

T 6 D H

The 6 Directions of Healing

Workshop Media Kit

- Botanical Palettes
- Mycelium as a Medium
- The Importance of Trees



Title: Dragonfly Perch
original: 10x10x1" framed. 8/27/22.

Color recipe: The color was created using dragon fruit, mica, red cabbage and roses,

Materials recipe: clay, moss, mycelium, pressed flowers and, water jewels. The watercolor paper is made from 100% recycled post consumer waste.

Introduction to the History of Materials & Botanical Painting

Discovered in 1940

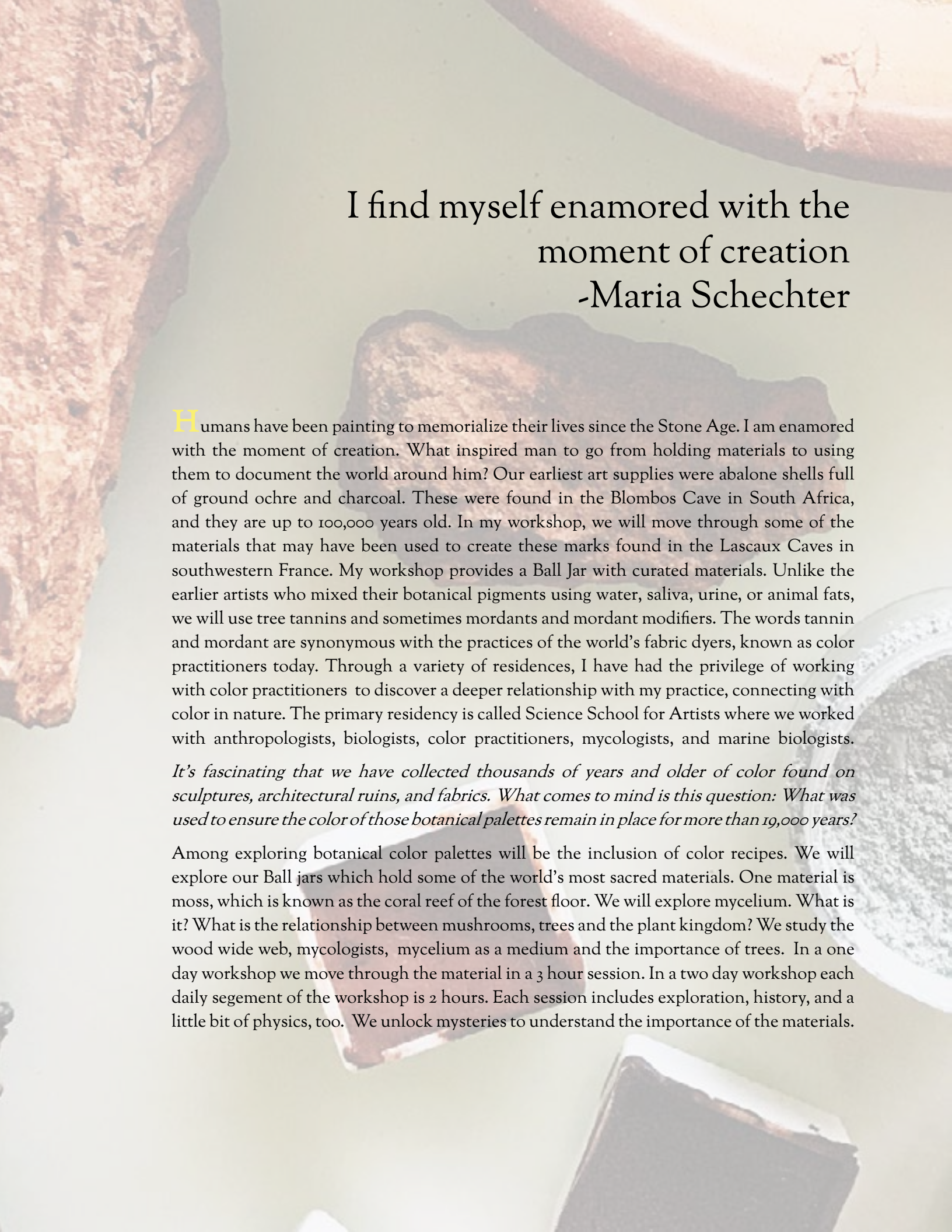
Click [here](#) to view a CGI map of the Lascaux Caves, Southwestern, France



Earth pigments

Lascaux is a network of caves near the village of Montignac, in the department of Dordogne in southwestern France. Over 600 parietal wall paintings cover the interior walls and ceilings of the cave. The paintings represent primarily large animals and local contemporary fauna that correspond with the fossil record of the Upper Paleolithic era in the area.

Source: <https://archeologie.culture.gouv.fr/>



I find myself enamored with the moment of creation -Maria Schechter

Humans have been painting to memorialize their lives since the Stone Age. I am enamored with the moment of creation. What inspired man to go from holding materials to using them to document the world around him? Our earliest art supplies were abalone shells full of ground ochre and charcoal. These were found in the Blombos Cave in South Africa, and they are up to 100,000 years old. In my workshop, we will move through some of the materials that may have been used to create these marks found in the Lascaux Caves in southwestern France. My workshop provides a Ball Jar with curated materials. Unlike the earlier artists who mixed their botanical pigments using water, saliva, urine, or animal fats, we will use tree tannins and sometimes mordants and mordant modifiers. The words tannin and mordant are synonymous with the practices of the world's fabric dyers, known as color practitioners today. Through a variety of residences, I have had the privilege of working with color practitioners to discover a deeper relationship with my practice, connecting with color in nature. The primary residency is called Science School for Artists where we worked with anthropologists, biologists, color practitioners, mycologists, and marine biologists.

It's fascinating that we have collected thousands of years and older of color found on sculptures, architectural ruins, and fabrics. What comes to mind is this question: What was used to ensure the color of those botanical palettes remain in place for more than 19,000 years?

Among exploring botanical color palettes will be the inclusion of color recipes. We will explore our Ball jars which hold some of the world's most sacred materials. One material is moss, which is known as the coral reef of the forest floor. We will explore mycelium. What is it? What is the relationship between mushrooms, trees and the plant kingdom? We study the wood wide web, mycologists, mycelium as a medium and the importance of trees. In a one day workshop we move through the material in a 3 hour session. In a two day workshop each daily segment of the workshop is 2 hours. Each session includes exploration, history, and a little bit of physics, too. We unlock mysteries to understand the importance of the materials.



Native American Rock Art: Buckhorn Wash Panel No. 3 Green River, Utah. The Buckhorn Wash is one of several canyons and gorges to boast a gallery of prehistoric wall art. Its rock panels contain figures drawn in red ochre, believed to have been first created by people using the Barrier Canyon style that flourished between 1,500 and 4,000 years ago. Barrier Canyon style describes a distinctive style of rock art that appears mostly in Utah, with the largest concentration of sites in and around the San Rafael Swell and Canyonlands National Park, but the full range extend into much of the state and western Colorado. I regularly bring in prints to explore these color palettes together.



This piece is a study for a larger body of work I am developing. The color recipe begins with avocado, strawberry, and blueberry. Adding color mordent modifiers changes colors dramatically, and you can see that the color has more of an earthy tone. It should because I also added an Oak Tree tannin. In the workshop, we look at traditional dyeing methods that have been used for thousands of years. The importance of trees is immense, not just for us as human for clean air and reduced pollution but for making sustainable art, and providing food and shelter for humans and animals alike. The paintings we create in the workshop are 100% sustainable, eco-friendly, bio art. The paintings with mycelium clean the air like a plant. That is because mycelium is plant material and to add to its mystery we share 50% of our DNA mycelium. This a finding by U.K biologist Merlin Sheldrake.

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Workshop: Earth Day, April 22nd, 2023. Sponsored by North Spore, The Vegan-Rainbow Bakery, and The FAR Center for Contemporary Arts. Bloomington, Indiana, 2023.



Curated Materials

The Ball jar holds some of the Earth's most sacred objects and represents the food and medicine we depend on for our own survival and health.

Understanding our materials' original purpose brings a depth of importance to each element. Workshops include all materials, such as processed dyes, paint brushes, panels, and water-color paper. They are sponsored by sustainable brands. When there is enough time to secure local and national brands, I do this to illuminate that as consumers we have healthier options that serve the Earth, our communities and families.

T6DH Lesson Plan 3 Hour Workshop

1. Lesson Objectives

- A. By the end of the lesson, student will be able to express why nature is important to art.
- B. By the end of the lesson, student will be able to list 3 organic tannin's where a mordant is not required.
- C. By the end of the lesson, student will be able to explain what mycelium is and identify two scientific facts about the substrate.
- D. By the end of the lesson, students will be able to share what colors can be yield from avocado, pomegranate, and blueberries.

2. Steps

- A. Introduction: We will go through introductions and then move onto the materials we will be working with. We will move between painting and working with materials to allow for drying time.
- B. I will pass out a worksheet. Participants will fill out and discuss. Worksheet addresses: definitions, nature ie. trees and mycelium as a medium.
- C. We will learn about the difference between a mordant and tannin.
- D. The importance of trees in making natural painting palettes
- E. The importance of nature ie. foraging for color and materials
- F. The importance of mycelium for our planet and a few findings about the material - these are findings by the U.K. Mycologist and biologist Merlin Sheldrake and the American mycologist Paul Stamets. (15 minutes)

3. Explain the Ball Jar, its materials, and their purpose.

- A. Here we will stop and add our first layer of color using our light dyes first. While it dries, we will watch a video on how to make ink out of avocados. (15 minutes)
- C. While the layer dries, we will discuss mordant modifiers to change the PH of a color, which changes the color dramatically. (15 minutes)
- D. Create our first botanical painting (1 hour 45 minutes)
- E. Clean-up (15 minutes) students should take their pieces home and put their piece in the oven for a 1/2 hour at 200 degrees to complete the project.

4. Assessment: (15 minute) Discussion with students:

- A. What did you like most about the workshop?
- B. What did you learn from making your painting?
- C. What is the difference between a mordant and a tannin?



mycelium



Clay

Indigo

Japanese Maple Resin

Interior life of a Mermaid
24 x 36 x 3.5 inches. Framed in a shadow box. 12/12/22.

Color recipe:
The color was achieved using blueberries, Japanese Maple Resin and Indigo.

Materials recipe:
Amaranth, clay, cockscomb, copper wire, foraged sticks, gold ribbon, gold leaf, mycelium, moss, preserved flowers, pussy willow, recycled plastic, seashells, and water jewels on watercolor paper made from post consumer waste.

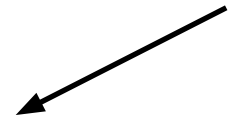
*This painting will be on exhibition with the Minnetrista Museum and Gardens,
November 3, 2023 - January 7, 2024.*

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All works here each have their own recipe which may be viewed at www.T6DH.com. The works are all 10x10 in. on watercolor paper made from post-consumer waste. These works are made with fruits, flowers, mycelium clay, mica minerals, and grown oyster mushrooms, foraged materials and seashells.



There is no mycelium in this piece. This workshop focused on color and processing avocado into the red dye you see here. The leaves are made of clay and painted with white mica mineral.



Here mycelium was grown and removed from incubation taking only the top skin and using it as a pocket in this piece.



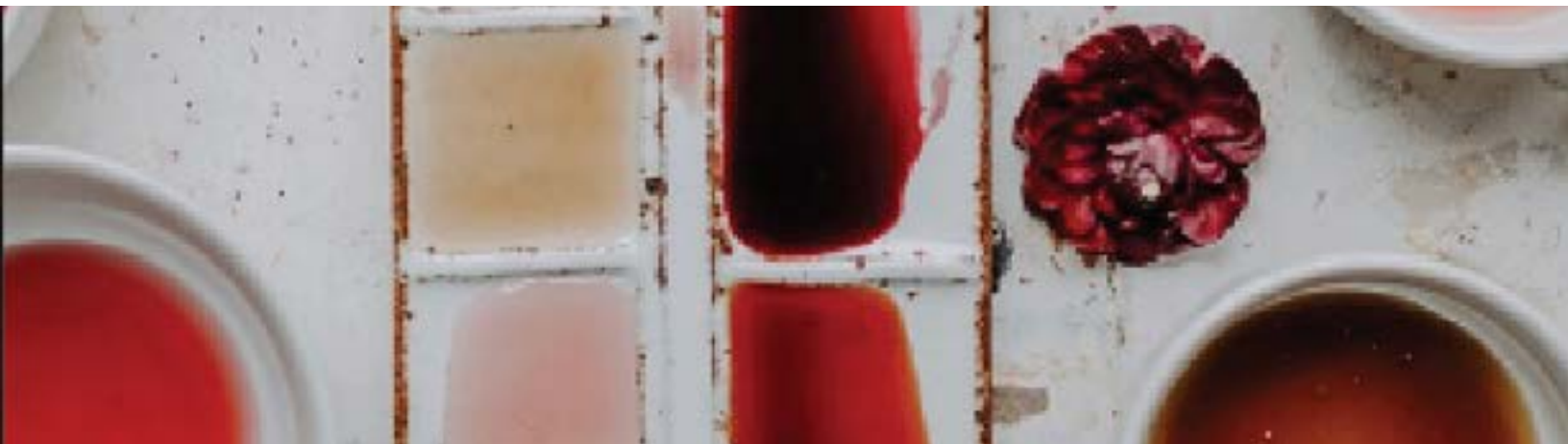
Here mycelium was grown to a star shape and later applied with wheatpaste and clay.



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Each workshop comes with a gift bag of eco friendly materials and all of your art supplies for the workshop.



Botanical palettes are prepared for you before the workshop. This due to the time it takes to process each



Along with your botanical palettes and gift bags you will also receive a Ball Jar. This jar has been curated with very special materials you will learn about and use in your artwork.

1 day, 3 hours

The sample lesson plan included in this media kit outlines a 1 day/3 hour workshop. Each workshop is customized to the season and organizational goals. My mission as an artist is using healthier materials for a healthier world. That is why each participant receives a gift bag. As consumers, it's nice to know we have alternative, healthier options for doing our part. For children's workshops, I find sponsors who will donate items to inspire children to get outside and explore. All participants will receive recipes on how to process color on their own and that is included in each gift bag. A one day workshop should be booked in at minimum two weeks in advance to allow for lesson plan development. I am happy to work with your organization on price per workshop.

2 days, 2 hours each session

Preparing materials, foraging, processing, and developing customized lesson plans for each workshop takes time. All workshops include all of the materials you will need to complete the painting. The difference between the 1 day workshop and two day workshop is that we often have time to participate in a deeper color study with time to participate in color processing. The price for a 2 day, 2 hour workshop is typically based on class size, days and materials. I am happy to work with your organization on price per workshop.

Customized workshops

Every school has a focus be it in studio arts, design, or materials. I am happy to work with you and your organization to customize a workshop that works for you students, budget and timeline.

Book your workshop at least two weeks in advance. Feel free to reach out to Maria@T6DH.com to book your workshop today.