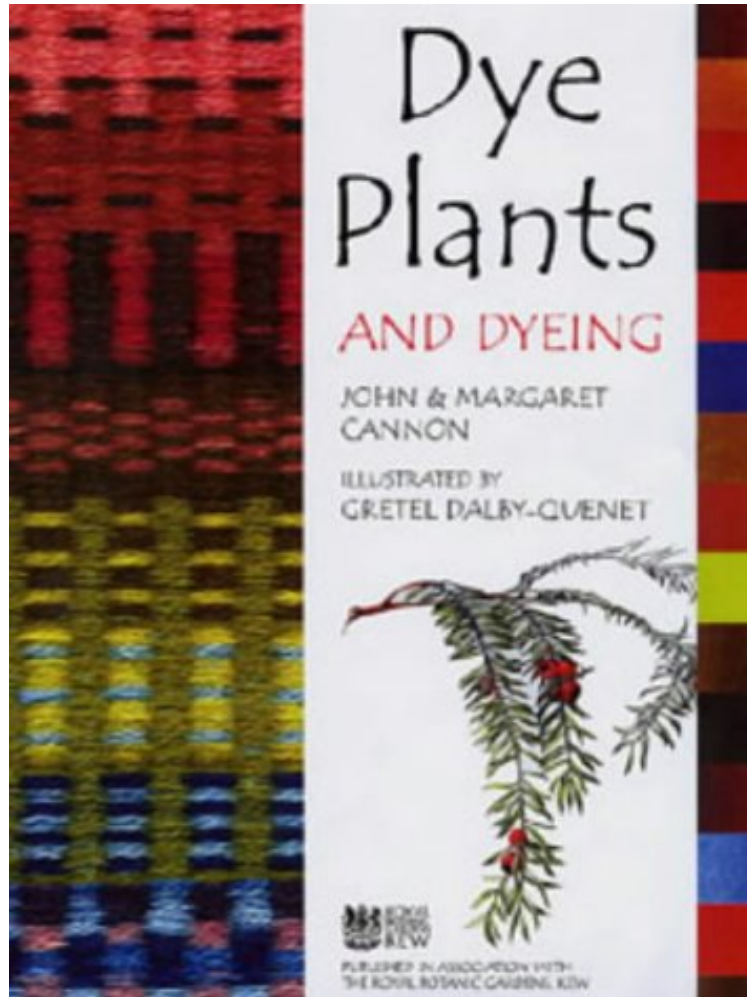


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## Dye Plants and Dyeing

*John Cannon, Margaret Cannon*  
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**John Cannon, Margaret Cannon : Dye Plants and Dyeing** before purchasing it in order to gage whether or not it would be worth my time, and all praised Dye Plants and Dyeing:

0 of 0 people found the following review helpful. This book really inspired me not just to test out ...By It's Ewe Natural Dyes This book really inspired me not just to test out the dyes, but also to reflect on what could be planted in my own garden. 0 of 3 people found the following review helpful. Cover damaged. By Lilly Cover was torn and the first 6 or more pages had very young child's scribbles with a green marker. Remainder of the book was free from markings. 2 of 3 people found the following review helpful. One of my favorite dye books By Brynberg I love this book. It's a little bit different from many others in that it has the most beautiful illustrations of the dye plants in watercolor and colour samples with samples mordanted in different mordants. It is great for people who want to grow their own dye plants and experiment with dyeing. The text is well written and informative and it is an excellent book to ad to ad

dyers collection of books, since it is written by a biologist and a dyer. It soon found its place among the dye books that I most often refer to.

This resource includes most well-known dye plants, including elderberry, henna, indigo, madder and saffron, and each plant is illustrated in a full page painting that shows the colours that the plant can yield. There is also a chapter on dyestuffs and mordants.

"...this is an excellent reference book for novice and experienced dyers alike...the book is lavishly illustrated with beautiful drawings worthy of a place on the wall." *Permaculture Magazine* (2006) About the Author: John Cannon was keeper of Botany at the Natural History Museum, London, until his retirement in 1990. Margaret Cannon was a botanical researcher at the same museum and has been actively involved with her husband's work and travels. She is now a craftworker specialising in dyeing, spinning and weaving. Excerpt. Reprinted by permission. All rights reserved. Walnut dyes are of great historic importance. In the first century AD, Pliny records their use to keep hair from turning white. His recipe included the use of walnut shells (probably husks) boiled with oil, ashes, lead and earthworms. In the *Ladies Dictionary* of 1694, walnut husks were used in hair dyes to make grey hair black. The recipe states: "Hair, to render it black, take the bark of an oak root, green husks of walnut, three ounces of each, and the deepest and oldest red wine a pint. Boil them well bruised to the consumption of half a pint, strain out the juice and add oil of myrtle a pound and a half. Set them six days in the sun in a leaden mortar, stirring them well, anointing the hair will turn any coloured hair and black as jet in often doing." The use of a lead mortar must have been highly dangerous as the acid in the wine would have reacted with it. During the making of the famous Gobelins tapestries, husks were covered with water and left to ferment in a warm place for at least two years before use. The parts most often used for dyeing are the leaves and fruit husks, but the bark, catkins and heartwood are also used. Leaves, fresh or dried, should be soaked for at least twenty-four hours before use. All parts of the tree contain a substantive dye, so it is not necessary to mordant wool to produce a strong colour. However, mordanting does produce a further range of shades, particularly with chrome, copper and iron. Husks are easiest to separate from the nuts while still fresh, and should be handled with rubber or plastic gloves, otherwise the hands will be badly stained. The husks can be left in a bucket of water for many months, or may be dried slowly for long-term storage. All parts of the tree give various shades of browns and yellows. The colours are very permanent, except for pale shades with an alum mordant, which may yellow a little in sunlight. The bark removed from two-year-old branches is said to give a puce colour to wool mordanted with bismuth and tin, or brown-violet if given a very long simmering. The dye pot is said to smell of wallflowers.