

THE PERSISTENCE OF TYPE

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Elida looked to the future

by FIONA JARDINE

THE PERSISTENCE OF TYPE was presented as an exhibition and broadsheet at Tramway in the summer of last year, coinciding with the Glasgow run of the National Theatre of Scotland's adaptation of Muriel Spark's novel *The Driver's Seat* in the same venue. Parallels ran between our staging of an airport waiting lounge, stuck permanently at 10 to two in a zone somewhere south of 1979, and the scenography of the play which required a departure lounge and an airline cabin amongst the other sets. Taking advertising produced principally by British Caledonian Airways and Tennent's Lager between 1960 and 1990 as our inspiration for the exhibition, we had talked at length about the changing roles for the 'girl-next-door' at this time. With the lure of foreign travel and glamour in mind, our Erica, our girl-next-door, aspired to escape the typing pool – taking dictation nine-to-five; and walk the aisles as an airhostess, on parade as the lacquered apogee of slim, pliant and patient service, smiling as she attentively served drinks and fanned melon to businessmen and jet-setters. Working for BCal, she was tartan smart, wearing corporate cloth on the runways of Barbados, Accra, Singapore, New York.

In *The Driver's Seat*, Lise, Spark's protagonist, has quit her office job and taken off for Italy, ostensibly on holiday. Aged 34, she would have most likely been married off and retired from in-flight service had she worked for an airline: the airhostess was a youthful, single lady. Guiseppe Patroni Griffi's film of the novel, released in 1974, starred Elizabeth Taylor in full bloom as Lise. The king of silk-screen seriality, Andy Warhol, makes a fleeting cameo dressed in a cream suit to play an English aristocrat who encounters Liz/Lise in the

airport terminal. Silently, they stare at each other until he hands her the paperback thriller she's dropped and stalks off. Prophetically, Warhol had used images of Liz (Jackie and Marilyn) in his iconic series of portraits nearly a decade before meeting her in person for the first time on Griffi's set. Reportedly, her first words to him were "So long as he doesn't piss on the carpet."

As chance would have it (en route) in *The Driver's Seat*, Lise has solicited the attention of Bill, who purports to be the Enlightenment Leader of a macrobiotics cult: "I'm your type", he says to her. The phrase – a leitmotif in the novel – encapsulates Spark's dissociative wit and obsession with the physical schisms writing requires. On the page, it is as bold an affront to the author as a piece of wood that laughs, cries and lies like a child might be in a carpenter's workshop. At a typographical level, the interplay between glyph and persona (two kinds of 'character') is relayed most obviously in anthropomorphic and erotic alphabets that combine bodies improbably into letterforms. This performative desire, seen by Max Brunisma to become commonplace during the 1970s when it was fed by hippie appropriations of the Kama Sutra and Tantrism, has stylistic links to a time when words were to be seen *in meditatio* rather than read.² During the Middle Ages, the ornate majuscules of illuminated manuscripts housed labouring monks and fantastical hybrids, all manner of fornicators, beasts and acephalus babewyns engaged in dirty looks and defecation. Peter Flötner's transitional (16th century) alphabet graphically poses 'M' and 'V' sphincter first, legs akimbo. Leg-



ibility precedes literacy and Renaissance centuries saw the clearance of visual space on the page – the dematerialisation of the text as object – in order to put written words to work democratically, efficiently. 20th century fonts that reference or replicate handwriting begin to pin back rational delivery of meaning, aiming to work affectively on our emotions, (not unlike our airhostess, paid to suggest that for the duration of a transatlantic flight she might just be "your type").

Unsurprisingly for someone so wilfully engaged with crafting text, Spark employed references to the diabolic mechanisation of words and the alienating effects of the tools of communication more than once. In *The Comforters*, her first novel, Caroline Rose is haunted by sounds apparently generated by a Typing Ghost parroting her thoughts. She attempts to capture them on a Dictaphone, anticipating the research of parapsychologists interested in E. V. P., auguring the kind of popular, technologically provoked anxieties that surfaced in *Poltergeist*.³ Similarly, if the notion of 'type' in *The Driver's Seat* provides literary critics with a particular set of oppor-

tunities to explore Spark's work within the rhetoric of postmodernism, it is also a text nuanced by the historical expression of cultural values through the object-language of post-war consumerism. Stain-resistant fabrics – such a proud achievement for textile technologists and boon for the busy housewife – provoke moral outrage in Lise, who chooses to dress, nevertheless, in ostentatiously garish '70s geometrics, (with some degree of artistic licence, Liz wore Valentino). She wants her clothes to testify to her state of grace, to register the scarlet split from her body as she leaves it behind. In fade-free, easy-clean, creaseless slacks, Elida, our billboard scissor sister, set her legs immodestly at five to the hour and looked to the future.

[1] Of Warhol's daschund, Archie. Bob Colacello in *Warhol: Liz* (New York: Gagolian, New York: 2011) p.11
[2] Steven Heller (ed.), *Sex Appeal: The Art of Allure in Graphic and Advertising Design* (New York: Allworth, New York: 2000) p.46
[3] Electronic Voice Phenomenon

And you won't believe what happened next¹

by NEIL MCGUIRE

ONE / GENT, BELGIUM, 11 March 2016: Walking across Friday Market Square (Vrijdagmarkt), a display hoarding catches my eye. It hangs part way down the front of the largest building on the square. Just above the banner advert, at the top of the building facade, it reads 'Socialistische Werkersverenigingen' (Socialist Workers Societies), in large gold letters.

It's a huge banner and it can't be missed. The banner is both incongruous and eye-catching for the same reason; it features the large (and enlarged) cleavage of a woman wearing a mustard coloured v-neck jumper. The image is cropped from her chin at the top of the frame, to just above her waist at the bottom. Not speaking a word of Dutch, the text at the bottom of the banner is completely indecipherable to me.

I instantly make several assumptions. The banner is advertising some kind of heteronormative male-orientated consumer product, using a kind of bawdy 'Continental European' representation of sexuality, à la *Eurotrash*². The building must also have long since been taken over, and no-longer has any connection to its original function, 'Ons Huis'³. My friend who spends a little longer processing the visual signifiers notices something else – at the bottom of the advert there are five logos, and one says (in English) 'Equal Pay'. The image is turned against itself, and, perhaps, against me.

Two / Sheila⁴, on the line from California, 1972:

"As I become more sensitive to those aspects of design which reinforce repressive attitudes and behavior, I increasingly question the desirability of simplicity and clarity. The thrust to control almost inevitably operates through simplification.

Control is undermined by ambiguity, choice and complexity because subjective factors in the user become more effective and the user is invited to participate. Participation undermines control. The oversimplified, the unremittingly serious, the emphatically 'rational' are the consistent attitudes associated with work adopted by our major institutions and the men and few women who inhabit them. In the circle of cause and effect, these attitudes are reinforced and reproduced as they are visually and physically extended in to our environment."⁵

Three / Clay⁶, 2008:

"Communication tools don't get socially interesting until they get technologically boring."

Four / The Economics of Distraction:

"What is the focus of the new image infrastructure? Attention – It's all designed for capturing, tracking, quantifying, manipulating, holding, buying, selling, and controlling attention" writes Bruce Mau in *Lifestyle*, his weighty monograph come manifesto come 'catalogue raisonné'.

Five / Understood, and Accepted Quickly⁷:

A contemporary media literacy would not just be evident in an ability to 'read' any combination of text and image, but to reverse-engineer the means (and the speed) of transmission, where everything, at its core, is 'digital'. We are hardwired to scan images, and seek out sequence and lines of connection, but in a world of heavily mediated messages we need to look through images, not across them.⁸

Six / Sheila, again:

"When I was asked by a group of women artists to design a special issue of *Every-*



woman, a feminist newspaper, I tried to incorporate the visual projection of the egalitarian, collective form of small group process ... Publications designed in such a way look different from the way our national publications look; this difference is much less the result of creating another style than of designing structures which encourage other values."

[1] In response to *The Persistence of Type* event: 'Catch Phrases, Catch Images', Tramway (Glasgow, 21 June 2015).

[2] *Eurotrash* was a 30-minute magazine-format programme in English, presented by Antoine de Caunes and Jean-Paul Gaultier, and produced by Rapido Television. It was first broadcast by Channel 4 in 1993.

[3] Following further research, it turns out that the building is still occupied by Socialist Trade Union and Health Insurance organisations.

[4] Sheila Levant de Bretteville; designer, educator and co-founder of the Feminist Studio Workshop at The Women's Building, Los Angeles.

[5] Taken from edited notes of a lecture first given by Sheila Levant de Bretteville at Hunter College, Autumn 1972. The copy of the text directly referenced here is a reprint from a corrupt PDF file downloaded via Firefox 43.0.4 on 4 February 2016 - with thanks to @andrewbrash, @keithsworking, @benjamin_duvall and Karly Wildenhaus (and @evening_class). The full text can be read here: bit.ly/1XrbOqj

[6] Clay Shirky, taken from *Here Comes Everybody: The Power of Organizing Without Organizations*, (London: Allen Lane, 2008), p.105

[7] Phrase taken, out of context, from Lucy R. Lippard, *The Pink Glass Swan – Selected Feminist Essays on Art*, (New York: The New Press, 1995). It only recently struck me as notable that the copy of the book that I own is typeset in the Perpetua font designed by Eric Gill. Gill's relationship with female members of his own family was allegedly complex, to say the least.

[8] For an interesting exploration of similar topics in a news media environment, see Maureen Mooren and Daniel van der Velden talking at Walker Art Centre: bit.ly/1SMNGZ1



Lager Lovelies

by MAIRI MACKENZIE

I FIND IT DIFFICULT to consider the Tennent's 'Lager Lovelies'¹ with a dispassionate gaze. Although, obviously, I was not the intended audience for these “delectable”² models or the cans of lager they adorned, their images were a constant and welcome presence throughout my childhood. I viewed them in the same way as I did fashion spreads in *Blue Jeans* magazine, Madonna videos or posters of pop stars pulled from Smash Hits. My wee sister and I would regularly spend time in our back porch – where my dad kept his beers – examining the image of each ‘Lovely’, choosing our favourites by name, hairstyle and outfit (mine was always Erica)³ and imagining how glamorous their lives must be. We admired them. We wanted to be like them.

I am unsure how these cans would have appeared to a more sophisticated, worldly audience but context is everything and within Stranraer in the late '70s and early '80s, these were exciting and glamorous and stood in direct contrast to what I considered

to be my extremely unsophisticated life. Images of the ‘Lovelies’ prompted a visceral response, one that I now recognise as a longing for escape, a longing for glamour. They, along with various pop stars, actors and fashion designers, helped me to realise there was another world, distinct from the one I inhabited: a glamorous far away world, both literally and figuratively.

Given the suggestive poses of the models and the soft-focus, Vaseline-smeared nature of the shots, it would be easy for a contemporary viewer to dismiss these images as tawdry or glamorous only in the soft-pornographic sense of the word. And their use upon a widely-distributed, humble can of lager found in homes and pubs across Scotland could reinforce that assumption. However glamour is not the preserve of the metropolis, it can be found in the most mundane of locales, and via the most common of practices. Indeed, I would argue that glamour requires the mundane as the counterpoint from which it allures. Without it, glamour would be nothing. And the



pursuit of it, from the mundanity of my small town life, forms a part of my cultural biography.

The ‘Lager Lovelies’ helped to shape my aspirations in oppo-

sition to my surroundings and as such represented a form of rebellion. This was the pursuit of glamour as resistance. As Carol Dyhouse, author of *Glamour: Women, History and Feminism* puts it, the desire for glamour can represent:

“... an audacious refusal to be imprisoned by norms of class and gender ... [a] defiance rather than compliance, a boldness which could be viewed as unfeminine. Glamour could be seen as both risk and self-assertion, or as a resource which might be used by women, albeit on what was often dangerous territory in a persistently unequal society.”⁴

It amuses me to critique these approachable but flashy expressions of Scottish glamour, given the origins of the word in ancient Celtic folklore and the popularisation of the word⁵ by the arch-Romanticist and purveyor of a particularly enduring form of nauseating Scottishness, Sir Walter Scott. With his fanciful interpretation of Scottish history, Scott's writing presented glamour as idealised, valiant, magical and picturesque and it is highly unlikely that he would recognise the concept in an object as quotidian as a can of Tennent's lager. And, yes, at first glance these cans of lager

and the models pictured on them are at odds with his lofty, Romantic vision, conceived, in part, as an antidote to the unsettling horrors of contemporaneous urbanisation and industrialisation.

However, the Romantics' commitment “... to the development of the imagination as a realm of experience”;⁶ their fashioning of glamour as a form of escape; and their origins within the evolving economic and industrial infrastructure that gave rise to contemporary notions of glamour, all chime with the inception, marketing and reception of Tennent's and the ‘Lager Lovelies’. These cans embodied a curious coming together of Scottishness, modernity, longing and glamour. They were, in essence, a perfectly peculiar manifestation of Romanticism.

- [1] The collective name given to the women whose image appeared on cans of Tennent's Lager between 1968 and 1991. Internationally they went by the title of ‘Tennent's Girls’.
- [2] Charles Schofield and Anthony Kamm, *Lager Lovelies: The Story Behind The Glamour*, (Glasgow: Richard Drew, 1984), p. 24
- [3] Erica Creer was a London based model and a ‘Lager Lovely’ between 1977-79. She worked as a catwalk, editorial and Page 3 model during her career.
- [4] Carol Dyhouse, *Glamour: Women, History and Feminism*, (London: Zed Books, 2011), pp. 3-4
- [5] For an etymology of glamour, see Stephen Grundle, *Glamour: A History*, (Oxford: Oxford University Press, 2008), pp. 35-38
- [6] Grundle, *Glamour: A History*, p.35

We drink and our landscape moves through us

by ANNA MCLAUCHLAN

THE TENNENT CALEDONIAN or Wellpark Brewery is located at Duke Street (number 161), between the centre of Glasgow and the east end. Tennent's red trade mark ‘T’ was formulated in 1876 when the company made stouts and ales, servicing domestic needs and a large export market, in particular to India.¹ The T is now synonymous with Tennent's lager, this iconic letter fixed outside a building signifies ‘pub’ and it is symbolic of decades of reverie, alcoholism, and rampant misogyny.² A reputation heightened by the arrival of Tennent's Super, a very strong lager (4.5 units of alcohol in one can) associated with problem drinking and homelessness.³ As a result of this ‘branding’ the brewery no longer makes Super – but arguably the world's largest brewer, InBev, held onto Super during Tennent's sale to the Ireland and UK based conglomerate C&C because the drink was highly profitable.⁴

Tennent's lager, as immortalised in a 2010 advert, was inspired by Hugh Tennent's 1881 trip to Bavaria and the 1885 release of “his own unique brew”⁵ under the guidance of two continental brewers. This “pioneering” step in the UK's brewing of lager⁶ drew from Tennent's pre-existing experience of making ‘keeping beers’ at colder temperatures for overseas shipment.⁷ The lager's success prompted construction of a new lager plant on their Wellpark site designed by the German brewers' engineering firm – Riedinger.⁸ What the advert omits is that Hugh, aged 27 and after only six years running the company, was dead before the first pint emerged from the redesigned factory in 1891. Hugh's death, from “Acute Fever. (undeveloped) Fatty Heart”, made him the last Tennent to manage the factory – which initially fell to a trust.⁹

“Beer [including lager beer] is a fermented aqueous drink based on starch and flavoured by hops.”¹⁰ A small amount of barley malt (potentially mixed with other starches such as rice, corn or wheat) is added to water and is heated to produce a ‘mash’. The conditions (time, temperature) affect the caramelisation of sugars and thus the overall colour and flavour of the finished beer. Hops are added to the resulting solution, the ‘wort’, and the mixture is boiled for at least an hour. After filtering, the ‘hopped wort’ is transferred to fermentation vessels and yeast is added, pilsner like lagers (such as the classic Tennent's) are fermented at lower temperatures.¹¹

The main ingredient, water, derives its taste from materials with which it interacts, absorbing evidence of the landscape: for example the ‘peaty’ character of Islay's water defines the taste of whisky from that island. When on a tour of the Brewery our guide said that Tennent's water comes from Glasgow's general supply. Pipes extend 26 miles down-

hill from Loch Katrine (also fed by other lochs) to two huge reservoirs at Milngavie (pronounced Mill-guy) eight miles from the centre: a source that is then distributed across the city.¹² This feat of engineering, first operative in 1859, was updated in 2007 allegedly as a result of “an outbreak of the stomach bug cryptosporidium” five years earlier.¹³

But, the update was required due to EU-wide attempts to clean up and maintain water quality motivating Scottish legislation that “centralised provision of water services to Scottish Water from the previous three regional East, West and North water authorities.”¹⁴ It also enabled “Scottish Water to undertake joint ventures with private sector companies” as part of the ongoing mutualisation (a movement towards privatisation) of the water supply.¹⁵ Loch Katrine's plentiful source and the benefits of using gravity for water transport meant that the wealthy area of Milngavie was deemed the only possible option for the update: vast concrete holding tanks had to be submerged below ground because of the capacity of the residents to complain.¹⁶

Where water has actually come from to make Tennent's is not transparent. The tour guide suggested that initially, from the brewery's inception around 1500 (before Wellpark), water was drawn from the Molendinar burn, which lends its name to the on-site ‘all booze free with hire’ unlicensed bar. The burn runs along the perimeter of the Glasgow Necropolis (1833). This Victorian garden cemetery overlooking the brewery¹⁷ houses the bodies of “Hugh Tennent (1780-1864) and his one son Charles Parker Tennent (1817-1864) ... who had developed [the brewery] from a small family business to an international concern”.¹⁸ Charles taking over in 1855 to transform Tennent's into the “largest exporter of beer in the world.”¹⁹ Both died in 1864, the company held in trust till young Hugh's 21st birthday.

Access over the Molendinar burn is by The Bridge of Sighs (1834) but by 1877 the burn was culverted: as the city grew, open water progressively became more polluted until it was poisonous and undrinkable: “The process of decomposition, animals and vegetable, is going on perpetually, boiling up here and there in black, leprous spots ... exhaling the most pestiferous gas.”²⁰ The burn now runs in a pipe below Wishart Street²¹ – a small part visible in Molendinar park.

Around 1800, the city's water was supplied by two competing companies – this arrangement meant “prices were high when they agreed and low when they disagreed”.²² Competition in infrastructure produced duplication – the companies both laying systems of pipes that ran alongside each other.²³ Water needed to

be pumped up from the river Clyde into the higher areas of the city – a major justification for the Loch Katrine scheme where water just rolled downhill.²⁴ Records indicate the Brewery sunk a number of bore holes to source water to the back of the brewery, the site of the ‘Ladywell’ in early maps.²⁵ Artesian wells were bored in 1890²⁶ and 1910²⁷ – with records indicating well water made up a considerable part of their supply.²⁸ At least one well was still operative in 1945,²⁹ the water – clean but salty – was mixed with Loch Katrine water.³⁰ These wells were, and may still be, used as part of an emergency back-up water supply for the city and in the 1830-50s (although not at this site) were identified as the sources of cholera epidemics.³¹

Alcohol begins to filter into your bloodstream as soon as it touches the fine membranes of your mouth. Most is absorbed via your stomach and enters all parts of your body including your brain where it enhances the effects of some neurotransmitters and inhibits others. It can't be stored and is toxic so the body attempts to get rid of it. Inside the liver enzymes purify the blood, transforming the alcohol into another still toxic substance (acetaldehyde); this prompts ‘the hangover’, the opposite of the euphoria and disorientation associated with drunkenness. Acetaldehyde is further broken down into acetic acid (vinegar) which in itself can be transformed into body friendly fatty acids, carbon dioxide and water.³²

Drinking alcohol adds water by volume to the body but the overall effect is subtractive. Alcohol's diuretic properties mean the fluid (water) ingested and that already within the body is directed to the kidneys and then to the bladder resulting in the need to urinate lots. Loss of water exacerbates the symptoms of dehydration – the dry mouth and headaches – associated with a hangover.³³

The urine mixes with other waste water into Glasgow's Victorian-era combined sewer system.³⁴ Everything – whether from toilets, showers, sinks or streets – is directed to the same places for treatment. Run-off from roads should be treated because it contains hydrocarbons and heavy metals from vehicles. Yet, when mixed with faeces it all becomes ‘blackwater’ requiring intensive processing to make it safe to release. When it rains heavily, and it rains a lot in Glasgow, there can be too much water for the sewage system to handle, the only option being to discharge wastewater untreated into the rivers.



- [1] Ian Donnachie, ‘Hugh T Tennent’, in *Dictionary of Scottish business biography 1860-1960: Volume 2 Processing, Distribution, Services*, ed. by Anthony Slaven and Sydney Checkland (Aberdeen: Aberdeen University Press, 1990), pp.70-71 (p.70).
- [2] For example in the association between a ‘separatist’ masculinity bolstered and maintained through Tennent's association with football as examined in David W. Gutzke, ‘Tennent's Lager, National Identity and Football in Scotland, 1960s-90s’, *Sport in History*, 32.4, 550-567; Charles Schofield and Antony Kamm, *Lager Lovelies: The Story Behind The Glamour*, (Glasgow: Richard Drew Publishing, 1984).
- [3] “Tennent's Super is the super strength lager most commonly associated with street drinking. It is colloquially referred to as ‘tramp juice’ (you may wish to ‘google’ ‘Tennent's Super’ to confirm this) and there is a general acceptance amongst off-licences and small retailers selling alcohol that the main consumers are people with alcohol problems.” Thames Reach, “One can is all it takes” campaign briefing paper”, (Undated) <www.thamesreach.org.uk/news-and-views/campaigns/super-strength-drinks/briefing-paper/>
- [4] Martin Hickman, “Special report: Super-strength lager ‘causing more harm than crack or heroin’”, *The Independent*, 5 October (2012) <www.independent.co.uk/news/uk/home-news/special-report-super-strength-lager-causing-more-harm-than-crack-or-heroin-8200242.html>
- [5] Daniel Kleinman, *Tennent's Lager, A Madman's Dream* [Commercial], (2010).
- [6] H.S. Corran, *A History of Brewing* (London and Vancouver: David & Charles, 1975), p.228.
- [7] Donnachie, *Hugh T Tennent*, p.70.
- [8] In 1889 these specialists were brought in but quickly “complained about the quality of the construction work (the bricklayers ‘refuse to work’) ... eventually two architects and six engineers were sent from Germany to rectify the problems.” Lynn Pearson, *British Breweries: An Architectural History* (London and Rio Grande: The Hambleton Press, 1999), p.80.
- [9] Information copied from Hugh's death certificate available in Glasgow University Archives GB 248 T 15/4/43 [T43] Family History 1556-1986 1980s 1 boxfile Angus Meldrum, Marketing Director and Kathleen B Cory, genealogist; see also Ian Donnachie, ‘Tennent, Hugh (1863-1890)’, in *Alcohol and temperance in Modern History: A Global Encyclopedia: Volume A-L*, ed. by Jack S. Blocker, David M. Fahey and Ian R. Tyrrell (Santa Barbara; Colorado; Oxford: ABC-CLIO, 2003), pp.615-616 (p.616).
- [10] Denis De Keukeleire, ‘Fundamentals of beer and hop chemistry’, *Química Nova*, 23:1 (2000), 108-112. (p.108).
- [11] Ibid.
- [12] There have been several updates to this scheme. Information obtained from J.M. Gale and others [full names not listed], *Glasgow Corporation Water Works 1863-1895* (Glasgow: Glasgow Corporation). This book has been manually edited (it is presumed this is by J.M. Gale) and includes amendments and newspaper excerpts.
- [13] George Wyllie, The history of water in Glasgow [promotional video for Scottish Water], (Undated – after 2007) <www.scottishwater.co.uk/about-us/video-library/video-library/the-history-of-water-in-glasgow-by-george-wyllie>
- [14] Tommy Kane and Shona Russell, ‘Is anything public anymore?’, *Scottish Left Review*, 40: May/June (2007), 14-15 <www.scottishleftreview.org/wp-content/uploads/2012/05/slr-945-SLR140.pdf>, p.14.
- [15] Ibid, p.14; see also Tommy Kane and Kyle Mitchell, ‘A steady flow of venality’, *Scottish Left Review*, 60: September/October (2010), 25-27 <www.scottishleftreview.org/new/wp-content/uploads/2011/01/slr60.pdf>
- [16] Information derived from a visit to the site in 2004 and a review of the Environmental Impact Statement.
- [17] The Necropolis contains the Mercat cross and thus this ‘city of the dead’ is also the historic ‘heart’ of Glasgow.

- [18] Ronnie Scott, *Death by Design: The true story of the Glasgow Necropolis*, (Edinburgh: Black & White Publishing Ltd., 2005), p.59.
- [19] Ibid.
- [20] James J. Berry, *The Glasgow Necropolis: Heritage trail and historical account* (no stated publisher, 1985), no pagination.
- [21] Ibid.
- [22] Glasgow Water Works Bill 1853 Minutes of Evidence. Interrogation of the manager of the Glasgow Water Works Company (Mr David McKain – called and examined by Mr Bellasis), Mitchell Library Archives Reference DWA 11/1/1, p.4.
- [23] Ibid.
- [24] Ibid.
- [25] Plan of the City of Glasgow, Gorbells and Caltoun, From an Actual Survey by John McArthur Surveyor in Glasgow. Engraved by Alex Baillie and James Lumsden MDCCCLXXXVIII (1778).
- [26] Journal of bore put down for water at Wellpark Brewery, Glasgow, For Messrs. J. & R. Tennent, Executed by John Henderson & Son, Artesian Well Engineers, General Terminus, Paisley Road Toll, Glasgow. University of Glasgow Archives Reference: T 6/2/1/1. There is also correspondence 1897-98 in the same file concerning a duplicate supply.
- [27] Letter from Alexander Munro & Co. Artesian Well Engineers and Mineral boring Prospectors, 1 Blythswoods Square, Glasgow, To Messrs. J & R Tennent Ltd., Wellpark Brewery, 161, Duke Street, Glasgow, E.I. 1st May, 1933. The letter regards the cleaning of a well put down in 1910 by that firm. University of Glasgow Archives Reference: T 6/2/1/1.
- [28] Copy of letter to Messrs. Le Grand & Sutcliffe, 125 Dunhill Row, London – E.C. from J.W. Howard (at Tennents) dated April 2, 1897. “Our requirements in excess of our brewing liquor derived from the bore are say 70,000,000 gallons per annum. We use 60,000,000 gallons of town water and some 10,000,000 from other sources.” University of Glasgow Archives Reference: T 6/2/1/1.
- [29] Correspondence about well water dating from 1945 - Letter from E.W.K. [at Tennents] to Messrs. Small, Sons & Co.Ltd., 62, Robertson Street, Glasgow, C.2. 7th February, 1945. University of Glasgow Library Archives Reference: T 6/2/1/1.
- [30] Well No. on Town Plan – 6. Northern Division – Alternative Water Supply. Bore Well on Premises of J. & R. Tennent, Ltd., Wellpark Brewery, 161 Duke Street, Glasgow, E.I. Inspection – 30th April, 1942. Information provided by Mr. McKay, Chemist and Chief Brewer. University of Glasgow Library Archives Reference: T 6/2/1/1.
- [31] W.W. Knox, *A history of the Scottish people: Health in Scotland 1840-1940*, (SCRAN, undated) <www.scran.ac.uk/scotland/pdf/SP2_3Health.pdf>
- [32] Account put together from BBC Newsbeat, ‘The science of alcohol: How booze affects your body’ (2014) <www.bbc.co.uk/newsbeat/article/30350860/the-science-of-alcohol-how-booze-affects-your-body>
- [33] NHS Choices, ‘Hangover cures’, (2014) <www.nhs.uk/Livewell/alcohol/Pages/Hangovers.aspx>
- [34] The Corporation of Glasgow, Sewage Purification Department 1894 – 1937. Alexander Hunter, M.I.S.P. General Manager, City Chambers, Glasgow. University of Strathclyde Archives Special Collections Robertson D 628.3094 GLA. See also: ‘Cabinet Secretary sees preparatory work for biggest waste water tunnel in Scotland.’ <www.glasgowchamberofcommerce.com/news-media/member-news/2016/march/09/cabinet-secretary-sees-preparatory-work-for-biggest-waste-water-tunnel-in-scotland/>

Internet references were active links on 24th March 2016.

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elida

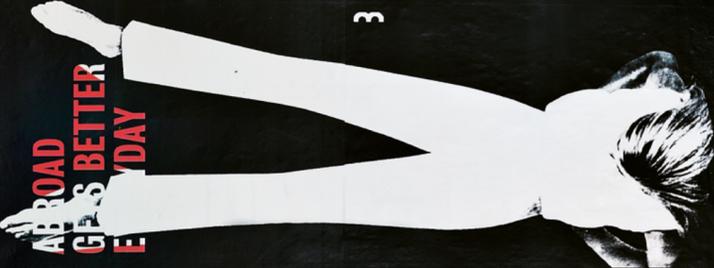
Put the ball in our court!



1



2



3

ABROAD GETS BETTER EVERY DAY

STAYING IN SHAPE IS A MATTER OF STYLE

THE TIME TO BE LOVELY IS ALWAYS



EVERYTHING THAT GIRLS WEARING IS WASHABLE



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CAUTION WET PAINT

BELL ST

BELL STREET

CAUTION WET PAINT



MARY DUNBAR

I LOVE LEOS AND GORGEOUS softy K. Spacey has been on my radar since American Beauty (1999, dear readers!). So it is always with a degree of finger-licking that I light my Dip-tyques and settle down to catch up with House of Cards. Last Friday, at the end of a relentlessly turgid week, I sank into a tub full of rose-scented foam and (visualising myself as the gorgeous Mena Suvari!) I binged on episodes 46 through 48. Watching the season finale (Archimedes had his clock, I have a plug and a mixer tap) I was titivated – 31 minutes in – by a seed planted by Frank Underwood's political rival Will Conway. "Do you play video games?" he asks and Kevin metaphorically raises an eyebrow. It transpires that Agar.io, the game in question, provides the perfect, multiplayer environment for high-level operators like them to immediately gratify their basest political urges. Lordy! In Agar.io, I could – in real, live, digital play – be swallowed by some fabulous Kevin, masquerading sneakily as colourful blob. One careful manoeuvre later, I had downloaded the wildly successful game to my iPad and thus began the obsession that has taken me to Level 42 and a premium Candyskin.

Agar.io is a simple game of cell eat cell. A tiny, round motile, customised with a name and a non-standard skin, you pop up on a boundless grey and white pitch, reminiscent of those '80s Clinque ads. As 'tir-nan-og', '808', 'gash-faced-Julie' or 'zeu\$\$' (is that you, Kevin??) you guzzle a rainbow of randomly proliferating dots gaining mass, avoiding the big girls – the Valkyries and M3thershitz – absorbing smaller snacks in a process of total eclipse. Gradually, you become a big girl yourself and you realise speed is inversely proportional to scale.

Underwood points out "it's a bit like running for President" but I am reminded of the fruit-based cleansers working hard on my dermis. Think virtual papin and bromelain (my go-to enzymes) shrinking pores, munching away at dead skin cells, dirt and sebum. Think Goop come to life as a jelly-like force-field. The war I'm waging takes place in the trenches life has dug between my brows. In honour of my favourite time-delay primer, I call myself 'nanoblur' and slather argan oil on my prune-like. Zeu\$\$ is my first victim ;)

This is a text once removed

by MHARI MCMULLAN

I HAVE NOT ATTRIBUTED the quotes or snippets of conversation written in this text but I have taken them word for word and I hear them all spoken in your voices. There was an intimacy in her performance, the names and associated memories were a present for those present.

When I write postcards to her I write a list of words, she is the only person I do this to. It's not a regular occurrence but it has become a thing for me, a habit of two so far. I always mean to send postcards during a holiday but more often than not they are written at the end or even the journey home.

*Why are there so many mats?
Is it audience participation tonight?*

She stood behind me and slowly removed her layers. I could not tell if I was sitting in the right place or the wrong place. A yoga mat was laid out, sprayed with a fade through from red to black to green. There was a faint smell of Lynx Africa. The performance began.

Were you at the first one? I wasn't but I heard about it – I'll tell you after.

Regular movement and maintaining a routine is said to improve powers of recollection.

A series of movements, one posture flows smoothly into the next and then a slowly spoken list of names while lying in savasana.

These were women's names, was she listing the 'Lager Lovelies'? I recalled our visit to the Tennent's factory. The names became familiar, these women were all present in the room. I was present.

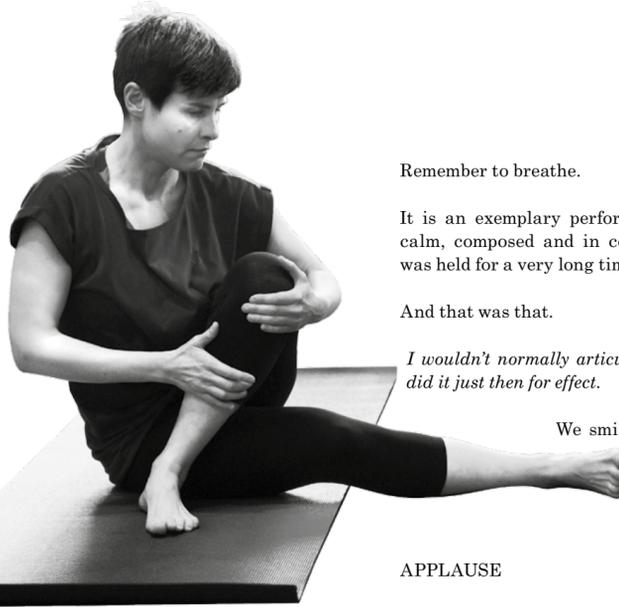
Inhale. Bring your attention to your lungs, your torso, your belly. Coconut water.

He stands and reads from a folded piece of paper.

I like to drink Coconut Water.

"Bringing this into our lives, we learn to move more freely, with greater ease, flexibility and grace. The Method can permanently improve our posture, balance and coordination, awaken our innate capacity for life-long vitality and continuing self-development."^[1]

Thinking about an experience at a recent



Remember to breathe.

It is an exemplary performance. She is calm, composed and in control. A pose was held for a very long time.

And that was that.

I wouldn't normally articulate that but I did it just then for effect.

We smiled, we looked around, we looked at her, we all looked at each other.

APPLAUSE

That's when you start to get the feelings of ecstatic bliss.

Actions speak louder than words. Exercise releases endorphins.

Standing or sitting in a circle, small groups talking.

Thank you for coming. What are you collecting evidence for? Were you making notes for your own use? Malibu and Lynx. I was getting place memories from that, that shirt – Brighton. CKOne and a Smirnoff Ice. I'm going home, I've got new pens and I want to try out a new font. What would go with a Bacardi Breezer? That was really great. That's what happens if you pick foam off Tramway windows. See you on... yeah, yeah definitely. I think for me writing is about feeling, not forcing. I'm really drunk. There's always one. Lovely to see you. She's on a performance high. Because you're so tired. Are you saying you want me to come? I like this. No, thanks for having me.

Slowly bring your awareness back into the room. Pay attention to any new sensations you might be having – you are warm, relaxed and comfortable. Inhale deeply.

Allow the feeling to return to your body. Exhale. You are light. Feel it move down the arm to the hands, the palm, the fingers, wiggle the fingers, gently move them across the keyboard.

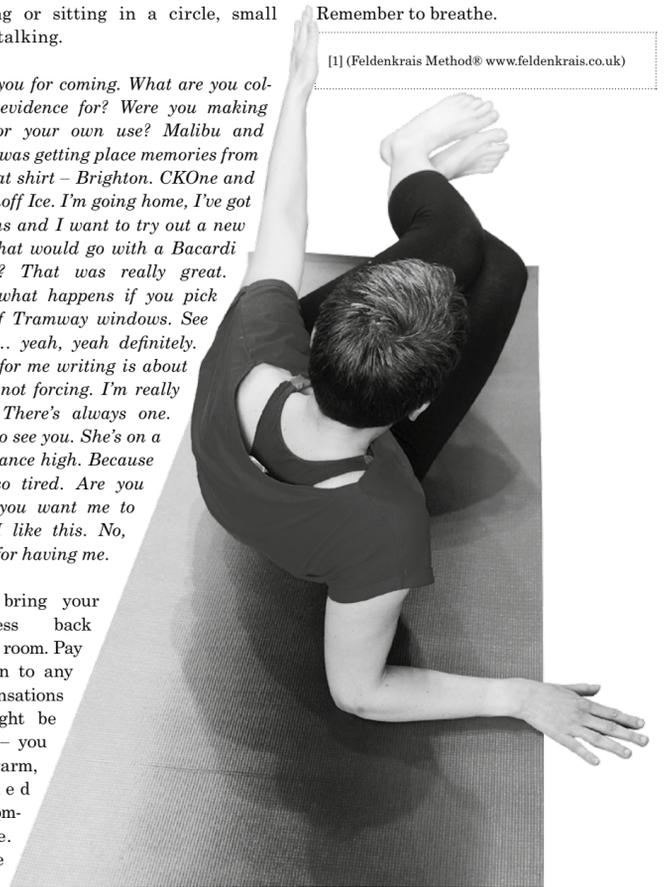
Hold your breath and read them quickly.

Words, poses, letters, connections, moments, Yoga, personal, lynx, larynx, people, list, clock, names, poem, fragments, coconut water, laughter, shared, nerves, excitement, Cluedo, composure, script, cheek, memory, postcards, confession, nostalgia, apology, love, perception, joy, mat, Africa, smell, warmth, paper, friends, posters, screens, fade, anecdote, Tennent's, cold, sigh, command, class, teacher, association, diary, foam, poems, Chinese whispers, people, exercise, healthy body, healthy mind, relaxation, performance, voice, sweat, feeling(s).

How do you feel?

Remember to breathe.

[1] (Feldenkrais Method@ www.feldenkrais.co.uk)



by MARIA FUSCO

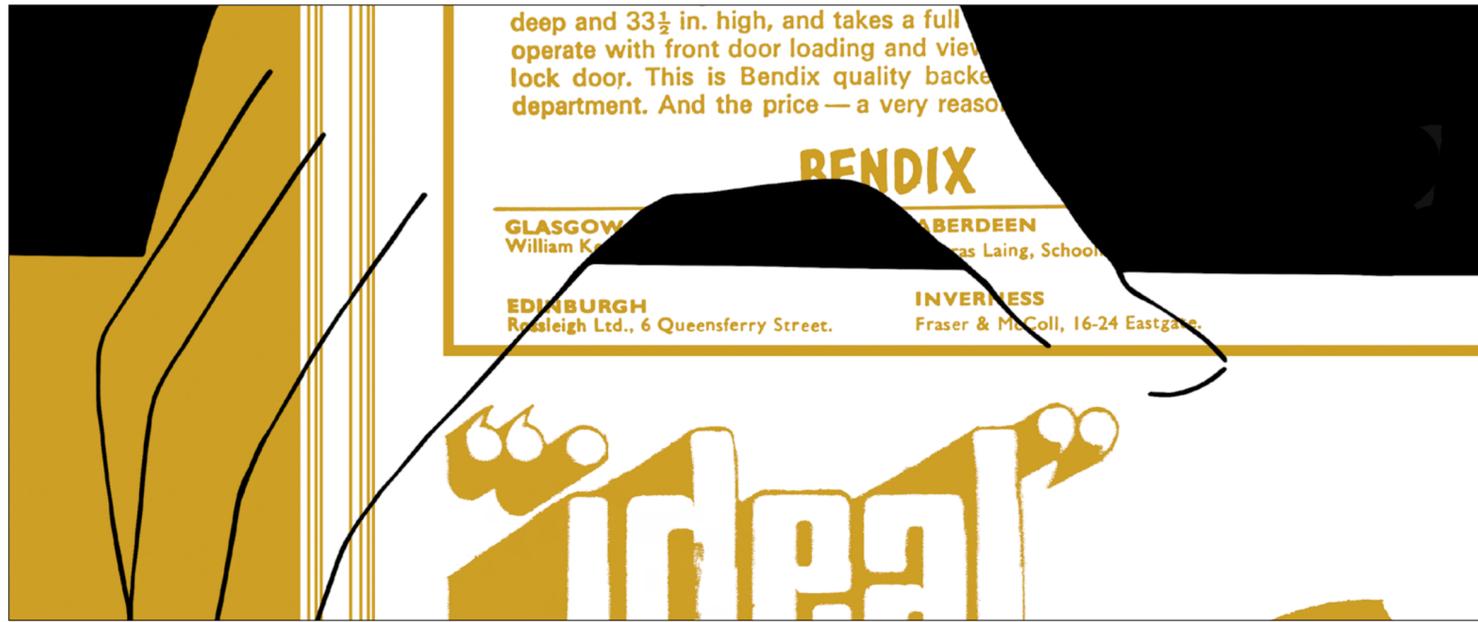
machine oil smells sweet

one day we will use ourselves up the symptoms of our speed will wear bare
 parched contact between finger and thumb fleeting ding ding ding ding ding
 we will not be able to faster we will keep to the shade away from reflective
 surfaces clock time precise monsters we will make exactly the same movement
 one hundred times an hour our stitches converging into even with the old
 machines we could have a bit of a breather control our the next break ding
 ding ding ding ding now the machine controls the pace owns our the machine
 is never tired touched with tender fitted with surprise gifts the machine's future
 too far unknowable from where we sit here machine oil smells sweet our
 end is accelerating same time every morning except this one chin drops
 ding ding ding ding ding we do not know how to everything we were only
 shown not necessary to see the this bit and this bit do not necessarily finish this bit
 ding ding ding ding ding no women under twenty five nimble eyes more washed
 than ours ding ding ding ding ding beginning from slack scraps started with
 sun allowed nothing with your hands except for the needful death is detail
 we skim shadows arriving early to catch the dawn leaking gracefully borders are
 created only by the repetition of our hands simply binding shallow hem to hair can
 almost make out ding ding ding ding ding per hour layers stacking we are
 not able to move about our necks the window light pumping as blood soft motes
 loose road the window five red petals drop brown ding ding ding ding ding
 we leave a small gap in the pattern by hand the pattern completes itself without us
 learns more quickly than we ever will we are no longer needed by what we created



I am First Class designed
 international traveler.

I am First Class service that caters to



An Arrangement of Polite, Industrious, Agreeable and Obedient Letters

by GEORGIA HORGAN

THE ARRAIGNMENT OF LEWD, Idle, Froward, and Unconstant Women by Joseph Swetnam was published in 1615, as part of a wave of political and religious pamphlets published in Britain known as the Pamphlet Wars. The document describes what Swetnam – who was otherwise best known for his manuals on fencing – believed to be the essentially sinful, deceiving and worthless nature of women. Re-printed 15 times, the popular pamphlet argues its position through a series of misogynistic jokes and Biblical and classical references, imploring “giddy-headed young men” to beware the wiles of deceitful and impure women.²

This publication was part of a larger trend of misogynistic literature that appeared during the early modern period. Titles such as *The Parliament of Women* (1646), *The Cruell Shrew, or the Patient Man's Woe* (date unknown, between 1601–40) and more famously John Ford's *'Tis a Pity She's a Whore* (1633) and William Shakespeare's *The Taming of the Shrew* (1593), all dealt with the theme of scolding or disobedient women. The period also saw a dramatic rise in publication of advice manuals to wives and mothers such as *The English Housewife* (1615) by Gervase Markham, which instructed women to be passive, obedient, and pious.

Furthermore, court records from the period show that this was more than a literary zeitgeist. The increased popularity of ducking stools and *charivari* processions – bizarre folkloric rough-music parades designed to publicly humiliate scolds, adulteresses and prostitutes – show that the misogynistic climate was not just confined to books and plays.³ In addition to these more parochial judicial trends, the Great European Witch

Hunt of the 17th century suggests a climate of misogyny more virulent and threatening than the feeble slurs from Swetnam's pamphlet. Scolding, brawling and crimes of a sexual or reproductive nature were commonly associated with charges of witchcraft. The message to European women was loud and clear; act or speak independently at your peril.

Even the most conservative historians agree that this crisis in gender relations was influenced by the tumultuous social and economic changes ushered in by the transition from feudalism to capitalism. Autonomist feminist analysts like Leopoldina Fortunati and Silvia Federici argue that the direct and aggressive subjugation of women was central to the enforcement of a free market economy. Binding women to reproductive labour was the core concern of this societal shift; in order for industrial capitalism to function, the female body had to be transformed into a factory for the production of new workers.

In her influential work *The Arcane of Reproduction*, Leopoldina Fortunati describes how the gender divide deepened from antiquity in to the early modern period. Using Engel's definition of the three forms of slavery, which according to *The Origin of the Family* distinguish the three major epochs of civilisation, Fortunati outlines the development of the sexual division of labour. The first is *slavery*, where there was a basic equality between men and women as both are the property of the master; any productive or reproductive work performed contributed to the master's holdings. The second epoch was *feudalism*, where the male and female serfs were 'accessories to the land' – although the male serf would be the owner of his strip

of land to a certain extent, both sexes main relation of production was with the feudal lord, who was the owner of any surplus produce farmed. With the advent of *capitalism*, the third epoch, all labour power was 'freed'. As the male subject entered in to the waged-work relation, production became entirely distinct from reproductive work. Whereas in the previous epochs male and female labour contributed equally to the subsistence of the family, the male worker now exchanged his wage in return for the housewife's unwaged reproductive labour. In the eyes of capital, her sole purpose was to reproduce the male waged worker, and her care a natural resource to be extorted.⁴

The transition to capitalism represents a major restructuring of society at every level – something that could not happen as organically as many conservative historians might have it. According to Silvia Federici, in her germinal book *Caliban and the Witch*, the key tool used to discipline the female body into performing reproductive labour was the witch hunt. It is perhaps unsurprising then that the *Malleus Maleficarum*, or the “Witches' Hammer” was one of the first books to take full advantage of the possibilities of dissemination Gutenberg's printing press had to offer. With 20 editions published between 1487 and 1520, and a further 16 printed between 1574 and 1669, the *Malleus* was one of the most widely distributed books of the 16th and 17th centuries.⁵

Is then perhaps, the transformation of the *textur* gothic script to the roman typeface that dominates printed matter to this day, bound to the disciplining of the female body? Nicholas Jensen's pioneering roman typeface, designed in Venice in 1470⁶, is

often described as a balanced, harmonious body of type: when the design of the letters is discussed, the glyphs become an obedient, pliant body. If the elegant serifs and even kerning of roman text is the stamp of patriarchal capitalism, then what might the characteristics of a feminist typeface be? Freeform? Scattered? Impulsive? This surely plays too much into stereotypes of the wayward female described by Joseph Swetnam; as Judith Butler suggests, a feminist type or syntax would likely need to test the limits of the thinkable itself.⁷

- [1] Joseph Swetnam, *The Arraignment of Lewd, Idle, Froward, and Unconstant Women* (London: Edward Allde for Thomas Archer, 1615), p.12
- [2] For instance, Swetnam writes “for I know women will bark more at me than Cerberus the two-headed dog did at Hercules . . . [Moses] also says that [women] were made of the rib of a man, and that their froward nature shows; for a rib is a crooked thing, good for nothing else, and women are crooked by nature”. Ibid.
- [3] D.E. Underdown, ‘The Taming of the Scold’ in *Order and Disorder in Early Modern England*, eds. John Stevenson and Anthony Fletcher (Cambridge: Cambridge University Press, 1985)
- [4] Leopoldina Fortunati, *The Arcane of Reproduction*, (New York: Autonomedia, 1996). It is also perhaps unsurprising then, to reference Fiona Jardine's essay ‘Caledonian Girls: A Picturesque’ from the first edition of *The Persistence of Type* (broadsheet paper distributed as part of the exhibition at Tramway, 2015) that women's participation in production during the twentieth century would be concentrated around forms of affective labour, such as working as an air hostess.
- [5] Jeffrey Burton Russel writes, “the swift propagation of the witch hysteria by the press was the first evidence that Gutenberg had not liberated man from original sin”, in *Witchcraft in the Middle Ages*, (Ithaca, NY: Cornell University Press, 1984), p.234
- [6] Duncan Glen, *Printing Type Designs: A New History from Gutenberg to 2000* (Kirkcaldy: Akros, 2001)
- [7] “It would be a mistake to think that received grammar is the best vehicle for expressing radical views, given the constraints that grammar imposes upon thought, indeed, upon the thinkable itself” – Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1999), p.viii-xix

Sophie Dyer a designer engaged in commercial practice and design research. She is currently based in London and studies at the Centre for Research Architecture, Goldsmiths.

Maria Fusco is a Belfast-born writer based in Glasgow, working across fiction, criticism and theory. Her latest work, *Master Rock*, is a repertoire for a mountain, commissioned by Artangel and BBC Radio 4. Her books include: *With A Bao A Qu Reading When Attitudes Become Form* (Los Angeles/Vancouver: New Documents, 2013), and *The Mechanical Copula* (Berlin/ New York: Sternberg Press, 2011). She is founder of *The Happy Hypocrite*, a journal for and about experimental writing, is a Reader at University of Edinburgh and was Director of Art Writing at Goldsmiths, University of London. mariafusco.net

Georgia Horgan is an artist and writer based in Glasgow. Her practise uses video, performance, sculpture, appropriation and collaboration to research how histories are represented and politicised. Recent exhibitions include *Neo-Pagan-Bitch-Witch!*, at Evelyn Yard, London, and *Machine Room*, at Collective, Edinburgh.

Mairi MacKenzie is a fashion historian and curator based in Glasgow. She is Research Fellow in Fashion and Textiles at Glasgow School of Art, a visiting lecturer

at Glasgow University and was lecturer in Cultural and Historical Studies at London College of Fashion. Mairi's current research is concerned with the relationship between popular music and fashion; social histories of perfume; and the history of dressing up and going out in Glasgow. She is author of *Dream Suits: The Wonderful World of Nudie Cohn* (Lannoo: 2011), *Isms: Understanding Fashion* (A&C Black: 2009), and *Perfume Was My Hobby: Histories of Scent in the Everyday* (I.B. Tauris: forthcoming). In 2014 and 2015 Mairi programmed, produced and curated *Fashion Cultures*.

Anna McLauchlan studied Time Based Art in Dundee, served on the committee of Glasgow's Transmission Gallery and has subsequently trained in environmental studies and hatha yoga. Anna is currently a Lecturer in Human Geography at the University of Leeds.

Neil McGuire runs design company After The News focusing on graphic and communication projects. Neil also undertakes various research projects including *Wealth of the Commons* and *Offbrand*, which explore alternatives to centralised identity and brand design.

Mhari McMullan is a textile designer, curator and consultant. She works across exhibitions, writing, retail and education

in craft and design. Mhari graduated from Central St Martins in 2003 and relocated to Glasgow in 2007. She opened Welcome Home in 2009 and is also a founding director of Collect Scotland CIC. Her work stems from a preoccupation with pattern.

Lili Reynaud-Dewar is a French installation and performance artist. She currently lives and works in Grenoble and Geneva. Expanding on her own biography, Lili creates enigmatic works that disrupt the immediate recognition and identification of peripheral sub-cultures, spectacularised through their partial and fetishistic insertion as exotic products into the mainstream. Her performance works consider the fluid border between public and private space, and in so doing, challenge established conventions relating to the body, sexuality, power relations, and institutional spaces. Her work has been exhibited internationally, and she has shown at the 12th Lyon Biennale 2013, the Paris Triennial 2012, and the 5th Berlin Biennial in 2008.

Panel is an independent curatorial practice led by Catriona Duffy and Lucy McEachan. Based in Glasgow, Scotland, Panel promotes design in relation to particular histories, archives and collections through exhibitions, events and cultural projects.

wearepanel.co.uk

THE PERSISTENCE OF TYPE VOL. II

The Persistence of Type volume II. is a free broadsheet newspaper created for the seventh edition of Glasgow International.

The Persistence of Type was an exhibition that took place at Tramway in 2015. It used graphic design, installation and animation to consider the connections between 'type' as font; 'type' as fixed persona, and the pseudo-personalisation of women in historical advertising connected with the airline and brewing industries in Scotland. Volume II presents a collection of texts and images that review these themes to contemplate body and landscape; the figure as glyph; language, labour and reproduction; beauty and myth.

The newspaper is available at the following venues during Glasgow International, 8 – 25 April 2016:

GI HUB: South Block
Tramway
Transmission Gallery
The Old Hairdressers
Platform
CCA
Glasgow Women's Library
The Art School
Mono
Glasgow Sculpture Studios
Calton Burial Ground

The Persistence of Type volume II. is produced by Panel in partnership with Fiona Jardine and Maeve Redmond. All texts and artworks copyright the contributors.

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Glasgow life



Fiona Jardine trained in Drawing and Painting at Duncan of Jordanstone College of Art & Design in Dundee before undertaking an MFA at Glasgow School of Art in the early 2000s. Her PhD research in the Social and Critical Theory cluster at the University of Wolverhampton was concerned with the functioning of artists' signatures. She is interested in theories of authenticity and authorship in art and textile histories. She was born in Galashiels and teaches there in the School of Textiles & Design, Heriot-Watt University as well as in Design History & Theory at Glasgow School of Art.

Maeve Redmond is a designer based in Glasgow. She works primarily with artists, writers and cultural organisations. Redmond's practice is research driven and often draws upon social and historical references. She works across print, digital and 3D media. Selected work available at maeveredmond.co.uk

Saturday is an event and exhibition by Georgia Horgan at the Abercromby Street Burial Ground. As part of an on-going research project into the intersections between industrialisation and witch hunting in 17th century Scotland, Georgia's event will explore the relationship between popular uprisings and the witch scare in Scotland and further afield.

Saturday

Calton Burial Ground
309 – 341 Abercromby Street
Glasgow, G40 2DD

Fri 8 April – Mon 25 April
Fri – Wed: 11AM – 6PM
Thurs: 11AM – 8PM

Georgia Horgan Performance
Calton Burial Ground
Fri 15 April, 7 – 9pm
FREE booking required