

COLOUR MATTERS:

EXPLORING COLOUR
AND CHROMATIC
MATERIALITIES
IN THE LONG
NINETEENTH
CENTURY (1798-1914)

6-8 DECEMBER 2023

Trinity College,
University of Oxford

PROGRAMME AT A GLANCE

Wednesday 6 December

**13:30 - 14:00 - Welcome and
Opening Remarks (de Jager
Auditorium)**

14:10 - 15:40 - Parallel Session 1

Heavy Metals
Databases From Pigment to Pixels
Questioning Optics

15:40 - 16:10 - Tea & Coffee

16:10 - 17:50 - Parallel Session 2

Non-colour
The Power of Printing
Chromoscapes

**18:00 - 19:00 - Drinks Reception
(Levine Building Cafe)**

Thursday 7 December

**08:30 - 10:00 - Private View of
Colour Revolution: Victorian Art,
Fashion & Design (Ashmolean
Museum, Beaumont Street)**

10:30 - 12:30 - Parallel Session 3

Wearing Colour
Geologies of Colour
Chro-ative/Creative Processes

**12:30 - 14:00 - Lunch (Levine
Building Cafe)**

14:00 - 16:00 - Parallel Session 4

Receptions of the Past
The Sensing Body

16:00 - 16:30 - Tea & Coffee

**16:30 - 16:50 -Special
Presentation by sponsors
Clyde HSI**

Dr. John Gilchrist - *The Value
of the Photon: Hyperspectral
Imaging for Art Heritage Science*

**19:00 - 21:00 - Dinner for
Conference Speakers (St. John's
College, St. Giles)**

Friday 8 December

09:00 - 11:00 - Parallel Session 5

Artificiality and Affect
Disseminating Colour
Threatening Colour in Body and Mind

11:00 - 11:30 - Tea & Coffee

**11:30 - 12:30 - Concluding
Roundtable (de Jager
Auditorium)**

12:30 - Conference Close

PANELS: WEDNESDAY 6 DECEMBER

14:10 – 15:40 – PARALLEL SESSION 1

HEAVY METALS

PANEL CHAIR: MATTHEW WINTERBOTTOM (ASHMOLEAN MUSEUM) | GARDEN ROOM

Anne Grady (co-authors: Medill Harvey, Linda Borsch, and Federico Carò) (Metropolitan Museum of Art) *Colour at Tiffany & Co.*

Véronique Tréluyer (co-authors: Nathalie Balcar, and Anaïs Alchus) (Musée D'Orsay) *Tracing the Original Colours of the Toilet of the Duchess of Parma*

Sarah Hardy (De Morgan Foundation) *Visions in Gold*

DATABASES FROM PIGMENT TO PIXELS

PANEL CHAIR: JOYCE TOWNSEND (TATE) | TEACHING ROOM 5

Arnaud Dubois (CRNS) *Introducing the Chromobase: the Database of the Chromotope Project*

Vanessa Otero (co-authors: Raquel Marquesa, Mark Clarke, Leslie Carlylea, Márcia Vilarigues, and Maria J. Melo) (NOVA School of Sciences and Technology) *Exploring the Winsor & Newton 19th century Archive Database to support cultural heritage material studies*

Edith Sandstroem (co-authors: Lucia Pereira Pardo, Lore Troalen Milda Lebedytė, Alison Hulme, and Lora Angelova) (Maastricht University) *The Dawn of Synthetic Dyes in England and Scotland: Analysis of Textile Samples in the Board of Trade Design Registers of 1856-1859*

QUESTIONING OPTICS

PANEL CHAIR: ALEXANDRA LOSKE (ROYAL PAVILION AND MUSEUMS, BRIGHTON) | DE JAGER AUDITORIUM

Nathalie Boulouch (Rennes 2 University) *Wavelengths and Potato Starch: (Im)materiality in Colour Photography*

Emeline Pouyet (Sorbonne University) *Color in Neo-Impressionism Painting: a Comprehensive Chemical and Optical Study*

John Plunkett (University of Exeter) *Depths of Colour: Stereoscopy and the Achromatic Eye*

16:10 – 17:50 – PARALLEL SESSION 2

NON-COLOUR

PANEL CHAIR: KELLY DOMONEY (ASHMOLEAN MUSEUM) | GARDEN ROOM

Loa Ludvigsen (Statens Museum for Kunst Copenhagen) *An Interdisciplinary Exploration of Vilhelm Hammershøi's Use of Black and White: Tracing the Evolution of Pigment Choices in the Artist's Early and Mid-career Works*

Agnès Lattuati-Dérioux (Centre de Recherche et de Restauration des Musées de France, French Ministry of Culture) *The Colour Black in Parisian Furniture in the 19th Century: Materiality, Meaning and Social Heritage*

Tobah Joy Aukland-Peck (The Graduate Center, CUNY) *Turner's Pencil: Watercolor, Graphite, and the Lake District's Industrial Landscape*

THE POWER OF PRINTING

PANEL CHAIR: NICHOLAS GASKILL (UNIVERSITY OF OXFORD) | TEACHING ROOM 5

Kirsty Sinclair Dootson (University College London) *The Complexion of the Chromolithograph: Ink, Skin, Colour and Race in Late Victorian Print*

Ian Dooley (School of Advanced Study) *Chemical Colour: Evidence for 'Coal-tar' Pigments in British Printing Ink 1860-1910*

Elizabeth Savage (co-authors: Victor Gonzalez, Manon van der Mullen, and Chiara Palandri) (School of Advanced Study) *Colour Printing Ink Matters: Exploring Colour and Chromatic Materialises in Printing Inks in the Late 18th and Early 19th Century*

CHROMOSCAPES

PANEL CHAIR: MATTHEW WINTERBOTTOM (ASHMOLEAN MUSEUM) | DE JAGER AUDITORIUM

Helena Erikstrup (University of Oxford) *The Colours of Martinique: Victor Fulconis's Studies of People and Landscape*

Elizabeth Watkins (University of Leeds) *Colour, Tints and Tones: the Politics of Early 1900s Expeditions*

Yazmín Villaseñor Aguayo (Universidad Nacional Autónoma de México) *Constructing Colour in Two Paintings of the Geological Eras by Jose Maria Velasco at the Geology Museum, UNAM*

PANELS: THURSDAY 7 DECEMBER

10:30 – 12:30 – PARALLEL SESSION 3

WEARING COLOUR

PANEL CHAIR: CHARLOTTE RIBEYROL (SORBONNE UNIVERSITY) | GARDEN ROOM

Dominic Janes (Keele University) *Queer Colours and Student Life in Late Victorian and Edwardian Oxbridge*

Charlotte Nicklas (Brighton University) *Cabbage Green, Tyrian Purple, and Eugénie Blue: Colour, Language, and Theory in Mid-Nineteenth Century Women's Fashion*

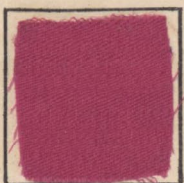
Fiona Anderson (Glasgow School of Art) *Abstract: Masculinities, Colour, Landscape and the Design of Tweeds*

Amanda Briggs-Goode (Nottingham Trent University) *Colour in Lace: Novelty by Design*

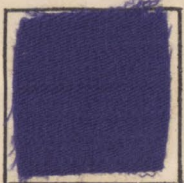




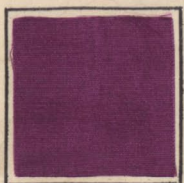
Roseine



Printers Roseine



Blue

Messrs. Perkin
COLORS.GEOLOGIES OF COLOUR

PANEL CHAIR: ANNE-LAURE CARRE (MUSÉE DES ARTS ET MÉTIER) | TEACHING ROOM 5

Alison Matthews David (Toronto Metropolitan University) *Bright Coal and Sad Iron: Mining the Colour Field*

Helene Engnes Birkeli (St Andrews University) *Cobalt blue in Denmark-Norway: Porcelain, Extraction and Risk*

Kirsten Travers Moffitt (Colonial Williamsburg Foundation) *Chrome Yellow: American Mineral, American Fancy*

Ralf Weber (TU Dresden) *The Influence of Colour Theory on Artistic Colour Composition in Garden and Landscape Design During the 19th Century and Beginning of 20th Century*

CHRO-ATIVE/CREATIVE PROCESSES

PANEL CHAIR: CLAUDIA TOBIN (UNIVERSITY OF CAMBRIDGE) | DE JAGER AUDITORIUM

Joyce Dixon (University of Edinburgh) *Annotating Syme: Marginalia in Werner's Nomenclature of Colours (1814/1821)*

Joyce Townsend (Tate) *Painting Slate Colour, Purple and Pink across the Long Nineteenth Century*

Caroline Douglas (Royal College of Art) *Pioneers of Colour: Fulhame and Somerville's Protophotography*

Fiona Mann (Oxford Brookes University) *Rather Revolution than Evolution: the New Pigment Chinese White and its Effect on Watercolour Painting Techniques in England 1850-1880*

Susan Kay-Williams (co-author: Amy Hare) (Royal School of Needlework) *"That chastened delight which all beauty, tempered by fitness bestows": Colour, Artistry and Modernity at the Royal School of Art Needlework, 1872-1910*

14:00 - 16:00 - PARALLEL SESSION 4RECEPTIONS OF THE PAST

PANEL CHAIR: STEPHANIE MOSER (UNIVERSITY OF SOUTHAMPTON) | GARDEN ROOM

Rosarosa Manca (co-authors: Lucia Burgio and Marco Benvenuti) (Università degli Studi di Firenze) *Tradition and innovation in the 19th -century revival of Italian maiolica*

Pauline Claisse (University of Bordeaux Montaigne) *Restoration of a Tapestry at the End of the 19th Century: Use of Natural or Synthetic Dyes? Case of the Lady and the Unicorn Hanging (15 th c., Musée de Cluny)*

Christine Olson (Yale University) *Art History and the Modern Surface: Polychromy at the Crystal Palace*

Joy Cador (Paris I Pantheon-Sorbonne University/Sorbonne University)(Re)creating marble with colours' A Material and Technological Approach of George Frederic Watts' Work

THE SENSING BODY

PANEL CHAIR: STEFANO EVANGELISTA (UNIVERSITY OF OXFORD) | DE JAGER AUDITORIUM

Daria Sorokina (École Normale Supérieure) *Optophonic Piano of Wladimir Baranoff-Rossine*

Liesel Yamaguchi (University of California, Berkley) *Spectral Sounds: On the Colors of Vowels in 19th-Century Phonetics*

Marte Stinis (University of York) *"Colour for its own sake": The Search for Colour-music Associations in Victorian Aestheticism*

Erika Wicky (Bibliotheca Hertziana - Max Planck Institute for Art History) *Art, perfumery and synthetic pigments: a powdery encounter in the mid-nineteenth century*

**PANELS:
FRIDAY 8 DECEMBER****09:00 - 11:00 - PARALLEL SESSION 5**ARTIFICIALITY AND AFFECT

PANEL CHAIR: TATIANA KONTOU (OXFORD BROOKES UNIVERSITY) | GARDEN ROOM

Suchitra Choudhury (University of Glasgow) *"A trunk full of ... white shawls and red shawls": Fashionable Colours and the British Empire in Nineteenth-Century Literature*

Ariane Fennetaux (Université Sorbonne Nouvelle) *An Empire of Colour: Nature and the Stuff of Feather Dyeing in the Late 19th Century*

Kathrin Kinseher (Akademie der Bildenden Künste München) *Colour in Court. Concerns about the Quality of Artists' Pigments*

Marie-Anne Sarda (Institut National d'histoire de l'art, Paris) *Between Heritage, Militaria and Concept: the Magenta Case*

DISSEMINATING COLOUR

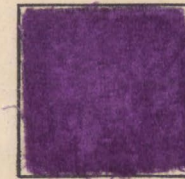
PANEL CHAIR: ROBERT FOX (UNIVERSITY OF OXFORD) | TEACHING ROOM 5

Max Donnelly (Victoria & Albert Museum) *"Nature's colouring": Dr Christopher Dresser and the Dissemination of Colour Theory*

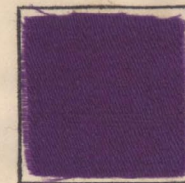
Tea Ghigo (University College London) *19th Century Attitudes to Industrial Colour: John Ruskin, the Artist Behind the Author*

Giulia Simioni (TU Berlin) *The Hayters and the Controversy on Colour*

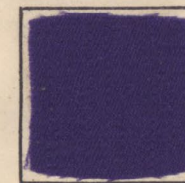
Joerg Zaun (TU Dresden) *The Establishment of Dye Chemistry as an Academic Discipline at the TH Dresden*



Regina Purple



Regina Purple



No 2. Blue & Violet

in & Son's
S.

THREATENING COLOUR IN BODY AND MIND

PANEL CHAIR: JEREMY STOLOW
(CONCORDIA UNIVERSITY) | DE
JAGER AUDITORIUM

Fraser Riddell (Durham University)
*Staining the Histological Imagination:
Decadent Illustration and Alastair's
Colour of Consciousness*

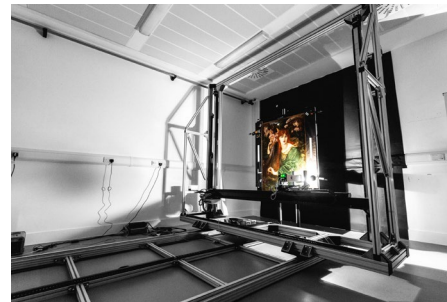
Kay Simpson (Cambridge University)
*Colour and Convalescence in the
Victorian Hospital*

Alessandra Ronetti (Chromotope)
*Crazy for Colour! Dazzling Colours and
Madness in Fin-de-siècle Visual Culture*

Amélie Bonney (Science Po) *From Dye
to Explosive: Assessing the Risks Tied to
Picric Acid Production in Industrialized
France and Britain, 1850-1914*



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6th December - 8th
December 2023

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