



Deconstructing Klein

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Photo essay by **Callum Rice**

I first met Bernat Klein in 2010 through his daughter Shelley, and over the next few years I got to know him a little better on my regular visits to his family home, High Sunderland. During our conversations his piercing questions about my PhD studies at Heriot-Watt University were always accompanied by encouragement for my design ideas, and research in chromatic colour-changing textiles. Some ten years later I found myself exploring his printed textile designs.

My role as lead technical support for Fashion & Textiles at The Glasgow School of Art, alongside my personal knowledge and appreciation of Klein's work, created a unique opportunity to develop the Bernat Klein project in partnership with GSA's Centre for Advanced Textiles, and the Bernat Klein Foundation. The collaboration was supported by the Scottish Funding Council and Interface funding, which encourages the commercialisation of research between Higher Education and small to medium enterprises (SMEs) across Scotland.

In 1967 Klein was invited to create a collection of textile designs for a new polyester fabric, Terlenka, launched by British Enkalon in 1968. Innovative of their time, the vibrant designs screen-printed onto knitted polyester jersey used modern man-made textiles to create striking colour combinations, enhanced by the informal draping characteristics of the fabric. For this collection, Bernat Klein adapted his creative process to explore new ideas through abstracted images derived from large-scale photographic details, forming the basis of the repeating pattern.