

## **Past, Present and Future: Transformational Approaches to Utilizing Archives for Research, Learning and Teaching**

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### Introduction

This article focuses on transformational approaches to utilizing archives in the creation of textile and textile-related products. The existing context in terms of historical resource and archive use by the textile industry and for textile-based creative practice, research, learning and teaching, is discussed. Literature, projects and examples reviewed indicate reproductive, adaptive and transformative approaches to working from historical and archival resources. In the context of this article *reproduction* involves copying, *adaptation* refers to alterations and *transformation* involves complete change in form, nature or appearance. A deficit in existing studies surrounding articulation of approaches to archive utilization is identified. Three projects undertaken at The Glasgow School of Art (GSA) are presented as case studies, which seek to fill the identified gap and contribute to existing research. For each case study, the aims and contributions to research are described and an overview of the project context and methodology is provided. Findings in terms of approaches to archive utilization are discussed, as are the outputs and outreach activities resulting from the projects, which ensures that to some extent, examination of the past informs creative activity in the present and impacts upon the future creation of textiles. The paper concludes by discussing how the case studies have evidenced varying approaches to archive utilization and proposes recommendations to formulate forthcoming strategies and activities.

Keywords: Textile design, archives, special collections, creative process, The Glasgow School of Art.

### Historical Resource and Archive Utilization

Historic resources such as archives and special collections exist as repositories of the past. Archives tend to comprise records created as an integral part of a business or organization (Schoeser & Boydell, 2002). Within these repositories the artefacts

contained are never closed, they await reactivation; each “interaction, intervention, interrogation, and interpretation by creator, user, and archivist is an activation of the record”, every activation leaves a trace attributable to the resources’ limitless meaning (Ketelaar, 2008, p. 12). Archives offer a wealth of potential for exploration; visits differ for each individual, as they bring with them their own expectations and prior experiences which impact upon their approach to utilization (Holden & Jones, 2006).

### Historical Inspiration and the Textiles Industry

In the textile and fashion industries inspiration for new designs is often derived from historical references. The past and present are “... joined through reproduction, re-invention and innovation in ever changing combinations” (Marr, 2011, p. 40). When studying the knitwear industry, Eckert and Stacey (2003, p. 1) state “drawing ideas from previous designs” is “a universal part of human designing”. Certain designers interviewed by Davies (2010) reference historical material to inform the creation of fabrics and garments. Archive textile designs are also reproduced for commercial purposes. For example, the Victoria and Albert Museum (V&A) delves into its textile collections to select designs for reproduction as giftware, accessories and interior products. Christopher Farr used original designs from The Courtauld Gallery collections to produce the rugs marketed through the exhibition *After Bloomsbury: Rugs from the Omega Workshop, 1913-1916*. Nathalie du Pasquier, a founding member of the Memphis Group, adapted designs produced in the 1980s, alongside the creation of new printed and embroidered textiles, when recently collaborating with the brand Wrong for Hay.

### Archive-Based Research Projects

Archive collections are also used for research projects undertaken in higher education institutions (HEIs), which, depending on the aims, can result in the creation of new textile and fashion artefacts. For example, *Lace: Here: Now* at Nottingham Trent University utilized the Nottingham Lace archive for inspiration resulting in the creation of textiles by staff and students, exhibited at various galleries as part of a series of educational and public outreach activities (Briggs-Goode & Dean, 2013; Briggs-Goode & Buttress, 2011). Collaboration between textile historian,

textile designer, craft weaver/dyer, and business entrepreneur involved historical object-based analysis and experimental practical investigation to unearth and develop the “shadow tissues” process of the textile company Turnball and Stockdale (Belford, Sykas, & Turnbull, 2013). The intention was not to “precisely reproduce historical work, as to learn as much as possible from it that could be applied to developing the technique for modern day usage” (Belford, et al., 2013). Projects such as *Inventors of Tradition* (Lipscombe & McKenzie, 2011) and *Carpets of Distinction* (Panel & Dovecot Studios, 2012) have used material from Scottish-based textile and fashion company archives as inspiration to inform the creation of textiles, accessories, garments and rugs manufactured in Scotland.

### Textile Design Learning, Teaching and Archive Utilization

In the UK, textile design higher education (HE) prepares students for employment in industry and self-employment working on a freelance and commission basis. As with the majority of art and design HE, studio-based activities feature significantly (QAA, 2008) and programmes facilitate opportunities to learn to practice via “engagement with authentic activities in context” (Drew, 2007, p. 7). Undergraduate and postgraduate students from a range of creative disciplines participated in research that examined student learning using museum collections and related sources of inspiration (Reading, 2009). For some students, collection utilization was purely for initial inspiration; for others a deeper design process understanding was evident, with collections used for further purposes (Reading, 2009).

Similarly, a project involving postgraduate students and sketches selected for reinterpretation from the National Design Archive, Nybro, Sweden, found that certain students used the sketch as it was; for some the sketch was a starting point, whereas others created “interesting stories, which arose for example by mixing personal memories with historical images” (Turpeinen, 2012, p. 8). Marr (2011, p. 42) reports on a textile design project using the Jenisch House Museum, Hamburg. In this instance “little details triggered the creative process” and narratives and insights into the lives of people living and working in the house “captured the students’ curiosity and imagination”. A paper focusing on best practice for clothing and textile museum collections in the United States, briefly mentions a competition

for professionals and students to redesign a collection object such as a paisley shawl (Marcketti, Fitzpatrik, Keist, & Kadolph, 2011).

## Archive Utilization Case Studies

It is evident that the textiles industry, designers, those engaged in practice-based research and students use historical and archive resources in the creation of new textiles and related products. However, only minimal examples explicate archive utilization in the creative process or provide insight into reproductive, adaptive and transformative approaches. The focus tends to be on the product or exhibition resulting from the period of creative activity. There are few examples of textile design student projects encompassing archive utilization in existing literature. The case studies presented in the subsequent sections of this article seek to contribute to existing research by increasing the understanding of approaches to archive utilization in textile design and related contexts, in order to inform further developments in this area. Related outputs and outreach activities are described to indicate how each project has informed learning, teaching, further research and the creation of new textile products. The case studies feature various groups of staff from the Department of Fashion and Textiles and the Centre for Advanced Textiles (CAT) at GSA.

### Case Study 1: *Awaken*

*Awaken*, led by Jimmy Stephen-Cran, aimed to examine the conceptual possibilities of reinterpreting archive material for contemporary textile and fashion related design work utilizing GSA's Archives and Collections Centre (ACC). This resource contains a wealth of material relating to the school, its buildings, staff and students, such as artwork, textiles, garments, accessories, architectural plans, photographs and furniture. The project contributed to research by explicating approaches to working with archives throughout the creative process. To enable this, creative process journals (CPJs) were used for data collection. This method developed from the GSA fashion and textile Masters programme (McGilp & Stephen-Cran, 2007). CPJs encourage designers to record, analyze, evidence, explicate and reflect upon their creative process. Fourteen creative practitioners participated in the project; two

opted to work collaboratively. The project began with group archive inductions, it was then up to individuals to return to the archive as necessary.

### *Awaken* - Approaches to Utilizing Archives

Analysis of the CPJs revealed various ways in which project participants utilized the archive. For some a single approach was adopted, for others multiple approaches were evident. The most common use of archival references in the creative process was as inspiration to inform textile design development. For example, Chloe Highmore worked from a 1950s Needlework Development Scheme (NDS) Bulletin.<sup>1</sup> This item showed making instructions, patterns and photographs of embroidered toys. Highmore elected to draw the toys' embroidered details; the emphasis was on translating the visual aspects of one textile discipline, embroidery, into another, print; to work from a three-dimensional object to create a two-dimensional printed fabric and to transform imagery from small to large scale through drawing and screenprinting. Working from archive material also informed garment design development. The embroidered collars being worn by school pupils in a photograph from the 1890s inspired Christie Alexander to develop textile ideas surrounding hand produced knits placed around necklines. Historical knitting patterns informed garment shape ideas with collar pieces positioned on to streamlined silhouettes.

When working from the archive, a number of creative practitioners found it necessary to set a further brief within the *Awaken* project brief, to provide direction regarding design creation and to focus the design process. Elaine Bremner and Helena Britt worked collaboratively and utilized photographs and plans from the archive of the architectural firm of Gillespie Kidd and Coia.<sup>2</sup> From looking at sections of the archive documents, hand rendered and digital drawings were produced and developed into repeat patterns. At the time of *Awaken*, Bremner and Britt had been commissioned to produce a printed upholstery fabric. Focusing on designing for this context provided direction, which influenced the scale of patterns, colour and fabric choice. Other participants utilized archival material to inform product design; for example, Alan Gallacher elected to work from a 1950s NDS Bulletin containing instructional information and images to make decorative lighting. Archival imagery informed the creation of the textile design content and the idea of producing lampshades directed

the project from an early stage. The resulting collection of lighting was hand printed and handmade, reinforcing the “make do and mend approach” of the initial archive inspiration.

Viewing archive items prompted creative practitioners to trawl through their “own” previously collected archives. For example, Joanna Kinnersly-Taylor was fascinated by a travel journal by an ex-GSA student, John Walter-Lindsay (1950). This item prompted the examination of material previously collected relating to travel and journeys, such as maps, tickets, posters and other memorabilia. Kinnersly-Taylor’s CPJ provided a means to assimilate visual information, which in turn was adapted and transformed to provide design content. Archive items prompted certain participants to undertake further primary investigation relating to the ethos and characteristics of certain items. From the ACC, Beca Lipscombe collected an array of material, including posters and photographs of past GSA events. These items and literature relating to the “Glasgow Girls”<sup>3</sup>, directed Lipscombe to bring together her own creatively iconic group of females, who were contacted and participated. Lipscombe clothed her “Glasgow Girls” in garments from her recent collection (which had also been inspired by items from the archive), styled and photographed them to mimic poses within archive photographs, and then produced a series of screenprinted posters reflecting the material qualities of those found in the archive. Further project participants elected to involve others in their creative process. Juliet Dearden worked from the book *Educational Needlecraft* (Swanson & Ann MacBeth 1911), an innovative teaching resource at its time of publication. Dearden selected a lesson plan from the book, arranged to visit a local school and delivered the lesson to pupils. The resulting embroidered samples produced informed the textile design content of a simple garment designed by Dearden to represent the clothing worn by the book’s authors.

### *Awaken* – Outputs and Outreach

The textile, fashion and related products produced for the project were exhibited (Figure 1) alongside images of archive items and CPJ extracts (Stephen-Cran, 2009a). A publication (Stephen-Cran, 2009b) accompanied the exhibition to ensure that the archive items selected by participants, creative process insights and archive

utilization was captured and documented for future reference and use. A seminar for archivists took place, which provided insight into varying creative practitioner approaches to utilizing archives and discussed alternative ways of cataloguing and providing access to archives when research is directed towards the visual content of artefacts. The GSA undergraduate curriculum included a student project which used the ACC. The project began with *Awaken* participants sharing their insights regarding differing approaches to archive utilization to assist students in forming their own approaches. Since *Awaken*, items from the ACC and Library Special Collections are regularly used for learning and teaching relating to particular student projects, inductions are held (Figure 2) and students request appointments when necessary. ACC artefacts are also used to show students textile processes, particularly with embroidery. Students analyze historical samples, learn techniques and recreate through textile sampling; they then evolve use through the application of their own design ideas. Analyzing and discussing artefacts increases students' historical awareness and critical abilities, which in turn benefits the development of their own creative practice. Staff members participating in these sessions are provided with the opportunity to view further artefacts and extend their understanding of the Collections content.



Figure 1. *Awaken*: New Textiles Inspired by the Archives and Collections at The Glasgow School of Art exhibition. Mackintosh Museum, The Glasgow School of Art, 24 January – 28 February 2009. Photograph: Leigh Bagley.



Figure 2. Archives and Library Special Collections undergraduate induction. Archives and Collections Centre, Mackintosh Building, The Glasgow School of Art, 27 September 2013. Photograph: Helena Britt.

### Case Study 2: *Classic Textiles*

The aim of *Classic Textiles* was to accurately recreate twentieth century textile designs using digital technology and the resources of CAT<sup>4</sup>, GSA. This project contributed to research by increasing understanding of methods of digital design reproduction for textiles, working from archival and historical references. The creation of each of the four *Classic Textiles* collections: Lucienne Day, Robert Stewart, Sylvia Chalmers and Lana McKinnon, has been similar in methodology. This begins with acquiring consent from each designer's estate and then varies depending on availability and access to original artworks and fabrics which influences historical investigation and impacts upon practice-based activity. Current and former CAT employees have been involved in different aspects of the project at

various stages, including Lindsay Taylor, Alan Shaw, Vicky Begg, JR Campbell and Helena Britt.

### *Classic Textiles* - Approaches to Utilizing Archives

The approach to utilizing historical and archival resources for the *Classic Textiles* collections focuses on accurate reproduction of textile designs and artwork. For the Lucienne Day Collection, as little original artwork was available, the investigation involved tracking down actual fabrics in various archives, museums and private collections. Screen-printed fabrics were photographed, scanned, pieced together, colour separated and digitally redrawn to reproduce the designs with qualities as close to the original as possible. Pantone swatches and numerous colour tests on fabric were used when viewing samples to ensure accurate colour matching. A linen union fabric was custom pretreated to ensure transfer of similar substrate characteristics as in the original printed textiles. Extensive digitally printed colour sampling on to fabric took place to ensure accuracy with different colourways.

Methods similar to those used to create the Lucienne Day Collection, involving working from existing fabrics, were undertaken to produce the Robert Stewart<sup>5</sup> Collection, as ACC held certain Stewart fabrics. The development of the Sylvia Chalmers Collection was triggered when the ACC accessioned Chalmers' portfolio of design work<sup>6</sup>. A selection of Chalmers' paper designs were digitally captured through scanning, the digital artwork cleaned up and the repeat structure perfected to create repeating lengths of fabric. Again, accurate colour matching was paramount to the digital reproduction process. The most recent element of the *Classic Textiles* project has been the development of the Lana McKinnon<sup>7</sup> Collection. This occurred due to the discovery of fabrics by McKinnon's relative who sought to tell the story of this once known designer and again make available her designs. As with the other *Classic Textiles*, McKinnon's fabrics have been scanned, colour separated, redrawn and colour matched, and are now printed to order.

### *Classic Textiles* – Outputs and Outreach

Although archive utilization in the case of *Classic Textiles* has been centred on reproduction, the availability of these designs due to the project has led to various

exhibitions, collaborations and the creation of further new textile products. For example, the launch of both the Lucienne Day and Robert Stewart Collections coincided with separate exhibitions at GSA surrounding these designers' illustrious careers and the products of their creative endeavours. The development of the Robert Stewart Collection took place alongside externally funded research projects investigating Stewart's designing and teaching careers (Olley, 2005; Arthur, 2003). *Classic Textiles* are available to purchase online ([www.classictextiles.com](http://www.classictextiles.com)), through the London-based retailer twentytwentyone and via agents in the USA (Charles Spada Interiors / Antiques on 5) and Sweden (Tapetorama AB). With the Lucienne Day Collection, a collaborative opportunity permitted design adaptation, as some designs were miniaturised for Converse, printed and used for a collection of limited edition Jack Purcell trainers. Working with The Lollipop Shoppe London and the Living Union brand, Alan Shaw is currently developing a limited edition range of digitally printed interior textile products including cushions and wall hangings featuring the designs of Stewart.

At GSA, *Classic Textiles* fabric lengths and textile samples are used for learning and teaching. Exhibitions and trade press featuring *Classic Textiles* extend the students' understanding surrounding this group of designers and their creative activity. When used as a resource, the *Classic Textiles* collections, relevant archival artwork (Figure 3) and original textiles provide students with insight into the working practices of British textile designers of the 1950s. The visual characteristics of designs are discussed, in particular the scale of repeat patterns, quality of drawing evident and the different colourways produced. As part of an undergraduate third year technical workshop, students work in groups to dissect and screenprint *Classic Textiles* fabrics (Figure 4). Using digital textile prints, students identify repeat structures, colour separate designs, recreate visual qualities through drawing and computer-aided design (CAD), construct repeating tiles, produce filmwork and expose on to screen, dye fabrics, set up repeats on the print table and screenprint fabric. The screens produced are also used for creating exploratory technique and image combinations.

Building on *Classic Textiles*, a further research project undertaken by CAT staff, Alan Shaw, Vicky Begg and JR Campbell, involved the textile designs of Charles Rennie

Mackintosh. Held by the University of Glasgow, many of Mackintosh's textile designs were drawings on paper and never produced. The aim of the project was to explore ways in which the original sketches could be reinterpreted to create new textile designs. Using high quality scans held by the Hunterian Art Gallery, the project team explored the colour matching process. They then worked individually to create new designs from the nineteen original selected textile design sketches. The project resulted in an exhibition (Campbell, Shaw, & Begg, 2008) of newly created printed textile lengths and original archive sketches, an exhibition catalogue (Campbell, 2008), a series of talks and school workshops. The resulting collection of fabrics is on permanent display at the Mackintosh Interpretation Centres, France.



Figure 3. Sylvia Chalmers Portfolio. Archives and Collections Centre, Mackintosh Building, The Glasgow School of Art. Photograph: Joanna Dixon.



Figure 4. Robert Stewart, *Marcrahan* design filmwork by third year undergraduate printed textiles students. Photograph: Helena Britt.

### Case Study 3: *Interwoven Connections*

The project *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005* aimed to examine the workings of the Stoddard Templeton design studio and Design Library utilization. Stoddard Templeton denotes a group of Scottish-based companies, famed for their iconic carpets<sup>8</sup>. The project contributed to research by increasing knowledge and understanding of carpet design and in particular designers' use of historical library and archive resources for design creation. GSA Library acquired the Stoddard Design Library and the University of Glasgow the Stoddard Templeton Design Archive after the company's closure<sup>9</sup>. The Design Library was the inhouse resource used in the design studios to inspire and inform the creative process. It contains a wealth of material, comprising some 670 items, collected from around the world. Items within the Library are grouped together

by themes such as floral, Chinese, Japanese, Art Deco, and Art Nouveau. The project combined historical research and oral history interviews with relevant experts including former Stoddard Templeton employees. The project, led by Helena Britt, was funded by the *Royal Society of Edinburgh*.

### *Interwoven Connections – Approaches to Utilizing Archives*

The research revealed various approaches taken by designers to working with historical references. The copying of existing designs, particularly of Persian origin, was fundamental to the carpet industry and common practice at Stoddard Templeton. Often designers were sent to sketch historical carpets in the V&A. Carpets were also purchased so that designers could copy and adapt designs. Visual material purchased for inspirational purposes and contained within the Design Library was adapted. For example, a carpet made for the 1871 Crystal Palace Exhibition is a design "... adaptation of Oriental material (by Owen Jones) ..." (James Templeton & Co, 1952). This indicates that Design Library material informed design content from an early period, as Jones' (1868) publication, featuring illustrations from various styles of ornament, is listed in the catalogue. An Edouard Benedictus (1924) design has been enlarged and the colour altered to produce the Sandringham Axminster carpet titled "Tomato Plant Design" and now held by ACC.

Designers also transformed historical reference material for new design creation. The selection of motifs for transference and enlargement is evident with tracings found in Design Library items and gridded pencil lines drawn over certain sections of artwork. Artwork from the Design Library was used for colour, highlighted by notes written on certain pages or by the presence of painted colour strips inserted into volumes. The use of archive material within the design process is evident throughout Stoddard Templeton's existence, however, from the 1980s onwards it became more prominent when used as part of the company's marketing strategy. For example, a brochure from this period includes a photograph of a designer surrounded by and working from Design Library items (BMK, c1980). The *Stoddard Mercia Contract Design Portfolio* (Stoddard Carpets Limited, c1990) contains a selection of designs taken from the library and archive at the Elderslie studio. This portfolio was used to indicate the range of designs that could be transformed and developed to meet

customers' requirements. Printed and fabric woven collections produced to accompany carpet collections (Sekers Fabrics Ltd, c1990), were informed by Design Library items and archived design sketches, patterns and fabrics providing inspiration for image content, colour and layering technique.

### *Interwoven Connections* – Outputs and Outreach

The primary output from *Interwoven Connections* was an exhibition (Britt, 2013a) (Figure 5), a catalogue (Britt, 2013b), vimeo film ([vimeo.com/80325935](https://vimeo.com/80325935)), and a public lecture ([vimeo.com/84115673](https://vimeo.com/84115673)), and photographs (<https://www.flickr.com/photos/glasgowschoolart/sets/72157637691592346>) documented the exhibition and project for future reference. An exhibition preview event (<https://www.flickr.com/photos/glasgowschoolart/sets/72157637634647985/>) united former Stoddard Templeton employees and there was also a public opening. As part of the project outreach activities, gallery talks were held for GSA masters, undergraduate and portfolio preparation students. Working with GSA's Continuing Education Department, a series of workshops (Figure 6) took place surrounding the exhibition, which provided insight into methods of design development and different design process elements. Further ACC items were shown and those attending worked with images of Design Library items to develop their own visual ideas. Aspects of the *Interwoven Connections* project have been and continue to be disseminated through journal articles (Britt & Chappell, 2014), symposia and conference contributions. Due to the project, Design Library items are more frequently used for learning and teaching. For example, for third year printed textile workshops, GSA students are required to produce repeating patterns working from non-repeating Design Library artwork. This task increases awareness of different repeat structures and enhances repeat pattern creation abilities using drawing, collage and CAD.



Figure 5. *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005* exhibition. Mackintosh Museum, The Glasgow School of Art, 9 November 2013 – 11 January 2014. Photograph: Janet Wilson / GSA Exhibitions.



Figure 6. *Interwoven Connections* continuing education gallery talk and workshop. Mackintosh Museum, The Glasgow School of Art, 21 November 2013. Photograph: Helena Britt.

## Conclusion

Each of the case studies discussed have, to some degree, evidenced and explicated reproductive, adaptive and transformative approaches to utilizing archives for the creation of textiles or related products. The intention of *Awaken* was to examine conceptual possibilities for reinterpreting archive material; therefore participants resisted reproductive approaches to utilization when designing. Instead they focused on transformation, with archival items used to inform the generation of visual content, changed entirely due to selection and experimentation with multifarious methods, media and materials. Dramatic alteration in scale ensured complete conversion of the visual content of archive artefacts. *Awaken* participants also evidenced approaches to archive utilization beyond transformation, as archive artefacts triggered assimilation and usage of personally owned collections or led to the involvement of others in the creative process for visual content generation, resulting in the production of unique textiles and products.

*Classic Textiles*, due to its core aim, focused on archive utilization for reproduction, made possible due to digital design and production technology. In this context, design adaptation has occurred when opportunities for collaboration have been viable. A further project, building on *Classic Textiles*, focused on transformative approaches to working with an archive for textile design creation, but due to copyright restrictions the textiles produced cannot be made available for retail. *Interwoven Connections* differs from the other two case studies as it centred on approaches to archive utilization from a historical perspective. Stoddard Templeton designers adopted reproductive, adaptive and transformative approaches to working with archival resources, depending on the textile design to be produced. As the design output of Stoddard Templeton was prolific and their archives extensive, there is still much to be uncovered in terms of connecting inspiration to design sketch and manufactured carpet. The outputs directly resulting from *Interwoven Connections* did not involve the creation of textiles or textile-based artefacts, although there is scope for this in future. Outreach activities ensured that Design Library and archive items featured in the *Interwoven Connections* exhibition informed the creation of student work.

The case studies and related outreach activities have indicated that, while copyright agreements need to be in place regarding the use of archive material, reproducing designs via digital technology and articulating information regarding designers' careers, makes available aspects of textile design history to a new generation. There is potential to evolve *Classic Textiles* by introducing further colourways and designs to collections and also by adding other designers to the portfolio. The purpose of *Classic Textiles* was to produce commercially viable product, therefore much of the insight regarding design reproduction methodology has been articulated retrospectively. In future projects the various stages of historical and practice-based research would be more rigorously documented and recorded to reveal further insights into the creative processes of the original designer and the methods used by those charged with digital design reproduction. Taking a more research-based approach to textile design practice would permit further transference of understanding and knowledge into learning and teaching. The use of archive textiles for object analysis and skills acquisition through technique reproduction could be further extended. In particular, at GSA, there are plans to formulate projects surrounding the newly accessioned printed textiles and related artefacts donated by Fraser Taylor, formerly of *The Cloth*, an innovative design collective from the 1980s.

Adaptation of archive and historical material is a feature of the textile industry. Therefore, forming methodologies for design adaptation is a necessary textile design skill. Further research could be undertaken to ascertain methods of archive utilization for design adaptation from an industry perspective. This would build on the examples described in this article, could result in the articulation of tacit knowledge and therefore contribute to research regarding the design process, particularly for textiles. The development of further design process understanding could then be used to inform and enhance textile design pedagogy. Transformational and beyond transformational approaches indicate that archives and historical resources offer never ending opportunities for creative endeavour, whether undertaken by researchers, creative practitioners or students. While historical repositories exist as representations of the past and viewing aspects of their content brings items into the

present, documenting and recording approaches to archive utilization gives new meaning to the purpose of the historical resource for the future.

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<sup>1</sup> Established in Scotland in 1934, the NDS was financed by the thread manufacturers J. and P. Coates as a collaborative project between the Scottish art schools and industry to encourage embroidery and improve the standard of British design.

<sup>2</sup> Existing between 1927 and 1987, Gillespie, Kidd and Coia were a Scottish architectural firm famous for their modernist approach to building design, particularly for universities and churches.

<sup>3</sup> A group of designers and artists from the 1900s who sought to raise the profile of female artistry and contributed to the development of the “Glasgow Style”.

<sup>4</sup> A digital textile printing facility at GSA, which has existed since 2001. CAT currently run Stork Sapphire digital printers and recently installed La Meccanica R500 printer and SETeMa E-Wash machine/Portafix (production steamer) to increase production capacity. The Centre exists as a commercial digital textile printing bureau facility,

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engages in research and knowledge exchange projects and supports learning, teaching and entrepreneurship ([www.catdigital.co.uk](http://www.catdigital.co.uk)).

<sup>5</sup> Stewart was a former Printed Textiles Lecturer, Head of Textiles and Director of Design at GSA.

<sup>6</sup> Donated by the Chalmers family, this included sketchbooks and printed textile designs on paper produced when working freelance, on a commissioned basis and for Chalmers' own company, Tuar Fabrics which she ran for over twenty years.

<sup>7</sup> A graduate of Edinburgh College of Art, made prominent by the *Britain Can Make It Exhibition*, held at the Victoria and Albert Museum (V&A), London in 1946.

MacKinnon created fabrics for both fashion and interiors, working for Cresta Silks, Horrockses and Ascher before her career was cut short by her death at the age of 44.

<sup>8</sup> In 1843 James Templeton & Co. was formed, followed by the establishment of the Glenpatrick Carpet Mills and A. F. Stoddard & Co. The story of these companies, their mergers and acquisitions is complex and concludes with the closing of Stoddard International PLC in 2005. Throughout their existence, Stoddard Templeton produced carpets for an array of highly prestigious occasions and interiors such as royal weddings and coronations, for palaces, for government buildings, including the Houses of Lords and Commons in Westminster, Parliament House Wellington, the Senate Canberra and the White House in Washington. They designed and manufactured for cruise liners, hotels around the world and domestic interiors.

<sup>9</sup> Glasgow Museums hold the Stoddard Templeton heritage carpet collection.