

A portrait of Owen Jones, a man with a full dark beard and hair, wearing a dark, heavy coat. He is shown in profile, looking towards the left. The background is a wall with intricate, repeating Islamic geometric patterns in blue, red, and gold. The text is overlaid on the left side of the image.

ASHMOLEAN
MUSEUM
OXFORD

**DEFINING OWEN
JONES (1809-1874):
ARCHITECT AND DESIGNER
FOR A MODERN AGE**

Generously supported by
Barrie and Deedee Wigmore

TUESDAY 1 – WEDNESDAY 2 OCTOBER 2024

Sultan Nazanin Shah Conference
Centre, Worcester College



DEFINING OWEN JONES

Owen Jones (1809-1874) was a prolific architect, designer, illustrator and printer who was recognised during his lifetime as one of the most influential contemporary figures in art and design theory. This interdisciplinary conference on the 150th anniversary of Jones's death reassesses Jones's importance and continuing legacy.



PROGRAMME

TUESDAY 1 OCTOBER 2024

10:30 AM

Registration and Coffee

Panel 1: Who is Owen Jones?

CHAIR: Matthew Winterbottom (Ashmolean Museum, Oxford)

11:00 Olivia Horsfall Turner (RIBA, London):
Memorialising Owen Jones

11:25 Lieske Huits (Leiden University, Netherlands):
Taking the means for the end: Owen Jones, the audience, and the creation of a new style

11:50 Barbara Bryant (Independent Art Historian):
Understanding the portrait of Owen Jones (1856)
by Henry Wyndham Phillips

12:15 Philip Emery (Crystal Palace Foundation, London):
The influence of Owen Jones's work at the Crystal Palace and, in turn, the influence of the Crystal Palace on the work of Owen Jones

12:45 Questions

See the rest of the programme on the next page ▶

TUESDAY 1 OCTOBER 2024

1:00 – 2:30 PM

Lunch

Panel 2: Jones's Networks

CHAIR: Carol Flores (Ball State University, Indiana)

2:30 Caroline Dakers (University of Arts, London) and Neil Burton (Architectural History Practice, London): **The special relationship between Alfred Morrison and Owen Jones**

2:55 Mari Hvattum (Oslo School of Architecture and Design, Norway): **Owen Jones and Gottfried Semper**

3:20 Ailsa Boyd (University of Glasgow): **Ancient inspiration for modern living: Alexander Thomson and Owen Jones**

3:45 Omniya Abdel Barr (V&A, London): **Sketching Cairo: the drawings of James Wild**

4:10 Questions

4:25 – 5:00 PM

Tea and cake

6:00 – 9:30 PM

Conference drinks and speakers' dinner





WEDNESDAY 2 OCTOBER 2024

9:30 AM

Coffee

Panel 3: The Grammar of Ornament

CHAIR: Stacey Sloboda (University of Massachusetts-Boston)

10:00 Christine Olson (Wheaton College, Massachusetts): **Intermedial translation and the materiality of design in *The Grammar of Ornament***

10:25 Sonia Ashmore (Independent Design Historian): **Owen Jones and India**

10:50 Hannah Sabapathy (School of Design, University of Leeds) **Owen Jones and John Forbes Watson: connections of fragmentation, copying, collage of pattern and a practice-led response**

11:15 Frances Priest (Artist, Designer and Maker): **Working with *The Grammar of Ornament***

11:40 Questions

4:25 – 5:00 PM

Lunch

See the rest of the programme on the next page ►

WEDNESDAY 2
OCTOBER 2024

Panel 4: The Alhambra

CHAIR: Claudia Hopkins (University of Edinburgh)

1:30 Ariane Varela Braga (Universidad Nacional de Educación a Distancia, Madrid): **The reception of Owen Jones's Alhambra in nineteenth-century Italy: from paper to wall.**

1:55 Jennifer Pruitt (University of Wisconsin, Madison): **Orphaned ornament: finding the Alhambra in the UAE**

2:20 Mariam Rosser Owen (V&A, London): **Owen Jones's study drawings of the Alhambra and the Islamic Arts Biennale, Jeddah**

2:45 Zelal Basodan (King Abdulaziz University, Jeddah, Saudi Arabia & University of Loughborough, UK): **Alhambra vases revival: integration of Owen Jones's Alhambra**

3:10 Questions

3:30 – 4:00 PM
Tea and cake



WEDNESDAY 2
OCTOBER 2024

Panel 5: Jones and Colour

CHAIR: Charlotte Ribeyrol (Sorbonne
Université, Paris)

4:00 Kathryn Ferry (Independent
Architectural and Design Historian):
**Owen Jones and the primacy of primary
colours**

4:25 Maddie Hewitson (University of
Birmingham): **The Victorian colours of the
biblical past: Owen Jones's *Joseph and
His Brethren* (1865)**

4:50 Karen Burns (University of
Melbourne, Australia): **Coloured
commodities and copyrighted property:
Owen Jones' 1840s giftbooks**

5:15 Questions and concluding remarks

5:45 Conference closes

Attendance is free but tickets must be
reserved through the Ashmolean Museum's
website www.ashmolean.org

Refreshments and lunches will be provided

The conference will also be livestreamed
and recorded for those who cannot attend
in person

For more information, contact Matthew
Winterbottom [matthew.winterbottom@
ashmus.ox.ac.uk](mailto:matthew.winterbottom@ashmus.ox.ac.uk)



IMAGE CREDITS:

Owen Jones (1809-1874), Henry Wyndham Phillips (1820-1878), 1856, oil on canvas, RIBA Collections

Armchair, designed by Owen Jones (1809-1874), made by Jackson & Graham, for Alfred Morrison, various woods and brass, c. 1867-70, Art Institute Chicago

Original drawings for Persian No. 2 of the Grammar of Ornament, Owen Jones (1809-1874), published 1856, Victoria and Albert Museum, London

Original drawings for Persian No. 1. Plate XLIV of the Grammar of Ornament, Owen Jones (1809-1874), published 1856, Victoria and Albert Museum, London

Design for a carpet, Owen Jones (1809-1874), drawing, n.d, Victoria and Albert Museum, London



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