act of peaceful civil disobedience was in support of indigo plantation workers who were being mistreated.
- 9 In thirteenth century Arabia, burnt indigo root was used to cure dandruff and head lice!
- 10 Extracting indigo is a difficult process; you can only use the leaves from the first year of plant growth.

Education programme



What we can offer you...

A visit to Plymouth City Museum & Art Gallery can enhance and extend the classroom learning experience. Indigo: A Blue To Dye For can be used to enrich learning in all areas of the National Curriculum, including Citizenship, Geography, History, Science and in particular, Art and Design. It can also be used to develop understanding of non-statutory learning such as Religious Studies and PHSE.

Plymouth City Museum & Art Gallery offer a team of educators to assist with your visit, and to provide a stimulus for your group to engage with the exhibition.

Sessions can be tailored to suit the needs and requirements of your group.

Most sessions are **free of charge** to those groups and schools within our Plymouth City Council catchment area.

Artist-led workshops

We can provide hands-on workshops led by practicing artists that can be focussed on various aspects of the curriculum. We are able to provide sessions that use the materials listed on page 14, sketching and drawing sessions being the most common. These sessions are designed to stimulate and encourage those taking part, and can be cross-curricular in approach.

Artist-led sessions are **free of charge**.

Investigative visits

Investigative visits are led by one of our Learning Team. Visitors are encouraged to discuss and question the objects on display in the exhibition with a member of our team.

These sessions generally last for one hour, and are focus on selected aspects of the exhibition, with an educational basis. For Indigo, subjects as varied as textiles, ancient writing, scientific processes and modern culture can be focussed upon.

Investigative visits are **free of charge**.

Self-guided visits

We welcome independent visits by all organisations. We ask that all independent visits are booked in advance, so we can be sure that the galleries are available for your use. We recommend that teachers and group leaders make a visit to Plymouth City Museum & Art Gallery in advance, for risk assessment and planning purposes.

Self-guided visits are **free of charge**.

Example workshops

Both of these example workshops use the National Curriculum as a starting point. Please see below for more National curriculum links.

Journeys and Talking Textiles

Children will look very closely at the textiles and investigate the different patterns, symbols and techniques of each object. Different cultures, countries and places in time are represented in the Indigo: A Blue to Dye For exhibition, and can be used to set the scene of a story. Using the various aspects of the textiles that the children have investigated, a visual journey can be created on paper using design of the textiles to tell the story through pictures.

Purely Pattern

Children will look very closely at the textiles, in particular the patterns used by the craftsperson on each object. The patterns on each object change according to where it was made, and when it was made. After deciding on a pattern they are interested in, the children will replicate this onto a square format piece of paper using blue pencils or crayons. The individual pieces can be assembled into a huge drawing when back at school, and can be added to using collage or paint.

Your needs

These example workshops can be tailored to meet the needs and requirements of your group. Please contact a member of the Learning Team (see page 13) to discuss your requirements.

External learning

The benefits of external learning have been recently published by the DfES in the Learning Outside the Classroom Manifesto. A well planned, safely managed and personalised visit can:

- Improve academic achievement
- Provide a bridge to higher order learning
- Make learning more engaging and relevant to young people
- Nurture creativity
- Stimulate, inspire and improve motivation
- Improve young people's attitudes to learning

A copy of this manifesto can be obtained from:

<http://www.teachernet.gov.uk/teachingandlearning/resourcematerials/outsideclassroom/>

National Curriculum links

A visit to the Indigo: A Blue to Dye For exhibition can support many aspects of the Art and Design strand of the National Curriculum:

Key Stage 1

| | |
|--|-------------|
| Exploring and developing ideas | 1a + 1b |
| Investigating and making art, craft and design | 2a, 2b + 2c |
| Evaluating and developing work | 3a + 3b |
| Knowledge and understanding | 4a, 4b + 4c |

Key Stage 2

| | |
|--|-------------|
| Exploring and developing ideas | 1a, 1b + 1c |
| Investigating and making art, craft and design | 2a, 2b + 2c |
| Evaluating and developing work | 3a + 3b |
| Knowledge and understanding | 4a, 4b + 4c |

Key Stage 3

| | |
|--|-------------|
| Exploring and developing ideas | 1a + 1b |
| Investigating and making art, craft and design | 2a, 2b + 2c |
| Evaluating and developing work | 3a + 3b |
| Knowledge and understanding | 4a, 4b + 4c |

Key Stage 4

Students at Key Stage 4 will find objects within the exhibition that can be critically explored and investigated through the use of sketchbooks and other media.

Indigo: A Blue to Dye For can provide you with an opportunity to cover many aspects of the National Curriculum, both with a visit to the exhibition and with follow-up work back at school. It provides a very strong link to the Knowledge and understanding section in each of the Key Stages, where cultural differences can be explored.

QCA Schemes of Work links

Unit 1B **Investigating materials** **(KS 1/ 2)**

Children can investigate the qualities of a variety of natural and made materials. They learn about how textiles are used in their own and others' lives.

Unit 2B **Mother Nature, designer** **(KS 1/ 2)**

Using observations of natural objects, children can use their experience of the fabrics to make a collage and learn and use simple techniques for appliqué.

Unit 3B **Investigating pattern** **(KS 1/ 2)**

Children can investigate patterns in textiles from different times and cultures.

Unit 4C **Journeys** **(KS 1/ 2)**

Children can explore how signs, symbols and metaphors can be used to communicate ideas and meanings about a journey.

Unit 5C **Talking textiles** **(KS 1/ 2)**

Children can explore how stories have been represented in textiles in different times and cultures.

Unit 9b **Change your style** **(KS 3)**

Children can investigate the influence of art from different cultures and traditions on fashion and design.

Unit 9/10gen **Visiting a museum, gallery or site** **(KS 1/ 2/ 3)**

An opportunity to develop classroom based work around a visit to the exhibition. It can offer a starting point for the children's own art work, and the opportunity for seeing 'the real thing' – a unique experience for many children.

For the classroom

The following activities utilise similar techniques to those used in the Indigo exhibition. Many of these activities can be adapted if you are unable to use dyeing within your classroom or work area.

Remember: There is no need to buy natural indigo dye to make use of these activities!

Adire-style fabric

Resources: bag of plain flour, water, calico or thick cotton fabric, acrylic paint, paintbrushes.

Adire translates as 'tie and dye.' Adire cloth is an indigo dyed cloth produced by Yoruba women of South Western Nigeria using a variety of resist dye techniques. The earliest cloths were probably simple tied designs. New techniques of resist dyeing were developed, which involved hand-painting designs on the cloth with a cassava starch paste prior to dyeing. This was known as adire eleko. You can use a similar technique with the following simple ingredients.

Mix the flour with some water until it has the consistency of double cream.

Use the flour and water paste to paint / print designs on the fabric - bolder designs are more effective as it can be hard to carry out fine detail due to the consistency of the paste. Try using cotton buds to apply dots.

Allow the paste to dry overnight.

Mix acrylic paints with water to a double cream consistency and paint the whole of the paste-covered fabric. The paint will seep through the parts of the paste to create a cracked effect.

Acrylic is a permanent paint so old shirts should be used to cover pupils clothes.

When the acrylic is completely dry, wash the flour and water paste out of the fabric with cold water and leave the designs to dry.

Paper batik

Resources: white cartridge paper, wax crayons, brusho ink or food colouring, paintbrushes, iron.

Draw a picture in wax crayon on a sheet of white paper. Apply the wax crayons heavily into some areas and leave other colours empty for a contrasting effect. Try to avoid using dark colours or the effect will not show up as well.

When the picture is completed screw the paper into a tight ball, unfold and repeat 2/3 times more. The wax crayon will have smudged and cracked - this is part of the effect.

Unfold the paper and smooth it out carefully. The picture can now be given a coating of ink, apply with a brush taking care to fill in all the little cracks by using a circular motion.

When the ink is dry the picture can be ironed to remove the creases. Place a wad of newspaper on a flat surface, cover with a sheet of clean paper, place picture face down. Now cover this with another sheet of clean paper. Use the iron on a moderate setting.

Wax-resist rubbings

You can vary your designs by laying paper over different textures, such as corrugated card, to make rubbings.

Paint over the rubbing with a contrasting colour paint.

Cut rubbings into different shapes and use these to form a collage.

Salt paintings

Resources: watercolour paper, paint, salt, water

If you sprinkle salt onto watercolour paint, the salt soaks up the colour and leaves a grainy effect when it dries. Use a detail containing interesting shapes or motifs from the Indigo exhibits as a starting point.

Paint your design onto paper. Paint quickly, as the paint has to be wet when you sprinkle the salt. Before the paint has dried, sprinkle lots of salt over the design. As the paint dries, it soaks up the salt. Leave the paint and salt to dry. Shake off excess salt.

Tie-dye

Resources: pre-washed white cotton fabric or t-shirts, Dylon cold water dye and cold water dye fix, salt, plastic bowl or bucket, elastic bands, string, buttons, gloves

Tie the fabric with elastic bands or string (ensure it is knotted tightly) in a variety of ways such as:

- Screwing up the fabric tightly
- Pinch the centre of the fabric to a point and tie at intervals
- Concertina-fold fabric and tie at intervals
- Tie buttons into the fabric at intervals

There is no right or wrong way of doing this - some of the most interesting effects come from pupils trying out their own ideas.

Mix up the dye solution using gloves following the instructions on the dye.

Wash tied fabric and add to the dye bath and leave for one hour stirring regularly. Wash the fabric until the colour runs clear and then untie.

Tie-dyed fabric can be stitched together to make a large wall hanging, used to make drawstring bags, cut into various shapes and used for appliqué techniques, or used to cover hardback books.

Felt-tip tie-dye

Resources: low cost baby wipes, rubber bands, felt-tip markers, gloves

This is a simplified version of the previous activity and is suitable for younger pupils as it does not involve as much mess or resources!

Pass out baby wipes and elastic bands to pupils

Tie the bands very tightly around different sections of the baby wipe. Again, you can roll / fold the baby wipe in different ways before tying

Put on the gloves, and using the felt-tips, colour between the elastic bands, pushing hard with the pen, so that the ink goes all the way through the wipe.

Carefully cut the rubber bands off of the baby wipe and allow it to dry.

Paint and paper dye

Resources: tissue paper, ink/paint, paintbrush, water

Fold a rectangle of tissue paper in half. Then fold again three more times.

Dip a paintbrush in clean water and paint it all over the folded paper. Repeat until paper is damp.

Paint a band of blue ink across the middle of the paper. Repeat until the ink soaks through. Paint each corner of folded paper with purple ink. Let it soak into the paper and mix with the blue.

When paper is completely dry, unfold carefully to reveal dyed pattern.

Dip a paintbrush into purple ink. Hold it above the paper and flick the bristles of the brush to spatter the ink all over.

Dye recipes

Resources: red cabbage, vinegar, turmeric.

You can use specially prepared dyes or food colourings but here are some suggestions for recipes to make your own...

Yellows

Mix the spice turmeric with water to give a strong yellow colour.

Reds

Boil slices of red cabbage and then add some vinegar.

Different amounts of red cabbage will result in different shades from red to purple to green.

Try one cup of water and 3 tablespoons of vinegar – the (acid) water will turn blue.

Add 3 tablespoons of soda (alkali) and the water will froth and turn green.

Now add more acid and the water will turn pink.

Alternatively, use ready-made blackcurrant juice or cochineal food colouring.

Browns

Heat 1 tablespoon of garden earth in a small pan. It will quickly turn a richer and redder brown. Sieve through a tea strainer, grind it finely and mix with water.

Make a very strong pot of tea. Let it brew for 30 minutes or so. Leaving the tea bags or leaves in the pot, add the dyed cloth.

Blacks

Roast some fruit stones (peaches are good) until black, then grind and mix with water.

Gather some coal soot and mix with water and vinegar.

Indigo windows

Resources: tissue paper, glue, black card, scissors, thread or ribbon, book film

Draw some of the different shapes and motifs found in the Indigo exhibits and use these to inform this activity.

Make a frame from black card.

Rip up pieces of blue, purple and violet tissue paper into different lengths and widths.

Use a glue stick to glue each tissue paper strip to the back of the frame.

Rip tissue paper into shapes found in the Indigo artefacts and stick these onto and across the main strips.

Alternatively, you can encapsulate the tissue paper strips in between transparent book covering. Cut into different shapes and punch a hole through the top and bottom of each shape. Thread ribbon through each shape and hang.

Hang in the window to experience in full splendour!

Indigo weavings

Resources: coloured paper, scissors, card, strips of fabric

Experiment with recycled fabrics, such as denim, strips of tie-dyed fabric or even plastic bags, to create colourful weavings.

Take a rectangle of coloured paper and draw a pencil line across one end of the paper. Cut finger-width slits up to the line.

Cut lots of strips of different coloured paper. Make them longer than the width of the rectangle.

Weave one strip of paper in and out of the slits in the rectangle. Then push it up against the top of the slits.

Weave another strip below the first one, making sure your second strip goes over the cut strip that the first one went under.

Continue weaving until the rectangle is full.

Cover the back of the weaving with tape to secure the strips.

Cut the ends of the strips off to form a neat rectangle.

Before your visit

Before your visit to Indigo: A Blue to Dye For, why not do some initial research into basic decorative textile techniques such as batik, shibori and ikat? Examples of these techniques can easily be found on the internet, and your group can then try and find examples of these techniques in the exhibition.

Batik, ikat and shibori are all 'resist' techniques. Resists can be applied to the cloth freehand, or by using blocks or stamps, or through stencils. The best known resist medium is wax, but resins, clay and starchy pastes made from various vegetable flours are also used.

Batik is most popular in Indonesia and Malaysia. Melted wax is applied with a tjanting tool to cloth before being dipped in dye. Wherever the wax has seeped through the fabric, the dye will not penetrate. Sometimes several colours are used, with a series of dyeing, drying and waxing steps.

Ikat means to 'tie' or to 'bind' in the Malay language and involves binding bundles of yarn in pre-arranged patterns before it is dyed, then removing the binding threads before the cloth is woven. Ikats have been woven in cultures all over the world and is still common in Argentina, Bolivia, Ecuador, Guatemala and Mexico.

Shibori is a Japanese term for several methods of dyeing cloth with a pattern by binding, stitching, folding, twisting or compressing it.

Website links

Batik: <http://en.wikipedia.org/wiki/Batik>

Ikat: <http://en.wikipedia.org/wiki/Ikat>

Shibori: <http://en.wikipedia.org/wiki/Shibori>

Information for groups



Planning your visit

Advance booking is essential for all groups, for both taught and self-directed sessions. We recommend that you visit Plymouth City Museum & Art Gallery prior to your group visit to familiarise yourself with the building, its layout and content, and to assist with your risk assessments and planning. A map of our location can be found at the back of these notes.

Booking your visit

Please contact the Learning Team to discuss your needs and to book a visit. Please have ready:

A preferred date for your visit and a range of possible alternatives

The number of pupils and accompanying adults, and any special needs or access requirements

If you want to visit with a school group, please phone:

Jill Holland/ Charlotte Gunn
Education Officers (Arts) - 01752 304665
Adam Milford
Education Assistant (Site) - 01752 304771

If you want to visit with a community group, please phone:

Joanne Gray
Outreach & Access Officer - 01752 304666
Donna Hanns
Assistant Outreach & Access Officer – 01752 304771

Access and facilities



Access

Should your group require a wheelchair or level access, we can provide access to the ground floor from the rear of our main building on Tavistock Place. A lift providing access to our upper floor galleries is available from this entrance on request. A limited number of wheelchairs are also available on request should your group require them. We would be grateful if you could telephone us in advance on 01752 304774 to let us know if you require these services, or let us know when you book your group in for a visit.

A hearing loop facility is available during our Tuesday Talk programme (see page 15). Please ask one of our Visitor Services Assistants if you require this facility.

Toilets and other facilities

Toilets and baby-changing facilities are available on the ground floor.

We can provide clothes rail facilities if arranged in advance, on the understanding that all items are left at the owners own risk.

Food and drink

The consumption of food and drink is not permitted within the galleries.

Due to summer building works during 2007 we cannot guarantee that a room will be available for pre-booked group lunches. Please phone us to check the availability of this room. Weather permitting; a picnic area is available at the rear of the main building for use by groups.

Managing your group

While visiting Plymouth City Museum & Art Gallery, please remember that you are responsible for the care, behaviour and discipline of your group. We insist that adults accompany all young people of school age at all times during their visit.

Please consider the following points:

- Touching of objects or works of art. The textiles in Indigo are very fragile and can be damaged easily, so touching of objects is not allowed. Some objects in our Natural History gallery can be touched by groups.
- Running within the building. Please do not allow your group to run around the building. This is to protect your group, other visitors and the objects on display.
- Crowding around, pushing or leaning on cases. This can damage objects inside and cause them to become unstable.
- Use of wet materials within the galleries. Please refer to the next section for art materials that can be used within galleries.
- Photography of objects and works of art is not permitted. You may photograph your group within the galleries; however flash photography is not permitted at any time and photography of objects is not allowed without prior permission. Please make our Visitor Services staff aware if you are visiting as a self-directed group and wish to take photographs of your group.
- Bags and coats in the galleries. To reduce the risk of damage to objects we ask that bags and coats are not taken into galleries. An area can be provided for the storage of these items. All items are left at the owners own risk.

Use of art materials

The dry art materials that can be used by self-directed groups at our sites are:

| | |
|------------------|---|
| Graphite pencils | Compacted or hard charcoal pencils |
| Coloured pencils | Enclosed or barrelled pencil sharpeners |
| Drawing pens | |

Materials that we regret cannot be used by self-directed groups are:

| | |
|----------------|-----------------------|
| Paints | Charcoal |
| Fixative spray | Chalk pastels |
| Bottles of ink | Glue |
| Erasers | Craft knives/Scissors |

We kindly ask that you adhere to these guidelines, as they are put in place to protect our collections for the future.

Please note that due to the nature of the textiles in this exhibition, the use of cameras is not permitted.

Additional resources

Books

Jenny Balfour-Paul's book **Indigo** has been reprinted specifically for this exhibition by Archetype Publications (www.archetype.co.uk), and will be available to buy from Plymouth City Museum & Art Gallery's shop. Jenny Balfour-Paul is an expert on indigo dye and its uses, who was involved with researching this exhibition, and has also lent many items from her own collection for display. Also available from the shop will be a selection of postcards that illustrate the art of dyeing fabric with indigo. Also available from various suppliers is the book **A Handbook of Indigo Dyeing** by Vivian Prideaux, published by Search Press Ltd. This book offers further dyeing techniques to the ones within these educators' notes.

Colour: Travels Through the Paintbox by Victoria Finlay is available through the internet company Amazon, and offers a vast amount of information about the origins of many colours used by artists, including a section on indigo.

Websites

General information: <http://en.wikipedia.org/wiki/Indigo>
General information: http://en.wikipedia.org/wiki/Indigo_dye
Indian textile competition: <http://www.britishtextiles.org.uk/>
Timeline of dye production: <http://www.straw.com/sig/dyehist.html>
Indigo dyeing techniques: <http://indigodye.blogspot.com/>

Tuesday Talks

Plymouth City Museum & Art Gallery organise weekly Tuesday Talks based around our temporary and permanent exhibitions.

22 May: A Passion for Indigo

Jenny Balfour-Paul, author of two books on Indigo and consultant curator to the 'Indigo: A Blue to Dye For' exhibition, will give an illustrated talk about her pursuit of this fascinating dyestuff over the last 20 years and its modern-day revival.

19 June: Show Not Tell: Curating 'Indigo'

In connection with the 'Indigo: A Blue To Dye For' exhibition, Jennifer Harris, Deputy Director and Curator of Textiles at The Whitworth Art Gallery, Manchester, explores some of the issues around translating a body of scholarship work into an exhibition and the logistics involved in developing and touring a large, complex textiles show.

26 June: Gracie Burnett

Textile artist Gracie Burnett talks about her work.

24 July: The Scientific Basis of Natural Indigo Extraction and Dyeing

Professor Philip John from the University of Reading shares his knowledge of medieval methods of indigo production.

31 July: Working to Commission

Textile artist and designer Lucy Goffin talks about some of her major commissions, including her work with natural colours and indigo.

All our Tuesday Talks begin at 1.10pm and last for approximately 45 minutes. Admission is free and there is no need to book in advance, although if a talk is full we regret that we cannot admit any latecomers.



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Indigo: A Blue To Dye For 19th May – 1st September 2007

With thanks to The Whitworth Art Gallery Learning and Interpretation Team, and to Jenny Balfour-Paul for her help with these notes, and for the use of her photographs.

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