

Judith H. Hofenk de Graaff

THE COLOURFUL PAST



ORIGINS, CHEMISTRY AND IDENTIFICATION
OF NATURAL DYESTUFFS

The Colourful Past Origins Chemistry And Identification Of Natural Dyestuffs

Rijksmuseum (Netherlands)



The Colourful Past Origins Chemistry And Identification Of Natural Dyestuffs:

The Colourful Past Judith H. Hofenk de Graaff, Wilma G. Th Roelofs, Maarten R. van Bommel, 2004 An overview of well known dyestuffs used for dyeing textiles and the relation between dyestuffs and organic pigments in paintings and their historical relevance

Bright Colours from the Past Maarten R. van Bommel, Matthijs de Keijzer, 2025-07-07 The invention of Mauveine by Perkin in 1856 led to a revolution in the world of textile dyeing In the second half of the 19th century natural dyes were quickly replaced by newly developed synthetic dyes which resulted in a bright palette of colours The synthetic dyes were not only cheaper to produce but also easier to apply on textiles due to new dyeing mechanisms As a result production costs decreased tremendously and brilliantly dyed textiles became available to the larger public The introduction of synthetic dyes had a strong impact in fashion in addition these colourants were also used as stains on furniture as inks and in paints In this publication the development of these vivid colourants is presented It brings together information about the history of synthetic dyes including the first attempts the so called semi synthetic dyes and presenting the most relevant dyes and dye classes such as nitro dyes tri arylmethanes azo dyes xanthenes sulfur dyes synthetic alizarin and synthetic indigo It contains a wealth of information regarding the numerous synonyms trade names manufacturers and patents International trade and competition which was fierce are discussed The chemistry behind the synthetic dyeing is explained including new dyeing technologies developed The application of dyes and their fastness properties are also presented An overview of analytical techniques used for characterisation is given Many case studies are included expressing the importance of the dyes and the creativity of mankind when applying these colourants As such this publication can be seen as a colourful journey through history relevant for conservators curators historians chemists and all who are interested in the history and development of synthetic dyes

Rich Apparel Maria Hayward, 2017-03-02 English dress in the second half of the sixteenth century has been studied in depth yet remarkably little has been written on the earlier years or indeed on male clothing for the whole century The few studies that do cover these neglected areas have tended to be quite general focusing upon garments rather than the wearers As such this present volume fills an important gap by providing a detailed analysis of not only what people wore in Henry s reign but why The book describes and analyses dress in England through a variety of documents including warrants and accounts from Henry s Great Wardrobe and the royal household contemporary narrative sources legislation enacted by Parliament guild regulations inventories and wills supported with evidence and observations derived from visual sources and surviving garments Whilst all these sources are utilised the main focus of the study is built around the sumptuary legislation or the four Acts of Apparel passed by Henry between 1509 and 1547 English sumptuary legislation was concerned primarily with male dress and starting at the top of society with the king and his immediate family it worked its way down through the social hierarchy but stopped short of the poor who did not have sufficient disposable income to afford

the items under consideration Certain groups such as women and the clergy who were specifically excluded from the legislation are examined in the second half of the book Combining the consideration of such primary sources with modern scholarly analysis this book is invaluable for anyone with an interest in the history of fashion clothing and consumption in Tudor society

Colour Chemistry Robert M Christie, 2015-11-09 This revised and up dated second edition provides a current insight into how the fundamental principles of the chemistry of colour are applied in dyes and pigments The text has been expanded and re written throughout while largely maintaining the structure of the first edition In particular the chapter on functional dyes has been substantially re written to embrace the significant developments in chemistry and technology that this area has experienced in the last decade As industry and society have become increasingly sensitive towards environmental issues the chapter describing how the colour industry has been responding is expanded to reflect this growing importance A new chapter is introduced on colour in cosmetics with particular emphasis on hair dyes reflecting the growing international industrial significance of this topic This chapter is co written with Dr Olivier Morel *Colour Chemistry* will be of interest to academics and industrialists who are specialists in colour science or who have involvement with the diverse range of coloured materials for example traditional application in textiles paints printing inks plastics and cosmetics and functional applications in electronics and biology Broad and balanced in its coverage this book provides an introduction to the chemistry of colour that is ideal for students graduates and those in industry and academia seeking an introduction to the topic Robert Christie is a Professor in Colour Chemistry and Technology at Heriot Watt University Scotland and a Distinguished Adjunct Professor at the King Abdulaziz University Saudi Arabia He also acts as a consultant to the colour manufacturing and application industry worldwide

Handbook of Colorants Chemistry Ingo Klöckl, 2023-04-27 Volume 1 of the Handbook of Colorants Chemistry comprehensively covers the fundamentals of color as well as the underlying scientific principles via the presentation of molecular compositions of inorganic and organic pigments The author explains the chemical and physical production of color and the influence of the physical geometric pigment parameters on the color shade This volume also deals with historical and modern pigments dyes and binders as well as their mode of action The complementary Volume 2 in *Painting Art and Inks* ISBN 978 3 11 077700 0 focuses on paints painting and drawing systems used by the painter and craftsman The book is supplemented by a comprehensive bibliography with references to standard works monographs and original papers The reader is provided with a unique overview of the field of color chemistry

Perishable Material Culture in Prehistory Linda M. Hurcombe, 2014-04-24 *Perishable Material Culture in Prehistory* provides new approaches and integrates a broad range of data to address a neglected topic organic material in the prehistoric record Providing new ideas and connections and suggesting revisionist ways of thinking about broad themes in the past this book demonstrates the efficacy of an holistic approach by using examples and cases studies No other book covers such a broad range of organic materials from a social and object biography perspective or concentrates so fully on

approaches to the missing components of prehistoric material culture This book will be an essential addition for those people wishing to understand better the nature and importance of organic materials as the missing majority of prehistoric material culture

Asia in Amsterdam Rijksmuseum (Netherlands),2015-01-01 Discusses the Asian luxury goods that were imported into the Netherlands during the 17th century and demonstrates the overwhelming impact these works of art had on Dutch life and art during the Golden Age

Greek and Roman Textiles and Dress Mary Harlow,Marie-Louise Nosch,2014-09-30 Twenty chapters present the range of current research into the study of textiles and dress in classical antiquity stressing the need for cross and inter disciplinary study in order to gain the fullest picture of surviving material Issues addressed include the importance of studying textiles to understand economy and landscape in the past different types of embellishments of dress from weaving techniques to the late introduction of embroidery the close links between the language of ancient mathematics and weaving the relationships of iconography to the realities of clothed bodies including a paper on the ground breaking research on the polychromy of ancient statuary dye recipes and methods of analysis case studies of garments in Spanish Viennese and Greek collections which discuss methods of analysis and conservation analyses of textile tools from across the Mediterranean discussions of trade and ethnicity to the workshop relations in Roman fulleries Multiple aspects of the production of textiles and the social meaning of dress are included here to offer the reader an up to date account of the state of current research The volume opens up the range of questions that can now be answered when looking at fragments of textiles and examining written and iconographic images of dressed individuals in a range of media The volume is part of a pair together with Prehistoric Ancient Near Eastern and Aegean Textiles and Dress an interdisciplinary anthology edited by Mary Harlow C ile Michel and Marie Louise Nosch

Shakespeare and Costume Patricia Lennox,Bella Mirabella,2015-02-26 Inspired by new approaches in performance studies theatre history research in material culture and dress history a rich discussion of the many aspects of costume in Shakespearean performance has begun Shakespeare and Costume furthers this research bringing together varied and stimulating essays by leading scholars that consider costume from literary dramatic design performative and theatrical perspectives as well as interviews with renowned theatre practitioners Jane Greenwood and Robert Morgan The volume amply demonstrates how an analysis of the meaning of costume enriches our understanding of Shakespeare s plays Beginning with an overview of the stage history of Shakespeare and costume the volume looks at the historical context of clothing in the plays considering topics such as royal self fashioning festive livery practices and conceptions of race and gender exhibited in clothing choice as well as costume in performance Drawing on documentary evidence in designers renderings illustrations in periodicals paintings photographs newspaper reviews and actors memoirs the volume also explores costume designs in specific Shakespeare productions from the re opening of the London theatres in 1660 to the present day

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