

Activating (British) Historical Archive Marginalia as a Design Inspiration Resource

Abstract

Great Britain has a long and rich heritage in the design, production and manufacture of textiles. During a company's commercial lifetime, many accumulate substantial design archives which are often used to inspire new collections based on the re-activated artwork of the past. As markets change and companies are liquidated or taken over the archives travel to new homes, where fresh eyes can interrogate the material and reinterpret the content, either as exact reproductions or more likely as fabrics that are inspired by or adapted from their historic motifs. Museums, academic institutions and private collectors acquire such historic material where it often remains stored for research or exhibition, its life seemingly in a state of suspended animation.

A design archive acquired by or gifted to a University, for example, awaits activation. It now functions outside of the context of where it was created and can consequently be read in innovative ways that were not initially intended. This paper examines potential readings of one such archive, The Gleneden Post-War Design Archive. This is a collection of uncatalogued paintings and designs which were originally produced for commercial purposes for companies such as Gleneden, Morton Sundour Fabrics and Courtauld's. The designs were originally produced to be manufactured as woven textiles. This collection has been selected over and above comparable resources as the artworks have not yet been documented or developed through practice academically.

Although the Gleneden Post-War Design Archive is an archive of manually produced hand painted patterns and occasionally corresponding woven samples, there are other, perhaps more intriguing, elements of visual interest not originally intended as design inspiration. The stickers, stamps, hand written notes, company names, logos and pattern numbers that cling to the papers edge all have visual resonance. While visible they are somewhat elusive as an inspiration for a design as each element was placed on its page to communicate a point, in other words to be functional, to be read by those involved in the manufacturing process. These scrawled instructions may have been received and processed but the record of the communication now survives visible yet undetected in the margins. These marginalia have served their purpose, but now beckons the question - how else could they be used in the formation of a creative response?

It is through this question that The Gleneden Post-War Design Archive has the potential to be fundamentally re-imagined through ‘making’. This research documents the design process as a transition from manual to digital, utilising manual and mechanical means of production to develop creative responses from the overlooked marginalia in order to answer the proposed question. Working independently and in collaboration, this research therefore documents attempts to re-activate this untapped design resource.

Keywords: Archives, Activation, Drawing, Marginalia

Introduction

Heritage Quay is the home to The Gleneden Post-War Design Archive. Situated at the University of Huddersfield, West Yorkshire in the North West of England, Heritage Quay is the information, records management and archive service for the University and “acts as the official archive for the University, as well as the guardian of the archives of other organisations, families and individuals dating back over 200 years” (Heritage Quay, 2017). First opened in October 2014 after an award of £1,585,000 by the Heritage Lottery Fund (HLF, 2014) its specialist collections are eclectic, preserving artefacts from British 20th century music, art and design, theatre, politics, nursing and sport. Archivists Sarah Wickham and Lindsay Ince are amongst those responsible for curating the collection, taking responsibility for it in 2017 from its former home in the University library.

The Gleneden Post-War Design Archive is a collection of pattern design sheets that were produced to aid the construction of jacquard woven cloth intended for use in the furnishing industry. It is kept on permanent loan at the University of Huddersfield having been transferred there by its previous owner Mike Hardcastle. Prior to this the artworks had belonged to Courtaulds Textiles, Sundour Fabrics, Gleneden Textiles and more recently Collins and Aikman Automotive Fabric Ltd. it comprises of 900 – 1000 non-classified designs in original artwork form. The artworks have been conceived using a variety of mediums and techniques, although the majority have been hand drawn in pencil before being painted in gouache. They vary in size, but many of the images are located on A1 (594 x 841 mm) sheets (Figure 1).



Figure 1. The Gleneden Post-War Design Archive

They feature imagery of flowers and fauna, geometric and ornamental patterns, inspired by amongst other things, stained glass, illuminated manuscripts, renaissance and Elizabethan imagery similar to examples featured in *The Grammar of Ornament* (Jones, 1856). Many of the artworks are in a poor state of repair. They have been folded, torn and heavily processed over their lifetime and although there is evidence that these were designed to be articles that were intended to be handled as they travelled the factory floor, their continued existence, some of which was as a library design resource, has escalated their fragility.

The evidence that these artefacts have passed through many hands is visible through the annotation, stamps, stickers, sums and revisions that accumulate as marginalia proximal to the design border. This secondary information, fixtures of designs that have been worked, could be read as forgotten messages, or in lieu of a ledger of design origins, help plot the historical journey that a design has taken. They could, as is the authors proposition, be interpreted as part of or entirely as a re-imagined design seed from which new material could gestate.

Practice Makes Perfect

The Gleneden Post-War Design Archive has informed core design projects at the University including a module called Visual Research and a collaborative professional practice project for the BA/BSc (Hons) Textile Practice course. The archive was donated in 2007 on the understanding that it would be utilised as a design resource for non-commercial applications and the benefits to student studies has been manifold.

The utilisation of secondary ‘designed’ resources is not the normal concern of the Textile Practice department. Students are schooled early on in the pitfalls that plagiarism brings and are encouraged to innovate rather than adapt or modify. However, when delivering theoretical and historical contextual studies, secondary resources have been found to be useful visual tools in providing design practices with a sense of place, a Gleneden Post-War Design Archive artefact presents a direct connection to the practitioner through imagining the shared experience of attempting to control paint with a brush. There is also the undeniable admission that some of the industries into which many students will enter upon graduation often rely heavily on archives held in company ownership and although the University places a high value on innovation; alteration and revision can also be an integral part of a design process. In emulating techniques that an archive reveals, connections are made linking the past to the present, learning from history and gaining an appreciation for pre-digital craftsmanship, thereby demonstrating the value of relatable human experiences, perhaps prompting an excursion into working with slow processes that encourage mindfulness and well-being.

The author has been involved in a variety of academic projects both internally set and industry sponsored, where the use of archives was pertinent to the task set. A bedding design company Turner Bianca of Oldham, Greater Manchester, made students aware of how archives inspire mood boards and design collections; a printed textile manufacturer Standfast and Barracks in Lancaster, Lancashire, explained how their design archive was used in contemporary design processes with their customers; and the Knitting and Crochet Guild in Holmfirth, West Yorkshire, revealed how an archive that houses historical examples of home crafts can highlight traditional methods of women’s handmade production. Projects such as these, where an archive may be seen a component of a brief highlight ways that the artist, designer or crafts practitioner can “produce alternative narratives or stories of making through material experience” (Bailey, 2015:31).

After their initial introduction to a sponsored projects framework and dependant on their contextual route, students would consider the theories and practices emerging from appropriate sources. The “Archival Impulse” of Artists such as Tacita Dean, Douglas Gordon or Robert Rauschenberg as discussed by Hal Foster (2004), the relationship developed between designers and a public archive such as the Victoria and Albert Museum that Alistair McAuley and Paul Simmons of Timorous Beasties actively promote; or Walter Benjamin’s “idea of the “constellation”: what happens as the past is brought together with “the now” [...]

understanding history as not just some continuous past time but as something produced in the present” (Cochrane, 2017). These approaches provide an opportunity for discourse around archive use by suggesting how archives, personal or private, could be utilised in student practice. Also discussed was how to be inspired by, rather than appropriate from an archive and whether overlooked elements, in particular marginalia, could help inspire new content derived from this particular pattern resource at the University. This paper will begin to show how a series of practice led projects have helped suggest potential ways that The Gleneden Post-War Design Archive could be reimagined through making. Responses emerging from these initiatives have offered ideas or informed collaborations that will lead to the production of a unique body of work.

Dallying About the Edges

In 1844, the author Edgar Allen Poe began a regular column in *The Democratic Review* which he called *Marginalia*. Here he mused over the act of writing and celebrated an act that gave him some pleasure, whilst enjoyable “may be not only a very hackneyed, but a very idle practice.... This making of notes, however, is by no means the making of mere memorandum – a custom which has its disadvantages beyond doubt.... if you wish to forget anything upon the spot, make a note that is this thing to be remembered.” (Poe, 1844:1)

Poe’s writing on marginalia was a literary concern; the process of writing in the space around the text provides the reader an opportunity for comment “with no eye for the Memorandum book”. He describes “the purely marginal jottings” as having “a distinct complexion, and not only a distinct purpose, but none at all; this it is which imparts to them a value. They have a rank somewhat above the chance and desultory comments of literary chit-chat.... marginalia are deliberately pencilled, because the mind of reader wishes to unburthen itself of a thought.” (Poe, 1844:1)

Poe argues that when writing in marginalia “we talk only to ourselves: we therefore talk freshly- boldly- originally – with abandonnement- without conceit”. He describes a rainy afternoon, listless and bored, flitting randomly through volumes in his library indulging in “the “brain-scattering” humor of the moment”, having his attention arrested by the “picturesqueness of the numerous pencil-scratches.... their helter-skelter-iness of commentary” causing him amusement. These jottings were of his own making but in imagining the pleasure he may derive from examining the “pencillings” of another’s hand, he had the “transitionthought.... there might be something even in my scribblings which, for the mere sake of scribblings would have interest to others.” (Poe, 1844:2)

Poe's description of his awakening to the appeal of the marginal note, whilst seen in context to the period and the genre, provides an interesting parallel to the actions of the author and Textile Practice students when first presented with The Gleneden Post-War Design Archive, itself resplendent with jottings of all manner. Poe describes "transferring the notes from the volumes- the context from the text- without detriment to that exceedingly frail fabric of intelligibility in which the context was imbedded" and he asks what would "become of it this context- if transferred? if translated?" (Poe, 1844:2)

The authors practice examines this concept of context transference and the works discussed are concerned with creating new interpretations of this archived material by utilising a/r/tology as a research methodology. This research documents the process of how these patterns/designs/ideas transitioned from manual (drawing) to digital (design), by utilising manual and mechanical means of production to develop a variety of creative responses that in some way respond to the marginalia highlighted in the research question.

A Shared Experience – Research Methodology

Informed by previous experience as an artist and designer who has worked with screen and digitally printed textiles the following projects elucidated in this paper explore strategies to facilitate the generation of contemporary designs, textiles and artworks by co-opting marks recorded in moments of "abandonnement".

This research has used a/r/tography as a qualitative research methodology. Irwin (2008:72) states "A/r/tographers recognize that no researcher, or artist, or educator exists on their own, nor do they only exist within a community for, in fact, both occur". La Jevic & Springgay (2008) tell us the a-r-t in a/r/tography refers to the practices of art making, research and teaching, it is "a research methodology that entangles and performs what Gilles Deleuze and Felix Guattari (1987) refer to as a rhizome" (Irwin & Springgay 2008:xx). Rhizomes according to Elizabeth Grosz (2001) activate the *in-between*; and are an invitation to explore the interstitial spaces of art making, researching, and teaching. (Irwin & Springgay 2008:xx), The projects to be discussed were set to run contiguously to the authors own research in order to provide data for subsequent art making research and teaching. The visual results produced during these events have provided evidence of outcomes that the author can replicate as part of a "constellation of pursuits" (Irwin, 2008:72), either as personal practice or in future collaborative events.

Across the three heuristic studies presented, the participants cannot be attributed to one particular portion of society however in two of the projects, *Visual Research* and

Professional Practice the contributors were all part of a cohort of 58 students studying Textile Practice at the University of Huddersfield in West Yorkshire. The students voluntarily took part in the study as the project was imbedded into their course work. They were aware of the authors research interests and understood that the task was primarily set as course work and would be marked according to the assessment criteria. They also knew that an observation of their processes and outcomes may inform the authors personal research. In the project *Trace Elements*, the participants were randomly selected having elected to participate in a collaborative activity during a research event at the University of Huddersfield. At the event there were approximately 300 participants both male and female from the age of 3 to over 70 most of whom had little or no experience of drawing for textiles, design archives or textile design processes.

The use of an image from the Gleneden Post War Design Archive was the one constant element in the equipment required for all three research projects. Some of the participants had direct access to the original artworks others worked from reproductions. Other materials needed for participation were standard drawing and painting equipment either provided by the participant or the researcher.

In all the projects the researcher looked at how participants interpret imagery that has emerged from one source – The Gleneden Post-War Design Archive. Selection processes are made by the individual, the choice of where to focus their gaze, how much time and effort to attribute to the project and the materials used to complete the task was left to an individuals' discretion allowing for variables to be considered such as does the amount of effort and subjective skill put into completing a task correspond to the potential value that can be taken from the outcome? Analysing the results from these procedures using the “think aloud technique” (Charters et al., 2003) led the author to develop design outcomes intended for a contemporary audience.

Visual Research, 2013 – Present

The task set for the students had basic instructions

- Copy a selected area of a sample from the The Gleneden Post-War Design Archive as exactly as possible looking closely at colour and composition.
- For a second sample once again copy the pattern exactly – however this time use a newly selected colour palette taken from a trend resource and apply this to the original pattern.

The archive provides a connection with makers from the past. The precision with which the patterns have been plotted and the accuracy with which the repeats are painted when weighed against the task set deliberately place the students somewhere back in time, in a pre-digital age where skill, patience and craftsmanship were common currency. When this brief was first set, it was expected that the students would follow the instructions and in doing so experience a shared making moment, however, there was also the hope that something more unexpected may emerge if their actions were not directed and were left to work as they saw fit.

By setting a task with strict guidelines at the beginning and then loosening the leash, providing some slack, the students worked with a wider variety of processes than had been expected. The observation of their processes was recorded using the think-aloud technique which Olson et al., (1984) states is “one of the most effective ways to assess higher-level thinking processes (those which involve working memory)” suggesting that it could be useful when studying individual differences in performing the same task (Charters, 2003:71). The techniques observed included accurate measured drawing, tracing, individual interpretations that may be abstracted or changed through material or process selection, close ups presented out of context, patterns clashing, pages presented as working documents with hand written notes. Versions where the focus shifted from the main image to the margins, strange and serendipitous events, designs directly inspired by an “original” image but with qualities that translated to be more than a “copy”. There was work produced with accuracy and skill as well as poor, rushed or unfinished efforts; these efforts helped in finding inspiration in imperfection.

Professional Practice, 2015 – 2017

The task set to students was to create a new collection of designs that were inspired or influenced by the Gleneden Post-War Design Archive but were many stages removed from the initial starting point of the paper designs.

The project expectations stated that as a team they were required to

- Produce clearly defined theme, market and design boards.
- Present a document that takes the form of a blog, book, magazine etc. This should evidence research into the history of the archive, methods of design development, methods of production and artists and designers that have responded to archival images.
- Develop a collection of innovative samples, ideas and creative solutions that reflect

the group context.

This project brought together students who would normally work independently in their own specialism areas, who come from different social backgrounds and who were inexperienced in collaboration and asked them to formulate a new response from The Gleneden Post-War Design Archive. After analysing the task, sharing roles and responsibilities the students settled into a method of working which was connected through social media and shared file management resources. There is a link between connectivity and creativity, “it can be connecting materials or media in a traditional craft sense of ‘making’, as well as the creativity of connecting in a social sense.” Simon Order suggests that “Taking this social sense further, one can share acts of making in the world” (Order, 2016:433). This project built connected communities, it brought together students who had not met socially before and encouraged them to value the skills that each other took pride in. Consequently, each project had the potential to be more ambitious than if it had been a task set for individuals. Outcomes from the project included designs for ceramic tiles, a collection of bed linen, and an exhibition that linked the designs produced at the original Gleneden Mill with a company that currently works from the site, who manufacture hijabs (Figure 2).



Figure 2. Professional Practice – Project

This particular group worked together in a community gallery space which was also the proposed venue for an exhibition, they documented their actions and research online where their ideas for headscarves decorated with artwork inspired by the patterns and marginalia found in the archive culminated. In some cases, the research produced by students suggested that if a similar project was extended, (this one ran for four weeks of term time), there would have been a tendency to build interactions that engaged with a wider community thereby opening up further dialogue around the archive, its patterns and its hidden messages.

Trace Elements, 2017

On the 29th September 2017, The University of Huddersfield hosted STEAM (Science, Technology, Engineering, Arts, Maths) as a European Researcher’s night event where a workshop was conducted focusing on using drawing as a research tool capable of bringing people together, in the hope of producing images that may be suitably developed as an alternative creative response.

Preparation:

Forty images from The Gleneden Post-War Design Archive were printed onto quality paper, A3 in size. Some, of these were mounted onto a display board alongside design “versions” previously created by the author. Two archive patterns were enlarged making them A0 in size and placed on two separate tables. Tracing paper was then fixed over the top and Sharpie China Marker pencils were made accessible for the participants to use. The premise of the project was that over the course of 5 hours’ drawings would emerge that would be the result of multiple participants whose varying skills, ages and abilities would result in an alternative rendering of an archive image.

Rather than prescribing a method of working that was ‘correct’ it was hoped that the pattern visible under the tracing paper would be seen as a guide upon which the new image would be based. Participants aged in range from 3 to 70+, many stated that they could not draw. Young children were observed as being proud at being able to trace an outline or mischievously ignoring any instruction given to them.

Image 1: Design No D.1014 was a composite repeat structure, mirrored once horizontally and repeated across. The image is repeated with a colour change above and below the primary motif as a half-drop. The colour palette is yellow, orange, green, coral and terracotta. There is a small amount of marginalia both stamped and hand written. Visible words around the border include GLENEDEN TEXTILES: GT 205, DES No D 1014, ? Picks 2 for 1, ? Picks 4 for 1, 600 Hooks, 18 x 4 paper, a grid has been drawn over a portion of the image, numbers appear at intervals and small crosses accentuate grids of 5 x 5, a fragment of a photograph of the manufactured textile in black and white is taped (the old glue visible through the paper) to the top right hand corner.

This design was enlarged across 9 sheets of A3 paper and joined together. In this instance, the focus of the task was on the pattern. There were limited marginalia around the borders (Figure 3).



Figure 3. Design No D.1014

Image 2: Des No 3201 is a traced drawing where colour has barely been added. The tracing paper sits on top of the sheet of paper which is plain except for the words DES. No 3495 (bordered in pink) and DES. No 3201, written on the reverse of the trace and visible backwards is “SOXORA” GF 357 DES No 3295, the top left hand corner written and printed on the face are No 3295, a printed address Pilters Gebr, Krefeld, Wiedstr. 21. The pattern is a composite repeat of two flower motifs which individually are in half drop but are overlaid causing one of the motifs to be partially obscured. In this instance, the design was once again enlarged across nine sheets of A3 paper, all written annotations were left, to be included as compositional elements (Figure 4).

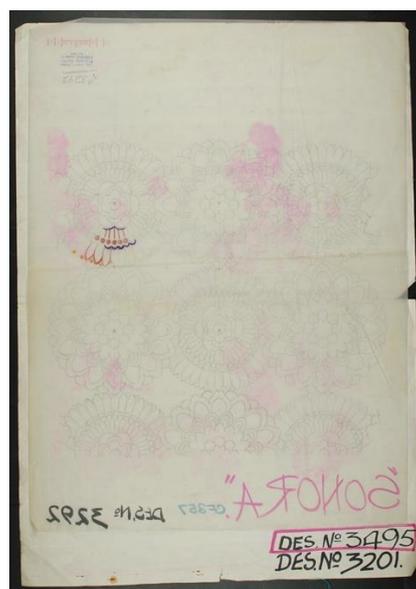


Figure 4. Des No 3201

The two designs posed different challenges. Design No D.1014 was bold, its pattern, large and complicated, clearly visible through the tracing paper was composed of sweeping lines and curves, motifs inspired by nature but not directly of nature. Its vivid colour palette and imposing motif invoking memories of 1960's and 70's British interiors, patterns which asserted the intent of young home owners to stand apart from the previous generations response to post war austerity.

With Des No 3201, the pattern was barely visible, although from a similar period its illusiveness represented a faded memory, an image that required pulling from beneath the surface. The unfinished quality of this design provided an interesting balance with the intense colours of D.1014 and as the marginalia contrasted, it being rendered in bold strokes of ink, the text drew the attention of the participants, immediately becoming part of the response.

Over the course of the five hours a steady stream of contributor/collaborators arrived to pick up the marker pencil to help create new, imprecise and absent minded interpretations of patterns previously in circulation long before the majority of the partakers were born. The initial marks that were placed on the tracing paper followed the pattern outlines in a conservative and predictable manner but over time the attendees added their own flourishes. Dots, dashes and doodles started to fill spaces where plain colour was visible. New patterns, unrelated to the original appeared as did images and writing which had sprung from the heads and hands of the young and old designers. These drawings are now complete with their own apostils. It is through the process of 'making' a drawing that each of the participants became actively involved in the 'manufacturing process' where the group activity of tracing or adding marginalia from or into a design, over time, became the design itself. Stephen Knott describes similar results as "an awareness that production depends on everyone else as well as the individual. Through such tactics, and operating under the freedom that collaborative authorship provides, artists, designers and non-makers alike might reap further benefits from collaborative craft practice" (Knott, 2013:139)

In handing over the activity of 'design', these untutored artisans have expounded on visible marginal mutterings, placing defacement centre-stage. Herman Melville, himself an advocate of an annotation (Melville, 1957:137), is revealed by Lerer (2012) to have delighted in how "incorrigible pupils", whose flyleaf sketches "of wild animals and falling-air castles" became "part and parcel" of the once authoritative image, now embellished with abandonment, they

helped “make up the sum of its treasure” (Lerer, 2012:127). The desire to deface “objects of authority” the anthropologist Michael Taussig argues, “is like Enlightenment. It brings the inside outside, unearthing knowledge, and revealing mystery” (Lerer, 2012:130).

The verbal exchanges that emerged whilst drawing was also illuminating. Utilising a/r/tography as a research methodology the process of drawing and talking, allowed both the observer and the observed to draw on “the complexities of lived experience” (La Jevic & Springgay, 2008:71). The uncertainty of the visual outcome, and the positioning of myself at the event as a maker, a teacher and a researcher, gave the process a performative quality and allowed the event to exist in-between practice and research in an marginal space that entertained the question “Who is research for?”, suggesting as Clifford Christians (2003) proposed, a “communitarian model where participants have a say in how the research should be conducted and a hand in actually conducting it” (La Jevic & Springgay, 2008:72). The a-r-t in a/r/tography refers to the practices of art making, researching, and teaching.

A/r/tographical research may begin in a place of familiarity, in this case the process - tracing and drawing, which then, through doing allowed for conversations to emerge that may not have otherwise been started. This allowed participants to discuss, amongst other things, their own lived experience, the nature of the archive they were working with and the various processes of making that the Textile Practice course promotes. If the communal drawing was the body of the text, these conversations represented oral marginalia that in retrospect would have benefitted from being audio captured.

A Studio in Motion, 2015 – present

The previous examples all consider marginal spaces. In the Visual Research example, it was the space that existed in time, between the pre-and post-digital designer and their differing attitudes to slow processes; In the Professional Practice example, it was the space created through collaboration leading to virtual and physical venues exhibiting works produced in-between disciplines, and in Trace Elements it was the space between practice/practitioner and research/researcher. The author’s own practice has also existed, at least since beginning to work with the Gleneden Post-War Design Archive, in a marginal space. Not only has this practice emerged from ‘what was’ transitioning into ‘what next’, transforming from the familiar to the unknown but also as much of the design work was created, out of necessity, in-between places, in and on a Transpennine studio. Some transformations have literally taken place in motion aboard a train travelling between Manchester and Huddersfield.

At the beginning of this research randomly selected examples from the collection were captured photographically in order to initiate a personal archive that would allow for responses to be made that could “engage in cross-temporal conversations” (Krajewski, 2014:203). Over two hundred images were taken, representing more than one hundred unique designs. These provided the foundations from which this “orphan imagery that exists to be re-versioned and remixed” (Cotton, 2014:140) could be exploited. The physical artefacts of the Gleneden Post-War Design Archive were created using manual means, they may have been produced using hand and eye, but were designed to be put into mechanical production. Manual processes have been used at the start of many of these experiments, the collaborative element of this research which involved observation, categorisation and the development of work started by others has created a secondary resource which when combined with primary research taken from the archive has enabled the author to begin to produce responses that may lead to works once again being produced mechanically.

In developing the work of students, the researcher had to “employ a hybrid digital practice” (Treadaway, 2016) where computer aided design combined with drawing, painting, print, photography and textiles. The Visual Research project required a response to a task set, where the samples produced demonstrated process, skill and ability, “important cognitive steps of seeing, understanding and representing an object visually” (Auch, 2016). The student samples also provided the researcher with a variety of processes, styles and techniques which through digital manipulation using Adobe software, enabled the production of repeatable and reproducible designs in styles that would not otherwise have been attempted.

In reviewing one student sketchbook page the extreme close up nature of the samples produced inspired the “transition-thought” that resulted in photographs taken with extreme magnification. The pencil marks of the annotation combined with the gouache produced images that resembled lunar landscapes or industrial materials such as asphalt (Figure 5).

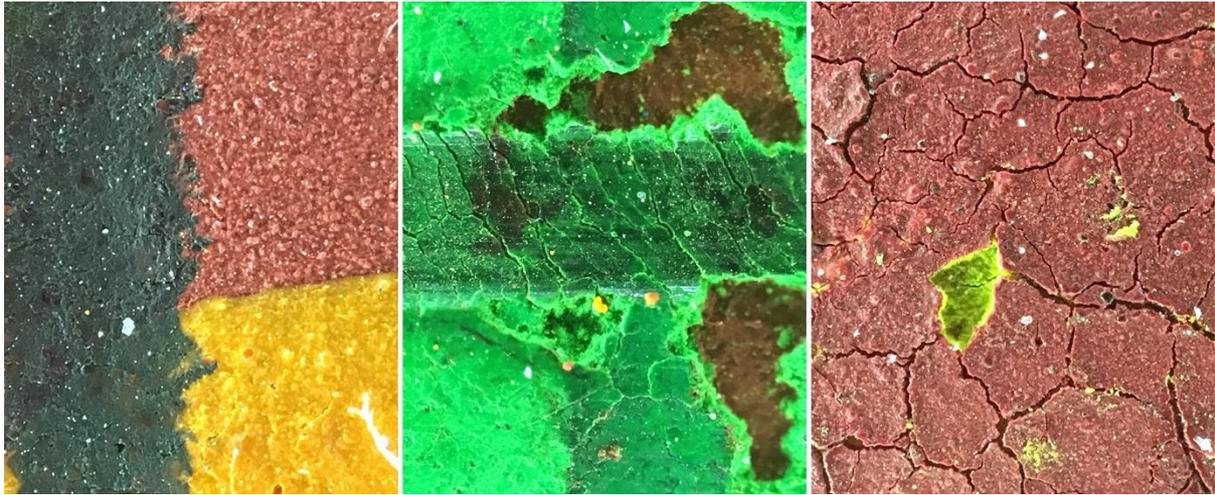


Figure 5. Magnification

Some students reacted to the stickers, stamps, logos, and pattern numbers around the papers edge, noting their visual resonance. The pattern Very Urgent / Backgammon (Figure 6) was produced as a response.

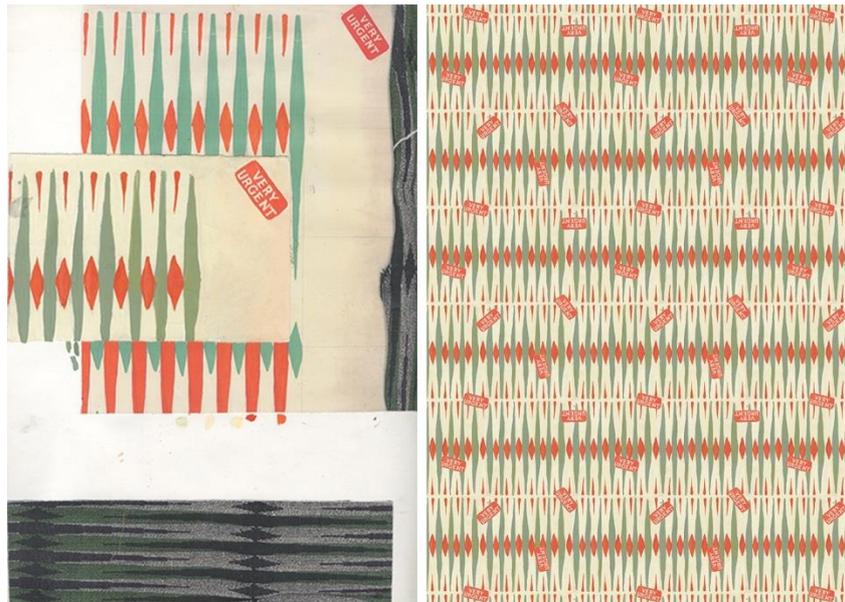


Figure 6. Very Urgent / Backgammon

It was interesting to consider how the parts of the picture which were not meant to be treated as the image might now become the focus, allowing words from the past to be spoken to a new audience. The design 336 Cards and Gleneden / 1st End expand on this concept further. (Figure 7)

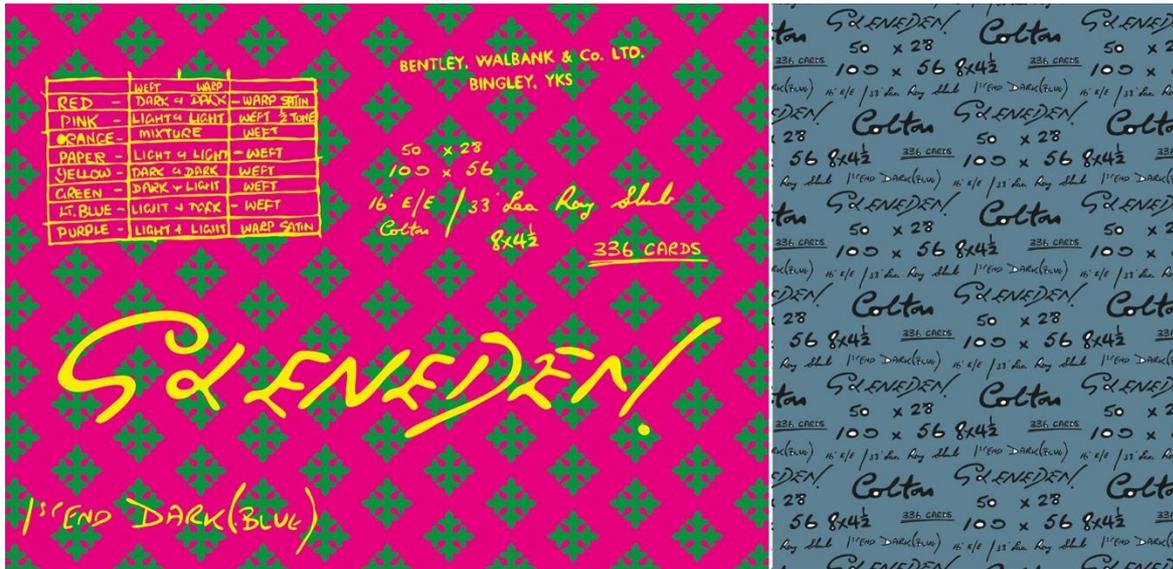


Figure 7. 336 Cards and Gleneden / 1st End

The pattern Des No 3021 (Figure 3) was transformed through collaboration during researchers' night. The artwork produced that night was screen printed to form the basis of a series of paintings and digital prints. The image SOXORA DES DES (Figure 8) demonstrates how marginalia (old and new) can be incorporated into the design in order to formulate a contemporary response.

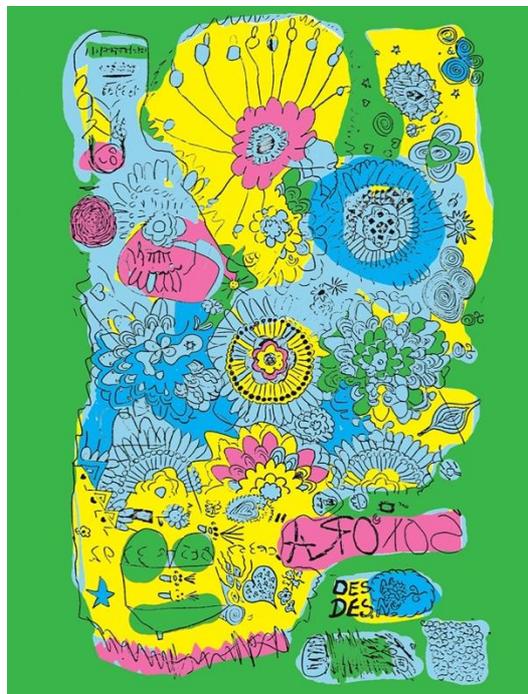


Figure 8. Soxora Des Des

Samples which were unsuccessful, unintentionally 'bad' or unfinished promoted the question of whether respect for the source material should be important when developing an archival

interpretation (Figure 9). Subjective notions of what is and is not quality are open to debate and contemporary readings of historical imagery can and should lead to non-traditional outcomes. The concept that the marginalia found on these documents could provide the basis for new work is an expansion of that thought.



Figure 9. Des No 3754

Conclusion

There is comfort in the predictable reproducibility of the trace fed by the belief that the copy is ‘good’. These projects revealed that a common production method was the use of a trace element, “following a trace is a movement in time—someone or something left a trace in the past, and following it means getting in touch with that past. Of course, since one also moves forward, the trace, by leading into the other’s past, leads into the follower’s future” (Balkenhol, 2015:109).

In tracing the marginalia imbedded into the artwork and then by adding personal embellishments the new work becomes almost entirely built from marginalia revealing a new composition.

By employing the imposed apostil, the imposter on the page is revealed to be a figure of significance. By collaborating with the taught and the untutored and by guiding incorrigible hands the isolative process of making can become communal and the accidental may be

shown to have purpose. Thus, highlighting how creativity is a transformative process; one in which anyone can play a part.

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