



VIEILLES RACINES
& JEUNES POUSSÉS

Release: January 2023

Pre-order form

Bilingual publication: French/English

Size: 17 x 24 cm - 152 pages - 36 €

ISBN: 979-10-699-9896-4

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Tools for colour design and experiments

This Workbook on Paul Gout's 157 colours is the second publication in a series. It is the follow-up to the Cahier/Workbook in English and French dedicated to Antoine Janot's Colours.

These workbooks are primarily intended to inspire today's colour designers, colourists and dyers. Not only them, though: they actually concern colour lovers all over the world.

The concept is to valorize the know-how of dyers from past centuries and their virtuosity in colour design by presenting their dye processes and the corresponding dyed textile samples in a practical form that may facilitate experiments at reproducing them.

Together, the Workbooks on Colours from the past – several more are planned – will allow to follow the evolution of the art of dyeing and that of the chromatic spaces corresponding to the different colour names, in Europe, during the two centuries before natural dyes were all but replaced by synthetic ones in the textile industry. They provide unusual and precious sources of inspiration in the context of the emerging new, eco-responsible approach to textile and fashion design.

Paul Gout's 157 colours

This Workbook presents all the colours illustrated by samples of dyed wool broadcloth in a manuscript entitled « Memoirs on dyeing », probably written in 1762-1763 by Paul Gout, manager and master dyer of the Royal Manufacture of fine wool broadcloths of Bize, a small town in Languedoc, south of France. This important manufacture exported thousands of cloth pieces - up to 2 750 pieces in 1764 - mostly to the Ports of the Levant and beyond to all parts of the Ottoman Empire. Such number of pieces corresponds to 52 km of cloth, dyed in a great variety of colours, fast to light and washing.

After an introduction to the author's biography and successful career, each one of his colours is illustrated and described in the same format including:

- the name of each colour as it is mentioned in the source document;
- a photo of the corresponding dyed sample;
- a table with the chromatic specifications of each sample, expressed according to two complementary systems proposed by the Commission Internationale de l'Eclairage (CIE, or International Commission on Illumination): CIE L*a*b*, and CIE L*C*h°.
- a table providing a schematic summary of the process described in the source document for that particular colour: the successive technical steps are distinguished; quantitative data are converted into proportions calculated in relation with the dry weight of textile to be dyed.

The authors

Historian and archaeologist, **Dr Dominique Cardon** studies the history of textile techniques and natural dyeing throughout the world in a transdisciplinary approach. She is Emerita Research Director at the French National Centre of Scientific Research (CNRS), research unit CIHAM, Lyon. She was awarded the Silver Medal of CNRS in 2011.

Dr Iris Brémaud, Research Fellow at CNRS (research unit LMGC, Montpellier) works in Wood Science, and explores the links between craft knowledge and plant resources. She uses colorimetry as a new approach to this research on historical colours.



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