

Ruskin, Millais, and the Aclands: The colourful story of a painting, from oils to pixels

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John Everett Millais was a Pre-Raphaelite artist who painted the Victorian art critic and proponent of the group of Pre-Raphaelite artists, John Ruskin. The painting was given by John Ruskin to Henry Acland, Professor of Medicine at Oxford University. In turn, the painting became the property of Acland's daughter, Sarah Angelina Acland, who later became a pioneer of colour photography. Her collection of early colour photographs is now largely held by the History of Science Museum in Oxford and the painting of John Ruskin is on display at the Ashmolean Museum, also in Oxford. Acland took the earliest colour photograph of the Ruskin painting when it was hanging in her North Oxford home. Many of her photographs have been digitised and are now online. This paper tells the story of the painting to early colour photograph to the digital restoration of this photograph and the use of generative Artificial Intelligence (GenAI) for image colourisation and enhancement.

John Everett Millais. John Ruskin. Henry Acland. Sarah Angelina Acland. Pre-Raphaelite painting. Pioneer colour photography. Photographic digitisation. Generative Artificial Intelligence. Image colourisation.

1. INTRODUCTION

The Victorian Pre-Raphaelite Brotherhood, formed in 1848, was a group of British artists who believed that all art after the Italian Renaissance painter Raphael was a misdirection (Gaunt 1947; Hawksley 1999). They produced a highly realistic and detailed style of painting, sometimes almost photographic in their quality. This was at a time when monochrome photography was developing, but they had no competition in the domain of colour with their pictures. Despite what looks like rather traditional art to modern eyes, their style of art was not appreciated by Victorian society, at least initially. However, arguably the foremost British art critic of his day, John Ruskin (Batchelor 2000), became a proponent of their style of art, which significantly changed the fortunes of the leading Pre-Raphaelite artists during their lifetimes.

This paper covers the life of a painting of John Ruskin by the leading Pre-Raphaelite artist John Everett Millais, from its origination in oils to its

ownership by the Acland family, through to its early inclusion in photographs by the photographic pioneer Sarah Angelina Acland, including in colour. The paper continues in modern times with digital colour photograph restoration at the History of Science Museum in Oxford, as exhibited at an exhibition entitled *Colour Revolution* at the Ashmolean Museum in Oxford, covering colour in the arts during the Victorian era in Britain. In the age of generative Artificial Intelligence (GenAI), which has made rapid progress recently, some historic monochrome and faded images in this paper have been enhanced using the online DeepAI *Image Colorizer* (available under <https://deepai.org/machine-learning-model/colorizer>), which uses machine learning for its algorithm.

2. JOHN RUSKIN & JOHN EVERETT MILLAIS

John Ruskin (1819–1900) is considered the leading British art critic in Victorian times. He was a proponent of the Pre-Raphaelite Brotherhood group of Victorian artists (Ruskin 1853) as well as the importance of colour in art (Ruskin 1875). He

became friends with the Pre-Raphaelite artist John Everett Millais (1829–1896) in 1853 when Ruskin's Scottish wife Effie (formally Euphemia, 1828–1897) modelled for Millais' painting *The Order for Release, 1746*. (Tate 1984, pp. 115–117). In the summer of that year, John Ruskin with his wife, John Millais with his brother William, and the Professor of Medicine at Oxford, Henry Wentworth Acland (1815–1900) holidayed together in Scotland, staying at the New Trossachs Hotel, Callander (Gaunt 1943, pp. 52–54). They climbed the mountain Ben Ledi and did some fishing, although the weather was largely misty and damp. Ruskin and Millais both worked on artworks of the local area (e.g., see Figure 1 by Ruskin). During the holiday, John Millais and Effie fell in love. John Ruskin has the reputation of being very cold emotionally and was later accused by Effie of not consummating their marriage, leading to an annulment in April 1854 (Ashmolean 2013). John Millais and Effie subsequently married in July 1855, more happily for Effie this time.



Figure 1: *Study of Gneiss Rock*, 1853, by John Ruskin. Glenfinlas, Scotland. Pen, brown ink, ink wash, and body colour. Ashmolean Museum, Oxford. Colourised using DeepAI by J. P. Bowen.

During the holiday, Millais started work on a portrait of Ruskin standing on stepping stones at Glenfinlas in front of a waterfall. This remained unfinished for a while due to the personal situation between the two men. Despite this, Ruskin offered to continue sitting for the portrait and it was duly finished by Millais the following year (see Figure 2). That said, although Ruskin supported the Pre-Raphaelites, resulting in commercial as well as artistic success, his allegiance naturally moved from Millais to others, especially Dante Gabrielle Rossetti.



Figure 2: *John Ruskin*, 1853–54, by John Everett Millais (1829–1896) Oil on canvas. Allocated to the Ashmolean Museum, Oxford, 2013.

HENRY & SARAH ANGELINA ACLAND

Sarah Angelina Acland (1849–1930) was the daughter of Sir Henry Acland FRS (1815–1900), Regius Professor of Medicine at the University of Oxford (Gunther 1937, pp. 224–225), and Lady Sarah Acland (née Cotton, 1815–1878). Her father was friends with the likes of Henry Liddell (1811–1898), Dean of Christ Church, the largest college in Oxford, and father of Alice Liddell (1852–1934) of “Alice in Wonderland” fame, Charles Dodgson (aka Lewis Carroll, 1832–1898) a mathematics don at Christ Church and author of the 1865 book *Alice's Adventures in Wonderland* (Bakewell 1996), John Ruskin, first Slade Professor of Fine Art at Oxford, where he established the Ruskin School of Drawing, and so on.

The Acland family lived in a large house at 39–41 Broad Street, now the location of the Weston Library, part of Oxford University's extensive Bodleian Library. It was opposite the Clarendon Building, the Sheldonian Theatre, and the Old Ashmolean Museum building, now the History of Science Museum, all historic University buildings. With its location, the house was an important centre for the social life of the University at the time.

As a child, Sarah Acland was a friend of Lorina Liddell, daughter of Henry Liddell and elder sister of Alice (“in Wonderland”) Liddell. Sarah Acland was photographed by Charles Dodgson with her brothers (see Figure 3), Lorina Liddell (see Figure 4), and her parents (see Figure 5).



Figure 3: Sarah Acland (centre) with her brothers Theodore and Henry as children, 1856, photograph by Charles Dodgson (Lewis Carroll), albumen print (Hudson 2012, p. 8).



Figure 4: Alice Emily Donkin, Sarah Acland, and Lorina Liddell (sister of Alice Liddell), 1860, photograph by Charles Dodgson (Lewis Carroll), Deanery Gardens, Christchurch, Oxford (Taylor & Wakeling 2002, p. 160).



Figure 5: The Acland family (Sarah Angelina, Sir Henry and Lady Sarah, and Herbert), c.1860, cropped photograph by Charles Dodgson (Lewis Carroll), albumen print (Hudson 2012, p. 287).

Sarah Acland was tutored in art by John Ruskin and took up photography as a serious hobby (Hudson, 2012). She photographed many of the rooms in her family home, as well as notable people, scenes around Oxford, etc. The portrait of John Ruskin by

Millais was given to Henry Acland in 1871 after the falling out between Ruskin and Millais as mentioned earlier (Ashmolean 2013). Figure 6 shows a detail of a view in the drawing room of the family room, with the portrait of John Ruskin clearly visible through the doorway. The well-known 1867 photograph of the astronomer and polymath John Herschel (1792–1871) by the fellow-female photographer Julia Margaret Cameron (1815–1879) can also be seen to the left of the doorway, together with many other pictures covering the walls in the typical rather cluttered style to modern eyes.



Figure 6: Drawing room in the Acland family home in Broad Street, Oxford, with a detail of the *John Ruskin* portrait in the distance, 1892, cropped photograph by Sarah Acland, albumen print (Hudson 2012, p. 52).

No doubt Sarah Acland's interest in photography was influenced by her childhood experiences of being photographed by Charles Dodgson, and her awareness of Julia Cameron's photographs as well. One of Acland's most well-known photographs is of Ruskin and her father Henry Acland, taken in 1893 at Brantwood in the Lake District, Ruskin's country home overlooking Coniston Water (now open to the public as a historic house museum). A colourised version of the photograph can be seen in Figure 7.



Figure 7: John Ruskin and Henry Acland, 1893, photograph by Sarah Acland, Brantwood, Lake District. Colourised using DeepAI by J. P. Bowen.

Sarah Acland joined the Oxford Camera Club as its first female member in 1894 (Hewitson 2023). She published articles on photography, including one using Millais' *John Ruskin* portrait as an example (see Figure 8).



Figure 8: Article by Sarah Acland on photography, using the John Ruskin painting as an example (Acland 1900).

Henry Acland died in 1900, so was a true Victorian. By 1901, the John Ruskin portrait hung in pride of place above Sarah Acland's desk in her study at the family home (see Figure 9). It was obviously a favourite of hers.



Figure 9: Sarah Acland's study in the Acland family home in Broad Street, Oxford, with the John Ruskin portrait above her desk, 1901, photograph by Sarah Acland (Hudson 2012, p. 181).

In the early 20th century, Sarah Acland started to experiment with newly available colour photography processes such as the Sanger Shepherd three-filter method and Autochrome. Different technologies have had varying success in the long-term preservation of their colours, although Sarah Acland did not know this at the time. The next section explores these colour developments in the context of an exhibition at the Ashmolean Museum.

COLOUR REVOLUTION

Colour is an important aspect of art, especially painting (Winner 2019). In 2023, the Ashmolean Museum in Oxford (see Figure 10) organised a temporary exhibition entitled *Colour Revolution* on the arts during Victorian times in Britain (Ashmolean 2023; Riberyrol et al. 2023).



Figure 10: The main entrance of the Ashmolean Museum during the *Colour Revolution* exhibition.



Figure 11: The entrance of the *Colour Revolution* exhibition at the Ashmolean Museum.

The *Colour Revolution* exhibition on Victorian art, fashion, and design ran from 21 September 2023 to 18 February 2024 (see Figure 11). It illustrated that the Victorian period was in practice very colourful, with the invention of new vivid artificial dyes for clothing and so on, unlike the later view, clouded by monochrome photographs and Queen Victoria's extended mourning for the premature death of her husband Prince Albert.

The exhibition's information on John Ruskin stated the following:

Since the Renaissance, colour had been considered by many as secondary to composition and draftsmanship. Ruskin argued that colour was a divine gift from God and should be embraced just as it had been in medieval art. He believed the colours of the natural world could inspire and guide artists who should replicate them as truthfully as possible.

Sarah Acland studied with John Ruskin in Oxford. Ruskin wrote about observation for art:

Everything that you see in the world around you, presents itself to your eyes only as an arrangement of patches of different colours variously shaded.

Acland's 1877 watercolour of a fish in Figure 12 illustrates this in the fish scales, almost in a pointillist style with historical hindsight.



Figure 12: *Study of a Fish*, 1877, by Sarah Acland. Watercolour and opaque body colour over graphite on wove paper. Presumed to have been presented by John Ruskin to the Ruskin Drawing School in Oxford, where it was first recorded in 1906.

The exhibition describes Sarah Acland as a "pioneer of colour photography". She was an important practitioner of early colour photography, with a passion for art and science. She first started creating colour photographs using the Sanger Shepherd method, a complicated process involving three separate photographs taken through red, green, and blue-coloured filters, subsequently combined into a single image. She also used the French Autochrome process from 1907, taking many colour photographs in Oxford and further afield, especially on the island of Madeira where she used to holiday for health reasons. She experimented with different cameras, lenses, and processing methods, some more stable long-term than others. As a result, many of her original photographs are now too faded or fragile to be put on display.

From 1901 until the end of her life in 1930, Sarah Acland lived in Clevedon House in Park Town, North Oxford. She undertook most of her colour photography here, as well as during foreign trips to Gibraltar and Madeira, staying at Reid's Hotel on the outskirts of the Madeira capital, Funchal.

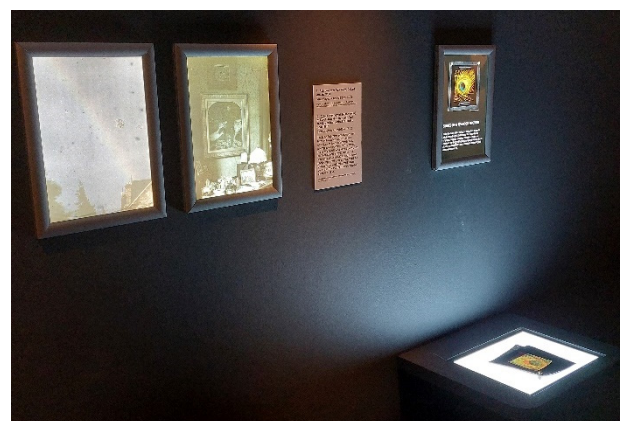


Figure 13: Display of photographs by Sarah Acland at the *Colour Revolution* exhibition. Sample Sanger Shepherd three-colour slides as used by Sarah Acland in 1900 can be seen on the right.

The *Colour Revolution* exhibition started with the *John Ruskin* portrait early in the galleries and ended with some of Sarah Acland's colour photographs (see Figure 13), most of which are now held in the collections of the History of Science Museum in the Old Ashmolean building, opposite where Acland lived for most of her life. Figure 14 shows an early colour photograph by Acland of a rainbow above Park Town and a similar modern equivalent, also taken in Oxford but using a modern smartphone digital camera.



Figure 14: Left: Rainbow over Park Town, Oxford, c.1908, by Sarah Acland. Right: Rainbow over Oxford with a modern smartphone, 2023, by J. P. Bowen.



Figure 15: Faded colour Autochrome photograph of the *John Ruskin* portrait by Millais, c.1917, taken by Sarah Acland in the study of her North Oxford home. Digitally restored by the History of Science Museum, Oxford.

Figure 15 shows the first-ever colour photograph of the Millais portrait of Ruskin, hanging in the study of her North Oxford home. Most colours apart from green have faded, even with digital restoration by the History of Science Museum. The original is too fragile to display. Figure 16 shows a version of this photograph with colours enhanced by the DeepAI *Image Colorizer*. The latter is not perfect, but an improvement. AI colourisation is highly likely to improve further in the years to come.



Figure 16: Image in Figure 15 enhanced by J. P. Bowen using the DeepAI *Image Colorizer*.

Sarah Acland died in 1930 and the John Ruskin portrait was sold privately. In 2013, it returned to the Ashmolean Museum in lieu of inheritance tax (Ashmolean 2013). In the same year, Sarah Acland was celebrated as a “pioneer of colour photography” with a Blue Plaque displayed on the front of her former North Oxford home by the Oxfordshire Blue Plaques Board (2013); see Figure 17.



Figure 17: The Blue Plaque for Sarah Acland on her North Oxford home in Park Town (Oxfordshire Blue Plaques Board 2013).

4. CONCLUSION

This paper has charted a path for a Pre-Raphaelite painting from its creation to early colour photograph reproduction through to modern digital colour restoration and enhancement. The original painting was produced when monochrome photography was still in its relative infancy. The first colour reproduction used colour photograph technology that was still novel, and its long-term stability was untested. Sadly, the process used was not one of the better ones but with digital processing now available, it is possible to restore the colour in such photographs. The original oil painting itself has fared much better and its colours are still remarkably vivid. The historical comparison of different image technologies may provide some lessons for the future, although long-term maintenance of digital images may have different issues (Diprose & Seaborne 2013; Diprose et al. 2018). While the digital image itself may not degrade, the storage medium and accessibility to it may do so as formats and technologies change. The copying of digital images to new formats and media will most likely remain an issue in the future to preserve such images for coming generations.

More generally, the arts are in the process of moving from analogue to digital approaches (Bowen & Giannini 2016), including and especially in photography (Bowen et al. 2023), as digital culture increasingly impinges on everyday life (Giannini & Bowen 2016; 2019; 2024; Bowen & Giannini 2024; 2021; 2023). Artificial Intelligence (AI) is an ever-developing and important part of these changes (Bowen et al. 2019) Generative AI now enables generative art for all (Giannini & Bowen 2023).

In the future, the use of AI is likely to be increasingly helpful in historical image preservation and conservation (Bowen 2017). Of course, the use of such technology should always be acknowledged for transparency. However, the author is optimistic that this will be a beneficial technology for conservators, making much more image conservation and preservation possible at decreased costs in the future. Most likely, a combination of automation with interactive checking and further improvement by experts will be the most effective approach.

Acknowledgements

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The paper was also inspired by the *Colour Revolution* exhibition at the Ashmolean Museum in Oxford, held during 2023–24. All modern photographs in this paper are by the author unless otherwise noted. Historic photographs originate from Wikimedia Commons (<https://commons.wikimedia.org>) under the Creative Commons licence unless otherwise referenced. All additional colourisation is by the author using the DeepAI *Image Colorizer* (<https://deepai.org/machine-learning-model/colorizer>).

Dedication

This paper is dedicated to my grandparents, Ted and Edith Bowen, and my grandson, Teddy Bowen.

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