AN A/R/TOGRAPHIC ENGAGEMENT WITH THE GLENEDEEN POST-WAR DESIGN ARCHIVE

MATTHEW TAYLOR

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Philosophy

The University of Huddersfield

March 2023
Copyright Statement

i. The author of this thesis (including any appendices and/or schedules to this thesis) owns any copyright in it (the “Copyright”) and s/he has given The University of Huddersfield the right to use such Copyright for any administrative, promotional, educational and/or teaching.

ii. Copies of this thesis, either in full or in extracts, may be made only in accordance with the regulations of the University. Details of these regulations may be obtained from the Librarian. Details of these regulations may be obtained from the Librarian. This page must form part of any such copies made.

iii. The ownership of any patents, designs, trademarks and any and all other intellectual property rights except for the Copyright (the “Intellectual Property Rights”) and any reproductions of copyright works, for example graphs and tables (“Reproductions”), which may be described in this thesis, may not be owned by the author and may be owned by third. Such Intellectual Property Rights and Reproductions cannot and must not be made available for use without permission of the owner(s) of the relevant Intellectual Property Rights and/or Reproductions.
ABSTRACT

The Gleneden Post-War Design Archive is a previously unexamined collection of hand-painted textile design artefacts originally produced to inform the production of jacquard woven cloth. This thesis questions how the Arts Based Educational Research methodology of a/r/tography can be used to galvanise the researcher along with other active participants of various ages and abilities into engaging with an historic design resource, leading to the creation of multifaceted research outcomes.

The study examines ways that this collection has acted as a stimulus for new creative work in a variety of contexts. Ten practice-based research projects have been devised as case studies which serve to test how co-creative practice-based research can be developed by conceiving strategies that democratise multi-authored design practices. Through these projects, it is intended that new insights will be revealed as themes of quality and originality, palimpsestic participation, interdisciplinary collaboration, and edited co-creation are explored, by connecting the objects informing the research, the participants in the research, the research site, and the project instigator in ways that create new art and design work, enhance a taught curriculum, and inform extra-curricular knowledge exchange.

Each project connects at least two people; The constant participant is me with the second being an original illustrator of the Gleneden artefact that is informing the project. Some projects have multiple authors; numerous co-creators whose input may be fleeting or long-lasting depending on whether the project is one-time cross sectional, longitudinal, collaborative, or co-creative. Group projects that explore ideas grown by multiple personalities demonstrate how curriculum activities connected to a design archive, nourished by group tasks, and developed through collaboration, conversation, and compromise, can inspire ideas that transform autonomous actions into communal creativity.

This PhD study has been conducted as practice-based research allowing it to sit alongside an academic role expected to, encourage, and grow participation in the practice of textile design. Through these parallel yet symbiotic paths I have gathered information and experiences that demonstrate the significance and value of this archive and in doing so have produced new knowledge that will contribute to the development of other practices that use archives in the wider textiles field. The thesis argues that as a maintained and accessible resource, Gleneden will be able to sustain many collaborative interactions. The palimpsestic nature of some of the practice has revealed new works to have the potential to be transformational, the process of creation making them agents of change. This research has created conditions to grow appreciation of Gleneden, building connections, allowing it to be utilised, as a historic design resource that has significance and value for a contemporary audience.
Abstract

Figures

Tables

Introduction

0.1 How did I get here? Placing myself in the research

- Research Question
- Objectives

0.2 How do I move forward?

A/r/tography: A methodology for the research

0.3 Where does this study emerge from?

Glenden: The source of the research

0.4 Collaboration, Co-creation, and Co-design:

Partners in the research

0.5 Answering the research question

Chapter 1: Artistic Context

1.1 Exploring the research methodologies

1.2 Using qualitative arts-based research methods

1.3 Longitudinal study

1.4 One-time – Cross-sectional study

1.5 Collaboration

1.6 Co-creation

1.7 Recording practice as research

1.8 A/r/tography

1.9 Renderings

1.10 A/r/tography in practice

1.11 Problem solving through practice

1.12 Exploring the archive
1.13 Textile archives 77
1.14 Commercial applications 81
1.15 Academic / Artistic pairings 87
1.16 Teaching applications 95
1.17 Individual / Artistic pairings 101
1.18 Collaborative pairings 106
1.19 Research applications 109
1.20 Entering the Gleneden Post-War Design Archive 111
1.21 Marginalia 120
1.22 One source – Multiple interpretations: Contemporary collaborations with William Morris 126
1.23 Evaluating Gleneden as inspiration for creative practice 138

**Chapter 2: Portfolio of creative practice** 140

2.1 Overview of the projects 140
2.2 Individual 145
2.2.1 The Past in Living Colour 146
2.2.2 A Studio in Motion (ASIM) 161
2.3 Collaborative and Co-Creative 171
2.3.1 Trace Elements 172
2.3.2 STEAM: European Researcher’s night (ERN) 172
2.3.3 Culture Community Creativity Conference (CCCC) 183
2.3.4 Planned Random & Reasoned Serendipity (PRARS) 196
2.3.5 Listen In, Vision On (LIVO) 208
2.4 Teaching 222
2.4.1 The Long Arm of the Draw (LAD) 223
2.4.2 Engage – Textiles Practice through collaboration: Ex-Pats 235
2.4.3 Archive Attack (AA) 257
2.4.4 15-minute Photoshop drawing (FMPD) 264
2.4.5 Textiles – Made in Huddersfield Exhibition 269
2.4.6 Reflection 275

3 Conclusion 276
3.1 Key Findings 276
3.2 Analysis and Insight 280
3.3 Contribution to knowledge 283
3.4 Limitations of the study 286
3.5 Future steps 287

References 289
Figures

Fig. 0.1: Pages from Authors Sketchbook, 1988.
Fig. 0.2a: Authors painting ‘Carnival Caper’, 1994.
Fig. 0.2b: Authors painting, ‘4 DJs with white lines’ as billboard proposal, 1997.
Fig. 0.2c: Authors digital textile print, ‘Talent Pedal’, 2002.
Fig. 0.3a: Gleneden in plan chest drawers.
Fig. 0.3b: Opening the archive.
Fig. 0.3c: Studio photograph of Gleneden design sheet ‘806 1790’.
Fig. 0.4: Testing the website.
Fig. 1a: Olafur Eliasson, The Cubic Structural Evolution project, 2019.
Fig. 1b: Ei Arakawa & UNIQLO, Mega Please Draw Freely, 2021.
Fig. 1.2: An intersection between Art Practice, Research & Teaching.
Fig. 1.3: Print Pattern Archive.
Fig. 1.4a. [left]: Design Brief Image brief.
Fig. 1.4b. [right]: Design Library Source: Hand-Painted Paper.
Fig. 1.5: Colour Development.
Fig. 1.6: Pip Dickens Painting, Dreams Nascent.
Fig. 1.7: Pip Dickens Painting, Mother and Child.
Fig. 1.8: Installation view of Awaken exhibition.
Fig. 1.9: Development life cycle.
Fig. 1.10: Punch card for Jacquard.
Fig.1.11: Glithero Scarf.
Fig. 1.12a. (Left): Gleneden Archive Design Sheet – Seymour.
Fig. 1.12b. (Centre): Gleneden Archive Design Sheet – Design. No. 1602.
Fig. 1.12c. (Right): Gleneden Archive Design Sheet – Design No. 4733.
Fig. 1.13: H&M x William Morris.
Fig. 1.14: William Morris Compton.
Fig. 1.15: House of Hackney x William Morris.
Fig. 1.16: Kehinde Wiley: The Yellow Wallpaper.
Fig. 2.1a: Skewed student example from The Past in Living Colour.
Fig. 2.1b: Adapted repeat of 2.1a.
Fig. 2.2a: Inexact and incomplete student examples from The Past in Living Colour.
Fig. 2.2b: Adapted repeat of 2.2a.
Fig. 2.3: Reduced & negated Student examples from The Past in Living Colour.
Fig. 2.4a: Student examples of close-up observation from The Past in Living Colour.
Fig. 2.4b: Close up photographic images of archive responding to 2.4a.
Fig. 2.5a: Student examples elevating marginalia in The Past in Living Colour.
Fig. 2.5b: Adapted repeat of 2.5a.
Fig. 2.6: Author’s sketchbook for A Studio in Motion.
Fig. 2.7: Author’s sketchbook for A Studio in Motion.
Fig. 2.8: Author’s sketchbook for A Studio in Motion.
Fig. 2.9: Design No 3574. Gleneden Archive, Heritage Quay.
Fig. 2.10a: Salmon Jumpers from A Studio in Motion.
Fig. 2.10b: Detail from Salmon Jumpers.
Fig. 2.11: Author’s sketchbook for A Studio in Motion.
Fig. 2.12: Author’s sketchbook for A Studio in Motion.
Fig. 2.13: Design No. D1014. Gleneden Archive, Heritage Quay.
Fig. 2.14: Design No. 3201. Gleneden Archive, Heritage Quay.
Fig. 2.15: STEAM drawing, European Researcher’s Night 2017.
Fig. 2.16a: STEAM drawing, European Researcher’s Night 2017.
Fig. 2.16b: Design developed from STEAM European Researcher’s Night 2017.
Fig. 2.16c: Design developed from STEAM European Researcher’s Night 2017.
Fig. 2.17: Design No 3536. Gleneden Archive, Heritage Quay.
Fig. 2.18: CCC participants.
Fig. 2.19: CCCC drawing.
Fig. 2.20a: Mostly solo drawing from Design No 3536: 13/11/18.
Fig. 2.20b: Repeat pattern from mostly solo drawing from Design No 3536.
Fig. 2.21: Design No. 1815, Gleneden Archive, Heritage Quay.
Fig. 2.22: Sections from Design No. 1815 for PRARS workshop.
Fig. 2.23: Compiled PRARS response to Design No. 1815.
Fig. 2.24: Author’s united PRARS version of Design No. 1815.
Fig. 2.25: Author’s coloured response from PRARS Design No. 1815.
Fig. 2.26 (a-d): Data reduction of Design No. 4847 to MIDI-like information.
Fig. 2.27: Design No. 4847 – Laser cut graphic score.
Fig. 2.28: Design No. 3880.
Fig. 2.29: LAD drawing exercise.
Fig. 2.30: LAD exercise image.
Fig. 2.31: LAD images from different years in the process of being combined.
Fig. 2.32: Composite LAD image.
Fig. 2.33: Composite LAD image as wallpaper.
Fig. 2.34: Composite LAD image visualised as wallpaper.
Fig. 2.35: Project theme posters designed by five academics.
Fig. 2.36: Ex-Pats workshop.
Fig. 2.37: KiN studio and exhibition space, Huddersfield.
Fig. 2.38: Illuminated painted jars by G2.
Fig. 2.39: Paintings through projection. Process & conclusion by H2.
Fig. 2.40: Archive – CAD – Kaleidoscope by I2.
Fig. 2.41: Examples of suggestion cards.
Fig. 2.42: Circle/Chain vector pattern by J2.
Fig. 2.43: Lego® constructions and drawings by L2.
Fig. 2.44a: Group drawing from a projection.
Fig. 2.44b: A portrait drawn collaboratively.
Fig. 2.45: PowerPoint slides used during Archive Attack.
Fig. 2.46: Student responses to the PowerPoint slides submitted digitally.
Fig. 2.47: Image created from student responses to the Archive Attack workshop.
Fig. 2.48a: Archive image, Pink Design No.1736.
Fig. 2.48a: Compiled student response to Pink Design No.1736.
Fig. 2.49: FMPD visualised as a design for wallpaper.
Fig. 2.50: Making in Huddersfield. Colouring to co-create.
Fig. 2.51: Made in Huddersfield. Exhibition view.
Fig. 2.52: Made in Huddersfield. Photographs of Gleneden.
Fig. 2.53: Made in Huddersfield. Planned Random and Reasoned Serendipity.

Tables

Table 1: Modes of artistic engagement in the research project.
Introduction

0.1 How did I get here? Placing myself in the research

As a maker, a participant, and an observer there have been many chance encounters that have moved my practice forward. I remember starting art college, being without a sketchbook and coming across an expired diary and using that. Whilst in search of a theme I found a discarded copy of Practical Angling, pages were torn from one journal to be fixed into another. Collage and graphite transformed the imagery. A further painting was made of that sketch. I had not planned to paint a man holding a fish and I never would again, but it was the beginning of a journey through making where pre-made, chanced upon, and collected materials informed key stages of my creative process.

Fig 0.1: Pages from Authors Sketchbook, 1988

As an undergraduate studying fine art, a painting would begin with a poured pot or squirted tube, drawings hid the collaged interjections of my peers, my work emerged out of this. My post-graduate practice placed patterned paintings in venues (as part of Gesamtkunstwerk) to be completed by lights, music, and movement. I started a business called Northern Backdrop and my workspace became a screen-
printing studio in which found photographs could be altered, enlarged, and reprinted. Commissions came from commercial clients as my practice of painting and collage moved into textiles. A master’s degree equipped me with digital textile printing skills. The computer replaced the scalpel as my tool of choice for collage production. Found fragments of life were scanned, held in a digital database awaiting future activation to be enlarged, enhanced, and made anew. I had read about Jasper Johns and agreed with him when he said making work was ‘simple, you just take something and do something else to it. Keep doing this, and pretty soon you’ve got something’ (Goldsmith, 2010, p. 56), so this is what I did. Fabric, paper, images, and sounds were all transformed through making, a collage of the found and the formed, the selected and the rejected made their way into my work.

Fig. 0.2a: Authors painting ‘Carnival Caper’, 1994
Fig. 0.2b: Authors painting, ‘4 DJs with white lines’ as billboard proposal, 1997
Fig. 0.2c: Authors digital textile print, ‘Talent Pedal’, 2002
In search of a better understanding of the digital printing process I took a job with a commercial textile printer. I was employed to re-draw the patterns placed before me, removing blemishes, altering colourways, and refreshing imagery often selected from a client’s personal archives in response to their request. I would do this whilst imagining my vision of alternative versions, free of commercial restraint, designed for a different market and purpose. I was thankful of the experience but felt drawn back to places of play rather than production. This role was providing me with an understanding of commercial print specification and production but the creative expression I had enjoyed as both a student and artist/maker was missing. Fortunately, the position proved temporary, providing me with the extra knowledge I needed, which when combined with my earlier experiences, re-opened a door to the studio, now as an academic, teaching screen-printing, drawing and digital design.

It was through the role of lecturer in printed textiles and surface design at the University of Huddersfield, that I first encountered the collection that would later be named the Gleneden Post-War Design Archive and which during this thesis I shall refer to as Gleneden. I had been researching topics including professional practice and trends for commercial pattern design in the library when I was introduced to it. Here was a collection of hand-painted designs on paper freely available for examination and discussion laid out in plan chest drawers in an area known as the trend hub. This was a serendipitous encounter that over time became a
preoccupation as the works informed aspects of my artwork, my research, and my teaching and subsequently became a locus for this research.

Gleneden is a collection of 900 – 1000 non-classified designs in original artwork form, mostly painted in gouache on paper, drawn as repeating patterns that feature amongst other things, botanical motifs, geometric designs, and ornamental patterns, prepared in such a way that makes them suitable to be instructive in the production of jacquard woven cloth. Many of the artworks are in a poor state of repair as they were once working documents necessary for fabric production. As such, they have been indelicately handled, folded, and torn, worked from and with, many having instructional marginalia written onto their surface. Their availability as a library design resource, has encouraged further handling and added minor damage as they were reviewed and drawn from by students of design (see Figs. 0.3a - 0.3c).

Fig. 0.3a: Gleneden in plan chest drawers
Fig. 0.3b: Opening the archive
Fig 0.3c: Studio photograph of Gleneden design sheet ‘806 1790’
Archives have been centre stage in other studies in the fields of textiles and surface design (Townsend, 2020; Quarini, 2020; Briggs-Gooke et al., 2021; Halls, 2013; Mellor & Ellfers, 2002; Dass & Belford, 2020; Scott & Gaston, 2019; Pearson, 2005; Almond, 2013; Claypool, 2019; Skelly, 2016), but until now, Gleneden has not. There were many roads that the study could have taken and although some research into the history of Gleneden, archive maintenance, navigation and retrieval has been conducted these areas have not been the primary focus. It is the activation of Gleneden through photography, collaborative, co-creative, and solo, art and design projects that have emerged from an a/r/tographic engagement that interests me most. My practice prior to the PhD had explored appropriation through collage, abstraction through painting, and pattern through drawing/digital design. Gleneden has helped me develop these themes further providing a single source from which new work can emerge. A website, www.glenedenarchive.co.uk has been produced to document the archive and these projects with the results of the artistic activities forming a second archive of contemporary versions.

Fig 0.4: Testing the website
As an artist, academic, and researcher it is important for me that these areas are symbiotic. Gleneden was selected for this purpose as it presented an opportunity to engage with a body of work that could provide a substantial source of inspiration that was both familiar yet underexplored, that was of a large scale but not endlessly expansive and as a collection it was preserved but not yet formally arranged. It was a resource that I could engage with on a personal one-to-one level, as part of the timetabled curriculum and at external research events. To integrate the elements of artist, teacher, and researcher the a/r/tography methodology (Springgay et al., 2008) was utilised.

This research documents how the practice-based research methodology of a/r/tography has been used to create new knowledge by engaging with a unique collection of design materials. Gleneden has been selected as it is unpublished and little-known outside of the University of Huddersfield. Through working with it, I have been able to connect my artistic motivations to it, allowing me to explore themes of collaboration, co-creation, and appropriation, through the production of designed artefacts, artworks, and resources, by asking the Research Question:

How can the designs and integrated marginalia of the Gleneden Post-War Design Archive be used to develop new artwork through an a/r/tographic engagement with its content?
The objectives of this research study arising from this research question are to:

1. Explore how design archives have been used from a commercial, individual, teaching and research perspective.

2. Assess the value of Glenden as a resource for arts education research.

3. Produce works inspired by the existing design found in Glenden through collaboration and co-creation.

4. Develop a personal practice that emerges from an a|r|t|ography engagement with the Glenden Post-War Design Archive.

This multimodal inquiry will show how I have generated knowledge that can benefit me, my students, and the wider artistic and research community by exploring the potential that these objects have, to be transformed, not by copying, but by using the work in a different way to how it was originally intended.

0.2 How do I move forward? A|r|t|ography: A methodology for the research

‘A|r|t|ography is an arts research methodology emphasizing living inquiry and reflective practice through examination of the in-between spaces of art-making/researching/teaching (a|r|t/)’ (Beare, 2009, p.163). In this study the acts of art[A], research[R] and teaching[T] which are essential to both a|r|t|ography and this study, intermingle, intersect, and combine with reflective writing [graphy] (Springgay et al.,
2005, p. 900) to generate new insights through a personal practice that includes works made through collaboration, co-creation, and individual interpretation.

As an artist/researcher and teacher of textiles I believe that creating new ways of knowing through experiential education is valuable for the progress of the field. A/r/tography offers an opportunity to do this through a combination of knowing, making, and doing. It takes influence from Aristotle by adapting the three ways of interpreting experience that he described, theoria (knowing), praxis (doing), and poesis (making) (Sullivan, 2008; Irwin, 2004; Schultz & Legg, 2020). These three forms of thought are fundamental to textiles education as to develop as a textiles practitioner you need theoria (knowledge of technique, weaving, knitting, printing etc.) praxis (practice of the process, to improve, develop and create) and poesis (making with meaning). Also of note is the VARK model of learning styles developed by Neil Fleming. Textiles teaching offers learning opportunities that are visual, auditory, reading/writing, and kinaesthetic (VARK) (Fleming & Mills, 1992) and each of these elements, but especially, the visual, and kinaesthetic learning models are important in my workshop activities.

By attaching these thoughts to an inquiry that is ‘living’ a/r/tography avoids standardised criteria, by remaining ‘dynamic, fluid and in constant motion’ (Irwin & Springgay, 2008, p. xix), and much like the rhizome described by Deleuze and
Guattari (2005) in ‘A Thousand Plateaus’, it is an inquiry without a true beginning, middle, or end. The research can be entered at any point and travel in unexpected directions.

A/r/tography has been chosen for this study for its flexibility; there is no rigid framework for prescribed interactions between the art, research, and teaching. Schultz & Legg (2020) say that ‘a/r/tography does not provide a list of methods, rules, or steps for the researcher to follow in order to reach “valid” conclusions’ (p. 244). Irwin and Springgay show that as the research can be practitioner-based the focus need not all be about myself (2008), I can engage with communities of practice (Irwin, 2008, Holbrook et al., 2014) through teaching, workshops, and collaboration, and develop ‘a form of inquiry that is fluid, adaptable and ongoing’ (Schultz & Legg, 2020, p. 245). Theorizing on these practices allows me to become the author of these experiences and reflecting on them helps invigorate my teaching and learning encounters (Britzman, 2003). My practice is a series of what if’s? Followed by what now? Should I do this? How do I resolve this? A reciprocal process of practice and reflection, an on-going perpetual inquiry akin to jazz improvisation (Barrett, 2000; Irwin, 2004), opening-up and exploring-out from the familiar to linger in the spaces between harmony and discord.
A/r/tography considers the process of making research to be as valuable as the product made and sees the product/process as being entangled in the construction (creation/practice) of the outcome (Springgay et al., 2008), making each a/r/tographic experiment an opportunity to be ‘present with our learning’ (Lee et al., 2019, p. 681). The practice can be ‘an active pursuit of a project with no predetermined end’ (Ibid, p. 683), it can challenge participants through play (Palau-Pellicer et al., 2019) or like a ‘mosaic’ it can ‘pull together shards from other lives and make something new’ (Sameshima, 2007, p. 45). These concepts are familiar to my a/r/tography, as my practice considers issues of appropriation, authorship, transformation, co-creation, and collaboration through a process of re/actions. The work does not set out with priori objectives, rather the significance of it comes through empirical analysis that occurs after the creation of the art or design work. The research questions are not evidenced in the artwork itself but in the process of its creation. This is where the ontology of the artwork or design composition is different from the creative process. The research is in the process of making and the contextual thinking leading to the presentation of work, not simply in the object presented as a conclusion.

Advocates of a/r/tography have come from a wide variety of specialisms, including areas such as literacy education (Holbrook et al., 2014), art therapy (Fish, 2018) and leisure studies (Schultz et al., 2020). Outcomes can arrive in such forms as
video and sound (Le Blanc et al., 2015), poetry (Leggo, 2008), walking (Barney, 2019), and weaving (Sahagún, 2014). Practitioners who apply its methods are not all art practitioners, but may wish to maintain and extend their inquiry, generating questions, making/meaning, thinking through doing and constructing knowledge through studies that generally feature both image and text, ‘giving attention to the spaces in-between art, education, and research, in between ‘art’ and ‘graphy’, and in-between art and a/r/t’ (Beare, 2009, p.164)

A/r/tography’s application in my teaching has been fundamental to this study, it has brought me collaborators and co-creators and encouraged me to imagine my students as fellow a/r/tographers who may join, follow, or guide me on my journey. At times, my artwork has directed teaching and then teaching has changed the direction of my art- I have explored alone, in partnership and in teams. I have followed the journeys of fellow travellers and written about the experiences to reveal how ‘The relationship between creating art and writing promotes new ways of understanding the world through experience’ (Pourchier, 2010, p. 740).

Exploring my writing in relation to the practice has taken some unexpected turns but as a tool for retrospective recall it has been helpful. It has also been beneficial when collecting knowledge on the history of Gleneden and the objects in the archive. Striking a balance between knowing and unknowing was important for
this study, being aware of some of the history of Gleneden has been useful for this a/r/tographic engagement as that knowledge has created openings (e.g. opening a conversation) from which meaning may be pulled through, thereby opening possibilities where ‘attention is given to what is seen and known and what is not seen and not known, (Irwin & Springgay, 2008, p.xxx). This knowledge has informed the practice, the research, and the teaching, it was not intended to expand far beyond this remit, but to connect the collection to a place and time in history.

0.3 Where does this study emerge from? Gleneden: The source of the research

The accumulation of design archives and the variety of publishing which accompanied the activities of designers, craftsmen and manufacturers throughout the eighteenth and nineteenth centuries were clearly not a phenomena confined solely for the market in domestic artefacts. Such processes also aided the expansion of industrial, commercial, and ecclesiastical design and knowledge. (Cliff, 1998, p.15)

In the book The English Archive of Design and Decoration, which documents 250 years of design history from the start of the 18th century until World War II, Stafford Cliff explains that the owners of textile archive collections are not just honouring relics of another period but are also preserving answers to design problems whilst aiding the development of new knowledge. It is a process that continues to be a commercial enterprise as designers producing textiles today seek help answering their dilemmas by looking to archive collections for inspiration.
(Schoeser & Boydell 2002; Quye et al., 2020). As Cliff noted, the contents of historic design archives have ‘an immediacy, even to the contemporary eye, and are therefore equally relevant to the search for design inspiration today’ (Cliff, 1998, p.15) This is one of the reasons Glenden has been chosen for this study. They are designs that could inspire all sorts of contemporary transformations. Originally the artworks were necessary in a process that directly transferred a pattern, from an idea set out on paper, over and across hundreds and thousands of metres of fabric. The patterns can still begin a production process, but through a/r/tography the output could be much more varied than originally anticipated.

As a collection Glenden offers opportunities to explore an area of British design history that could be of interest to students, academics, and those with a commercial or artistic interest in pattern, and although bringing the collection to wider public attention is important, the main purpose of this study is to use it to create new knowledge by inspiring projects produced through practice-based research. By investigating ways in which Glenden can be engaged with for new practice, its potential has been harnessed to be read and interpreted differently. New works have been developed to illustrate this which can be seen in Chapter 2 in the hope that by doing so, these and the original design sheets will be appreciated by a wider audience.
Gleneden was donated on permanent loan to the University of Huddersfield by Mike Hardcastle and was placed in Heritage Quay Archive in 2017, having been transferred there by way of the University Library. Most of the designs are undated but correspondence with Hardcastle and information gathered from design sheet marginalia reveal that the patterns were produced for companies including Sundour Fabrics, Courtaulds Textiles, Collins and Aikman Automotive Fabric Ltd. and Gleneden Textiles between the mid 1950s and the 1990s. These are companies that have a direct connection to the textile empire of the Morton family (Hardcastle, 2000; Morton, 1971) which shall be discussed in 1.20.

The designs vary in size, but the images are often located on A1 paper (594 x 841 mm). They feature imagery of flowers and fauna, geometric and ornamental patterns, inspired by amongst other things, stained glass, illuminated manuscripts, renaissance, and Elizabethan imagery like examples featured in ‘The Grammar of Ornament’ (Jones, 1856). Many of the artworks are in a poor state of repair. This is understandable as they were produced to be handled, worked from and with. They have over their lifetime been folded, occasionally torn and heavily annotated. Their continued existence, recently as a shared library resource, has escalated their fragility.

Collecting, storing, preserving, and cataloguing design work is a common practice for the textiles, fashion, and furnishings industry. Owning an archive is a
realistic goal for a design agency; as soon as ideas become designs and are collected, dated, and placed in a safe space the process of building an archive has begun. Archive ownership is democratic in that regard, as building an archive is achievable for any business involved in design/manufacture, although whilst ideas shared are done so democratically within organisations, the intellectual property (IP) of the designs themselves may not be regarded as democratic as the IP belongs to the business and are carefully guarded to ensure future profits. There are many textile pattern collections available worldwide - this shall be discussed in 1.13 – 1.19. Some are in private hands, others academically owned, in storage or in active service cared for by their original or subsequent owners. Gleneden has been selected over and above comparable resources as its patterns have not yet been documented or developed through practice academically and as an archive is accessible in Huddersfield allowing the full scope of patterns and designs to be evaluated and used as a resource for stimulating teaching, research, and artistic practice.

0.4 Collaboration, Co-creation, and Co-design: Partners in the research

I have found that completing practice-based research with an archive of patterns is a collaborative process. Firstly, the practice is collaborative as new works are made through consultation and negotiation with the party conserving archive; an agreement is reached as to how the work may be used. Secondly, the new work produced has been made possible through the interaction with an original artefact.
This act is a collaboration across time where part 2 is only possible after part 1 has been completed (often by an unknown person). It is research that builds on what has gone before. A design document may be observed as instruction, but it may also be used to develop through tracing, overwriting, photography, or digital capture, creating a palimpsest of layered artistry.

The term collaboration has positive and negative associations. Favourably it can mean 2 or more people working together pursuing a shared goal (2 songwriters collaborating on a track or a university collaborating on research with industry) negatively it has been used to describe a person or people working with an enemy often as an accusation of treachery (he was suspected of collaboration with the enemy etc.). The common element is the bringing together of people in pursuit of a shared goal sometimes as an enhancement to the reputation of the individual but also during the last 2 decades as an attack or critique of the neoliberalist commercial art market with its focus on individual makers as a commodity.

In art, collaborators can come together through practice. Artists from different generations such as Marcel Dzama and Raymond Pettibon (It is Big Big Business, 2016) or Andy Warhol and Jean-Michel Basquiat (Poison Eel, 1984-85), have produced collaborative pieces that are conversations in paint rather than words. These pairings are the equivalent of brand collaborations where the reputation of one
enhances the other but where both have equal billing, such as between Uniqlo and Disney.

Venturing beyond mutually exclusive creative partnerships, exhibitions, and events such as Taking the Matter into Common Hands (Billing et al, 2007), Collective Creativity (Millar, 2005) and Jerwood Collaborate! (Jerwood, 2019) have helped move the conversation in art forward from a focus on individuals to the actions and activism of the collective to ‘work against dominant market imperatives by diffusing single authorship into collaborative activities’ (Bishop, 2012, p.12), to travel beyond the snares of self-interest (Kester, 2004) creating work that may be anti-market or politically engaged using its cultural capital to construct social change.

Collaborators can therefore be self-serving or altruistic. In the printed textile industry collaborative partnerships are often formed between those who own the intellectual property (IP) rights to an image and the textile or product manufacturer, and this arrangement can be extremely lucrative. Disney for instance, own image rights to not only the Disney characters but also imagery created by Pixar, Lucas Film, Marvel, 20th Century Studios and National Geographic. These associations have allowed Disney to sign licensing agreements with numerous different companies such as Levi’s, Swatch and Uniqlo and place them at number 1 as the top global licensor earning $54 billion in 2021 through their various collaborations (Cioletti, 2021).
The Disney Group takes Disney trademark infringement seriously and has copyright and trademark registrations to protect its characters. Anyone who wants to use the characters from the Disney franchise must follow all legal requirements to avoid infringing on the company’s intellectual property rights. (Upcounsel, 2020, para. 1)

Although companies such as Disney are rightly protective of their IP, there are potential loopholes that relate to fair use or transformation. For instance, an image used in a review of a film could be considered fair use, also, the transformative use law implies that if a character is transformed or changed to ensure that it isn’t an identical copy, the resulting product may escape infringement by being referred to as a derivative work (Ibid, para 7). Depending on the nature of the copy, its purpose and the financial reward available to the artist or designer, the transformative argument is however open to be challenged.

In the early 1990’s the artist David Mabb faced problems with a copyright challenge from Magnum Photographs. Mabb had used a book of Magnum photographs as a starting point for his work, he painted over the images deleting parts of the original pictures. Prior to exhibiting the work, he requested copyright permission from Magnum only for Magnum to accuse Mabb of stealing, informing him that they would prosecute the gallery if it showed the work (Artquest, 2011). Other artists including Glen Brown, Damien Hirst and Jeff Koons have had similar legal encounters with copyright holders with each case having its own argument for and against infringement.
After the Magnum setback, Mabb continued to work with appropriated imagery choosing a safer source in the work of William Morris. As Morris died in 1896, which is more than 70 years ago, his work can be considered publicly available as a starting point to be played around with. Mabb believes that he is not copying Morris as he uses the work in a different way to how it was intended, this shall be discussed further in Chapter 1.22 when Morris shall be cited as a single source that has inspired collaborations through art and design work across various mediums.

Works that I have made through co-creation have also built on previously made imagery. The new designs have developed like the palimpsest through superimposing imagery, building a design through layering, but they have also emerged through other forms of call and response. The ‘exquisite corpse’ (Meyers, 2020, p. 124) requires multiple participants to complete a drawing, variations of the approach, first adopted by the surrealists Marcel Duhamel, Jacques Prévert and Yves Tanguy in 1925 (Pike et al., 2020) can be exploited as a form of co-creative collaboration. A co-created drawing could have a limited or set number of participants, it could be on-going and growing or continuously made and erased with the process recorded photographically at various stages.

In this study, the collaborative projects have required some form of negotiation between collaborators. There has been an assumption that members of the collaborating team will make collective design decisions and agree the direction and
the point of conclusion through consensus. The co-created works, by comparison, are made by accepting the contribution of each member. Participants in these activities may be long term or fleeting, yet no judgement is made on the quality of the contribution as the process of making is as important as the result. A co-created design can include each contribution offered or a process of selection and editing may take place making the lead artist a re-mixer of materials able to collage together whatever is provided rather than seeking out each piece.

0.5 Answering the research question

As I prepared to embark on this study, and before I knew exactly what my topic would be, I was aware that my primary artistic interests came out of a fascination with making new work that utilised pre-existing content. I appreciated the chance encounter, the happy accident, I enjoyed working with what I found whether that was a mark left on a surface, a photograph discovered in a flea market, an image online, or a page from a discarded magazine. My paintings had built intricate abstractions out of spontaneous mark-making, I had included the graffiti left by passing collaborators be they children or studio associates, and collages both analogous and digital reconverted found content of various media for use as raw material. I enjoyed improvising out of the familiar in search of something new. Drawing, painting, traditional and digital printmaking, laser cutters, 3D printers, audio and video art all inspired me, yet teaching occupied most of my time. It was my hope that I could build
my research out of my artistic interests as well as my pedagogic practice by bringing both together.

Although I appreciated that the familiarity of the found was a good breeding ground for my content, I was aware of why appropriation can be problematic in design education. Textile design collections build on layers of influence often made from a ‘blend of innovation and tradition’ (Judge, 2021, para 2), but generally, copying, cultural/appropriation and plagiarism are actively discouraged in academia even if the practices can help in constructing personal identities that eventually leads to the creation of something unique.

Schneider (2003) suggests that cultures are not static, rather they change and evolve arguing that appropriation and its relationship to cultural change should be reconceptualised. He ‘recognizes the transformation of symbols – or the “appropriation” of existing source material – as a strategy for identity construction’ (Pack, 2016, p. 255). Pack notes that for many textile artists, identity is one that evolves, and this can be seen in the ‘painstaking and ritualistic repetition of their process’ (Ibid, p. 258). It is the repetition of the act of making that helps refine design craft practitioners’ processes, reflecting in action and furthermore on actions (Schön, 1983) to develop competence and professional artistry. For me, working with found
or pre-existing imagery gives me something to work from, and out of; it is the familiar space from which an improvisation can occur.

Improvisation is inherent in the repetition of textile-making, as is the uncertainty of what the end result will be for any artist on an investigative path. Process is very often the driving impulse behind making work, rather than the conceptualization of the work produced. (Pack, 2016, p. 258)

Process balanced with theory and professionalism are guiding principles of textiles education. I recognised that Gleneden gave me the opportunity to explore all three in my art, research, and teaching. The processes I would use, the outcomes, the purpose of the research, how I would judge its success and its potential influence were all unknown, but I believed that by developing my study as practice-based research I could answer the research question; How can the designs of the Gleneden Post-War Design Archive be used to develop new artwork through an a/r/tographic engagement with its content?
Chapter 1: Artistic Context

This chapter provides an overview of how and why this study has been undertaken by exploring the methodologies used to gather the data and by highlighting examples of how design archives have been used from a commercial, academic, teaching, individual, collaborative and research perspective. Qualitative research and specifically the arts-based research methodology a/r/tography will be shown to have been investigated and implemented with the latter being fundamental to the development of the processes used and the new artworks realised through the study, the results of which will be discussed in Chapter 2.

1.1 Exploring the research methodologies

As a creative practitioner, a researcher, a teacher I engage with theory through action. Actions can be thought through (Jackson & Mazzei, 2012; Ruopp, 2019) and theory can be performed through making. ‘Theory produces something […] To think with it is to immerse oneself with/in that action’ (Ruopp, 2019 p.3). As the source of this study, Gleneden has allowed me to become immersed in a process where I can produce responses to theory, and through practice, using the materials of my choosing, I can make the research visible by being with/in the research. This in turn generates new knowledge about the human world through strategies that rely on qualitative judgements.
The term qualitative research can refer to a variety of strategies that are primarily linked by being non-mathematical in their conclusions and which are mostly interested in process rather than results. Qualitative research was considered as a methodology for this study for reasons outlined in the book Writing Qualitative Research on Practice (Higgs et al., 2009), namely that qualitative research:

- Is not concerned with uncovering an overarching general truth but seeks a deep understanding of a particular thing.
- Events may be orchestrated to unfold, later to be described and interpreted rather than controlled and measured.
- Investigators and subject/participants are interdependent rather than independent creating processes of inquiry that can change both parties.
- Researchers are part of what is being researched and consequently interpretation of the results will be subjective resulting in research that is value bound.

These observations correlate to projects documented in the Portfolio of Practice in Chapter 2 where I am either orchestrating, observing, collaborating, or co-creating work inspired by and emerging from Gleneden. There are many approaches available when engaging in qualitative research such as, action and advocacy-based, narrative, ethnographic, phenomenological, hermeneutic, and theoretical inquiries,
and aspects of these will be mentioned in the discourse. One singular approach has not been selected, instead the overarching Arts-Based Research (ABR) methodology of a/r/tography has been chosen as it is ‘dynamic’, unconcerned with ‘discovering that which already exists’ (Irwin et al., 2018, p. 37), and relishes not being tied to a specific mode of inquiry. It is post-qualitative and is ideal for this study because it isan: Interdisciplinary, dynamic, and emergent practice, blending visual, narrative, performative, poetic, and other modes of inquiry with qualitative methodologies such as ethnography, auto-ethnography, autobiography, and participation or educational action research, [making it] an arts-based methodology grounded in the physicality of making and creating. (LeBlanc & Irwin, 2019, para. 1).

1.2 Using qualitative arts-based research methods

This study is framed as an a/r/tographic engagement and as shall be shown in Chapter 2 the variety of approaches I have used to create meaning through making, demonstrate that the process of producing the work is of equal importance to the objects made. To illustrate this further I shall discuss the qualitative research methods that have been used such as those which are site or time based. Drawing attention to these will help illustrate why a/r/tography has been described as a ‘methodology of situations’ (Irwin, et al. 2008, p. 205), that uses “sites” [which] are not geographically bound, but informed by context’ (Ibid, p. 213).
When this study was first conceptualised, it was envisioned that events would emerge as the research progressed as ‘unfolding artforms and text’ (Ibid, p. 212). I knew that working with one community or group of students over a prolonged period was not appropriate if the study was to inform my teaching whilst not interfering with the curriculum and my position in the department. I was aware that Gleneden had found a permanent home in Heritage Quay Archives, but I had no desire to be wedded to that site for research other than for ease of accessing materials. The work would not be site-specific or an adaption of this idea such as site-determined, site-oriented, site-referenced, site-responsive, or site-related (Kwon, 2003); the ‘site’ needed to be reimagined, it would not be geographically bound but informed by context and an emergent methodology of situations.

The situations would not follow a pre-determined path or be chronologically contingent or have boundaries firmly drawn. They would grow like the rhizome, in all directions, able to connect ‘any point to any other point’ (Deleuze & Guattari, 1980/2005, p. 21), with understandings occurring from, through and with situations, in the in-between spaces that have been found to be appropriate, rather than in fixed spaces anticipated at the onset.

The projects recorded in Chapter 2 may be referred to as studies, projects, events, workshops, sessions, classes, modules, or situations. Their common point of
association or connection are Glenden design sheets. Each grew into and out of the research and happened at different points and for different lengths of time. This study recorded the processes, actions, and reactions of various sized groups over a six-year period, I shall describe the different types of study situations briefly to illustrate how they were used during the a/r/tographic engagement with Glenden. These include longitudinal and one-time cross-sectional studies, as well as projects that are made through collaboration or co-creation.

Each of the practice-based projects function as studies that are a ‘single instance or example of something’ (Gray & Malins, 2004, p. 117). They are in-depth observations of a person, group, or event, and each emerge from a unique case. The observations are presented as a collection of evidence that tells the story of a project's evolution as it occurred, documented over a prolonged period (McKernan, 1998). This provides opportunities for the experiences of the participants and the understanding extracted by the researcher to be presented in the report which then helps the reader enter closer into the research for a deeper understanding of question/process/theory being addressed.

1.3 Longitudinal study:
A study of this type collects data from source or sample elements on multiple occasions over the research period, allowing for processes to be examined as the
research unfolds, rather than only at its conclusion (Lynn, 2009). Longitudinal investigations are typically conducted over months (Windle et al., 2020) or years (Dex & Joshi, 2005), surveying large sample groups, that can number in their thousands (Khattab, 2015). The approach can be analytically advantageous compared to one-time or cross-sectional data collection methods (Lynn, 2009, p. 1) as they provide more options for data collection and data analysis. During a longitudinal study the researchers can repeat data collection cycles for further scrutiny, they can document changes or can act upon the data to inform the study both during and at the end of the process (Flick, 2018).

Two of the Gleneden projects could be classed as longitudinal as the participants observed were consistent and the observation period was extended. The project Engage – Textiles Practice through collaboration: Ex-Pats (Chapter 2.3.2), was a cohort study that ran twice, over an 8-week period each with a group size of six. A personal study of my own practice, recorded under the title of A Studio in Motion (Chapter 2.1.2), ran for the duration of the PhD.

Benefits of this type of study are the various ways data can be collected which includes from diaries (visual journals/sketchbooks), through retrospective recall or by survey (Lynn, 2009, p. 4). The duration of the observation period provides opportunity for change to be observed during the data-collection period. It also allows for analysis
of change (within the group and/or the individual) regarding the teaching and learning experience, after the study’s conclusion.

1.4 One-time – Cross-sectional study

Both cross-sectional and longitudinal studies are observational and will record information without manipulating the study environment (Institute for Work and Health, 2015). Whilst the longitudinal observes the same people repeatedly over a prolonged period, a one-time cross-sectional survey examines different members of the population/cohort/group (a cross-section) at one fixed point in time. As cross-sectional studies tend to be shorter, they can also be cheaper and therefore, be used to test out practices, theories, processes that may later be investigated in a longitudinal study.

Studies in textile science of this type have been carried out to measure observations of concern, such as occupational lung disease in textile mill workers in Myanmar (Wai Oo et al., 2021) or bacterial contamination of identity lanyards (Pepper et al., 2014). In my study, one-time cross-sectional studies have been used to observe the artistic processes of select groups on three occasions. Each participating subject was given the same instructions (the research question), they were creating responses within the same time frame (the boundaries of the research), and they provided data to be analysed as an artistic response (their answer/conclusion).
There were three projects that can be classed as one-time cross-sectional: The Past in Living Colour (Chapter 2.1.1), Archive Attack (Chapter 2.3.3) & 15-minute Photoshop drawing (Chapter 2.3.4). Each project used a similar sample group, all were all first-year students studying Textiles, however, the projects did not all take place with the same year group. Once the instructions for each study had been set, the students were free to make their own choices and design decisions (answer the question in an unmanipulated study environment). When their responses were analysed, the data gathered (in the form of artwork and observed ideas) became available to be followed-up/continued as part of the longitudinal research into my own practice.

1.5 Collaboration

Works produced in collaboration and those developed through collaborative learning use similar concepts that have applications in both the research and learning environment. ‘Collaboration is a philosophy of interaction and personal lifestyle’ (Panitz, 1996, para. 2) where individuals come together to work in partnership or in groups. Each are responsible for their actions, authority is shared, to work towards a common good through cooperation and the consensus building of its group members (Laal & Ghodsi, 2012; Laal et al., 2013). Works produced in collaboration may include book chapters, research papers, artworks, or products.
In collaborative learning students are responsible for their own learning as well as that of the others in their group. ‘Collaboration where ownership is shared encourages innovation’ (Jane & Maughan, 2020) creating a shared responsibility where the success of one person can help others to also be successful. There are three ways of action in relation to the actions of others; one may work with others towards a common goal, one may work against others competing towards a goal, or one may work individually towards a goal unrelated to the goal of others (Johnson & Johnson, 2009). Artistic collaborations and collaborative learning seek the common goal and this study will discuss examples of both, as well as examples that blur their boundaries to generate works that are co-created.

1.6 Co-creation

If collaboration is working in partnership seeking a common goal, then co-creation is more about the experience of participating, and becoming for instance, a co-author, an editor, or an observer/director of the process. The term appears to have originated in industry rather than the arts, as Matarasso (2017) notes that businesses have become interested in engaging customers directly in the creation of products and services since the 1990s, through co-creating personal experiences where the competence of the consumer is trusted. This engagement between consumer and producer is now commonplace largely thanks to the internet. Nike (Hall, 2019), Vans (Stonebrook, 2021), Adidas (Velasquez, 2014) and Converse (Warren, 2020) all offer
sneaker customisation services, whilst other companies extend this offer to co-create across a variety of other products.

The expectations of the consumer have changed a great deal since Henry Ford suggested that customers could have their car painted any colour they wanted, so long as it is black (Ford, 1909), the ‘customer is no longer interested in buying a product. The product, in fact, is no more than an artifact around which customers have experiences’ (Prahalad & Ramaswamy, 2000), they want to be involved in sharing the decision-making process through personalisation, effectively becoming co-creators of the manufacturing process.

This rejection of the passive experience has extended into art galleries and museums with many exhibitions having an experiential element. Examples include Olafur Eliasson’s, The Cubic Structural Evolution project (Tate, 2019), shown in the turbine hall of Tate Modern where the audience were invited to build whatever they wanted in white Lego© and Ei Arakawa, inspired by the Gutai group and working in partnership with UNIQLO, who invited the audience to be part of and create an ever-changing artwork by drawing on the floor in Mega Please Draw Freely (Tate, 2021). What connects these two projects is that at the end of each day, the work made is erased, broken apart and cleared, a clean slate is ready for the next session, only memories (and photographs) remain.
The type of co-creation project I propose through projects such as Trace Elements (Chapter 2.3.1) and The Long Arm of the Draw (Chapter 2.4.1) result in work not erased at the close of play. The artwork remains as evidence of the activity. What makes this work co-created rather than simply participatory is that although a structure is given, and guidance provided, the participants are not told what they must do. If their contribution is messy, tasteless, or profane then so be it, the artwork can go in directions that I do not like, it is my duty not to impose my cultural authority but to reward the participants individual autonomy. The works produced from these projects are co-created by those who took part and me. They are also a collaboration with Gleneden and the unknown author of the original design. Throughout this approach, the research is taken in new and interesting directions that cannot be predicted at the start of each workshop session.
1.7 Recording practice as research

A range of approaches were used throughout this study. The longitudinal, cross-sectional, collaborative, and co-creative projects allowed for different types of data to be collected and analysed at different points in time. Data was recorded through visual research journals, technical files (Lynn, 2009), email correspondence, self-assessment (Laal et al., 2013) and direct questioning. Naturalistic, social research gathered information through on-site observations, and by talking with and listening carefully to participants in ordinary settings (Rubin & Rubin, 2005). This data was later analysed so that what was written, heard, or seen, and recorded as experiences or perspectives could be conveyed in realistic detail.

It was not the intention of this study to rely on regularly asked questions to analyse written or recorded answers gathered through questionnaires or interviews but on occasion questions were asked and responses recorded. It was more often the case that the participants wrote observations and comments alongside their artistic responses inside their journals and files. This feedback provided an insight into the experiences, learning and opinions of the participants, given freely, without the requirement to respond to specific questions.

The actions of producing drawing, painting, CAD, photography, film, music, and textiles made with intention, guided, and informed the practices of most of the
participants including me. This follows the assertion made by McNiff (2013, p. 4) that ‘[The] use of artistic intelligence [...] to solve problems and understand experience makes complete sense and suggests endless possibilities.’ The artworks were both the ‘objects of the inquiry as well as modes of investigation’. (Ibid, p. 15). They were ‘the vehicle of the investigation, as well as its synthesis’ (Fish, 2018, p. 339) and have been used ‘to help me understand’ (Ibid, p. 340) the tools, the nature, and the purpose of the research as it progressed.

Email and on-line messaging were used occasionally between me and the participants or by those working inside a group. Open questions were regularly asked during drawing sessions, workshops, and tutorials. The responses were not recorded in a formal way but gave the participants ideas to consider when writing their personal reflections of the event. During one event (Planned Random Serendipity Chapter 2.3.4), a single question was attached to each form on which the drawing activity was situated.
Types of artistic output and written response type are recorded in Table 1 as an overview of the methods used when collecting the data.

<table>
<thead>
<tr>
<th>Duration</th>
<th>Longitudinal</th>
<th>One-time cross-sectional study</th>
<th>Short</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collaboration</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Co-Creation</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Teaching</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Drawing</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Sketchbook</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>CAD</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Photography</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Video</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journal Notes</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Technical File</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Written reflection</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Graded Self-Assessment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Email / Online messaging</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct questioning</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1: Modes of artistic engagement in the research project.
The 10 practice-based projects that have been designed, run, and recorded have enabled observations to be made across a broad section of society. Some of these connections have been fleeting, others have benefitted from being a part of a sustained programme of study. Each of the projects have led to artistic outcomes, in the form of, sketchbooks, CAD development, textiles, and surface design samples. Drawings and paintings have been produced through co-creation, music and film made through collaboration, and patterns have been generated by individuals exercising personal autonomy. Sometimes the works produced were design fragments created to be ‘completed’ by me, after the act, through actions involving my ‘assurance [and] judgement’ (Sennett, 1980, p. 17), which could be seen as an imposition of my ‘cultural authority’ (Law Explorer, 2015) over the artefact; on other occasions the process/object informed group work, resulting in works made as a response to rules and instructions, by a team controlled by the ‘social authority’ (Ibid) of the situation. The works have been made in studio spaces, foyers, and classrooms, as group activities where I have been present, during sessions that have been directed by the participants independently, and in virtual classroom environments across Microsoft Teams.

All the projects allowed participants to contribute as much or as little data (in the form of artistic or written outputs) as they wanted. Written and spoken comments were offered freely as personal reflection on processes employed. Contributions to
group drawings were either given as a part of a jigsaw that I later completed or were
donated to the group activity that resulted in a co-created image. On each occasion
those involved in the activity were made aware of that their contribution could inform
my PhD research. I confirmed to them that their contributions would be anonymised
and that they would not be facially recognisable in any photographs taken unless they
requested otherwise. This arrangement was approved by the ethics board, providing
a strong foundation on which to record the practice-based research. The anonymity
given allowed participants the freedom to respond artistically in any manner they
chose and to honestly appraise their involvement and the value of the project upon
its completion.

1.8 A/r/tography
This study is framed as an a/r/tographic engagement. As a teacher and an artist, I
wanted to produce research that could emerge out of my practice and feed my
teaching. A/r/tography allows me to do that. It is an ‘arts-based methodology
grounded in the physicality of making and creating [that is] situated outside traditional
research structures’ (LeBlanc & Irwin, 2019) that ‘recognizes making, learning, and
knowing as interconnected within the movement of art and pedagogical practices’
(Irwin et al., 2018, p. 37). ‘Teaching demands connecting with students and their
learning’ (Rodgers & Raider-Roth, 2006, p. 271) and if as a teacher I am to nurture
that connection then the ‘relationship’ to [my]self’ (Ibid) and my practice needs to be
strong. By practicing my artistry (Yeon Ryu, 2018) and developing my own ‘pedagogy of self’ (Irwin, 2006, p. 75), the relationship with my own artistic aesthetic and understanding with my practice can be grown.

But what was the overarching thing that bounds my practice? For too long my focus had been on the success of my students or previously on commercial imperatives. Students’ or clients’ interests were my interests, but what exactly were my true interests? Our Textiles course at the university does not have a house style as the possible directions that a student can take are diverse with outcomes including not only textiles (print, knit, weave, embroidery), but an animation, a design for a toy, a sculptural installation, a clothing or seating solution, lighting, jewellery, wallpaper, socks and more.

My interests and experience had been eclectic before I began my teaching career which no doubt contributed to my employment, but through teaching textiles my focus had not narrowed if anything it had broadened. I was questioning my practices, looking for my artistic context, uncertain of my material preferences and unsure of whether making work in isolation was preferable to seeking suitable collaborations. My making was searching for meaning. A/r/tography provides this open framework for understanding through doing.
A/r/tography’s multifaceted nature has seen it applied to contexts such as poetry, theatre, autobiography, art therapy, and performance art (Leggo, 2008, Fish, 2018, Springgay et al., 2008), however, I would describe my a/r/tographic practice as interdisciplinary (Irwin et al., 2018), an engagement that is primarily visual (LeBlanc, 2018), frequently auto-ethnographical (Kidd, 2009), occasionally musical (Yeon Ryu, 2018) and inherently pedagogical (Kind, 2008). As an overarching method, it ‘encourages the combined creative freedom and risk taking of the artist with the theory, rigour, and responsibility of the academic researcher, along with the ethics and compassion of the educator’ (Bickel, 2008, p. 136).

A/r/tography ‘recognizes making, learning, and knowing as interconnected within the movement of art and pedagogical practices’ (Irwin, et al., 2018, p. 37). It is practice-based research that has been created as a form of ‘living inquiry’ (Ibid) which can adapt to new directions over time. It has many ways of being explored or discovered and allows for meaning to be created through ‘recursive, reflective, responsive yet resistant forms of engagement’ (Irwin & Springgay, 2008, p. xxix), meaning that my practice can be based around repeatable processes which are tested and reflected on, changed, re-designed and adapted giving them strength and validity as a mode of inquiry.
The A-R-T in a/r/tography refers to the practices of art making, research and teaching (La Jevic & Springgay, 2008) and ‘exemplifies these features by setting art and graphy, and the identities of artist, researcher, and teacher (a/r/t), in contiguous relations’ (Irwin et al., 2006, p. 70). The roles/identities can exist sometimes separately or as is more likely, they will intersect. ‘The slashes in a/r/tography (and other related words) purposefully illustrate a doubling of identities and concepts rather than a separation/ bifurcation of ideas’ (Ibid). The research influences the art thereby effecting the teaching which feeds the art and suggests further points of research. It is an approach that Adrienne Boulton-Funke (2014, p. 210) theorizes is a ‘methodology of intuition, a methodology that seeks to encounter thought and engage in the creation of the new’.

It connects the threads of my art practice interests in drawing, painting, digital design, printmaking, film, photography, and sound, to my research into textile archives, their use commercially, academically, and artistically as silent partners in a collaborative process, to my academic role teaching, art and design for textiles and surface design to undergraduate students. At the centre of this research sits Gleneden’s archive of patterns, a rich resource of imagery capable of informing my art practice (drawing, painting, printed textiles), my research (exploring the conceptual possibilities of re-interpreted archival resources, ‘explicating and ’making sense’ of the creative process’ (Stephen-Cran, 2009, p. 10), making work with multiple
authors, trace/copy/appropriation) and my teaching as well as the intersecting sections of the inquiry.

Figure 1.2 Shows how Gleneden sits at the heart of the study, informing the art practice, research, and teaching. It illustrates how Gleneden is used as a tool for teaching, for both the on-going undergraduate textiles curriculum and research into arts education more generally. Gleneden has inspired my research into archive use by artists, designers, and educators, which has informed the practice-led research (Barrett & Bolt, 2007; Haseman & Mafe, 2009) the art practice, as well as research into arts education, and the development of new pedagogic practices for teaching. It also illustrates how Gleneden inspired developments in my art practice, generating
research into practice-led methods for me as an artist and for my students as part of their academic growth.

The areas inform my ‘living inquiry’ (Irwin et al., 2006, p. 70) in textiles, art, and design. The intersections are an essential part of that inquiry. They are the ‘interstitial [spaces, that] suggest the drawing together of pieces that had been farther apart […] deliberate gaps between data and their potentiality’ (Anderson, 2020, p. 261). They are the areas that through connecting Gleneden to the art-research-teaching reveal the overlaps which become the areas of investigation being explored.

For a/r/tographers a ‘living inquiry […] refers to the ongoing living practices of being an artist, research, and educator’ (Irwin and Springgay, 2008, p. xxix). Emeritus Professor Judi Marshall explained what she meant by ‘living life as inquiry’ by showing how she applied ‘notions of inquiry as method to many areas of [her] professional and personal activities [explaining] how research ideas [that] are generated and tested throughout [her] life space’ (Marshall, 1999, p. 155) can be used to achieve an ‘interwoven living of inquiry’ (Ibid). She describes many of her inquiry practices as being of the everyday variety, writing of a ‘range of beliefs, strategies, and ways of behaving which encourage [her] to treat little as fixed, finished, clear cut’ (Ibid, p. 157). Rather she has ‘an image of living continually in process, adjusting, seeing what emerges, [to] bring things into question’ (Ibid).
Essentially, Marshall is referring to a life lived that is curious, inquisitive, open to new experiences, testing oneself and others, and designating the researcher as an ‘aspiring change agent’ (Ibid p. 158). Interesting issues that arise out of the teaching, research or art-practice that may be puzzling, or problematic can be turned into cycles of inquiry. These can be tested by revolving through stages of action and reflection allowing them to be explored further through practice or by introducing new ideas into the teaching. The research becomes led by the practice.

My study is practice-based; it is the practice that informs and is informed by research and teaching. The interstitial spaces are reflective and creative. They document the emergence of process and product. The making and the made items are produced as tools that inform the embodied query. La Jevic and Springgay have said that ‘a/r/tography is more than a mode of scholarly inquiry or a method of representing research through artistic means, it is an embodied query into the interstitial spaces between art making, research and teaching’ (2008, p. 68).

The interstitial spaces are embodied in this study through the 10 projects that are documented in Chapter 2. Each project explores the experiences of making a form of art or design that has emerged out of research, teaching, or personal art practice activity. Artistic responses to these experiences have been made that fuse findings through a living inquiry through the production of art, design and drawing,
music, film, and creative writing, that incorporate ‘the transformative practices of action research and autoethnography’ (Bickell, 2006, p. 118)

There are numerous ways in which the qualitative data can be gathered. Irwin and Springgay state that it can be collected in forms such as,

[...] field diaries, artefact collections and photo documentation [as well as] any form of artistic inquiry such as painting, composing music, writing poetry, and educational inquiry such as student journal writing [giving the methodology a] continuous reflective and reflexive stance to engagement, analysis and learning. (Irwin and Springgay (2008, p. xxix)

This flexibility makes a/r/tography rigorous due to the many ways it can engage with the world through the contiguous relationships between the personal, practical, political, philosophical, and professional personalities that embody individuals with intersecting roles of artist, researcher and educator committed to a living practice.

1.9 Renderings

The intersecting interstitial spaces and the ideas that emerge from them through a/r/tography were described in the Journal of Qualitative Research (2005) by Springgay, Irwin and Wilson Kind as ‘renderings’ that offer possibilities of engagement. They used the verb render to mean to give, present, perform or ‘to become—offers for action, the opportunity for living inquiry. Research that breathes.
Research that listens’ (Springgay et al., 2005, p. 899), rendering was a theoretical space ‘through which to explore artistic ways of knowing and being research’ (Ibid). They may potentially inform not only the process of making but the object made, not simply the practice of writing a/r/tographic text but the understanding of and access to that information that is required to repay the viewer or reader. The renderings they proposed were contiguity, living inquiry, metaphor/metonymy, openings, reverberations, and excess.

‘Contiguity’ relates to the common borders shared and the interaction between the visual and the written, ‘the coming together of arts and graphy (writing)’ (Given, 2008, p 27). Through it the understanding of the roles of artist / researcher / teacher, their interrelatedness, plus the space in-between is exhibited to be both conjoined and apart from each other. These spaces are the points between existing structures and ones that have not yet been created, where the dynamic relationship between practices such as artist and researcher or objects and their meaning are held, not apart but in transition. For this study we may consider the sequential nature of the projects and the use of stimulus and response as a form of contiguity: Archive – Task set – Student Response – Development by Academic – Save new version to the Archive of Contemporary Versions.
‘Living Inquiry’ refers to being involved in practices that are not merely added to life but are integral to the fabric of how a life is lived. The practices of being an artist, researcher, and teacher and the commitment those roles represent. Gleneden has been part of my living inquiry for the duration of this study. It has been drawn from on trains, classrooms, conferences, bars, and beaches, introduced in lectures and workshops, built into a life of art, research, and teaching. A living inquiry is emboldened through understanding and experiencing the visual and the textual. It creates meaning through repetition, review, and reaction. A/r/tography inspires both the visual and textual components of a practice to be examined and critiqued; actions that arouse a re-action. ‘In living inquiry, research is subjectively informed and subjectively coproduced: viewers/readers take up where the artist(s)/author(s) left off, continuing the complex and multifarious act of meaning making’ (Springgay et al., 2005, p. 903).

Both terms ‘metaphor’ and ‘metonymy’ refer to substitution; with metaphor it may be a substitution of terms, of signifiers. One term is not replaced by the other it is assimilated, each adding additional layers of meaning and nuanced understanding. As layered metaphors build through doubling, the analogies gain power, fortifying a/r/tography through dynamic motion. The transference of meaning that occurs through metonymy is due to associations where ambiguity can obscure meaning forcing terms to seem provocative and evocative. In a/r/tographic writing the slash is
often used to extend a word beyond its singular significance in the hope that through the contiguity of terms a resonance occurs building meaning that is un/familiar, limit/less, and inter/textual.

‘Openings’ is a rendering that explores how a/r/tography can open-up conversations, making connections through doing rather than reporting on what has been learned. It relies on the multiple readings that emerge through artistic engagement and textual knowing as well as what is seen but still not known. It supports the idea that meaning does not reside on the surface, it is strengthened by being woven through cuts, ruptures, cracks, and tears. The process of engaging with Gleneden has created many openings in my research. The stories of strangers are woven into the marks made on co-created drawings, fleeting collaborations have led to uncertain outcomes, suggesting new directions. The openings that students have pulled their research through has uncovered seams of knowledge from which meaning can be extracted, to create content for contiguous encounters.

Springgay et al., suggest that fabric or cloth can be used as a metaphor for understanding a/r/tography (2005, p. 906) and as such I feel there can be a connection made to Gleneden. The openings can be an open text, with knowledge that is on, in and around the borders but they could also be the painted patterns with knowledge dancing on the papers surface or in the marginalia. The learning may slip
and skid, tripping on fissures on the façade, finding threads of meaning attached as fabric swatches that can be pulled apart, magnified, deconstructed, or engorged. A pattern could be simply read, copied, and resurrected but the actions that have antagonized the surfaces of a Gleneden design sheet could offer new ways to interpret the source through exploration of its marginalia or the folds that have cracked its painterly plane. Some openings may create enough space to peer through the research to see things differently whilst tiny openings in the fabric of a project could create a screen or mesh through which ideas can be separated.

‘Reverberations’ suggest a process of shaking or vibrating to sift and sieve the individual parts cemented in art making / research / teaching that form the aggregate of a project. Each art particle has a different density and weight that individually is inert but through composition can collectively reap dividends. The reverberations cause echoes such as those found in the natural chamber of a cave where the ideas are slapped, bounced, and sprung to emerge quivering, shivering, and bright, alert to the possibility of generating new understandings and co/constructs both personal and public.

If revision relies on repetition, vision thrives on excess. Through the final rendering of ‘excess’, we acknowledge what ‘lies outside the acceptable’ (Irwin & Springgay, 2008, p. xxx). Excess brings ideas to life through force of will. It may accept
quantity over quality or thrive on being indulged. Excess is the work created when control is ignored.

Excess is an ongoing practice concerned not with inserting facts and figures and images and representations into language but with creating an opening where control and regulation disappears. Excess is a way to re-image ourselves, into being; re-assembling the mundane of our experiences. Excess is the flesh of being, the space-between interiority and exteriority, where touching touches and touches back in continual reverberations. (Springgay et al., 2005, p. 908)

Excess is the understanding of all our horrible, fantastic differences as well as those that intersect and extend the generativity of excess, it provides opportunities to learn and understand more, through exploratory research that is determined to go further, creating the momentum to express oneself fully.

It is important to note that Springgay, Irwin and Kind are clear that these renderings are not methods and should not be used as a set of criteria on which to base a project, nor are they a set of descriptions of a/r/tography. They are ‘theoretical spaces through which to explore artistic ways of knowing and being research’ (Ibid, p. 899) and may help ‘guide the researcher and the participants in identifying critical moments in art practice’ (Stevenson, 2013, p. 13). For instance, ‘contiguity’ could relate to artwork made through participatory workshops in a conference or classroom
setting that is completed by the researcher later, drawing attention to the spaces between art, research, and teaching (see Chapter 2). Reverberations are like the moments in a student’s practice when the meanings attributed to an object shift, when discoveries are made by attempting an unexpected or unfamiliar process (see chapter 2.4.1). Excess describes the significant moments that are highlighted when works step beyond conventional design wisdom and seeks inspiration in an unexpected place, leading to new discoveries (see chapter 2.4.2).

It was with these renderings in mind and through using a/r/tography’s aesthetic questioning, that I started to understand how this study could place subjects/participants together for interpretive encounters with the preserved objects that are Gleneden design sheets and how those encounters could further inform the cycle of inquiry that came through living and being with a/r/tography.

1.10 A/r/tography in practice

In a/r/tography the image and the word are equal partners, engaged as art and graphy. The a/r/tographer values both formats but also inhabits the spaces between and the intersections that occur when they merge or overlap. The portfolio of creative practice reviewed in Chapter 2 will demonstrate how the chain of practice/action/re-action/review has helped develop new knowledge through practice. The living inquiry of a/r/tography discussed in 1.9 seeks an ‘embodied encounter constituted through
visual and textual understandings and experiences rather than mere visual and textual representations [and] (al)though this definition privileges the visual, any sensory form can be applied’ (Irwin and Springgay, 2008, p. xxix). This definition places the potential of the archive in the hands of anyone willing to take on an embodied encounter with it. As a teacher it helps prepare the ground for an introduction to the archive especially when the students are approaching it from different disciplines and contexts.

The teaching element is of fundamental importance to this study. Engaging with Gleneden in my workshops, has actively encouraged students to become a/r/tographers themselves, and it is through these lived experiences that new understandings emerge. Examples of this interdisciplinary relationship are addressed in the practice-based research phase of this study. Here, I document how Gleneden has been engaged by students of knit, weave, print and embroidery, musicians, and non-creative practitioners in generating visual, audible, and tactile responses as outcomes, each produced with the possibility of creating new knowledge.

For example, in Chapter 2.4.2 I have shown how students came together for a group project first within the walls of the institution, then outside of the University in a more liminal and temporary space of their own making and furthermore across both realms through their use of digital social media. Their encounter with the archive
resulted in individual investigations each focused on diverging activities and interests. Sub/themes of which included brutalist architecture, Arabian headscarves, homemade devices for abstract photography, Lego© constructions, abstract expressionism, and portraiture. These contrasting lines of enquiry eventually converged to produce conclusive outcomes that although temporarily fixed visually through digital projection within a gallery installation had the potential to regenerate, reseed and reappear rhizomatically as a new beginning for a future activity.

This ability to be born again, emerging from rupture, can make a/r/tography appear messy to some. Irwin and Springgay suggest that a/r/tography ‘entangles and performs what Gilles Deleuze and Felix Guattari refer to as a rhizome’ (Irwin and Springgay, 2008, p. xx). Rhizomes activate the in-between (Grosz, 2001), new life can emerge from between two fixed points e.g., between Gleneden and knitted textile practice. It is the rhizomatic nature of the methodology that offers an invitation to explore the interstitial spaces of art making, researching, and teaching. Though non-linear, a/r/tography corresponds to rhizomatic principles by acknowledging and rewarding the multiplicities that emerge from the interconnectivity of the abstract line (Deleuze & Guattari, 2005). This is a line that can maintain co-dependence such as that between the wasp and the orchid whist also ‘asignifying rupture […] A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines’ (Ibid, 2005 p. 10). It is a re/generative process that may
fragment or explode but will inevitably reconnect, it is unconcerned with the extremities of mind/body or good/bad but will establish new lines of convergence, extending the reach of the practice.

A/r/tography is ‘fluid and constantly evolving’ because it ‘is not subject to standardized criteria, rather it remains dynamic’ (Irwin and Springgay, 2008, p. xix). As multimodal research it attracts qualitative data by ‘engaging visual modalities as a research tool […] (Re)imagining theory as a conceptual medium’ allowing ‘both visual and verbal means, to inspire investigation into previously unknown territory’, enabling a/r/tographic research to discover ‘new ways to know differently’ (Ruopp, 2019 p. 1). In this study a/r/tography facilitates engagement with ‘ongoing practices in art and education in order to create knowledge rather than discover it, in so doing, it is only resolved retrospectively as understandings are shared upon reflection on practice’ (LeBlanc et al., (2015) as cited in Irwin, et. al, 2017, p. 476)

In my practice, frameworks, guidelines, rules, and paths have not always been in place from the outset, the direction of each journey has been subject to change. Conclusions have therefore reported on ‘rigorous approaches to the study of intentional acts and artefacts of significance’ (Siegesmund, 2013, p. 138) as well as accidental and serendipitous acts that ‘take on additional layers of significance through interpretation’ (Ibid). Equally there have been instances where outcomes
have been a new beginning with reflection on the practice helping contextualise the later decisions taken.

A process as flexible as this can still lead to purposeful actions, even if deviation from an intended path is both allowed and encouraged. Unforeseen rhizomatic turns can change a project's direction and allow the a/r/tographer to explore more profound meanings behind their practice which can help them 'think more deeply about being present, truly present to that which [was] never anticipated' (Lee et al. 2019 p. 681). Starting with a simple proposition (such as trace over a predesigned pattern) a familiar action can take the form of 'an active pursuit with no predetermined end' (Ibid, p. 683) leading to a deeper understanding of 'being present to possibilities' [appreciating] 'being present in-between place and relationality and being present to interiority' (Ibid, p. 689).

The proposition 'go for a walk outside, find an object and do something with it' (Ibid, p. 684); is like my request to choose an archive image and be inspired by it. It offers an opportunity to engage with something familiar in a manner that has uncertain conclusions. If the walker finds a rock, then the practice of walking whilst kicking makes the walker/kicker aware of the affective relationships between the shoe and the stone, the sole and the sidewalk, the pedestrian, and the pedestrians. The drama is not derived from the beginning or end but from the middle, the in-between
or *intermezzo*, it is the process that puts forward the knowledge that a control over an action will not automatically equal control over the result, it is the middle that is important.

Other researchers practicing as a/r/tographers have produced work that is poetic (Norman, 2001), autoethnographic (Sameshima, 2007), ritualistic (Bickel, 2008) and activistic (Swanson, 2008). The variety of responses that can be considered, highlight a strength rather than a weakness of this methodology as it is willing to tip over the traditional scholarly canons. In doing so a/r/tography seeks to realign the practical and theoretical forms that could be considered underrepresented through existing qualitative methodologies. By refusing to have a single definition adjoined to it, a/r/tography can exist as a theory that is expansive, embracive, and open to change (Springgay, Irwin, Kind, 2005).

It is worth noting that there are those who see the multiplicity of outcomes as being a/r/tography’s potential undoing. Jagodzinski and Wallin are critical of what they conclude as being a poststructuralist construct that seemingly covers all the bases where the ‘combination of possibilities […] are, *while not unlimited*, complex enough to make the system seem open-ended’ (Jagodzinski & Wallin, 2013, p. 89) They believe a/r/tography to be ‘concomitantly a non-methodological mode of inquiry’ (Ibid) and inexplicably anti-methodological. Their concern is that ‘the
a/r/tographer becomes a subject ostensibly capable of everything, [ceaselessly idiosyncratic], availed of interminable means of praxis’ (Ibid) has some validity. They do, however, concede that perhaps ‘the eclecticism of a/r/tography will remain crucial to the future of arts-based research’ (Ibid) if it confronts what they believe are the failings of postmodern eclecticism.

If eclecticism was seen to be a failing in 2013, the time passed since then has seen the inclusivity of maximalism battle the exclusivity of minimalism for dominance in aesthetics, culture, and design. This study gathers up process, it folds in thought and incorporates meaning by making a/r/tography integral to the research process, providing evidence beyond a traditional manuscript to explore new ways to examine knowledge. It does this through documenting an ethnographic inquiry of participants in workshops, modules, and events plus the addition of an autoethnographic response in the form of a personal practice that has incorporated the development of solo and collaborative drawings, paintings and prints, music and film, writing, art, and textiles.

The works shown in Chapter 2 will show that each process is unique but that they are also connected to the other activities. Their contiguity and connectivity are essential to this research and their competing voices are necessary for dynamic debate and the creation of purposeful thought.
1.11 Problem solving through practice

I have used drawing and painting (plus other forms of artistic expression) to inform my understanding and improve my quality of life for as long as I can remember. At school, reciting facts by rote did not come naturally to me but presenting information through drawings of internal organs or geographic formations was both a pleasure and a better way for me to process knowledge.

Drawing also helped me to understand the world around me; there was always another way to see the same thing. Objects can be rotated and viewed from multiple perspectives, items may be broken apart, their fragments turned into abstract patterns. A flower’s journey can be witnessed from bud to bloom, captured through each stage, as it wilts and drops. The cycle of life witnessed and recorded through drawing. Reality was both the thing in front of me and an incredibly abstract concept depending on how close I looked. I found that my understanding of both deepened as I thought through the process of drawing.

Drawing can give form to thought. It is both a noun and a verb. As a noun, we can appreciate the physicality and tactility of a drawing as a thing. It is something with a story, an object that can be interpreted and considered. As a verb we get a sense of how the practice of drawing is determined as we are doing it. The practice of drawing is both process and product. If we think through drawing, new insights and
understandings may be revealed through the act of connecting mind and medium, to generate material/meaning (Sullivan, 2008).

In art therapy drawing can be used as a form of ‘response art’ that informs social research. Barbara Fish is a professor and art therapist who believes that drawings and paintings are essential resources that inform her practice. She makes art as a response to being ‘disturbed by an experience, want[s] to understand it more fully, or have a response to an interaction that doesn’t make sense’, she says that making the work ‘brings clarity of purpose and interpersonal understanding’ to her work (Fish, 2018, p. 338). The drawings are not a replacement to the written and spoken word but are additional tools that can communicate in a different way. Throughout this research I have used drawing (and other mediums) to respond to and understand outcomes generated through the practice-based projects. My drawings help me to further communicate the results, and as Fish (2013) found, the works have helped ‘deepen my familiarity with the tools used in the research [enabling me] to understand that making art is inquiry, and that research is a creative activity’ (Ibid, p. 340).

The works I have made in response to the pedagogic project outcomes have helped me to ‘promote dialogue, which is critical to cultivating understanding’ (Leavy, 2009, p. 27). My artistic responses are witnesses to my act of making and as witnesses
they are available to be ‘interviewed’ (Fish, 2018, p. 341). Questions are asked of the work, what is it for? How did it come to be here? What lessons can it teach? The new images may be a direct response to an archive image or may question someone else’s response. Each are outputs of and tools for the a/r/tographic inquiry although they present themselves as solutions, they are also asking questions about where the work may go next.

1.12 Exploring the archive

So far, this chapter has explored the nature of my a/r/tographic engagement with Gleneden. I have shown that a/r/tography is a form of living inquiry (Irwin and Springgay, 2008), that adapts to situations over time and is rhizomatic (Deleuze & Guattari, 2005; Grosz, 2001) in the way that it develops. As the research grows, ideas can expand causing ruptures where new lines of inquiry emerge. The research is conducted at different speeds, in groups, in collaborative partnerships, in co-creative exchanges and in isolation. Outputs are recorded as ideas, preliminary samples, works in progress and final samples, all of which may be broken open upon examination leading to new emergent lines of inquiry.

The seed from which this artistic activity has grown is Gleneden. This special collection of design artefacts has inspired my art-based research, but many other textile focused archives exist, some of which have been explored artistically, others
have not. The next section will discuss archives in general, before focusing on textile collections that have been engaged with from a commercial, individual, collaborative, teaching, and research perspective. Before asking what a design archive is, I will consider broadly what archives and special collections are, why they are valued, who uses them and for what purpose? This shall be done to contextualise why Gleneden appealed to me, its inspiration for the art practice presented in Chapter 2, and to recognise the ‘aura’ (Benjamin, 1931; Hansen, 2008) of the original document that is present in an object/person experience, rather than as a definitive summary. This will help to contextualise the analysis of the projects reviewed in the portfolio of creative practice in Chapter 2 and consider where the outcomes of these activities are best kept if they are to be useful in future archival engagements.

‘Archives are collections of documents or “records” which have been selected for permanent preservation because of their value as evidence or as a source for historical or other research.’ (The National Archives, 2016, p. 4) The activities of individuals and organisations leave behind records. These objects serve a purpose at their time of use and later may be chosen to be preserved within an archival collection. At its most straightforward an archive is a collection of objects and records. The dictionary, it being an archive of words, defines archive as,

[…] a place in which public records or historical materials (such as documents) are preserved (an archive of historical manuscripts, a film archive) [it is] also:
the material preserved – often used in the plural (reading through the archives) [and] a repository or collection especially of information” (Merriam-Webster, n.d.).

As a noun it is first known to have been used in 1603 and as a verb in 1831. The etymology of the word is from French, the Latin archivum, and from the Greek archeion government house (in plural, official documents).

As destinations, archives conserve authorised deposits responding to the singular or collective visions of an individual or organisation (Ricoeur, 1978). Through their systems of arrangement, archives have become a means for historical knowledge and forms of remembrance to be kept, held, and found. As ordered repositories of documents and records, both visual and verbal, they form a foundation from which history is written (Merewether, 2006).

Archives have value to nations and regions, organisations, communities, and individual people. They provide evidence of activities which occurred in the past, they tell stories, document people and identity and are valuable sources of information for research. They are our recorded memory and form an important part of our community, cultural, official, and unofficial history. (The National Archives, 2016, p. 5)
Although its meaning can be described, and its etymology traced a single definition cannot adequately relay the concept of the archive. It is too many things to too many people. Foucault’s thoughts on the matter can illuminate.

The archive is first the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities. (Foucault, 1972, p. 129)

For some historians, there is an issue, in that archives only hold conserved documents, the question may be asked as to what should be held on to and what thrown away? (Ricoeur, 1978; Ketelaar, 2001, p. 136). It is through conservation that the archive escapes being a hoard, whilst through preservation it may also avoid the attentions of the horde, as archives need to be known about, to be found.

The Taking Part survey run by the Department of Culture, Media, and Sport (DCMS) has collected data through face-to-face household surveys since 2005. It looks at the frequency of, reasons for, and barriers to participation in the arts, which includes archives, galleries, museums, and libraries. The 2018 – 2019 survey of adults
over the age of 16 and children aged 5 to 15 years old carried out in England recorded that 3.9% of adults surveyed had been to an archive or record centre in the last 12 months, attending in their own time or voluntarily whilst 4.4% of 5 to 15-year-olds had also visited an archive (DCMS, 2020; Bolton, 2020).

Digitising archival records helped more people (6%) access an archive website during the same period (DCMS, 2020; Bolton, 2020) and more generally digital documentation has helped individuals voluntarily serve as their own archivists and archival researchers of human existence through the World Wide Web, itself ‘the most important archive ever created’ (Miller and Bowden, 1999, p. 594). Online, personal archives grow organically, with individuals determining their own selection processes. saving, editing, and recording the minutiae of the day-to-day lives of many communities and cultures.

For researchers working with archives prior to the internet it was the collections and artefacts donated by the representatives of people deemed notable, that came to symbolise aspects of the wider population. Consequently, archival collections can be favourably focused on certain demographics. More recently materials such as ‘newspapers, statues, […] tools, pottery, interviews, musical recordings, textiles, clothing, quilts, maps, coins, cookbooks, medical reports, etc.’ (Gaillet, 2012, p. 46) as well as the objects from special collections including other library and archival
materials such as rare books, manuscripts, photographs, institutional archives; objects that are unique or rare with either artefactual or monetary value (Dooley, et al, 2013, p. 24), have been amassed though a widening of sources. Not all items are traditional texts, but many can still be read, explored, and investigated in ways that have made the archive more inclusive than originally intended by its political and aristocratic, depositors.

Archives are repositories of existence, a memory of, or a memorial for fragments of a life which could allow the self-archiving archivist to be ‘assured of never dying’ (Boltanski, 1969). They can become edited histories that through a conscious configuration of objects, ambiguously bounded, may tell a particular story. If the correct boundaries are set one can enable that story to be told. It is the boundaries of an archive that offer instruction to the narrative available, whilst the serendipitous discoveries of those archivally immersed in an embodied research experience, can draw connections between documents, dates, and data (Hiller, 1994).

An archive can therefore be bolstered by its borders; refusing a donation may protect a collection from expanding far beyond its remit. The need to say no explains the many eclectic collections situated beyond the ‘big A archives’ as in the traditional institutional archival sites, to those more ‘out-of-the-way places […] the small a archives’ (Brereton and Gannet, 2011, p. 675) into which Gleneden could be placed.
Archives can legitimise the childhood desire to collect, by finding a home for accumulations that adulthood often rubs out. Whims of maturity may send collections to be disposed of but the desire to gather and order remains, and digitisation has enabled this. Walter Benjamin discussed the feeling that, ‘every day the need to possess the object in close-up in the form of a picture, or rather a copy becomes more imperative’ (Benjamin, 1931, cited in Merewether (Ed.), 2006, p. 61). From our contemporary position, as space within the home becomes smaller and possessions become more virtual than actual, consumers have found access to collections online, through a version of what he called ‘mechanical reproduction’, described as ‘a technique of diminution that helps men to achieve a control over works of art without whose aid they could no longer be used’ (Ibid, p. 64). This has placed the archive in our pockets, plugged into the wall at night and into our head during the day.

The virtual technologized archive deprives us of the physical object, an object with an ‘aura’ defined by Benjamin as ‘a strange weave of space and time: the unique appearance of semblance of distance, no matter how close the object might be’. For Benjamin, aura is integral to the object, it is present in the experience of the encounter between subject and object. It struggles to be reproduced through mechanical means of reproduction, he suggests that ‘the difference between the copy, which illustrated papers and newsreels keep in readiness, and the original picture is unmistakable’ (Ibid, p. 61).
The relationship people have with images and objects has changed. Things that were owned, held, and collected such as photographs and recorded music are less tangible in the digital format. It was estimated that 1.2 trillion pictures were taken on digital smartphones in 2017 compared to the 80 billion that Kodak announced had been taken in 2000 (Mathies, 2017) and in music, streaming accounted for 85% of the recorded market in 2020 (RIAA, 2020). Physical formats may have an aura that is greater than that of their digital equivalent, but they are not perfect, especially regarding portability and accessibility.

Subsequently, the rise in requests for digitised versions of archived materials in museums and libraries should not surprise. In the survey of special collections and archives for the Online Computer Library Centre (OCLC) Dooley, et al. report that the increase in availability of materials from special collections in digital form over the past decade has not only been revolutionary for the users and managers of them but user expectations are also typically high with many asking, ‘why everything is not yet online?’ (Dooley et al., 2013, p. 67)

Our relationships with aura are personal. The value placed on an audio archive that is rented and streamed compared to that of a space hungry collection appears to be different. When Benjamin spoke of mechanical reproduction, he was speaking of photochemical film which he initially felt to be eminently auratic due to the
relatively long exposure periods at the time. A sitter for a portrait would need to focus, concentrating their being into the captured moments. Electronic media has since pushed the authenticity of the reproducible object far beyond the domain that he anticipated.

Although the material object of film has not changed, its position in a broader media ecology and consequently the meanings and values we attach to it have (Balsom, 2019). A mid-century postcard reproduction of a museum object is likely to have an aura for today’s audience through dint of distance that would have eluded the recipient at the time of its production. A cassette mix-tape of vinyl records has both the aura of the original recording and that of the person who made the cassette compilation. Whether a digital image, with a non-fungible token representing a guarantee of authenticity, develops the type of aura ascribed to physical objects, is yet to be determined. The pressure on archivists to digitise collections has been perceived to be ubiquitous for the last decade with 97% of archivist respondents in the OCLC survey of 2013 having completed or were in the process of completing at least one special collection digitisation project (Dooley, et al, 2013, p. 18). Accessing the actual object may provide access to its aura but digitisation is proving that a different type of connection has become expected and is indeed preferable for many people.
Digital research repositories, whilst more accessible, provide less of a true connection to examined objects as they miss the aura that exists in the thingness of the thing. Yet improvements in capturing detail through scanning and photography, and subsequently storing and recalling at speed, has given the appearance of an evolution, at least in terms of access, which could encourage ‘disruptive digital archive(s) […] digital by instinct and design’ (Sheridan, 2017, para. 5). However, at present, it may be said that what is gained through not being ‘grounded in any specific location or site’ (Spieker, 2016) is largely limited through ‘the inability to adequately gauge the size, shape, and smell of archives’ (Gaillet, 2012 p. 49).

There is also the engagement with the space to consider. Whilst chance encounters in digital repositories do occur, online sites can be overly expansive leading to unpredictable and uncertain returns. If the expense and difficulty in visiting far-away collections is ignored, the location and limits of the material archive can be seen to help align artefacts. For instance, notation at the edges of a manuscript or painted pattern may connect an object to other items close by, whilst the difficulty for the digital format to adequately reproduce areas such as marginalia, makes this less likely to occur online. The physical archive offers objects reverence; they are spaces of quiet contemplation, of tactile sensations, of history and ritual. They are slow, closed sources rather than fast and open ones.
Whether pixelated or holdable, objects in a well-functioning archive should be findable, and the indexing systems used are helpful in not just cataloguing whereabouts but also marking a trace of existence. A physical artefact or archived object can be said to leave a trace, Merewether calls this a ‘residual mark of their occurrence’ (Merewether, 2006, p. 10). The trace may sit in an index, it could be a text that highlights perceptions and understandings of events witnessed, it may connect objects to past observers or direct the current visitor to unexpected destinations. Perhaps ‘the most valuable traces are the ones that were not intended for our information’ (Ricoeur, 1978, cited in Merewether (Ed.), 2006, p. 67), they may provide an involuntary testimony and become what Bloch calls ‘witnesses in spite of themselves’ (Ibid).

The impulse to archive may be a futile attempt to ward off death, or an offering of yet unknown significance, but when world events make life uncertain and the value in the present is subsumed by the past or undervalued into obsolescence, the memorialiser of the disregarded should be rewarded for offering connections. Popular culture through television programmes such as ‘Who do you think you are?’ and ‘Fake or Fortune?’ have made archives more visible to new audiences as resources for primary research. The desire to learn from the past is kept alive by keepers of special collections and archives. It is important that collections that are unique and distinctive such as Gleneden should maximise their potential to promote
their holdings and differentiate their collections from their peers. Activating an archive through projects such as the ones I am proposing offer one way to do that.

1.13 Textile archives

The medium of textiles connects individuals to tradition and cultural identity (Dias et al., 2020). It unites those involved in its making through ‘its tactile qualities [and] the inherent seductive nature of the medium’ (Rogers & Swann, 2015, p. 33). The term Textiles has been chosen for this study instead of synonyms such as fabric or cloth because it is an all-encompassing term. Textile making can be considered ‘multi-media and amongst the most hybrid of contemporary crafts’ (Riley, 2008, p.63). The term can be used to describe an assortment of items including design documents, the tools that enable production, the fibres intwined in its making, to finished goods and products. Techniques applicable include printing, embroidery, knitting, weaving, spinning, felting, dyeing and basketry (Colchester, 1991; Gale & Kaur, 2002). The types of artefacts available for research in archival textile collections are extremely varied and may include lace (Townsend, 2020; Quarini, 2020; Briggs-Goode et al., 2021), print (Halls, 2013; Mellor & Ellfers, 2002), weave (Dass & Belford, 2020), knit (Scott & Gaston, 2019), furnishing (Pearson, 2005), garments (Almond, 2013), surface patterns for products such as ceramics (Claypool, 2019), or banners (Skelly, 2016). Most importantly, the term has been chosen as Textiles is the subject that I teach on
a course that caters for printers, knitters, weavers, embroiders, textile and surface designers, textile artists and craft practitioners.

Textiles form the largest group of designed objects available for study, whether as objects in their own right, as constituent parts of fashion, furniture and interiors, or as industry […] As such they offer a rich field for the application of a variety of methods. (Schoeser & Boydell 2002)

Artists and designers are drawn to textile archives for all sorts of reasons, for instance ‘the idea of genealogy, of being part of the history of textiles’ (Brennand-Wood, 1996, p. 5). Historical certainty can be attained through instructions and patterns (Quye et al., 2020), deteriorating fragments can be brought back to life (Calvert et al., 2014) and other information can be derived from textiles such as how they move, their depth, how they smell, acquired wear and repair (Hall, 2017).

Textiles and pattern are naturally intertwined, ‘the pattern is the textile, whether it is added after the separate production of the cloth, as in print, or built into the original as with weaving’ (Graves, 2002). Many (fabric) textile objects are held together by order. An arrangement has been agreed between the fibres and yarns, warp, and weft. An order has been established that keeps a structure in place. Lose that order and the integrity of the fabric destabilises. In that sense a comparison could
be drawn to the principles of archival work where order, efficiency, completeness, and objectivity is required. (Wizisla, 2015).

In archives and special collections of textiles, these principles help artists and designers to ‘burrow deeply and search further for new inspiration’ (Almond, 2013, p. 115), and in doing, many find that contemporary resources of historic design documents are ‘a playground for inspiration and pattern’ (Kraak, 2014). Generating influence and inspiration from historic pattern collections and mixing that together with the now, corresponds with Benjamin’s ‘idea of the constellation a proposal that understood history as not just some continuous past time but as something produced in the present’ (Cochrane, 2017). History is live and it is evolving. The contributions made through this study may be retrieved from a future archive.

‘Historic textiles live in museums and private collections, carefully stored for research and exhibition [whereas] those in the archives of furnishing fabric companies live in a different way: reinterpreted for the consumer, either in exact reproductions or more loosely in fabrics that adapt historic motifs or are inspired by them’ (Kraak, 2014).

In contrast, the personal collections of individual designers and artists can be eclectic and ephemeral with a value entirely dependent on a potential and yet
unrealised interpretation (Toop & Marclay, 2018). Keller and Leitner et al (cited in Britt & Stephen Cran, 2014) acknowledge that designers collect visual material almost unconsciously and continuously, and the design process is individualistic, complex to understand and non-linear in its evolution. Quite different to the order demanded by traditional archives.

Designers, and by extension, textile designers are likely to be attracted to designed objects and it is largely irrelevant whether their lure is ephemeral or of an un/known significance. The institutional or personal archive has the potential to hold objects with both qualities; items that connect directly to a design practice as well as objects that simply connect. In 2020 Jane and Maughan observed that when their students delved inside the archive, the unknown became known. Their connection with original source materials invariably took them to ‘a point of truth and transformation’ (Ibid, p155), which is an insight that this study builds on. Finding inspiration, value and meaning in pieces purposefully kept, as well as items whose ‘peripheral information’ (Bracey & Maier, 2021, p 163) has a less certain purpose is a contributing factor to the development of this study.

Textile design archives are owned by people and institutions, collections brought together to be used commercially, by individuals or in collaboration, or as teaching and research tools, each have a value that can be capitalised in various ways.
Practical examples developed from the Gleneden archive will be discussed in chapter 2. Prior to this, a brief description of notable archives applicable to this study will provide insight into how the reproduction, adaption, and transformation of similar resources by artists and designers can benefit wide-ranging audiences. In relation to textile practice, Britt, Stephen-Crann & Shaw add context to these words saying, ‘reproduction involves copying, adaption refers to alterations and transformation involves complete change in form, nature or appearance’ (Britt et al., 2014, p1). Each visitor encounter in an archive is unique, because ‘different people are looking for different things [and what is found] means different things to different people’ (Craven, 2008, p. 16). Demand for access to archival resources should continue, as everyone seeking a meeting with an archival document has their own identity and culture, allowing each user to ‘experience themselves as agents of their own meaning making activities’ (Ibid, p. 17).

1.14 Commercial Archives

The ways in which a piece of paper or fabric can be designed are infinite (The design library, n.d.) and the examples held worldwide in commercial pattern archives attest to this. The skill of the design archivists in charge of these collections is in organising and presenting the works to their clients. Each have their own ways of indexing, selecting, presenting, and monetising their holdings. Some purely licence or sell
designs (Ibid) whilst others work with clients to adapt and reproduce work with in-house design and print services (Standfast and Barracks, 2021).

Textile Hive is home to Andrea Aranow’s collection of around 40,000 textiles which are available to members who pay a yearly subscription fee. They have an online APP that uses a hierarchical taxonomy of high-level categories and over 2300 terms to catalogue effectively, making the archive available to a global audience. Clients included Dries Van Noten, Ralph Lauren, Louis Vuitton, Williams, Sonoma, Marni, and Last Chance Textiles (Textile Hive, n.d.).

Lindsey Fout, Last Chance Textiles owner and designer enjoys the process of a ‘deep dive into textile history [to] learn […] about a specific style or technique’ (Cicada Wheels, 2018, para. 33). Lindsay took inspiration from an antique kimono fabric called yukata from Textile Hive’s archive, transforming the design into a knit blanket in merino wool. Recalling the experience of consulting the archive she said that her process normally involves looking at books to collect and ‘mesh’ references together to create loose sketches of motifs but working in the archive she found ‘an intimacy with the original textile that surpassed anything I could gain from a book or museum.’ (Ibid, 2018, para. 35)
The 50,000 antique wallpapers books and textile swatches that make up The Print Pattern Archive were originally collected by Marlene Goldstein and kept in New York’s garment district. The collection holds items from the 18th century to the 1980’s and is now housed in Manchester, England. The archive is owned by Cheryl O’Meara who has worked with clients such as Alexander McQueen, M&S, Boden, Barbour, Lee Cooper, Vivienne Westwood, Hackett, The Lowry, and Manchester Museum, to design, produce and manufacture fabric and wallpaper inspired by the collection. Swatches are also available to be purchased or loaned.

![Fig 1.3: Print Pattern Archive](image)

For a Manchester Museum commission an antique wallpaper was found by Cheryl as inspiration, everything was re-drawn through CAD and put into a digital repeat. It was then personalised and made bespoke by adding inspiration from the museum’s collection, including drawings of a newly discovered amphibian sub-
species named Sylvia’s Tree Frog, flora and fauna, taxidermy items, stag beetles and other specimens. (Print Pattern Archive, 2021).

The Design Library was founded in 1972 by Susan and Herbert Meller and has materials dating from the 1750’s to the present day. It documents over seven million designs from Europe, USA, South and Central Asia, China, Japan, Africa and South and Central America and contains original paintings, fabric, yarn dyes, embroideries and wallpapers which have been sorted into over 1200 categories. It is not searchable online, but clients provide information as to what they are looking for and a presentation of designs based on these specifications is created. Designs can then be bought outright or licensed to be reproduced or used to capture the spirit of an idea (The Design Library, n.d.) which is what Alexis Audette from Beacon Hill did when they had a jellyfish theme in mind.

Stock images were given to Peter Koepke and the Design Library team and in response they found a hand-painted paper design from the early 20th Century that had been made in the Lyon fashion studios of Bianchini-Férier. Beacon Hill used this drawing to inspire conceptual and colour development before a final design was settled upon. The new design is clearly indebted to original drawing but could not be said to be a direct copy of it, consequently the French studio is not mentioned on
the websites where Beacon Hills Phosphorescent Surf Fabric is now sold as a transformation has undoubtedly occurred (The Design Library, n.d.).
This search of archives promoted online has shown there are new commercial designs emerging from archives where the source of inspiration and the outcome look remarkably and intentionally similar, but there are others that are noticeably altered, where the inspiration taken from the archive has influenced the new work to create something different and in doing a transformation has occurred that is more significant than a recoloured or rescaled recreation of the original.

This part of the research was conducted to see how commercial archives are organised, how they monetise their collections and sell their services. Other collections were investigated including The Design Archives established by the furnishing company Crowson Fabrics (The Design Archives, 2021), and the Adamly
Textiles Archive (Adamly, 2021) and similar structures noted. Approaches to organisation were observed most notably regarding individual taxonomies. The web search brought many similar services to my attention, services that shine a light on a part of the commercial textile design industry that is often hidden from the consumer. It helped me to think through the research (Ruopp, 2019), helping me to use the research to ask questions. What do I want to do with Gleneden? How may design students use the archive in the future? What schemes of classification would be useful? Why was Gleneden donated as a teaching resource rather than kept to be used commercially?

1.15 Academic / Artistic pairings

Academic archives are rich and varied in the deposits they contain. As designers take inspiration from commercial archives; artists may collaborate with or be helped by the archivists of academic collections in responding to collections in new and innovative ways. Working with objects housed in a ‘repository of meanings’ (Bradley, 1999, p 118) allows for the materials held ‘to be used as the starting point for collaborative journeys that can end up in the most unexpected of places.’ (Magee & Waters, 2011, p 274.) Many academic institutions have textile collections or archives and have done so for some time, Hazel Clark wrote in 1988 about colleges that keep collections of original material that has come to them indiscriminately over time which are kept informing the history of the practice. Many of these institutions now operate under
different names but at the time their names included Huddersfield Polytechnic, West Surrey College of Art and Design at Farnham, The Constance Howard Textile Study Collection at Goldsmiths college, the Design collection at North Staffordshire Polytechnic, the Silver Studio Collection at Middlesex Polytechnic, and the Lace Collection at Nottingham Trent Polytechnic. (Clark, 1988)

Exhibitions and publications that have responded to The University of Leeds’ International Textile Collection (Dickens, 2012), The Lace archive at Nottingham Trent University (Bracey & Maier, 2021) and Glasgow School of Arts’ Archives and Collections Centre (ACC) (Britt, Stephen-Crann & Shaw, 2014) show how creative practitioners can respond to academically owned collections and produce works that are rich and varied in their responses.

The International Textile Collection which formally went under the name ULITA is part of Special Collections and Galleries, Leeds University Library (LU). It is an academic resource for staff, students and a wider research community and contains hundreds of thousands of artefacts; 32,701 of these have been digitised, of which there are 3505 items of Textiles that are available to be browsed and filtered through advance searches (The University of Leeds, n.d.). Included in the collection are over 30 full Kashmir shawls donated by the Universities Vice Chancellor (1911 - 1923), Sir Michael Sadler (1861 – 1943) as part of the Sadler gift (e-artnow, 2011). The shawls
were shown at the Stanley and Audrey Burton Gallery in the exhibition ‘Sadler and the Shawls’ (13/09/11 – 30/03/12) alongside paintings inspired by the shawl collection created during 5 months of studio practice by artist Pip Dickens.

The work, a collection of Oil on Canvas paintings and accompanying sketches helped Dickens explore more than the surface image as Kashmir shawls are recognisable for their use of naturalistic motifs that also have symbolic meaning. One shape which is often featured and that later became familiar to western audiences as paisley began as a ‘tree of life’ motif and over time became an abstract cone shape known as a ‘boteh’. Dickens used the boteh motif ‘to convey a variety of sentiments within environmental/atmospheric contexts’ (Dickens, 2012, p 10), and made a link to ‘colour fields used in Disney animation’ (Ibid) to activate the boteh, and imbue character, such as that of mother and child. Furthermore, Dickens explored the shawls manufacture, their use in European literature by Bronte, Balzac, and Dumas, and identified how the shawl became seen as a device that represented social mobility.
Fig. 1.6: Pip Dickens Painting – Dreams Nascent

Fig. 1.7: Pip Dickens Painting – Mother and Child
The new works continue a line of reinvention for the shawls. It was through copying the designs that the Victorians developed their own versions that would lead to the boteh becoming known as paisley. Dickens’ works represent a further activation; every ‘interaction, intervention, interrogation, and interpretation by creator, user, and archivist is an activation of the record’ (Ketelaar, 2008, p. 12), with each leaving a trace that is characteristic of and that can be attached to an objects limitless meaning.

The Nottingham (Trent University’s) (NTU) Lace Archive stores materials that have been acquired through local company, and Nottingham Lace Federation bequests made between the late 19th and early 20th century. These donations have inspired students and staff for many research projects and exhibitions. The Lace Archive holds not only 75,000 items of lace but also sample books, portfolios of photography and design, subject specific books, and other teaching aids. The collection has inspired national and international exhibitions by Katherine Townsend (2009 & 2010), Joy and Wolfgang Buttress (2009, 2010, 2011, 2012) and Nicola Donovan (2012) as well as joint exhibitions featuring students and staff from NTU’s textiles, fashion, and decorative arts departments (2012, 2013). The collection is considered locally, nationally, and internationally important and is used in long-term research projects that develop knowledge of lace heritage, the decline of cities lace industry, and the culturally changing creativity of the region. The university recognizes the collection as
a driver to increase scholarly activity, boost PhD figures, attract funding, represent
the voices from the regions machine lace trade and as an opportunity to collaborate
with other archives internationally. (Nottingham Trent University, 2014).

The Archives and Collections Centre (ACC) at the Glasgow School of Art (GSA)
contains items including pattern books, posters, architectural drawings, artworks,
plaster casts, textile pieces and garments. The collections have been explored by staff
from the ACC and GSA who have ‘examined the conceptual possibilities of re-
interpreting archive material for contemporary fashion and textiles related design
work’ (Stephen-Cran, 2009, p. 10) to create works for exhibition and publication.
Works produced including textile, fashion, and related products have been exhibited
alongside images of archive items and extracts from creative process journals in the
exhibition Awaken, Mackintosh Gallery, GSA, 24 January – 28 February 2009. The aim
of the Awaken project in which fourteen textile and fashion practitioners participated
was to ‘add to the minimal existent literature regarding the textiles and fashion design
creative process, specifically related to utilisation of archive resources’ (Britt, Stephen-
Cran & Bremner, 2013, p. 126), which existed at the time.

The Awaken project hoped to report on whether works inspired by the archive
were derivative or unoriginal. Would the practitioners be re-interpreting,
reproducing, initiating, appropriating, parodying, or deliberately abstracting the
source or would the archive material act as a prompt, a trigger, or ‘fodder’ in the generation of new work? The Awaken exhibition allowed participants to select their inspiration from ACC’s varied collection of materials, some chose single artifacts, others, seemingly disparate items. It was noted that materials were often selected according to individuals’ aesthetic taste, their potential for development based on prior experience (Britt & et al., 2014, Holden & Jones, 2006), which seems logical and in keeping with my own observations of choices made by students working with Gleneden.

The variety of outcomes produced showed the eclectic possibilities that archival projects may elicit. Christie Alexander produced machine knitted dresses having been inspired by a class photograph from Daisy Anderson papers, 1892; Leigh Bagley digitally developed patterns, selecting shapes from John Walter Lindsay’s 1950 travel journal to create knitted wall tiles; Vicky Begg utilized analogue approaches that included ‘pencil, putty, rubber and textured paper; biro pen on paper; pen and ink; chalk pastel; oil pastel on board; watercolour on board and watercolour pencil on board’ (Begg, 2009, p. 59) producing a series of drawings developed from photographs of GSA building interiors. J.R.Campbell produced gallery specific installations, Alan Gallacher developed printed lampshades, Susan Telford produced decorative resin wall panels and Clair Sweeney made screen-
printed and hand painted canvases based on a series of prints by Muirhead Bone that questioned ideas of replication and discussed the aura of the original.

There were approaches taken and conclusions reached that compare to projects documented in Chapter 2 of this study. Chloe Highmore believed that working from the archive ‘reversed the design process [and found the] unconstrained way of working quite odd’ (Highmore, 2009, cited in Britt et al., 2013 p. 132) as the visual inspiration and design process dictated the market decision rather than the market proposing the theme, which is more usual in commercial design. Joanna Kinnersley-Taylor observed that it was the disparate encounters provided by the archive that ‘awakened’ (Kinnersley-Taylor, 2009, cited in Stephen-Cran, 2009, p. 24) and connected with her practice. There were projects made collaboratively such as Elaine Bremner and Helena Britt who worked collaboratively to produce printed textiles that were inspired by a non-textile architectural starting point. Their hand drawn then digitally manipulated images emailed or data exchanged between each other eventually created a digitally printed textile collection. Whilst a different collaborative approach was triggered by Juliet Dearden who produced new textile design content by working with a group of 6 and 7-year-old pupils from a local school.
The variety of the works that emerged from the LU, NTU and GSA projects richly illustrate the potential of working with a universities archive or special collection. As Gleneden is significantly different in its content to the examples discussed it is an appropriate source for this study. Compared to those of LU, NTU, GSA its contents are specific, having been collected originally for one function. It is however diverse in the materials held within its remit and consequently has the potential to inspire projects equally as varied as those this section has described.

1.16 Teaching applications

For students and academics an archive like Gleneden can be an inspirational source of reference and motivation, but a donation to an institution can be presented with
caveats attached. For instance, Glenden was gifted to be a resource for teaching. Harnessing the usefulness of such a resource is important if time and energy is to be invested in its conservation and promotion. It is this study’s assertion that by utilising Glenden’s resourcefulness as a tool for art, research and teaching, its value to the university of Huddersfield can be more significant.

Promoting Glenden either as the Glenden Post War Design Archive or under the guise of another, more extendable title to students, academics or the public at large could be a means of instigating projects, recruiting new design students, or starting conversations about textiles, drawing, pattern, and craft. If the resources held inside Glenden are placed in the hands of practitioners outside of the field of design, they could inspire something else entirely. On a surface level the design sheets have limited value beyond their obvious reason for being. Does that mean they should only be read at face value by those with a knowledge of textile design? Placed in the right hands the language of pattern could be interpreted as a visual code for another activity such as storytelling, music, serious or creative play. They could be seen as scores in search of a conductor as will be illustrated in Chapter 2.3.5.

Using archives to prompt a creative response through collaboration is not in itself new, archives are widely used by researchers, academics, and designers for many purposes. Artists however took to using archives in their works from around
1960’s, taking the ideas around documentation as art practice further in the 1970’s (Gül Durukan, & Tezcan Akmehmet, 2020). In the essay An Archival Impulse, Foster provides a definition of the genre saying that ‘archival artists seek to make historical information, often lost or displaced, physically present. To this end they elaborate on the found image, object, and text, and favor the installation format as they do so’ (Foster, 2004, p.4). As an educational idea instigator, not specifically bound to Art practice, the archive has a distinct value. It can become a conversational and cultural provocateur that can incite action in its audience; producing the living components that can become the archives activating ingredient.

Projects that demonstrate this process of archive activation through pedagogy include the collaborative approach used to produce textile design content taken by Juliet Dearden mentioned in Chapter 1.15. An educational book discovered in the GSA ACC archive triggered a lesson with young pupils that resulted in the production of embroidered tray cloths. Dearden used these as design elements for a digitally printed fabric and garment that she later produced (Dearden, 2009), demonstrating how the usefulness of workshop outcomes can be extended through the practice of the artistic lead.

As a sustainable sequence, the process of collaboration with students through archival objects can be drawn as a development life cycle. Figure 1.9 shows how
collaborative work that is developed from the archive could continue to nourish it if the contents were kept in a palimpsest archive. The cycle places the archive within a continuum. First, the archive is visited by the artist/teacher who selects an object and introduces it to the pupils they are collaborating with/teaching. The pupils/artist/teacher develop a process that creates design samples. The artist/teacher takes these samples and works with them independently in a second process. This creates a product/outcome which can be returned to and discussed with the pupils and/or exhibited/documentated, allowing it to be seen by a wider audience (thereby extending the reach of the archive). Finally, the product or record of the process can be placed into the/another archive, which could be used as a beginning of another archival engagement.

Fig. 1.9: Development life cycle
Lindy Richardson demonstrated that extending the collaborative practice internationally can be extremely effective at instigating learning through experience. The British Council funded initiative between Edinburgh College of Art, Scotland and Wuhan Textile University, China demonstrated how textile samples can be produced as a cross-cultural interchange and ‘multi-authored linear collaboration’ (Richardson, 2013, p. 49). It emphasised ‘the importance of process over product, in teaching and learning’ as well as the value of reflective review (Ibid).

Richardson’s project involved sharing samples which were reworked at the partner institution. She describes the process as being akin to a conversation on a walky-talky where only one voice can be heard at any one time. The physical distance between the institutions and the technological limitations of the time would have made communication including visual recognition and affirmation challenging. The communicative advantages that Microsoft Teams and Zoom have since made possible could add to this type of collaboration. Inevitably though, the physicality of a process such as Ayrshire needlework that the Scottish students used grounded the process in the physical rather than the digital realm. The results were therefore produced co-operatively and collectively rather than collaboratively leading Richardson to question whether remote working can ever produce collaborations that are truly collaborative.
The practice that Sharon Blakely and Hazel Jones developed was more collaborative and cross-disciplinary. Working with curators, makers, and educators they built a partnership between university and gallery and developed projects where students and academics could investigate and work from a stored collection. They made use of The Mary Greg Collection of Handicrafts of Bygone Times, which was under the care of Manchester City Art Gallery, establishing workshops to reconsider how we value our material cultural heritage, by using it as a source for thinking in making and practice.

Objects that are collected and gifted to an institution are often kept in limbo. The term archive affords objects a sense of value that financially they may never have. As museums have limited display space and what is stored vastly outnumbers what can ever be shown, the significance of objects, particularly those whose previous use and ownership is visible through the damage caused by wear and tear sometimes needs to be revealed. (Blakey & Mitchell, 2013)

It can be the objects that lack value, those that are modest in their making, loosely connected through the anonymity of craft practice that are those most suitable to have value added through activation. Fortunately, locating that value may be easier to find with the type of unfettered access that can be available for the underappreciated and unknown. There can be a value in not knowing something.
Artists and curators have often seen objects differently. Being unencumbered with or unaware of an object's purpose or meaning can unblock a creative mind whereas authoritative documentation may dam the flow. A way to rectify this dichotomy could be to enable a format where both worlds can exist. This could take the form of a blog such as the Mary, Mary, Quite Contrary blog that documents Blakely and Jones’ research or through film as Glithero did when documenting ‘Woven Song’ (see 1.18).

1.17 Individual / Artistic pairings

The artist as collector phenomenon is one that spans a range of practices (Speaks, 2016), and the collections that artists accumulate can inform art practices in many ways. Collections may be gathered and kept awaiting a purpose or found/purchased with knowledge of intent. Objects may appear insignificant or worthless as individual items but through accumulation, a collection can be transformed by the choices artists make. The detritus of the street, the café and the junkyard have all become materials for artmaking. Untrained artists, surrealists, cubists, dada, and pop artists have benefitted from collections of objects that would otherwise be disposed of.

Although decoupage (from the French decouper, meaning to cut something) has ancient origins, the 19th and 20th Centuries saw the practice of re-using and assembling discarded materials take on artistic significance. A ‘stone of escape’ began a thirty-three-year project for Ferdinand Cheval that transformed an ordinary
dwelling into an ‘Ideal Palace’, a 3-dimensional object-poeme (Hughes, 1991, p. 229) constructed through the chance associations of otherwise useless items. Started in Hauterives in 1879 and completed in 1912 (the same year that Picasso and Braque started to experiment with collage) this Faëry palace, built without knowledge of the rules of architecture demonstrates on a grand scale the power of collecting.

Writing about Picasso’s collages in 1913, Guillaume Appollinaire said ‘It is impossible to guess at all the possibilities or all the tendencies of an art so exacting, so profound’ (Porzio & Valsecchi, 1974, p.94). Collage seems ubiquitous now but at the start of the 20th century it was ground-breaking. The transformation of waste materials continued through Kurt Schwitters who found urban waste to be a substitute for paint first with the modest works he called Merz (a name taken from a fragment of an advert for the Kommerz-und Privat-Bank) later a grander scale through architectural collages he called ‘Merzbau’.

A line can be drawn from Schwitters to Robert Rauschenberg, both artists can be seen to transform found materials by adjoining collections with painterly intent, skilfully arranging materials to create poetic associations. Fernandez Arman, César Baldaccini, Bill Woodrow and Tony Cragg and many others have continued the tradition by accumulating and transforming collections of otherwise unwanted waste.
The Barbican hosted Magnificent Obsessions: The Artist as Collector in 2015, juxtaposing the idea of the hobby collector with the professional aesthetic judgements of artists such as Peter Blake, Joseph Cornell, Louise Nevelson, Andy Warhol, Mark Dion and Damien Hirst. Cornell attempted to classify and catalogue his collections, creating storage systems not dissimilar to an archive, Warhol’s collections could inform his imagery, then when they were of no further use may make their way into one of his ‘time capsules’, sealed memorials of a given month or year that were archived and posthumously catalogued. Blake was drawn to the fairgrounds of his youth whilst Nevelson collected African masks and pottery. Collections in my home include 20th century medical paraphernalia, scotty dogs, and tin toys.

Christian Marclay is significant to this study as he hands over his edited collections to be interpreted by other collaborators, musicians who take his imagery and play from it as graphic scores. During his career Marclay has provided photographs, collages, films, graffiti, and clothing, to musicians who improvise from the scores creating a practice which is in a constant state of flux. His scores can be visual, sourced from a personal archive of ephemera, or he may have orchestrated their production by Instigating chance encounters, passing over the act of composition to unknown participants through actions designed to produce unpredictable outcomes.
Themes that emerge from Marclay’s practice including accidental or unknown collaborators, innovative readings of archive material and the liminality of objects, resonate with elements of my practice discussed in chapter 2. Musical works such as Graffiti Composition (1996 – 2002) have some similarity to images produced through my co-creative practices. Marclay’s piece was produced as an open invitation to the passer-by who became both the audience members and composer (Tallman, 2010, Kwon, 2003). Whilst my project Trace Elements democratised my process of art making. It too was an open invitation to create but in this instance anyone near the event could become the artist. Each mark placed was accepted in the artwork, perhaps making the participants both artist and observer.

For Graffiti Composition (1996) Marclay dispatched a crew of poster-pasters throughout Berlin to fix blank staff paper (and no instructions) to the walls of public spaces. Many disappeared, were pasted over, or torn down but of the ones that remained, some had enticed people to jot down musical notes, tag, spray or write a message to the world. From these, 800 photographs were taken, of which 150 were editioned as a box set of digital prints (Tallman, 2010). The prints are then placed in the hands of a conductor directing a group of improvisers. As a score, the cards use symbolic information to stimulate outcomes by musicians and non-musicians alike (Lanctot, 2010) creating work where each reading is also a writing, a new interpretation of the source (Kotz, 2010).
An archive may become a physical collection of things, but it usually begins with an idea. A decision has been made to collect, and a value, either personal or financial, has been placed upon that resource. Assembling a personal archive is an iterative process with infinite variables. The archives that Marclay works with are often collections of his own making.

I have always been fascinated with archives, I like the research I have always worked with found materials so it is natural for me to go and look for things, you know a flea market can be sometimes more engaging than a museum. I like detritus and things that are not considered high art, so you know, these banal images are interesting to me (Toop & Marclay, 2018).

By collecting disparate materials, editing, reconfiguring, and re-presenting them Marclay has developed a framework where through ‘media archaeology’ (Ibid) he can draw on visual signs. He finds that the very liminality of these materials which can be interchangeable as found object, visual art and potential musical score can test the limits of static object, contingent temporal performance, as well as what can be made readable as music (Kotz, 2010).

Gleneden is an archive that has the potential to be read in various ways. It is a collection that through re-presentation could take on additional meaning. Works produced from it have been read as music and reimagined through personal, collaborative, and co-produced projects as novel artworks. Its ability to inspire others
to make work from it in the future could help develop its legacy. As works are produced from it the archive will grow, one reading may inspire another and the stories that are told through it could lead to new knowledge being created.

1.18 Collaborative pairings

An example of designer’s working in collaboration and reading an object differently can be seen in Woven Song, a project commissioned by the Zuiderzee Museum in the Netherlands, produced by British designer Tim Simpson working in partnership with Dutch designer Sarah van Gameren as Glithero. Their work bridges creative disciplines such as those between music and weaving and although not bound to one practice, the most constant ingredients that connects the various media and methods they employ are time and transformation as they attempt to capture and present the beauty in the moment things are made (Glithero, 2013).

Woven Song emerged from the observation that there was a synergy between two divergent disciplines, those of the street organ player and the Jacquard loom weaver. Both create repeatable works powered by punch cards. Both practices have a rich heritage, where knowledge is passed down through generations. Yet, the knowledge that can keep these skills alive is at risk of being lost as technology consumes old ways in favour of the new. Glithero were aided by two craftsmen at the end of their respective lines, weaver Wil van den Broek and master organ maker Leon...
van Leeuwen. Together they created artefacts, fabric products and a diptych video that presented the similarity of each craftsman’s calling concurrently.

Fig. 1.10. Punch card for Jacquard

This project is an example of idea being aided by not-knowing. It was open to the productive potential of Irit Rogoff’s notion of ‘without’ which can be extremely constructive.

Without … intimates process rather than method and alludes to the condition in which you might find yourself while doing work [it is not a notion of] being at a loss, of inhabiting a lack, of not having anything, but rather an active, daily disassociation in the attempt to clear the ground for something else to emerge (Phelan and Rogoff, 2001, p.34).

The knowledge lacking in this instance was the physical difference in the punch cards used by the two practices. Knowing that a street organ is ‘driven by an organ
book, a continuous fanfold of connected pages, whereas for a loom, a succession of single cards is used, one card per woven thread’ (Snoad, 2013, para 7). Or that the punch hole for an organ is rectangular and for a jacquard it is round and that the patterns are read in different directions could have stopped the idea in its tracks. Not-knowing allowed the challenges bound up in the idea being attempted to be faced head-on and for solutions to be found to overcome each obstacle, allowing Glithero eventually to in effect, weave music. The music of the street organ was eventually revealed visually in cloth in a way that was a visually abstract and textural interpretation of the tune Red Bank Boogie, first popularised by Count Basie and his Orchestra having been recorded in New York in 1944.

Fig.1.11. Glithero Scarf
The mechanical/musical connection between these punched instructions is visually apparent. The first synthesiser produced by RCA ‘had no keyboard […] instead musical information would be recorded as punched holes in a large paper tape. This would then be run through a mechanical reader which operated the synthesiser through a system of relays’ (Cosmac, 2012, 02.08). Dots and dashes can be interpreted as code that can be rhythmically clapped or intoned; for instance, an early graphic work for solo cello ‘Projection 1’ Morton Feldman ‘used rectangles of different lengths to indicate relative duration. The performer was free to choose the pitches of the notes played’ (Ashworth, 2019, p. 2).

As codes, mathematics, games, patterns in nature and artworks have all been shown to be readable and playable by musicians (Ibid), I believed the Gleneden archive could also be a potential source of unheard sound. Examples of improvisations developed through collaboration will be discussed in chapter 2.

1.19 Research applications

Artists and curators have explored the archive as a theme or as a source from which methodological approaches can be uncovered. Curating the 2008 Exhibition, Archive Fever: Uses of the Document in Contemporary Art, Okwui Enwezor took the archive not as a fusty and inert storage facility of historical documents, rather ‘a regulatory discursive system, a set of a priori historical rules that determine the conditions of
possibility for statements, i.e., what can be said and seen in specific formations of knowledge’ (Maimon, 2008, para. 1).

If the archive is understood as the beginning and the source or the original, then the infinite reproducibility that the modern world encourages has made it more theoretical than reliable. Derrida, from whom the exhibition Archive Fever took its title says that the archive is a troubling notion, it is an impression in a permanent state of evolution, and as ‘a concept in the process of being formed [it] always remains inadequate relative to what it ought to be’ (Derrida, 1995, p.29). Derrida was not questioning the honesty of the archive, rather the ‘in-finite or indefinite process’ (Ibid) of it’s becoming. He did not see this as a failing but preferred to take a contrary view that the vagueness or imprecision observed was ‘the possibility and the very future of the concept, to be the very concept of the future’ (Ibid).

Enwezor’s focus was on photography and film, he identified the camera as being an archiving machine that created and recorded the archivable content, making photography an archival research methodology. Other methodological approaches were identified in which the exhibiting practitioners may be set, including commemoration, memorialisation, recreation, provocation, public memory, and testimony. Various modes of production to conduct ‘critical translations [that placed
new pictorial experiences] against the exactitude of the photographic trace’ (Enwezor, 2008, p.11) were engaged.

The creation of objects and forms can also be seen as an archival research method. Marcel Duchamp’s work La boîte-en-valise (1935 – 41) critiqued the museum as archive by miniaturising in three-dimensional form facsimiles of Duchamp’s work, placing them in a suitcase, creating a portable ur-museum. Within this category can also be placed, Marcel Broodthaers’s Musée d’Art Moderne, Département des Aigles (1968) and Gerhard Richter’s Atlas (1964 – present). However, the practice of archiving as methodology was shown to become more ‘challenging, interpretive, and analytical [as] relationships between archive and memory, archive and public information, archive and trauma, archive and ethnography, archive and identity, archive, and time’ are used (Ibid p. 22).

1.20 Entering the Gleneden Post-War Design Archive

Gleneden is a collection that was last commercially owned by and acquired from Collins and Aikman but were produced or collected by different companies at various points in time. Most of the designs were produced between the formation of Gleneden Textiles in 1955 (National Records of Scotland, 2020) and its demise as a manufacturer of furnishing fabrics in 1990 when the then owners Courtaulds moved furnishing production to a factory at Silsden in West Yorkshire (Hardcastle, 2000). The
designs are varied in appearance and would have been created by a changing team of designers for various clients over at least five decades. Within the collection are recognised pattern types such as diamonds, swirls, painterly abstracts, stylised florals, classic ogees, and bouquet islands.

During the early stages of this study, I gathered visual information from Gleneden by using photography as a research method (Enwezor, 2008). I photographed pieces from the archive, edited the images and have made the photographs available to be seen online. Thirty-six of the photographs were shown at the exhibition Textiles: Made in Huddersfield as part of the arts festival Cultures of Place in 2022.

Textiles have a language of their own and any appreciation of them is enhanced by the vocabulary being used, the symbolism and imagery employed by the designer, and the techniques that went into crafting their construction (Edwards, 2009, p. 6).
The referencing system employed when the designs were under company ownership is no longer available, and there is no colour classification system. I have titled my photographs with names relating to consistent phrases found on the design marginalia. Design styles are noted and given initials in a similar way to systems used by other commercial and historic pattern archives (Textile Hive, n.d., Print Pattern Archive, 2021, The Design Library, n.d.). For instance,

**Art Nouveau. (AN.)** – 19th Century design style, highly stylized imagery often of plants and other organic matter.

**Bouquet Islands (BI.)** – Natural imagery presented in a formal arrangement suggestive of a gift. Placed in island formation as standalone motifs suitable for drop or column repeats.

**Cross Stripe (CS.)** – A diagonal stripe

Gleneden Mill (and consequently the pattern archive) is connected to the textile empire of Alexander Morton as the Morton family acquired the site which they would later name Gleneden in 1900 (M. Hardcastle, personal communication January 28, 2019). An overview of the Morton family legacy and their connection to Gleneden has been conducted by referring to the unpublished text Gleneden and the Forgotten Pioneers (Hardcastle, 2000) and Jocelyn Morton’s book Three Generations in a Family Textile Firm (Morton, 1971) to appreciate the historic significance of the collection before embarking on the focus of the study.
Over three successive generations the Morton family innovated in business, technology, manufacturing, and textiles. Alexander Morton (1844 – 1923) was a working handloom weaver during the 1860’s, at a time when the industry was dying, he borrowed capital from relations to commission and employ weavers to make ‘madras’ and ‘lenos’ patterned curtain net which he would sell direct to retailers in Glasgow, Newcastle, Carlisle and elsewhere, taking over a role that middlemen had for years monopolised (Perkin, 1971). Soon he was employing up to five hundred weavers. When it became apparent that the handmade product his weavers produced could not compete with the new machine-made textiles, he adapted lace machines from Nottingham, thereby expanding into factory production. By 1897 he had increased his workforce to one thousand. Handloom weavers were kept employed with tapestry and carpet production. A move to Carlisle, where the Gleneden mill is, coincided with a rise in popularity of patterned furnishings and a need for dyeing and printing.

One of Alexander’s sons, James Morton (1867 – 1943) who had been active in the company since the mid 1880’s was equally innovative. Firstly, through contemporary design. An admirer of William Morris (1834 – 1896) James recognised the appeal of designers from the arts and crafts movement and commissioned some of the best for Alexander Morton & Co’s fabrics. These included Charles Francis Anselsey Voysey (1857 – 1941) who from 1895 was retained on a yearly fee for a
minimum of ten designs and exclusive use of his woven textiles service. Voysey became known for his design work to such an extent that The Studio journal in 1896 said that ‘a “Voysey wall-paper” sounds almost as familiar as a “Morris Chintz” or a “Liberty Silk”’ (Morton, 1971, p. 114).

James’s admiration for Morris was such that on March 4th, 1901, he gave a lecture as appreciation of William Morris to a small group of intellectuals at the XL Club of Glasgow, which was subsequently printed by the Chiswick press as a privately circulated document. One of the reasons for his admiration was that he saw Morris as not merely producing gothic throwbacks as some critics suggested, but as a remarkable producer who combined knowledge of tradition with nature to create something new. He wrote

The art of former times and other peoples was not only a legitimate but a necessary quarry from which to seek inspiration and ideas (‘The world has been noteworthy for more than one century and one place’, Morris reminds us) provided - and this was an all-important proviso - one got inside the work of art in question, understood its origin and its possible relevance to today and used it to create something new. (Morton, 1971, p. 105)

This appreciation led James to be ‘even more interested than his father had been in collecting patterned textiles and decorative objects from the four corners of the earth for inspiration’ (Ibid)
James’ next innovation came through colour chemistry. Shocked at how quickly colours faded in normal sunlight he experimented with dyes until he had ones that would permanently keep their hue. This innovation led to the formation of Morton Sundour Fabrics, producers of unfadable cloth. This achievement saw him become the first recipient of the Faraday Centennial Medal in 1929, for his advancements in permanent fade-proof dyes, then in 1936 he was knighted as a continuation of that recognition. The onset of war limited his supply chain so through necessity James resynthesized the chemical process to produce synthetic vat dyes, in effect kickstarting a new British industry.

His third achievement came in textile technology. He believed that the two lasting inventions in constructed textile manufacturing technology were the fly shuttle and the warp knitting machine. By combining principals from both he was able to speed up the production process until eventually he had knitting machines producing ‘locknit’ and wefted fabric at one thousand courses per minute.

The eldest son of James, Alastair Morton (1910 – 1963) joined the firm in 1932 and became design director. As both an accomplished abstract painter and textile designer Alastair would translate the works of artists such as Ben Nicolson (1894 – 1982) and Barbara Hepworth (1903 -1975) into commercial textiles (Morton, 1971, p. 409). These pieces would not be the primary source of revenue for a company of this
size but were highly regarded. Most of the designers the company employed would be far more anonymous, commissioned by the mill to produce the content that corresponded to the look of Morton Sundour Fabrics or other successful offshoots such as Edinburgh Weavers.

Designers stuck to painting the designs and in a similar way weavers were commissioned with minimum design facility. This system had been in place since the Morton Sundour brand name came into being in the late 1800s, continuing through to the time the archive was being gathered (M. Hardcastle, personal communication January 28, 2019). As commissioned contract designers, the paintings produced were never intended to be credited to those who had drawn and painted them, the weaving industry was largely an anonymous field (Smith, 2008). Mills were a place of work; designers were a link in the chain of production.

After the depression at the end of World War II Gленenden Textiles Ltd was formed because the Sundour factories in Carlisle and Glengarnock could not operate affordably so they needed to become suppliers to trade and not only to their own brands. The name Gленenden was formed to service this new company, the word Glen being taken from Glengarnock and Eden from the river that runs through Carlisle.

The company Gленenden Textiles Ltd was responsible for generating sales from customers other than Morton Sundour Fabrics Ltd, with the ultimate objective
of combining these external sales with the internal sales generated, thereby keeping both factories fully loaded with work. (Hardcastle, 2000)

In textile factories at the time there were few fully independent design-departments, they mainly operated under the direction of the sales departments or salesmen allowing for the relative pay of designers to be kept to a minimum, the designers were predominately female graduates from Art College and although some were male, they were in the minority. The arrangement suited the industry structure. Mills rarely marketed using their own name and became dependent on the merchant’s customers for sales. This could be another reason why archive collections relating to woven textiles (such as those at the Whitworth, University of Leeds etc.) often have the designer listed as anonymous. The anonymity was accepted; design sheets as objects were needed because they were translatable into cloth, the true value lay in the woven fabric.

It is from the period after World War II that most of the works collected in Gleneden appear to have been produced. Morton Sundour Fabrics were eventually taken over by the Courtaulds Group in 1965, they had been shareholders in the company since helping with finance in 1935 and it seems likely that many of the designs now kept in Heritage Quay are from between those 2 dates. There is however 32 years between then and when Courtaulds entered into their joint venture
agreement with Collins and Aikman in 1997, so a portion of the collection should be expected to have been created somewhere between those 2 dates also.

The key points that I have taken from this research into Gleneden’s history are

- The artworks are of value as they are representative of a place and time, a process of production both for design and manufacture. This knowledge can be useful to feed into activities relating to art, research and teaching when working with the collection.

- The works are relevant to textile studies because of their historical significance and the design knowledge they contain. Their importance is confirmed by examples of fabrics produced in Gleneden appearing in other archives such as those found in the archives of the Victoria and Albert Museum who have swatches donated by Sara Lee via Courtaulds, produced in the Gleneden mill. Designs with names like Onslow, Alondra, Rockingham, Lydford, Georgian, Padua, Louis XV, Elvaston and Pomegranate.

- Although the Gleneden design sheets are rarely signed or dated there are clues in the notes and marginalia on their surfaces that reveal a heritage which could be traced back through wider research into the company’s history.
By adapting Morton’s quote about Morris, I can connect the archive to my practice and my research question.

The art of former times and other people [is] not only a legitimate but a necessary quarry from which to seek inspiration and ideas […] provided [I get] inside the work of art in question, [understand] its origin and its possible relevance to today and use it to create something new (Morton, 1971, p. 105)

1.21 Marginalia

Many of Gleneden’s design sheets can be found inscribed with written notes originally placed to inform an aspect of production. The marginalia on these pages can be reread so that new openings (Springgay et al., 2005) may be played with. Loose threads of meaning may be unravelled from the text for their visual quality rather than being wound and bound to historic fact or fastened to the original research site, forming ‘a crack between reading and becoming’ (Monson, 2015, p.18)

Edgar Allen Poe saw marginalia as having a rich seam of value due to their ‘distinct complexion [and] distinct purpose’ (Poe, 1981, p. 1). He enjoyed the ‘hackneyed [yet] idle practice, [of the] making of notes’ (Ibid.) in the margins of the volumes in his library. He described this as being ‘by no means the making of mere memoranda’ (Ibid.) claiming that when you put something on paper it leaves the memory and consequently you forget it.
Poe enjoyed these purely marginal jottings as an opportunity for comment and derived amusement from the jottings in his own hand, due to the ‘picturesqueness of the numerous pencil-scratches…. their helter-skelter-iness of commentary’ (Ibid., p.3) he considered the pleasure that may be found examining the pencilling’s of another’s hand, wondering if ‘there might be something even in my scribblings which, for the mere sake of scribblings would have interest to others’ (Ibid.). If in ‘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’ he asked what would ‘become of it this context- if transferred? if translated?’ (Ibid.). I took this question as a suggestion that the notes on the page may have another function if I transferred and used these amendments so they may be awakened through observation and activation.

Poe’s attention to the appeal of the ‘nonsense [which is] the essential sense of the marginal note’, (Ibid. p. 4) should be seen in context to the period and the genre, yet it provides an interesting parallel to actions recorded in Chapter 2. The concept of context transference that comes from Poe is also relevant when discussing the creation of new interpretations of designs found in Gleneden as the contextual reading of both the marginalia and the design sheets does change once transferred or translated through process and practice.
Changes or additions made to an archived object such as through marginalia visually symbolise ‘the fluctuating conditions of ownership through which it may have passed’ (Benjamin, 1936, p.5). To read or to see an artist’s work marked up with marginalia is to hear two stories at once, a film with an actor’s commentary, a ‘text and paratext’ (Monson, 2015, p. 19). Once ‘the interstitial spaces between things’ (Springgay, 2008, p. 160), as in the practices of art making, researching and pedagogy are interrogated to ‘convey meaning rather than facts’ (Ibid) it can appear as if the observed object has been broken, awaiting repair, the cracks examined, ready to be reassembled. This is not simply a metaphor for rewarding repair or for mending knowledge but an assertion that meaning can be made through interrogation and concentration, remaking, and remodelling. A correct answer may not always be available, achievable, or even admirable but new transcriptions can reveal meaning-making through doing, art as a cross-examination, a deep and penetrating aesthetic enquiry can emerge and create meaning by asking questions (Springgay, 2004). The marginalia on a Gleneden design sheet may offer something more than just a connection to a (lost) historical fact if that seam is mined further.

Hidden in the marginalia there may be secondary readings or purposes available allowing “the value of the notes […] to outweigh the intrusion” (Jackson, 2001, p. 235). By attempting to interpret the meaning, process the instruction, copy, or trace the language written, the process could connect the ‘interviewer’ (Fish, 2018,
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 ... since one also moves forward, the trace, by leading into the other’s past, leads into the follower’s future. (Balkenhol, 2015, p.109)

Discovering traces of marginalia, fixed like ancient graffiti, provides opportunities for digression in what Benjamin referred to as the ‘ruin of the past’ (Conomos, 2012, p. 44). Gleneden can be entered into and there is a journey that can be taken, but there is currently no map. The collection needs to be wandered through and explored. Perhaps a flâneur or flâneuse posing as an artist or historian, may investigate the collections corridors to discover, record and interpret, information which has not been ‘constructed as a chronological narrative but as a montage of fragments that have deep-reaching significance for the mutating vicissitudes of memory’ (Ibid, p. 45).

The art of straying in and across cities, getting lost, finding things and new experiences can be compared to travelling through one's own life. Benjamin suggested that ‘to lose one's way in a city, as one loses one's way in a forest, requires practice’ (Sontag, 1981, p.10). Exploring without Ariadne’s thread fulfilled for him ‘the dreams whose first traces were the labyrinths of the blotters of my exercise books’
(Szondi & Mendelsjohn, 1978, p.491). The residue of activity mapped out in this reverie could be seen as a key, that opens a gateway to Gleneden’s ‘ruin of the past’, it’s marginalia could be used to unlock another artistic direction.

Research into the use of marginalia as a design element or as text ready for an alternative reading is scant. A graphological study of the physical characteristics of the handwriting found on Gleneden’s design sheets could provide evidence of a personal, human touch. It may reveal whether the visually unique character of our personal expression is shaped by our experience, tool use, personality, and emotion (Treadaway, 2016). But is there a value in that? I believe value can be gained by reading the material artistically. Making a connection by tracing a line to the past, but then leading that line into the future through practice, exploring the text in multiple ways.

If the same source material was given to by various practitioners, each will have a different reading. A weaver may have one interpretation whereas a graphic artist or a musician may be prepared to offer an alternative perspective. Works by Murphy (Grow, 2014) and Marclay (2010) demonstrate ways that unconventional data can be repurposed for musical ends, and Springfield (2007) has shown how to transform marginalia through drawing, but the resourcefulness of design sheet marginalia has yet to be fully capitalised on.
Examples of how Gleneden’s marginalia have been used creatively can be seen in Chapter 2. It has been plotted with pencil, traced, redrawn electronically, digitally enhanced and had its contours followed in microscopic detail. In doing so, the essence has been subtracted from the source, and bridges have been built between disciplines by finding, rescuing, and repatriating notes made long ago.

Design sheet marginalia are not usually considered beyond their original purpose, but they can be more than just a curious embellishment of purely historical significance. The function of the text is not instantly apparent to viewers unconnected with the weaving process and the instruction left could either intrigue or be seen as a detraction. It is however a different type of design element all be it an unintentional one that arose over time. As such it is an element that has been included in some of the practice-based research documented in Chapter 2.

1.22 One source – Multiple interpretations: Contemporary collaborations with William Morris.

To show how it can be both ‘legitimate’ and ‘necessary’ (Morton, 1971, p. 105) to seek inspiration from the past when searching to create something new and to place the practice-based research that forms the second part of this study within a wider historical/artistic context, I will use the work of William Morris as an example of how one artist/designer’s oeuvre, which drew inspiration from archives, and is now stored
in various archives, has continued to inspire a wide variety of creative responses from artists and designers. This shall be done by exploring modern readings of patterns designed by Morris as well as work inspired by Morris the man.

Looking at these projects in relation to Morris’ historical standing, will help me consider how Gleneden can be used as the source of inspiration for my study by reviewing producers and products, from fashion, interior design, painting, video, and music that took Morris as inspiration. The approaches represent precedents in the commercial and/or artistic sectors where appropriation, and design partnerships (collaboration, co-creation), have been integrated into the making process. The examples will show design styles from the past being re-invented, allowing both surface patterns as well as ideas and meaning to be transformed through a contiguous relationship between conserved collections and contemporary creativity.

Gill Saunders writing in the catalogue to the Whitworth galleries exhibition Walls are Talking said ‘It is impossible to discuss wallpaper – even in a contemporary context – without at some point mentioning the continuing influence of William Morris’ (Saunders et al., 2010 p. 85), and although in terms of wallpaper ‘he designed only 41 […] and 5 ceiling papers’ (Henderson, 1986, p.68) he continues to be relevant to a modern audience and is ‘still in production, still in demand’ (Saunders et al., 2010 p. 85).
There are many reasons for this. Firstly, and most importantly the work is of a quality and standard that has rarely been surpassed. Next, there is the narrative that is built up around the man, his connections to the Pre-Raphaelite painters, his designs for wallpapers, tapestries, stained glass windows, furniture and fabric, the epic poetry, and the activism as a revolutionary socialist. All of this has given curators a reason for featuring the man and his work in exhibitions, keeping his profile high. (Victoria & Albert Museum, 2019; Ruh, 2015)

Then, there is the marketing of the designs. Originals are available to see in museums and preserved houses across Great Britain, but anybody can own a piece of Morris in a reproduced form on products that are domestic and fashionable. This is strangely fitting as Morris was both a man of principal and contradiction. As an artist, committed to craft, he favoured handmade production techniques, but was also compelled to produce multiples of his designs inevitably employing mass-production methods. (Deller, 2015; Saunders et al., 2010)

Morris created motifs that relied on studious and detailed observation of nature producing work that was a celebration of the British countryside often with elements in the style of design from the Middle Ages. He was a revivalist rather than a modernist and had a vision that was noticeably different to the geometric and formal work of the design reformers such as Owen Jones or Augustus Pugin. Although drawn
to nature as his subject, Morris ‘readily admitted’ (Henderson, 1986, p.65) to designing with an informed eye on secondary research. The 1860’s were ‘the apogee of the High Victorian style of elaborated pastiche’ (Ibid, 1986, p.70) which made the study and revival of historical printing and dyeing methods, or examination of early woven textiles in the South Kensington Museum, or even the copying of white-ground chintzes being produced in Lancashire (Henderson, 1986; Victoria & Albert Museum, 2019; Ruh, 2015) a legitimate enterprise.

Morris’ loyalty to craft principles drove him to offer an alternative product that bypassed the industrial production methods which he felt produced poor-quality objects (Victoria & Albert Museum, 2019). Yet in 1861, he had the vision to set up his first interiors company Morris, Marshall, Faulkner & Co as a vehicle for his aesthetic (Henderson, 1986). This company set up shop on Oxford Street, London and in doing began collaborating with artisans in the production of products that sought to bring about ‘an end to false distinctions between work and leisure’ (Ruh, 2015, para.3).

The rights to the Morris name are controlled by Sanderson (held by parent company Walker Greenbank plc) and it is through collaboration that his designs are reaching a wider and often more fashion focused audience through alliances that benefit both parties. Mintel state that
Collaborations have been a core part of many fashion retailers’ strategies for some time. Retailers are continuing to use partnerships with other brands and celebrities to generate hype, reach new customers and boost demand for clothing. This trend shows no signs of slowing (Mintel, 2018).

What we may now term the Morris look has been kept in the public’s consciousness during the late 20\textsuperscript{th} and early 21\textsuperscript{st} centuries often due to innovative commercial partnerships that have helped to see his designs maintain relevance. On a surface level there appears to be little to be gained from watering down Morris and Co’s vision through re-inventing his designs. However, when correctly managed the rewards are reciprocal for both the Morris brand (with its historic associations) and the contemporary artists and designers that repurposes the content.

In 1967 Mary Quant turned ‘Marigold’ into a rebellious statement outfit and around the same time Granny Takes a Trip clothed Beatles John Lennon and George Harrison in jackets that repurposed the ‘Chrysanthemum’ and ‘Golden Lily’ designs, collapsing the divisions between the old and the new. For Morris and Co., the messaging was clear, this once radical thinker is still radical, and now a little rebellious if you want to see it that way (Marshall Payne, 2018). More recently there have been collaborations with H&M (Vallis, 2018, Newbold, 2018, H&M, 2018), Johnathan Anderson (Browne, 2017), Taylor’s coffee (William Morris Society, 2017), and Jigsaw (The Women’s Room, 2014) as well as inspiring and influencing the catwalk collections of Tory Burch, Dries Van Noten, Oswald Helgason and Etro (Dancy’s, 2015)
preoccupations of Morris’ have helped shape these associations, for instance his interest in the printed pamphlet form through Kelmscott Press (Henderson, 1986), was assumed by Rough Trade when they launched their publishing arm, by merging typo/graphic associations to produce a series of collaborations between artist and poets (Taylor, 2019).

Pernilla Wohlfahrt, H&M design director said that they continuously look for collaboration ideas as they strive to give their customers new and exciting experiences. She noted that Morris once said, ‘I do not want art for a few, any more than education for a few, or freedom for a few’ (Elle Decoration, 2018, para. 5.), feeling that this corresponded to H&M’s ethos. From the perspective of Claire Vallis, the creative director for Morris & Co the respective design teams had great synergy. She noted the growing link between clothing and homeware saying

The patterns that we are comfortable surrounding ourselves in at home have the same appeal as the clothes we like to wear … In the UK especially, Morris's patterns are almost like a subconscious part of our design psyche – many of us grew up with his patterns without realising it. (Vallis, 2018, quoted in Newbold, 2018)
Design collaborations help retailers maintain the ability to regularly change their ranges. Mintel market research suggests that they help to boost newness in a company’s assortment and are a powerful draw for the high street. The Mintel’s Clothing Retailing – UK report, October 2017 found that ‘45% of all clothing shoppers prefer to shop at retailers that have frequently updated ranges, rising to 59% of 16-34-year-olds’ (Mintel, 2018).

There are clear benefits for brands to work with design teams whose reputation is already earned. The team at Morris & Co are fortunate to have access to a vast archive of prints which could be used as inspiration when forming a collaborative
collection. But working with materials that have an associated legacy, one which is expected to be respected rather than tested can have its difficulties. For H&M designers the task proved both challenging and wonderful (H&M, 2018). The creative design team at Morris & Co noted

As custodians of William Morris’ original company, [we mostly] keep his legacy alive today through the creation of beautifully crafted fabric and wallpaper collections inspired by [the] archive and all aspects of his work. This collaboration enabled [us] to show the relevance of Morris’ iconic patterns today [and] to bring these designs to a new audience within the fashion world (Vallis, 2018, quoted in Smimoff, 2018, para. 3)

Providing a contemporary re-imagining for the interiors market Frieda Gormley and Javvy M Royle’s brand House of Hackney (HoH) speak to the non-conformist spirit of Morris with their lysergically tinged take on English Victoriana. As arch advocates of maximalism the invitation by the Morris Gallery to ‘reimagine his works for a new generation [was] a defining moment for the brand’ (Luff, 2016, para. 4) and fortunately, they were given enough freedom to reimagine Morris to fit their brand aesthetic. The confidence of this pairing shows the skill in selecting the right partner. The tweaks and changes HoH made were subtle but effective. A revitalised colour palette for ‘Golden Lily’ washed away the original vegetable dyed hues, whilst the enhanced scale of ‘Compton’ gave added drama to the last print Morris worked on.
The spectacle further enhanced by placing the pattern on to products that covered the floors, walls, quilts, cushions, and lighting.

Fig. 1.14: William Morris Compton
As a much-admired historic brand, Morris and Co’s collaboration with HoH showed bravery and confidence. For Gleneden lessons can be learnt through noting the respect afforded to the original from a company still intent on subverting ideas that are traditional and familiar. The intoxicating interaction evident in ‘Artemis’ shows how creative interpretations of familiar designs can produce modern compositions that are strangely psychedelic, respectful, yet more than a homage, and have given inspiration for some of the commercial design experiments discussed in chapter 2.

Looking beyond the surface qualities that continue to attract audiences and designers alike, Morris has been a hero to and source of fascination for many working in the field of fine art as a ‘socialist and champion of democratic and accessible art’
(Oldham, 2014, para. 1). For this reason, Jeremy Deller has turned to Morris on several occasions, most notably for his 2013 Venice Biennale British Pavilion ‘English Magic’, which also toured and was shown at the William Morris Gallery (2014), Bristol Museum and Art Gallery (2014) and Turner contemporary Margate (2015). In it, Deller had Morris painted on a wall mural as a giant, picking up and tossing the super yacht of Roman Abramovich into the sea as a punishment for his selfishness. This piece as well as the others in the show was not made by Deller but commissioned (the mural painted by Paul Tucker). The works, like many artefacts conserved in the William Morris Gallery were not made by the artist whose name is attached to the exhibited pieces and Deller draws attention to the value of collaboration both now and during the period of the Arts and Crafts Movement through his production process.

Also inspired by Morris and working collaboratively is Grayson Perry who made the Walthamstow Tapestry as a tribute to Morris. Drawing on Morris’s ideals and as a comment on the significance of brands in our life (Thorpe, 2012). Perry produced black and white drawings on A1 sheets which were scanned and coloured digitally and sent to Factum Arte who translated the design to a weave file before completing manufacturing at Flanders tapestries in Belgium (Factum Arte, 2022). Yinka Shonibare utilised the Morris archive to compose a series of photographs working with a diverse group of local people who were modelled to re-stage three photographs from the Morris family album as a celebration of costumes, textiles, and diversity in the Morris
world seen from a 21st century perspective. (Dixon, 2015) Kehinde Wiley whose portraits often of anonymous models approached on the street, are situated in front of colour saturated versions of Morris patterns, with their tendrils breaking free from their formal arrangement (Douglas, 2020). Claire Twomey who has worked with local women that volunteered as ‘apprentices’ to help complete Twomey’s installation of ceramic tiles (Dixon, 2016) and Trevor Van den Eijnden whose laser cut boxes project shadow installations using Morris’ patterns, later providing inspiration for templates and activity sheets that enable the public to develop versions of his idea for themselves (Heibert, 2020).

Fig.1.16: Kehinde Wiley: The Yellow Wallpaper
Continuing this reinvention by creating video pieces are David Mabb and Christopher Pearson. The work ‘Willow Boughs 1887’ by Pearson is a single channel video that takes the pattern on a journey through seasons, leaves drop, birds and insects fly in and out, the pattern which is already lively becomes more alive through digital technology (MFAH, 2019). Mabb makes a connection between Morris as Marxist and committed socialist and sees his wallpapers as political with nature being used for ideological purposes. It is always summer and sunny in Morris’ work; the plants are always in flower or loaded with fruit.

The plant forms make more and more intricate patterns as they cross over and underneath each other, sometimes creating a weave that goes beyond the graspable geometry and mathematics of symmetry, alteration, looping, turning, crossing, plaiting or interlace. (Arscott, 2004)

In his film ‘A closer look at the work of William Morris’ (Mabb, 2000), an image of a Morris design is slowly zoomed in until only pixels remain only to be replaced by a second full panel. This loop is accompanied by a soundtrack of ‘The Internationale’. In Bed Peace from 2012, a Morris bed has John and Yoko’s ‘Give peace a chance’ projected on to it. By juxtaposing disparate content, new meaning is created, whilst also continuing the eclectic mixing of sources that Morris indulged.

Morris unfixed motifs and devices from their original historical contest and reorganised them in pattern, the contemporary artists and designers that have utilised
his influence are continuing this process of research, observation and appropriation that made Morris a success. These examples show that collaborating with Morris extends his influence beyond the world of arts and crafts design, that works produced for interiors can be successfully reimagined for fashion and art, painting, photography, video, and sculpture and demonstrates how a single historical source from the world of design can be endlessly reinterpreted and enhanced with new meaning.

1.23 Evaluating Gleneden as inspiration for creative practice

A rationale for and a methodology to work from and with design archives, specifically Gleneden, has been developed through the contextual research conducted in this chapter. This has shown the investigation to be both necessary and important to the wider field as it increases the understanding of how textile archives can be used for creative and teaching practices. Key recommendations that have arisen which can be considered by others using similar working methods in their arts-based research are

- Provide access – photographing a collection to make aspects of it portable either through prints or digitised website content increases opportunity for engagement and innovation.
- Collaborate – share resources and expertise to enable diverse partnerships to emerge. Set parameters so the scale of the task is
achievable but be flexible enough that the practice can dictate the
direction of progress.

- Co-create – design projects where the experience enables people of all
  ages and abilities to become co-authors, audience, and/or client. Trust
  the competence of the consumer.

- Participate – make the investigation part of a ‘living inquiry’. Embed
design archive research into art practice, research, and teaching
  through curriculum and/or external research events.

Chapter 2 documents practical examples that apply the findings through a
creative portfolio of practice that is described, critiqued, and analysed. Each of the
projects presented have utilised archival materials from Gleneden in some form. They
have been developed through art practice, research and teaching outcomes in ways
that differentiate this study from others that have archives as their origin.
Chapter 2: Portfolio of creative practice

2.1 Overview of the projects

This chapter presents the practice-based case-studies (Biggs & Buchler, 2008) that have used Gleneden to answer the research question:

How can the designs and integrated marginalia of the Gleneden Post-War Design Archive be used to develop new artwork through an a/r/tographic engagement with its content?

It reflects upon significant moments and developments in the studio process, by documenting workshops, sessions and modules that happened during the taught curriculum, at external research events, or as part of my own practice where ideas formed during earlier workshops have been explored, developed, and embellished. The new works will be shown to have been created in a variety of contexts including: my own art practice; students of textiles; independently, collaboration or co-creative activity; and during teaching activities embedded into my living inquiry into textiles, art, and design. Illustrations of works in progress and conclusive outcomes will be presented throughout the text and at the portfolio website.¹

¹ See glenedenarchive.co.uk
All the outcomes have emerged from the a/r/tographic engagement with Gleneden and have been developed through my art, research, and teaching. They may be viewed individually or when seen together can be considered holistically as a constellation of pursuits (Irwin, 2008). Each project is themed around Gleneden and has been designed to fulfil certain functions. Many of the tasks were written with the primary intention of benefitting the curriculum first and answering the research question second. If an activity did not feed the research, either in the short or long term, it had still fulfilled its primary function by developing the students understanding of certain textile design processes. My study, whilst running concurrently to my teaching was happening at a different speed, outcomes in the form of artwork or design could happen quickly and feed back into the teaching straight away, equally a response could take a long time to materialise and have more impact on this study and/or projects that would occur later.

As we have seen in Chapter 1 the A, R & T of a/r/tography refers to art, research, and teaching. These headings taken from the initialism of the methodologies title can be interpreted in this context as: ART: Personal practice; RESEARCH: Study and promotion of Gleneden, plus practice through collaboration / co-creative exchange; and TEACHING: Student/Participant centred practices. However, these definitions are not rigid and bounded as the projects often intersect more than one area of the research.
Each activity was designed for its contribution in answering the proposed research question. The content produced as a result had two functions, serving as both a conclusion and a potential beginning for the next project. The written and visual reflection produced from or out of works made following instruction or by developing a line of questioning through a ‘dual space search’ that explores material properties and composition (Seitamaa-Hakkarainn & Hakkarainn, 2004), has helped answer the research question and address the study’s aims.

The projects have run contiguously to my own research and helped to generate data for subsequent journeys in art making research and teaching (Leggo, 2008). The visual results produced through the projects have provided evidence of outcomes that can be replicated either in my personal practice or at future participatory events. Each has individual significance, but through accumulation they grow stronger as the ideas are found and formed, reverberating as they weave in, out and through this study (Sahagün, 2014) contributing to the thought that this historic design archive can have a significant role promoting textiles, art, and design, by inspiring those who encounter it.

Across each of the studies, the participants cannot be attributed to one portion of society however, most workshops occurred in the north of England with individuals who have some interest in textiles, art, or design. For the teaching-led projects the
contributors were students studying BA(Hons) Textiles at the University of Huddersfield. For the research-led projects that sat outside of the curriculum the participants were randomly (self) selected having elected to join in a drawing activity during various events. These participants were both male and female with contributions coming from a wide age range including pre-schoolers and retirees, many had little or no experience of drawing for textiles, design archives, or textile design processes.

Proficiency in art and design was not prerequisite to participation. In some projects the artwork was produced through collaboration and in others drawing that lead to the creation of new forms of design has been made through co-creation. Running concurrent and contiguous to these activities is my own personal practice, working alone as a ‘team of one’ (Cross, 2011, pp.239-241), mostly through drawing, painting, and digital design for textiles. These are works that have been produced independently but often explored themes or content begun in and then developed through the research- and teaching-led activities.

The utilisation of an image(s) from Gleneden either in original artwork form or through the photographic reproductions I produced and circulated was the single constant requirement for each project. Materials required to take part in most of the
events was standard drawing and painting equipment either provided by the participant or as part of the research project.

Each of the projects reported on were given a title — either before the event, or retrospectively. Whilst each project started as either individual (solo), collaborative, co-creative or teaching focused, there are often overlaps between them. As such, this project does not seek definitive categorisation rather it is responsive to situations allowing for a dialogue to emerge between the individual and the drawing (Schön, 1983) through a practical engagement with the archive materials allowing for unexpected outcomes, meaning and insight to be ‘excavated’ (Goldschmidt, 2003).

The practice-based research projects were:

1. The Past in Living Colour (Teaching / Solo)

2. A studio in motion (Personal / Solo)

3. Trace elements 1 & 2 (Co-creative)

4. Planned Random & Reasoned Serendipity (Co-creative)

5. Listen In, Vision On (Collaborative)

6. The Long Arm of the Draw (Teaching / Collaborative / Co-creative)

7. Engage - Textile Practice through collaboration: Expats (Teaching / Collaborative)

8. Archive Attack (Teaching / Collaborative / Co-creative)
9. 15-minute Photoshop drawing (Teaching / Collaborative / Co-creative)

These projects shall be referred to throughout this chapter. Reflections may appear in more than one section as results were often contiguous to or intersected another project area. It is the work that emerges from each project that is most important rather than the categorisation of where that work sits and consequently the visual conclusions will either be present in the text or at the website that houses the extended portfolio, making them accessible to researchers investigating ‘the current state of knowledge, the current state of imagery, and so on’ (Biggs & Buchler, 2008, p.9). It is also worth noting that the visual conclusions take on many different forms and were often guided by the hands of numerous participants. There was no expectation that works would be visually attractive, the interest was often in the process rather than the conclusion. Artworks were often produced as an ending to a project in the expectation that they would inspire and inform both the participant and the next engagement.

2.2 Individual
Two projects were created with individuals in mind. The first of these I named ‘The Past in Living Colour’. It was given as a small element of a larger brief, one set annually as part of the first-year students drawing module. The second I called ‘A Studio in Motion’, and was a project for myself, designed to run as a longitudinal study that ‘follows unfolding events’ (Circuit, 2017, p.11) and could be dipped in and out of
throughout the duration of the study. The projects complemented each other, ideas from one fed into the other and reflection on outcomes led to processes that could be interpreted and attempted by myself or the students as the study progressed.

2.2.1 The Past in Living Colour

The intention of this project was to introduce Gleneden to first year students of Textiles and to set a simple task to help improve their skills in the drawing of pattern, researching of colour trends, and the mixing and application of paint. The task was one part of a module called Visual Research which is the course’s introduction to drawing for textiles.

In this module activities are set weekly relating to a theme. The theme is contextualised through an introductory presentation that is saved with other suitable resources to the year groups’ virtual learning environment (VLE). A lesson can last two or three hours, each activity begins in the studio, but the expectation is that the work is not concluded there. Students are required to expand on this work before the next session, which is often on another topic entirely. The aim is to build up a file for drawing, which records visual and technical information (Schenk, 2011) to document methods of working and to inform the drawing elements of other modules. It is hoped that through independent development as individuals, processes other than those explicitly promoted in class will emerge.
This session began with a trip to the University of Huddersfield’s Heritage Quay Archive. The students were introduced to the archivists, the facilities, and given a short presentation about what archives are, where to find them, how to access them and their usefulness in general. The contents of Heritage Quay were discussed, and it was explained that they specialise in conserving materials dating back two hundred years covering fields that include education, sport, politics, British 20th and 21st century music and art and design. After this there was a tour of the storage facilities and some of the holdings relating to textiles were shown.

At this point in their textiles education most of the students were not aware of how textile patterns were produced historically so it was exciting to show examples of the Gleneden design sheets that the archive now conserves. Some of the designs were selected to allow for a close-up in person encounter. Photographs were taken and instructions given by the archivist as to what access may be available in the future. I explained that a digital photographic collection of some of the works are on the VLE for them to complete their task and I gave them the following instructions:

- Select two images from the Gleneden archive.
- Collect colour information from an alternative source.
- Attempt to produce accurate copies of the archive images using any copying method.
• Copy one – Redraw part of the pattern, match and copy the colours of the original image using gouache paint.

• Copy two – Redraw part of the pattern, produce a second colourway using the colour information retrieved from the alternative source.

A visit to the archive with participants undertaking this mini brief has many uses. It generates awareness of Heritage Quay, its contents and Gleneden. It promotes the cultural and historical ‘significance of place-based textiles-heritage’ (Hackney et al., 2019, p.85) and starts a dialogue about the connections between drawing and textiles. It demonstrates paint application, scale and repeat design and shows how colour choices alter a textile design. It can inspire, inform, and educate.

The brief asks for a section of a pattern to be reproduced twice by each participant, once accurately matching the colours and then again as an alternative colourway. It is hoped, although not explicitly stated, that they will also be inspired by the archive in other ways to produce alternative readings of their chosen images thereby demonstrating the potential in alteration and adaptation through a ‘filiation’ (Eckermann, 1850), making new work that uses the past to look to the future (Wynche, Sengers & Grinter, 2006) by being derived or descended from an existing source. In the first outing of this project no instruction or inspiration was given regarding adaption and alteration. It was hoped that the drawing classes the students had
previously attended would provide knowledge of illustrative techniques they could use if they chose to adapt their images further.

On this occasion works presented for the students to examine, and photograph during this visit were selected intuitively. They were mostly examples that I had not previously photographed and consequently there was often no record of a design number recorded in the students’ visual research file. In their eagerness to capture a personal record of the event many photographs were taken on phones that often only recorded a portion of the design, sometimes these were taken at an angle which distorted the design by changing perspective. These absences sometimes made the process of copying a design harder but did not necessarily hinder the task for those that chose to alter a design. In fact, faults in their recording and the subsequent artwork, led to observations that influenced ideas I was developing through drawing and computer aided design (CAD).

Results from this group can be seen in images 2.1a - 2.5b and at the portfolio website as upon submission I scanned in all their pages relating to this brief. This allowed me to observe closely the work they produced and made their images available for me to adapt. The students gave me permission to do this, and their submissions provided access to approaches to drawing and painting that I would not have considered. This helped me to observe and manipulate patterns and techniques
that I would not have produced, including those that initially appear to be unsuccessful as well as those with real visual interest. From these observations I made responses, sometimes using the students’ original artworks, and built an archive of ideas and techniques, available to inform the teaching during later versions of this brief.

Themes noted included, tracing, inexact or unfinished attempts, reduction/negation, close-up observation, and elevation of marginalia. I have included examples of these as they are a record of the students taking charge through autonomous learning (Masouleh & Jooneghani, 2012) which provide observations worth noting that can be progressed through analysis and practice.

**Tracing:** The limited instructions given in the brief allow for a variety of approaches to be taken. The original paintings of Gleneden were plotted using rulers and grids which students were aware, could be a method to emulate. Another option may be to draw the object as if copying a two-dimensional image by eye. However, it was observed that many participants opted to produce a tracing, sometimes displaying and painting on the tracing paper, other times taking a print off it through rubbing.

By using tracing paper, it is possible to see underlying surfaces, to trace, copy, reproduce, revise, design, etc. Tracing paper also protects the original.
Therefore, without changing the original, alternatives can be produced, notes can be taken. (İşil Uysa & Pulat Gökmen, 2020, p.131)

Whilst this technique is likely to produce an accurate approximation of part of the image to scale, it also reveals a fear of getting the task wrong. There is comfort in the predictable reproducibility of the trace fed by the belief that the copy is good. As an aid for accurately responding to the brief the choice to trace is logical, the process is clear, and the ends justify the means as through direct replication, content is negated, and production decisions purified.

These tracings mostly produce predictable results; for the tracer, the tasks focus becomes colour matching, mixing and application of paint, but more interesting variants also emerged. For instance, when a phone was used to photograph a pattern hastily, it was captured at an angle, skewing, and distorting the original image. This fragment once printed was later traced askew, resulting accidentally in an alternative version of the original. This could have been viewed as an error, but it also represented an opportunity as although digitally correcting the distorted design was possible, it would not necessarily have been beneficial.

Access to sophisticated technology doesn’t always result in sophisticated thinking. […] Tools like Photoshop present yet another danger – nowadays, we can escape all too quickly from our mistakes with just a few keyboard strokes,
allowing us to undo a mistake before it even has time to breathe. (Kessels, 2016, p.131)

It was observed that by accepting qualities other than those anticipated can have a value equal to or greater than that which was projected allowing students to not simply make the most of a bad situation but turn it into an advantageous one.

Unrealistic attempts: Whilst some students took measurements or worked using a gridded page, others felt more comfortable freestyling a reproduction. Where a contribution showing an ability in drawing and media application merits positive
feedback, the outcomes that may be deemed on first inspection to be less successful can also be noteworthy.

The accurate and inaccurate both have qualities worth investigating and an inexact or incomplete drawing can still be used in the creation of a successful design. The contributors whose submissions fell into this category are unlikely to have contemplated the merits of a defective drawing upon starting the task, but the charming inaccuracy of these images inadvertently helped me to question whether respect for the source material should be a consideration when developing an archival interpretation.

Abstractions may occur through intent or accident. They may be developed from a period of intense concentration upon the original, or because little attempt
has been taken to produce a traditional copy. Working in this way recalls Picasso, who was playful in his acts of wilful reorganization, the force of his vision developing a re-inscription of nature as a language of signs (Lubar, 2008).

The task’s instruction to produce an accurate copy made many students see tracing as the safest option, but it was the participants who considered tracing to be cheating, that tried (and sometimes failed) to draw freely that often provided a suggestion as to how the archive could be used during future workshops. The results prompted the idea of a concurrent brief, one written to promote alternative interpretations, that deliberately encourages undetermined outcomes and elevates inexact attempts.

**Reduction and negation:** The paintings of Gleneden are plans for designs that although accomplished, when viewed from a contemporary position can seem formal, and overtly complicated. Some students chose to submit drawings that simplified the original through editing a patterns complexity. Amongst the reasons for doing this, time constraints and the level of skill required may have been a contributing factor and comments submitted in the sketchbooks confirmed this. One person wrote that the task was ‘rather difficult and time consuming’ and that simplifying the colour palette in the new interpretation ‘really changed the design and made it quite contemporary’ (Anonymous sketchbook comment, 2016).
Figure 2.3: Reduced & negated Student examples simplifying colour from The Past in Living Colour.

Whether design decisions are made for scheduling or aesthetic reasons, the simplification of source material can give rise to modern interpretations of outdated imagery. If the realization of a challenge such as this comes through a sense of duty rather than desire, the production of a simplified image can allow a task to be completed quicker than anticipated. Yet, in simplifying a complex design, the new work can avoid the theatricality of decoration and advocate Ad Reinhardt’s position that ‘More is less. Less is more’ (Rose, 1975 p.204).
Following this line of thought, I imagined it if I went further, removing traces of the original until the new version can no longer be considered a copy. If the example of Rauschenberg’s 1953 ‘Erased de Kooning’ is followed the original image could disappear completely and purge the formality of teaching but still exercise the possibilities (Kotz, 1990). This observation highlighted that removing elements is a form of drawing, but in reverse and if this path was to be followed as a means of production, another form of image making could emerge out of negation.

**Close up:** Visiting an original Gleneden artefact, rather than a reproduction is beneficial if the desire is to enter a deeper relationship and learn more from the object. Working directly from the source rather than a copy allows a ‘state of transference to emerge’ (Baraklianou, 2013, p.135) from where the potentiality of new meaning may materialise. To scrutinise and truly inspect a design, Baraklianou advises you should first ‘pasearse’ (Ibid, p.131) the surface through an extended investigation or ‘take oneself for a walk’ atop its façade (Ibid), a view that one can imagine Paul Klee would have appreciated if he had been asked to draw a version.

Spending time exploring the construction of a Gleneden design sheet allows the technicalities of the layered application of paint becomes more apparent. Effects such as stippling, flicking, blotting the paper to simulate random marks, have been used. Close up observation provides insight into how the medium was applied and a
record of technique may be collected and archived. One student wrote in their journal that through closely observing their design they had taken ‘elements from the drawings and made different colour samples from these’ (Anonymous sketchbook comment, 2016) mimicking these sections to build a textural library. They had zoomed into areas and produced miniature painted versions of cropped fragments that when shown apart from the original resembled abstract canvases sufficiently different to the source material for the origin of the inspiration to be unclear.

Considering these examples, I imagined how much further into the paint could a camera’s lens penetrate. If the naked eye could observe, record, and interpret fine detail, I started to consider what may be revealed through extreme magnification. If the surface of the paint was interrogated using a microscope, and the design disappeared completely what type of secondary perception would emerge?
To test and develop this idea I purchased a Nurugo iPhone lens adaptor and APP and revisited the archive. Still images were taken of both the surface of the paint
and the fabric samples attached to the design see figure 2.4. These hyper close-up images are not just representations of the source but manifestations from it. Used as a digital image file the photographs can be worked into another form, used as a unit to clone from into a Photoshop image, or a pattern tile can be produced to fill areas of a digital canvas. Scale can be amplified to such an extent that the composition of the paint becomes the subject of the composition at a micro and macro level.

Figure 2.4b: Close up photographic images of archive responding to 2.4a

**Elevation of Marginalia:** This study has from its inception believed that the stickers, stamps, and sums that sit proximal to the main image could carry value beyond their original function, which for the marginalia of Gleneden was as a communicable point. As footnotes the marginalia sit extraneous to the image and provide a link to the maker and manufacturing process, yet they also have qualities that can be adapted in other ways. Some students took on board this idea and developed samples incorporating marginal information as a design detail. One student embellished their
representation with the VERY URGENT sticker placed on the border. By taking the stuck object as another designed element rather than ephemera, the VERY URGENT message was elevated to a design motif.

Figure 2.5a: Student examples elevating marginalia in The Past in Living Colour.
Figure 2.5b: Adapted repeat of 2.5a

To demonstrate how this sticker could be incorporated into a new version made from this design, I produced a repeat pattern using Adobe Photoshop (Figure 2.5a) which combined elements that were drawn, designed, painted, manufactured/printed, applied, re-discovered, and copied. The edit and Adobe Photoshop repeat becomes a further step in a process of design, review, and
manufacture. Many other participants in this workshop have since used marginalia from Gleneden, appreciating it for something other than the intended purpose. Samples that I subsequently produced and the teaching that followed, helped further demonstrate the potential of marginalia to inform a creative response beyond the original intention.

2.2.2 A Studio in Motion (ASIM)

The studio referred to is a sketchbook that was constructed in 2016 to create and collate drawings made during my daily commute in response to my photographs of Gleneden. Seated on public transport in what became an inherently dynamic mobile pedagogical site (Barney, 2019), often crammed in and uncomfortable, the process of drawing functioned as a means of being productive when following trains of thought between the not yet formed and the formed (Rosenberg, 2008, p.114). The portability of the book allowed for work to be created at or in-between destinations whenever there was a suitable opportunity. The informality of the format encouraged frivolous ideas to develop, often emerging from fleeting thoughts or the observations made in review of visual research projects such as The Past in Living Colour.

Most of the drawings were worked on quickly. My train journey was about thirty minutes and ideas would be put to paper during that window of opportunity. The book was made up of my photographs of Gleneden and other paper types including
tracing paper and recycled sketchbook pages. My tools of production were pencils, pens, paint, and collage. Work that began in the book could later be edited at home using an Apple iMac and Adobe Photoshop at a desktop studio.

Figure 2.6: Author’s sketchbook for A Studio in Motion.
For this task I set myself the following instructions

- Produce a bound A4 book that includes images from Gleneden and various other papers including transparent media of various opacities.
- Use the book to re-interpret the images inside.
• The studio for this project should not be in a single fixed place. It is portable, consider making work on the move, in-between places.

• Drawings may be influenced by the environment in which they are created, the physicality and restrictions of the space, the impact of moving through a landscape, the proximity of other people, the quality of the ‘studio’ – a chair and table or sitting on the floor.

• Later the drawings can be scanned and edited digitally.

Figure 2.8: Author’s sketchbook for A Studio in Motion.
I have selected one study from the ASIM book to describe and although a single example is recorded here, it should not be thought of in isolation as it belongs to a larger collection design-studies, further examples of which are available at the portfolio website. The handmade book, the drawings within, the editing completed after the event, and the new versions made from these demonstrate that this project exists through production. It is on-going, expandable, adaptable, and trans/portal, situating it in the in-between.

Salmon Jumpers (Figure 2.10a) was drawn between Huddersfield and Manchester on the Trans Pennine Express and completed in Chorlton, Manchester. It began life as Design No 3574 (Figure 2.9). The ASIM sketchbook page had no tracing paper attached so I drew directly on top of the photographed design which was constructed of hanging baskets and leaf garlands. My new defaced version had cartoon faces, skulls, and fish. Leaping like spawning salmon escaping from an ossuary of their prior existence. At home a further digital version of the design was completed, becoming a ‘perverse palimpsest’ (Barthes, 1985), a playfully disrespectful homage, that un-writes or rewrites the original.

The data that has emerged in the form of a drawing and digital design has been made through review. In a traditional review, criteria would have been set where through inspection, a critical analysis could be made. Here design No 3574 is Re-
Viewed; seen afresh through the action of drawing. By referring to the work created as a perverse palimpsest it is being placed within the lineage of d/effaced artefacts notable for their former and subsequent existences. Works where a dialogue can emerge between the original object and the emergent one.

Historically, a palimpsest is a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but of which traces remain; or by analogy, anything reused or altered but still bearing visible traces of its earlier form. Although this practice was most often done with little regard to the original, primarily serving a practical purpose not to waste parchment, it can instead be utilized as a methodology for a sort of physical sublation, as it both preserves and changes the original. (Martin, 2018)
The new work was only possible because of the original, but as my drawing was made on a reproduction, no eradication has occurred. The German word *Aufhebung* is an appropriate description as it has contradictory associations to both conservation and transcendence. From the original artwork, and through the ASIM process, three alternative images have been made. The first is the photograph, a record of the original design sheet that captures the existence of the object at a specific moment in time through the camera’s lens. Second, we have the drawing, a process, and a thing that through cancelling the lines beneath, the fresh ink laid, elevates the influencing image letting it be viewed through the eyes of the one holding the pen. This artefact retains and builds upon the original. The third is the
computer aided conclusion. Here, the first and second are synthesised to make a third image. Traces of the first are abolished, the lines that sit on top now take precedence. The true original, e.g., Design No 3574, still exists having been preserved in the Gleneden archive. The new image, Salmon Jumpers, picks up from a point where another designer laid their conclusive mark, having simultaneously eradicated and preserved the object of its influence. The newly crafted drawing ‘exists in motion [through a] way of doing things [that is] organised around material experiences.’ (Adamson, 2007, p.4)

This palimpsestic process has collected data as form, ideas, and actions enabling me to create and critique new work so that knowledge and sense making is generated through making (Schön, 1983). The act of drawing has let me think through craft (Adamson, 2007), helping knowledge emerge through the ‘transformation’ (Caiserman-Roth & Cohen, 2009, p.26) of the page with the drawing providing the insights, discoveries, and surprises (Ibid) that emerge through the re/pro/ductive act.
Some of the drawings produced in the ASIM sketchbook are synthesised as ideas, they are opportunities to initiate dialogue between the artist and the viewer. The act of drawing visualises a thought that may have been fleeting and preserves
the moment on the page. The positive value in the act of doing cannot be underestimated, as in both method and means the act of drawing (with, over, from the Gleneden source) enables the discovery of knowledge whilst creating new data that can be explored further through art, research, and teaching.

Figure 2.12: Author’s sketchbook for A Studio in Motion.
2.3 Collaborative and Co-Creative

Although the remaining projects were all produced with an element of collaboration or co-creation there were three that happened outside of the teaching curriculum at events connected to my research. The outcomes of these subsequently informed both my teaching and the other projects that make up this study. They are worth considering individually and together as each one was made collaboratively or co-creatively by working with individuals of various ages and occupations, many of whom were not studying or professionally involved in education. The first is Trace Elements which is a table-top drawing exercise that can be set up formally or informally to run with or without the organiser present which produces results that may be developed as surface design patterns or artworks. The second is called Planned Random and Reasoned Serendipity which is a co-creative drawing project that I incorporated into a conference presentation from which a unique artwork was produced and subsequently exhibited at the exhibition Textiles: Made in Huddersfield which was part of the ‘Cultures of Place’ festival 24th June – 04th July 2022. The third is Listen In, Vision On which was a collaboration with the musician Dr Sebastien Lavoie that resulted in three experimental films which were shown at an atelier adjoined to the Electric Spring Festival at the University of Huddersfield 22nd February 2018.
2.3.1 Trace Elements

Trace Elements is a collaborative drawing activity that can be set up and performed in almost any place and be enjoyed by a wide variety of people. There have been three notable occasions when the session has run, each time engaging with a different type of audience. These were STEAM: European Researcher’s night, University of Huddersfield, 29th September 2017, Culture Community Creativity Conference, Laurence Batley Theatre, Friday 17th February 2018, and A Weavers Work, Tolson Museum 28th October 2018. I shall discuss the first two events and present the works that were produced through each encounter.

2.3.2 STEAM: European Researcher’s night (ERN)

The European Researchers’ Night was an annual event supported by the European Commission as part of the Marie Skłodowska-Curie Actions (MSCA), an EU programme to boost European research careers. At the first event on 25th September 2015 institutions in around 300 cities located in 24 European and neighbouring countries participated. That year there were over 1.1 million visitors and over 18,000 researchers were involved. The University of Huddersfield’s first event in 2016 saw around 3,000 visitors attend, then in 2017 the University, built on those numbers, this time as part of a research community covering over 250 cities across Europe. Participants came from all ages and genders and for Trace Elements they were aged between 5 and 80 years old.
In preparation for STEAM, forty of my photographs of the Gleneden archive were printed onto A3 card. At the event, some of these were displayed alongside versions that had been developed from the Past in Living Colour project. Two Gleneden patterns had been enlarged, printed out, and placed on separate tables. Tracing paper was fixed over the top and Sharpie China Marker pencils made accessible. The premise of the project was that over the course of 4.5 hours, new drawings would emerge created by multiple participants whose varying skills and abilities would result in an alternative rendering of the Gleneden images.

The two table areas were places where participants could draw, talk, and ask advice using both ‘verbal and non-verbal expressions’ that together make up what Schön calls ‘the language of design’ (1983, pp.80-81). Although I was present at the table, those drawing had the autonomy to express themselves and make their own design decisions. No preferred method of working was prescribed as being correct but the pattern visible under the tracing paper was seen by many as a guide upon which their new image should be based. Present that evening were groups of cubs and brownies, teachers, parents, grandparents, members of university staff and their children, people who said, “I can’t draw”. There were young children proud at being able to trace an outline as well as those mischievously ignoring any instruction from the adult they were sat with.
The two Gleneden images interpreted were design Nos. D1014 and 3201. Design No. D1014 (Figure. 2.13) is a composite repeat structure. It is mirrored once horizontally and repeated across with a colour change above and below the primary motif as a half-drop, whilst utilising a subtle colour variation. The colour palette is yellow, orange, green, coral and terracotta. There is a small amount of marginalia both stamped and handwritten. 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 nine sheets of A3 paper and taped together. For this drawing the focus of the activity was on the pattern. Marginalia around the borders was not required and had been removed.
Figure 2.13: Design No. D1014. Gleneden Archive, Heritage Quay.

Design No. 3201 (Figure 2.14): This design is a traced drawing that appears unfinished as colour has barely been added. The tracing paper is on top of a second 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 "SONORA" GF 357 DES No 3295. At the top left-hand corner, written and printed on the face are No 3295 and a stamped address Pil ters 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. Once again,
the design was enlarged across nine sheets of A3 paper and taped together. This time all written annotations were left, to be included as compositional elements.

Out of this STEAM event two new images emerged, each displaying a different level of complexity and control. I was mostly seated at the table of Design No. D1014 and my presence at that drawing meant this image was the most respectfully interpreted. People strived to make a purposeful contribution, and the artwork was perceived to be a collaboration between them and myself as the artist, even though I was rarely contributing graphically to the drawing. The second table had the pattern
Des No 3201, as an image this was already more elusive and playful due to its heavy marginalia and unfinished quality. I was less present at this station for most of the event. Consequently, the drawing on this table often digressed from the image below and marginalia of the classroom, textbook doodles, stickmen, and signatures became visible as new motifs. This made the piece more co-creative as the new work emerged through decisions made entirely independently by those doing the drawing. The absence of an authority figure at that table gave the participants the confidence to allow their contributions to have a more playful quality, resulting in a more original conclusion.

The drawings produced at the event provided initial answers to my research question as they are new artworks that have emerged from an a/r/tographic encounter with Gleneden, but these drawings are also just one of many creative steps that can be taken. The image is part of the data gathering process rather than the conclusion, and by continuing to work with the materials greater transformations can occur.
To demonstrate this, the drawn data was later grown by producing further work that utilised these drawings. First the images (which had been drawn onto tracing...
paper with lightfast media) were exposed onto silkscreens and printed onto paper. These were subsequently worked into with graphite, paint, and pen. The original drawings were also photographed and taken into Adobe Photoshop and various repeats and colourways were developed, where I attempted to keep and work with all the data added by the STEAM artists (Figures 2.16b & 2.16c). Through this process a new collection of surface patterns was produced that show how unique conclusions can emerge from a co-creative exchange.

The drawings completed at STEAM were complex and engaging, playful and irreverent. They added to my belief that an engagement with Glenden can inject creativity into those who believed they were not creative, and that age should not be a barrier to a design collaboration or co-creative exchange. After the event qualitative data was gathered, one survey respondent wrote ‘Our favourite thing was the interactive workshops, the kids now think that University is super cool!’ (CORDIS, 2017). The process of making the drawings allowed connections to be formed with members of the public that would otherwise have been hard to reach. The patterns proved popular, sparking memories in the older generation which in turn opened channels of communication with their younger relatives. STEAM demonstrated the creative potential of working with Glenden, showing how drawing opens the door to creativity and how collaborative and co-creative design processes can lead to unexpected, enjoyable, and attractive outcomes.
Figure 2.16a: STEAM drawing from Glendenen archive, European Researcher’s Night 2017.
Figure 2.16b: Design developed from STEAM European Researcher’s Night 2017.
Figure 2.16c: Design developed from STEAM European Researcher’s Night 2017.
2.3.3 Culture Community Creativity Conference (CCCC)

To discover what other types of artworks could emerge from a co-creative exchange in a different setting, with another audience, a second version of the Trace Elements workshop was organised to take place during a local academic conference.

There are many variables that can alter the outcomes of a Trace Elements event. The artwork chosen to explore, the materials offered up to work with, the number of participants, their prior knowledge and experience, the venue, the time of day etc. Participation is key to its success on the day, but the data (in the form of the drawing) collected from the event has its post-event life to consider also. My original plan for each workshop, proposed that the image drawn at the event was complete when the session ended. However, I could see that this conclusion may also be the first stage in the production of an artwork that I would later complete. If the drawing was produced using lightfast media, it could be exposed onto a silkscreen to become a layer in a printed image, alternatively it could be photographed and digitally enhanced. The drawing once printed (screen or digitally) could be coloured by the artist or multiple people in a further event. Through this process it may reach a point where it is available to be manufactured as printed, knitted, or woven article. A question I was now considering was, when is the new work complete and should there be a rule to govern that outcome?
Trace Elements as an activity is an example of research as poiesis (Martins, et al., 2018). The term derives from the Greek ‘to make’ but can also mean revealing. Whitehead (2003) calls it ‘that which pro-duces or leads (a thing) into being’, it infers the bringing into existence of something that had not existed before.

Operating between a realist pole and imaginative pole, poiesis countenances both probabilities and improbabilities as it creates its lively enactments according to changing forms and contexts [...] the term shifts back and forth between the act of making, the thing made, and the world made. (Martin, 2020)

Those involved in this inventive type of research were also engaging in drawing as research (Sullivan, 2008), as active participants they are looking at drawing as an object, thinking about drawing as an idea, making drawing as a discipline and collaborating through drawing as a creative act. Of those who took part in this CCCC version of Trace Elements all had chosen to attend, having mostly signed up and paid a fee. It would be reasonable to describe them as being academically minded and culturally inquisitive. Age was at no point discussed but all that drew were old enough to attend University and therefore likely to be over the age of eighteen.

I produced a text-based poster to encourage participation during periods when I was not present at the workstation. It stated:
trace elements

heritage quay archive at the university of huddersfield is home to a collection of hand-painted designs known as the glenden post-war design archive. these images of historical significance, created as visual instruction to plot the construction of jacquard woven cloth, bare the marks of a working life; their surfaces are torn and cracked and have marginal graffiti scattered around the periphery of their pages.

trace elements is a workshop that utilises images from this archive to encourage drawing as a research tool. through making, it discusses the transformative process of inclusive creativity, bringing people together, to produce images, animation and stories which may emerge as a creative response to a dormant collection.

your participation is requested

pick up a pen

follow the lines follow your gut

trace / elements

copy.... copy.... copy....

alter / add / change / improve / deface

all responses are welcome

thank you

please note: the artwork, images and recordings produced during this event may later be exhibited and/or documented as part of matthew taylor’s
PhD research. Although contributions will be anonymous your name and signature may be requested as a record of your consent in participation.

After the conference I wrote a reflection of the day’s events as an auto-ethnographic narrative (Hammersley, 2015) which considered the roles of myself and the other participants during the act of creation in a ‘real-life’ environment.

A table was set up at 9am by the entrance of the theatre. The session was listed in the conference brochure and on the website as a workshop, but it was not scheduled on the timetable. It functioned outside of the official proceedings; it sat on the margins of the programme. This had consequences to the results of the session. People could engage with it if inquisitive, but its outsider status meant ignoring it was a legitimate option. No announcement was made, or direction given, and as it was only a short walk from the auditorium to the bar, past the table, refreshments were my enemy. Participants were far from guaranteed as they didn’t have to sign up to take part, it was open to all. Drawing ability or previous training was irrelevant, engagement from the untutored was encouraged. The table was of a size that meant the archive image covered most of the surface area. A sheet of tracing paper lay over the top. Marker pens were left casually on the surface. Personal and Heritage Quay archive business cards were positioned close by should anyone wish to talk business after hours.
The traced drawing started in response to Design No 3536 (Figure 2.17) in a reasonably predictable manner. Perhaps it is a human instinct to begin at least by following the most obvious path. Diverting and digressing tends to come later. Rules are required if they are to be broken but if the rule appears to be, do what you want a response may be but what do I do? There were approximately 90 people signed up to the conference. They had come to hear the speakers, amongst them the poet.
Simon Armitage and the Art/Design collective We Are Public. Trace Elements was peripheral. When people gathered to exchange pleasantries before and after the speakers had spoken my drawing attracted a small group of anti-minglers.

Figure 2.18: CCCC participants.

Doing this drawing connected those active and started casual conversations. The themes that had been discussed inside during the conference included: Site – Positioning an artwork/poem within the environment; engagement – encouraging
audience participation; learning from history – how keeping the past, present can help develop planning for the future. Themes which corresponded to the Trace Elements fringe activity happening in the foyer. Whilst seated at the drawing table, outside of the auditorium and beyond the staged speaking, discourse had continued. As we drew, we talked and as we talked the drawing grew. Alongside the drawing the themes of the conference came to life. Questions such as How can businesses, universities, and cultural organisations support ‘peripheral’ artistic activity, and is this the correct term to use? In what ways can artistic activity enhance a sense of citizenship, ownership and belonging? and, how might DIY or fringe activities and opportunities function as cultural animators of a place? (Powell and Pennington, 2018) were chewed over. The topics may not have been introduced in so-many-words but the themes from inside the auditorium had a secondary more ribald commentary espoused outside the conference’s official demarcation.

The Trace Elements workshops could be altered to incorporate other qualitative research methodologies such as grounded theory (Glaser & Strauss, 1967; Corley, 2015) and phenomenology (Merleau-Ponty, 2012; Smith & Osborn, 1999; Sokolowski, 2008). To do this the conversations emerging from the activity would be recorded as face-to-face interviews or with focus groups assembled post participation. In doing so the activity may help me observe how transitory collaborators experience these types of activities. It could also help a researcher to
understand the subjective experiences of participants (Smith & Osborn, 1999) and could provide quantifiable data when compared to the experiences of contributors from other groups who may be connected by their socio-economic position, age, experience, or gender. At this time my research is not concerned with this type of data, although it could be in the future. My interest lay in the outcome of the drawing and how that may now be interpreted. Consequently, I recorded my reading of the image constructed during CCCC.

Figure 2.19 is without doubt a product of Design No 3536. It is a fresh growth, a cross pollinated copy of a copy. Its scale has been altered, drained of all colours, and has developed a human face. It has taken on the appearance of the Green Man, the vegetation deity that in many cultures is seen as a symbol of rebirth and the coming of spring. The pattern already contained many of the ornamental trappings of a horticultural homage, the image garden had been carefully crafted, planted to support a harmonious mirroring, representing the triumph of man over nature. In the new version nature has reasserted its dominance, the garden is seeded with a variety of species, foliage has fallen, petals have withered, and the insect bitten beauty of early spring is revealed as the frost disappears leaving the light to drip through shattered panes of skeleton leaves. A bird is perched at the gateway to the garden, echoed with a shadow of Poe’s crow. Sprites look a glance, surveying the boarders for the buttonhole thief. The fabric of the drawing is laddered, and a thread has come
loose, dangling to form a calligraphic expulsion of Cyrillic intent. Small stitches approach the drawings face. Cross-stitch like marks on the left allude to the Victorian sampler, whereas the running stich strokes on the right suggests the weathering of time. The sampler captures the activity of a craft, the outcome, and the hours. The lines on a face display the time lived, each marionette line honoured, deserving of recognition, marks against filler, opposition to a negative space.

Figure 2.19: CCCC drawing.
Conferences are places where intellectual connections can be made. These may be passive, links, collected through listening and receiving information, or they may be active, through conversation and participation. A workshop such as Trace Elements requires active participation (Bishop, 2012), but does not seek to coerce or manipulate attendees into engagement. The soft sell or a gentle nudge towards action is preferable. My research question asks how the designs and integrated marginalia of the Gleneden Post-War Design Archive can be used to develop new artwork through an a/r/tographic engagement with its content? Trace elements addresses this question by finding collaborators or co-creators and getting them to literally be involved with ‘drawing’ the conclusions. These ‘conclusions are observed my me to reveal findings and new modes of engagement or production. I may trace lines drawn by the co-creators and follow the movements of their hands back in time or break apart the new artwork to find openings in their response through which I can pull new findings available for reassembly. I can transcribe, translate, and interpret the frozen moments of thought and action left through a participants engaged reaction to find or create visual metaphors that substitute the traditional surface pattern for one with visual signifiers that can hold additional layers of meaning.

A collaboration can be defined as ‘united labour’ (Collaboration, 2018) and a collaborator can be a co-worker who is a long-term, mid-term or short-term associate, a teammate, assistant, ally, or helper. Collaborators may form an artistic partnership
across disciplines such as that between Gerhard Richter and Arvo Pärt at the Manchester International Festival in 2015 (Kerrigan, 2015); be of equal value with their colleague or sibling as with Jake and Dinos Chapman; or be one of many transitory assistants such as those who contributed to Christian Marclay’s *Graffiti Composition* in 1996.

For *Trace Elements* the collaborators were fleeting, connected by their presence at a venue and an undetermined measure of merit. The new work emerged through a form of call and response, during a conversation with the Gleneden image, making the new work a non-linear recording of the conversation. Responses do not automatically follow a call. If a line placed is a question asked, the question may go unanswered or be answered many times. Each answer being a counter question also in search of a retort. The collaborators enter and exit the stage for the drawing at will. They become participators and witnesses. Others not drawing become observers, effectively joining the audience for the event.

Although the materials officially deposited as the Gleneden archive at Heritage Quay are finite in their number, other paintings from Mike Hardcastle’s collection are still in private hands and may add to it at a future date. Perhaps the outcome from this session and others like it could be kept somewhere, adjoined to Gleneden in one form or another as a palimpsest or an adjunct mirror archive. The archive is mutable
(Olynyk, n.d.). Outcomes from events such as this demonstrate how its content could fluctuate. New works made from this template could add value to this additional archive for future visitors. Stamped and saved, named, and numbered, these new images could also be kept, preserved, and awaiting further instruction, to be engaged by another party.

Figure 2.20a: Mostly solo drawing from Design No 3536: 13/11/18.
A problem faced when attempting to develop new work from a resource of predesigned imagery can be the imagery itself, which is fixed in the moment that it was finished. It may also be that the artist or designer facing the task, has a handwriting or personal style that they find hard to avoid. Trace Elements opens the doors of the design studio to the outside world, allowing the artist to invite all comers to the drawing table. Their intervention allows predictability to be broken. Any one action is as valid as the next, which lets the ego dissolve as a deceptive improvisation emerges, producing results which are different every time, but which have been guided and formed by the artist, the collaborators, and the artefact.

Figure 2.20b: Repeat pattern from mostly solo drawing from Design No 3536.
2.3.4 Planned Random & Reasoned Serendipity (PRARS)

The success of the drawing made at CCCC gave me the confidence to incorporate drawing as a research activity into other professional and academic fora. An opportunity arose when I was invited to present my paper ‘Activating (British) Historical Archive Marginalia as a Design Inspiration Resource’ at a conference at Donghau University, Shanghai, China. The event was organised by IFFTI: International Foundation of Fashion Technology Institutes, who are:

A global network of International Fashion and Textile Institutes, [that] provide a meaningful voice, representing a diverse range of Institutions from across the world (currently 61 institutions from 28 countries), offering an opportunity to share knowledge and intercultural understanding to inform, develop, shape, and direct the fashion and textile curricula and research agenda. (IFFTI, 2020)

The conference attracted an audience of speakers and delegates from the Americas, Europe, Asia, and Oceania. Aside from the keynote speakers each presentation was attended by a self-selecting group interested in the themes proposed for that breakout room. My presentation had attracted people ranging in experience from postgraduate researchers to soon-to-be retired professors representing institutions from China, Taiwan, Japan, India, USA, UK, Sweden, Spain, Canada, and Australia.
As an addition to the paper presentation, I had decided to enhance my session with a similar drawing activity to Trace Elements, designed to work with and not distract from the lecture happening alongside it. In preparation for this I had selected the Archive Image Design No. 1815 (see Figure 2.21) and photographed it.

Figure 2.21: Design No. 1815, Gleneden Archive, Heritage Quay.

The digital image was enlarged, split into sections, and divided to correspond with the number of people I expected may be willing to participate. Each section was numbered and printed on to an A4 page (with a piece of tracing paper and
corresponding number attached) to aid reassembly in an orthogonally organised format.

Figure 2.22: Sections from Design No. 1815 for PRARS workshop.

The event was advertised in the conference proceedings as a paper presentation. The drawing activity was an addition to the planned talk and when I proposed the idea, I could see it was welcomed by the delegates. Before the
presentations started and as people entered the room, they were drawn towards the pens, paper, and Gleneden artwork that I had laid on the table. I solicited their participation in the project, and the divided drawings found the hands that would later make the marks. I advised what I wanted them to do but had also included simple instructions on each sheet that stated:

1. Interpret all or part of the image visible below using a medium of your choice.
2. Answer the question at the bottom of the sheet.
3. Hand in the form at the end to the session leader, alternatively scan or photograph this page and return it to the following email address.

This assignment was a request with no compulsion to comply. If the person in receipt of the sheet chose to draw upon it, that was up to them. The instructions were there should they choose to follow them, but they amounted to little more than draw something on this sheet of paper responding to the image visible beneath it. The pattern could be copied, altered, treated with respect or disdain, perceived notions of quality were not to be taken into consideration. Participation was the key and thankfully at the end of my presentation the completed sheets were either handed back or returned later in the day.

The experience was positive, the activity started many conversations about Gleneden, the archive, drawing, mindfulness, cultural responses to copying, lack of
resources across institutions, and participatory practices. Upon return to the UK the returned drawings were scanned and placed together using Adobe Photoshop. The new drawing was given artistic assistance to prevent it being too compartmentalised. As each participant had a cropped rectangular section it was inevitable that the straight lines that bridged the gaps would be visible unless the join was addressed. This new image became the foundation for an alternative reading, a collective image that said something of the participants, something of the archive image and something of myself as the instigator.

![Image](image_url)

Figure 2.23: Compiled PRARS response to Design No. 1815.
The success of this session had by no means been assured. The variables were too great. Would anyone participate? Would interest in contributing last long enough to construct the building blocks for a collaborative drawing to emerge? Would some sheets not be completed? If that happened, would the rectangular spaces left have a negative impact on the new drawing? Fortunately, twelve drawings were returned. Some more embellished than others. The unifying medium of Sharpie helped to align the inscriptions. The individual drawings were like fragments of code. They could exist in isolation but were rewarded through being brought together. When I returned to the UK, I started to collate the second reading. This new work was made from building blocks with interior spaces that were structurally unpredictable. To finish the artwork, I had to reconstruct and retrace the image, hide the joins, apply a colour palette, and separate the colours. A process that would connect my role as the artist to the archive, the participants, and the process.

The first stage of the process involved scanning the pieces into Adobe Photoshop, connecting them to assess the quality of the design. Further printouts and tracings were made, small gaps were filled, obvious joins hidden. The responses were still those of the co-creators, but my tracing unified the entries. Upon completion of this stage, I reflected on what I saw producing a descriptive narrative of both the image and event:
Design No 1815 is beige, brown, mustard and ochre.
Fern like fronds burst from fuzzy felt eyeball flowers.
The 1970’s feel close by.
The patterns edge vibrates like Rhubarb and Custard, boiling.
As alive as an untitled Louis Wain, its vascular megaphylls reach out to ensnare.
Sticky as a Weatherspoon’s carpet.
In tone and taste the design is a Werther’s Original.
An established, unfashionable recipe, not immediately desirable, but once unwrapped is surprisingly enjoyable.

By splitting the design into 12 squares I had seen the scale of the pattern/challenge shrink. These were now bite size chunks that appear to have no top and bottom or left and right. I dismissed the definition of right and wrong, and all but the most basic direction has been dispensed with. My design team settled into patterns and pareidolia. Through the act of drawing each participant interpreted the data in front of them. They saw faces, animals, objects, places. Examining their drawings after the event I see hidden gifts placed either through absent mindedness or intentionally. First there is their reading, later a second as the work is pieced together. Once the artwork is complete the data will be available to be interpreted by whoever is looking. Each new reading will have its own validity.
Close to a row of suburban houses a devilish head is emerging from behind a rose bush. A young girl, by chance, finds a route out of her entrapment and takes a tumble. A spiral staircase guides her to a walled garden where the eyes of spies follow her. Sensing freedom, she is suddenly aware of sounds and colours that her incarceration had suppressed. Her heartbeat quickens and she jumps into another world. Running with tusked mammals, guided by the oversight of birds the girl leaves her previous life behind, but to what end?
To complete the image a colour palette was required that would keep it open for further development through potential manufacturing processes. I had recently experimented with a Riso printer to make artworks using a limited colour palette of red, yellow, green, and blue and I was also fascinated with the linocut print by Pablo Picasso *Still Life with Glass Under the Lamp (Nature morte au verre sous la lampe)* from 1962 so with them both in mind I used these colours as my reference point.

![Image of the artwork](image.png)

*Figure 2.25: Author’s coloured response from PRARS Design No. 1815.*

Producing this piece using planned random and reasoned serendipity I have shown how I can develop new work through a collaborative and a/r/tographic
engagement with an image from Gleneden. Twelve individuals participated, drawing from the archive as they heard me discuss the archive and the projects, I run using it. Issues around working with a design archive in education were discussed, such as the appropriateness of tracing as a design process. Thoughts were processed as pictures and lines traced from the past ‘lead into the followers future’ (Balkenhol, 2015, p.109).

A connection with both the original Gleneden artist and with me as the paper presenter was made stronger because of the drawing. Business cards were exchanged and a gift in the form of a drawing had been shared.

A conference presentation can be a passive experience. This encounter was productive, and it showed that Gleneden has a value beyond its position as an archival resource to aid a select group of students studying textiles. The paintings can be a bridge between worlds, a link in a chain of communication. If language is a barrier, drawing can be the translator (Bonanno, 2017). The techniques selected to achieve the outcomes were planned in their randomness and astute in their serendipity. The new artwork is a result of the meeting between a mid-century painting from Carlisle, a Northern academic and twelve self-selecting international conference delegates assembled in a Shanghai classroom, and to that extent, it is unique.
To bring the product of this journey to the attention of a wider audience I chose to investigate production methods that could be used to exhibit my findings, these being the full colour image and the story of and instructions for its production. My new work has been produced in such a way that allows it to be reproduced in various mediums. Firstly, I had it printed through the dye sublimation process onto a polyester fabric called Elgin. This cloth is 367gsm and 142cm wide however, the printer available in the School of Arts and Humanities digital print centre is the Mimaki TS30-1300 which has a print width maximum of 108cm wide. I printed my dye-sublimation version at 106 x 139 cm. The results were crisp, clear, and bright. The scale, brightness, and tactility of the print suggesting many possible applications both as artwork and textile product.

I followed the production of this piece with a smaller version that I produced as an edition of ten printed onto 300gsm, A3, acid free, cold pressed, watercolour paper. As the inspiration for the colour scheme had come from my first attempt at Risograph printing I chose to use this equipment to produce my paper edition. This process required me to make colour separations of the image which, as a print tutor had the dual function of allowing me to create content that can demonstrate the colour separation process for both the Risograph printer and for textile screen printing. To illustrate the production process, I printed each of the five colours (black, blue, green, red, yellow) as separate samples in addition to the edition of ten. The
Risograph brought the accidental qualities of craft production back into the image. There are areas of slight misalignment, slight smudges and the occasional fingerprint, all qualities that are strangely attractive in a Riso print as they give the image an aura of authenticity that a digital image can often lack.

Next, I wanted to test how another process may change the look and feel of the design, so I used the Mimaki Tx300P-1800 direct to textile printer to produce a pigment print onto a bamboo fabric that is 152cm wide and 120gsm in weight. In order to give me flexibility as to how the print may be finished in the future (framed on a stretcher, hemmed as a banner, turned into a garment or product etc.) this was printed at 130 x 170 cm. The design gained something with the increase in scale, but the colours were slightly less vibrant than the other 2 processes, but the natural bamboo fabric had a great ‘handle’ and had qualities perfect for display, its enhanced scale creating a real impact when displayed.

I exhibited all these pieces as part of the Textiles: Made in Huddersfield exhibition at the Cultures of Place festival 2022 alongside a poster image that both visually and textually explained the route from archive to artworks made through a production process that crossed continents. The works in this exhibition will be shown and discussed in Chapter 2.4.5.
2.3.5 Listen In, Vision On (LIVO)

Before 2018 the practice-based projects informing this study had all been situated in the world of art, design, and textiles. A common thread that connected the work was that the outcomes had all been visual and static. Pictures had been produced that were new responses to old images, conclusions that were very much drawn. The LIVO project changed that. It allowed me to consider the research question in other ways. Can I make artwork that is filmed, watched, played, and heard? Can the patterns and marginalia of Gleneden be performed, to produce new audio-visual work created through collaboration?

LIVO was the first opportunity to fully realise these ideas. At the start of this study, I had considered the potential Gleneden had to be read as a graphic score (Ashworth, 2019), but had not connected with musicians that could play it. I had made one attempt myself after seeing the potential in Design No. 4847. The pattern looked like a collection of sound clips or loops that I had used in programs like Acid Pro and Cubase. I knew that if the pattern was redrawn and sound files placed in corresponding spaces a repeating pattern of shapes/sound would emerge and a tune would be heard.
To try this, I first redrew the pattern by hand (figure 2.26b), then I vectorised it in Adobe Illustrator (figure 2.26c) to make it appear visually more like the sound files I remembered. Next, I used an application on the iPad called Beatwave to programme in a short piece of music inspired by the pattern I had drawn. My version had a visual similarity to Design No. 4847 (figure 2.26a) but was not a direct copy of the illustration. The result was a few bars of music which rolled along rising and falling ready to repeat again suggesting to me that this was an idea that I or others could pursue (figure 2.26d). In its original form Design No. 4847 conveyed to me ‘a sense of movement in statis’ (Harrison 2010, as cited in Adkins, 2012, p. 11), as the lines forming the pattern appeared to travel the surface resembling petrol sitting on top of a disturbed pool of water. The sonic result from figure 2.26d revealed this movement in sound leading me to consider exploring audio/visual interpretations further.
Adkins states that the English composer Bryn Harrison and the American composer Morton Feldman have both developed approaches to musical form ‘as a result of the engagement with painting’ (2012, p.10) and although their works are not inspired by textile patterns they have (in particular with Harrison’s score based on Bridget Riley) produced ‘manuscript(s) [that] become a visual means of organising sound in time’ (Ibid). In his work ‘Six Symmetries’ (2004) Harrison produced drawings heavily influenced by Riley’s ‘use of arcs on a sixth of a circle to determine the entry of the instruments’ (Ibid, p. 11). To do this, he did not use a Riley work directly but was inspired by her approach to painting as a ‘stimulus to think about musical materials in new and novel ways’ (Ibid, p. 12).

I had been influenced by Design No. 4847 and used an APP that required limited musical experience but through which I could use the design as my stimulus. Other programmes are available such as Serum which can read images from which wavetables can be made to be used for synthesis, or Metasynth that can read images as a part of creating sound. Professor Atau Tanaka produced 3 works between 1998 – 2004 ‘based on the sonification of musical images’ (Tanaka, 2012, p.315). For the work ‘Bondage’ he used a polaroid by Japanese photographer Nobuyoshi Araki to treat and process the image using the Metasynth software. Considering the precedents, I was hopeful that I may find collaborators who could help me to find other ways to read the images from the Glendenen archive musically.
On the 25th of January 2018 an invitation to participate in an atelier adjoined to that year’s Electric Spring Festival was circulated by a second year undergraduate of music at the University of Huddersfield. He proposed that any student or academic with an interest in electronic music and sonic exploration should meet to discuss ideas that would inform an immersive evening of live performance and events. It would be a chance to collaborate on new art forms with creatives from different courses and disciplines, as well as an opportunity to explore and experiment with new technology. The Electric Spring festival had run, supported through the resources of the music technology programme at the University of Huddersfield since 1995, presenting new and innovative work of composers and performers working in the field of electronic music. This felt like a suitable opportunity to test if my audio-visual ambitions were justified.

At the first meeting, inclusive of the two instigators, 14 people had expressed an interest in the call. I felt apprehensive about attending, unsure whether my ideas were worth offering or even if I could commit the time to participate effectively, but I had been reassured that as we would start by brainstorming projects, firm ideas were not needed at this stage. The meeting was with a group of men, mostly in their early 20s who gathered in the atrium of The Richard Steinitz Building at 4.15pm on Valentine’s Day 2018. Most people had a connection to the music department, but not all had musical training. Some were seasoned musicians, schooled in principles
of improvisation, others were less musically literate. Although our experience varied, we quickly became confident that collaborations would emerge and that perhaps the notation neophytes present would bring an extra element of chance and uncertainty to the event.

The atelier had been given the title ‘I am here and there is nothing to say’, the name taken from the first line of John Cage’s 1949 ‘Lecture on Nothing’. It was proposed that after four days of collaboration the atelier would conclude with a 3-hour ‘happening’ which would include, but not be limited to: installations, performances, exhibits, films, and anything else produced throughout the workshop. The assembled group had come from a variety of different specialisms and between us there was knowledge of software including Logic Pro X, Ableton, Python, Max/MSP, Blender, Arduino, Adobe, Solidworks and DMX lighting.

I formed a collaboration with Sebastien Lavoie, a musician and PhD student in his final year who was performing at Electric Spring. He told me about his research into spatial electronic dance music (DeWay, 2019), and I discussed my previous attempts at converting an archival image into sound. Although, I admitted that in comparison this was only a sketch of an idea, made by a non-musician, I offered it as an example to suggest we look for a method that would help us share skills and work
collaboratively. It was decided that I would produce visual content and then return to discuss the next steps in interpreting the material musically.

The next day I visited to the Heritage Quay archive with a Nikon D700 camera, an iPhone, and a Nurugo iPhone lens that can capture up to 400 times magnification. I selected two designs, Design No. 3201 and GT66. Both were slightly damaged, their paint being cracked and worn, their surfaces annotated. The Nurugo iPhone lens adaptor was attached to the iPhone. The Nurugo APP allowed for photographs or film to be taken through their device which turned my phone into a hand-held microscope. The cameras lens was suspended millimetres above the surface of Design No. 3201 and slowly moved to allow a digital recording to take place that captured minute detail both in and out of focus which was saved as a film recording.

I then made a second recording using an app which can create simple stop motion animations on a phone. The app ‘I Can Animate’ uses a time setting that can be set to tell the phones camera to take photographs at regular intervals. I held the camera above the surface of the image, this time at a greater height, and slowly moved it as the camera’s shutter opened and closed. As the pattern was static the stop motion came about through the movement and position of the lens as the camera was guided, stopping, and starting, across and around the image.
The clips I made during that session were brought home to edit in Adobe Premier Pro. They were abstract and intriguing. Each of the archive but also removed from it, revealing hidden qualities and potentially new meaning. The data, created in the first instance was the film. Recorded and edited, it was a silent score. In this raw form it was available to be interpreted by Sebastien Lavoie. The films were taken to the University’s music studios where the sounds were created through an improvised response to the visuals. The music was created in the moment through a combination of structure, process, and intuition. Compositional elements were minimal. A series of loops that either had rhythmic or textural qualities were created. These were layered to build the composition or stretched beyond recognition. The sounds were moulded to the abstract narrative of the imagery to create a ‘sense of musical flow through the ‘emergence’ and ‘disappearance’ of sonic content’ De Way (2019). At the end of the session, there were three films all with an improvised soundtrack which we premiered at the atelier on Thursday 22nd February 2018.

The films visual impact was enhanced dramatically by the audio recording. The soundtrack became wedded to the images. As the magnified media came in and out of focus, sounds would swell, pulsating as the lens traced the painterly plain. The three films were given the titles Grow Pain(t) Grow(n), Tome, and Piston, and a short piece of text was written to accompany each film.
**Grow Pain(t) Grow(n):** The lens traces the contours of Design No. 3201, following annotations in graphite sitting atop a surface of paint. The camera explores written marginalia which was peripheral to the main image. It traces words and follows hand movements that once through writing, directed a manufacturing team. As the lines shift in and out of focus, they wobble. The film is an attempt to trace a path across time. Marks left by a designer from the previous century, are now guiding a new team from an unimaginined future, weaving sound instead of cloth. [https://vimeo.com/341611245](https://vimeo.com/341611245)

**Tome:** The pattern of Design No. 3201, through its colouring and use of vertical lines gives the flora it portrays an otherworldly quality reminiscent of hydrophytes. These aquatic plants may be rooted or submerged, they may float or be marginal, thriving at damp edges. Tome wades through the page’s shallower borders into open water. The camera plunges though the surface of the design and dives deep into areas unseen until now. Our eyes are drawn to a central column, which is the area in clearest focus, whilst to the left and right, colours flow in and out like an endless sea. Multi-channel audio files were produced responding to the flow of the imagery. These files were blended with recordings from the textile workshop to echo the sound of halyards slapping against a mast. The combined sounds connect Design No. 3201 to its textile manufacturing beginnings as the rhythmic nature of the industrial machinery becomes an eerie percussive accompaniment. [https://vimeo.com/341601761](https://vimeo.com/341601761)

**Piston:** Piston brings to life pattern GT66, an image that appears to be inspired by architectural engineering. By animating photographs taken sequentially, the repetition of frame progression and the rigidity of the linear imagery, suggests the rhythm of mechanical production. The beat supplied by
soundtrack responds to these cues completing a recording with no real
beginning, middle or end. https://vimeo.com/341608672

The collaboration showed that Gleneden can be used to inspire a musical
response. The final pieces demonstrate that a Gleneden design sheet, or an
interpreted pattern from Gleneden (a secondary response that processed a painted
image into another form) can be read as a score to inform improvisation. The three
examples created through LIVO were filmic scores, but as the Bauhaus artists László
Moholy-Nagy, Paul Arma and Oskar Fischinger showed, ways to draw sound through
pictorial sequencing had been around since the 1930’s, further evidence can be found
in Norman McLaren's work with optical soundtracks, (Manning, 2012), and Jakob
Ulman’ graphic scores (Documenta14, n.d.); James Whiney’s optical synthesiser and
Daphne Oram’s Oramics machine (Manning, 2012), all provide further proof of
inquiries into this field that proceed my own.

Many other types of imagery would also be performable. In Begone Dull Care
(1949) McLaren showed how moving, abstract images can create the illusion of
painting being performed. Together with Evelyn Lambart they painted directly onto
film a visualisation of an original composition by The Oscar Peterson Trio which
through its seamless application made the order of the origin and response hard to
fathom, did the image come first or the music? Years before this McLaren had painted
both image and sound directly onto film; in Dots (1940) the sound channel was drawn
to match his abstractions making animations that appear to predict modern electronic
music and which are timed to perfection. The improvisations that Lavoie created for
my three films were all made as a response to the moving image. Lavoie selected
sounds and asked my opinion of them, sounds were chosen and manipulated live as
we watched the moving images. They were simply liked or passed on and then further
modulated to mirror the film. In the piece ‘Tome’ an audio recording of the Amaya
embroidery machine that I had made was added to the mix, the merging sounds
created both a sense of calm and dread which when played at high volume created
a sensation of being in the eye of a storm, creating the feeling of struggling to move
as the frame of reference is taken dizzingly out of control.

A graphic score does not have to follow the same rules that traditional notation
does and because of this it can open the process of music making to a wider audience
regardless of experience and ability (Ashworth, 2019). Rather than reading a
traditional musical score and the interpretation being correct or not, a graphic score
can remove some of the right/wrong barriers to encourage creative ‘flow’
(Csíszentmihályi, 1990). I found this to be true when in 2020 I sent a photograph
of my laser cut version of Design No. 4847 to Matt Ashdown for his project
Scores of People which he runs through the arts organisation Moogie
Wonderland (Moogie Wonderland 2022). With this venture Ashdown created a
platform that demonstrates that graphic notation can allow anyone to become
a composer. He asked for people with a few spare moments during lockdown to produce and upload a graphic score and then worked with children and young people of all abilities, to interpret them musically. Some of these recordings as well as those made by musicians, both amateur and professional were then put online.

A few months after I sent my photograph, two musical responses to my image were posted the first by George Bray Harper and the second by S. J. Blackmore. Each sounded completely different and nothing like my recording that had responded to the same Gleneden design. They were charming, unexpected, strange, and beautiful. I was pleased with these responses and
happy with the outcomes of this creative process. I was not hoping for or predicting a particular type of performance. I had not specified the instruments that should play the piece, the duration, tempo etc., everything was open to interpretation.

An alternative approach would be to make these choices explicit. Requests to perform the same image as a piece for cello, or six pianos for instance, with a duration and tempo responding to instructional marginalia taken from the design would also bring results that I could not predict when proposing, but they would now be caged in the conventions of musical timing. The stipulation that stylistic conventions that I predetermined were followed would produce more consistent results when performed by musicians, but consequently the offer to perform would become less inclusive for untrained participants. Reporting on the Scores of People project, Hebblethwaite wrote the joy of graphic notation was ‘you don’t need to be able to play an instrument or understand traditional stave notation; instead, you use shapes, colours, a game – anything to convey musical ideas’ (Hebblethwaite, 2020). The musicians when reading and playing the score must find the clues to what the work should sound like, and in doing they become ‘detectives [...] they have to find evidence of the music.’ (Marclay, 2018)
The sounds that have emerged through this study has shown me that a musical (re)interpretation of Gleneden can be successful as a détournement of its content. By hijacking the visual elements, either the painted textile design, written text, stains, or creases, and then by incorporating elements of these artistic productions from the past into an alternative construction (Vague, 2000) new works can be produced as a drawing, photograph or laser cut page, that are readable in many ways.

The new works of graphic score and composition, produced during this research, evolved out of an image from Gleneden. They have transformed the source to become something beyond the design’s original intention. The nature of the output, the type of response and the quality of each contribution was not created with a lack of respect for the source material, rather, they were only possible because the source is respected and yet considered relevant enough to be subverted.

Respect for the inspired works of the past should be transformed into a respect for the ways in which they can be plundered and subverted: ‘Any elements, no matter where they are taken from, can serve in making new combinations.’ (Guy Debord and Gil Wolman cited in Plant, 1992, p.88)

The approach to developing artwork in LIVO through an a/r/tographic engagement with Gleneden, has provided a glimpse at another direction the study could take in the future. Through it I have continued to grow rhizomatic connections
with other creative disciplines and shown how multi-person and collaborative ventures can help move the study forward. In a similar way to some of the drawing projects, LIVO has shown that technical ability is not a prerequisite for success when responding to a pre-existing composition. However, it is equally clear that collaborators with genuine skills and training are valued when extending and transforming responses further enabling multi-discipline collaborative projects that use Glenden as a source to deliver content that moves the conversation forward.

2.4 Teaching

The final group of projects are connected for two reasons. They occurred as part of the teaching curriculum, and the outcomes from them, in the form of art or design work, happened through collaboration or as part of a co-creative unit. For each project the participants came from the University of Huddersfield and were either in their first or second year of study on the BA/BSc Textiles programme.

Out of the four projects, three were one-time cross-sectional. In ‘The Long Arm of the Draw’, ‘Archive Attack’ and ‘15-minute Photoshop Drawing’ the participants were all working with the same instructions, they had the same boundaries, which on each occasion was a short time frame, and in conclusion they all produced usable data in the form of an artistic response. These were then developed by me to produce a new artwork or design. The single longitudinal study observed a cohort study of six
participants over an eight-week period. The project ‘Engage – Textiles Practice through collaboration: Ex-Pats’ allowed for different types of data to be observed and gathered during the project. Observations were made from retrospective recall of tutorial sessions, and taken from the review of visual journals, diaries, and sketchbooks, as well as by documenting the new artworks produced for their concluding group presentation and exhibition.

2.4.1 The Long Arm of the Draw (LAD)

LAD is one activity in a drawing session focusing on random and serendipitous tasks. It is included in the Visual Research module which is delivered to first year Textiles students. On the day of the session there are six activities set up as workstations in a drawing studio. The other activities are named PowerPoint Rules Your Life, Bubble Station, Marble Observation, Blind Object Drawing, and Shaving Foam Marbling. Students move through these stations joining an activity for a brief window of time.

LAD is a collaborative drawing exercise, that explores a form of drawing as research (Sullivan, 2008) to produce a drawn outcome completed in less than two hours with additions made by all the participants present. Two or three people work on a drawing at any one time with the average length of an individual’s participation being 10 minutes. Once finished, the drawing from this session is then available for me to use in the development of another artistic product.
To prepare for the task a large print out of a Gleneden archive image is pinned to the wall with a sheet of tracing paper placed over the top. A tray of ink and lengths of bamboo some with charcoal attached are placed on the floor. Participants are asked to draw parts of the image onto the tracing paper using the bamboo, ink, or charcoal. The piece is completed by multiple people with everyone present expected to contribute. The drips and splashes that occur during the process are integral to the piece, which is considered complete at the end of the session when the tracing paper is removed from the wall.

The process is a form of palimpsest artistic creation, a chain of production that takes an original drawing and makes a new work from it by drawing over it (on to a new transparent surface). This drawing is taken to produce a third image through photography and digital editing. This third image can be made to repeat, thereby imposing rules and standards on a drawing that was produced using methods that challenge many drawing conventions as it is a tracing, multi-participant / co-creative and encourages the elevation of accidental marks and drips.
As a teaching activity LAD combines archival research, drawing as research and production through collaboration and co-creation. It is a collaborative venture as it involves more than one participant working towards a shared goal and ‘there is a sharing of authority and acceptance of responsibility among group members for the group’s actions’ (Panitz, 1996), but it is not collaborative in a traditional sense as there is not direct communication between everyone involved. The collaboration is reactive enabling ‘making and responding with a relational focus’ (Burke et al., 2021). The actions of each of the people engaged with the process influences the participants that precede and follow their actions, effecting the overall composition.
There are predictable effects that emerge from the choice of medium, such as the ink dripping, but there is no way to predict when or how these drips will occur. As the task’s conclusion is predetermined by the session length my overseeing eye as the teacher is largely redundant in the making of the drawing, my role was to organise the materials and explain the rules. By removing the option to intervene and to conclude the drawing, the works final state is determined by the group-mind. The decision to down tools is unspoken by the students but decreed by each active participant inadvertently.

Figure 2.29: LAD drawing exercise.
This drawing, whilst being complete and a record of the occasion of its production is also data that can be used in a further stage of production. Photographs of the action and reflective commentary in students’ visual research journal submissions further inform the one-time cross-sectional study as both image and text. Figures 2.29 – 2.30 were taken on December 5th, 2017. They illustrate LAD in action and the first stage of its conclusion. Through selecting media that is both wet and dry, differences occur in the quality of line left on the page, the drips create vertical lines that disrupt the patterns surface and create a new striped component. The choice of mediums and process encourages risk and imperfection, which can lead to frustration and disappointment for some students if working alone. However, I have observed that through collaboration, the determination required to complete the task is shared, each previous mark is accepted as a new beginning for the next participant that picks up the stick.

The resulting drawing (Figure 2.30) has transformed Design No. 3880 through the process of collaborative drawing. Similarities with the original would be clear if the two images were placed side by side but by removing all reference to colour, choosing a drawing method that limits control and requires multiple participants a new version emerges with an art brut aesthetic that is significantly different to the original. This drawing can be seen as a conclusive image or alternatively as another
stage in a longer chain of production that leads to the development of another artwork or product.

Figure 2.30: LAD exercise image.
To demonstrate the potential of this process, I have taken drawings from two LAD drawing sessions produced one year apart. These were photographed and brought together in Adobe Photoshop to make a complex ogee style repeat that appears to be on the cusp of falling apart having been drawn with both skill and abandonment. My first repeat kept subtleties of tone to produce a greyscale image that included many shades of grey between the black and white. My second inverted the colour palette turning the background black, the foreground pattern was then colour reduced so that the final pattern is printable using two pure colours. The design was placed in a 52cm width repeat making it suitable to be printed as wallpaper. A sample length was produced, and a digital visualisation made that shows how the design could look when installed as a product in a bedroom. In the editing
process I noted that because the original image contains two full ogee shapes and six partial ones the post-drawing editing process was more challenging than it needed to be. This realisation has led me to consider editing the original in future versions of LAD to highlight which areas should be worked with, which will speed up the editing process and help make the final design be inclusive of all contributions.

By engaging in this act of drawing the students explore the idea of what a drawing can be. Firstly, they do this by becoming mindful of the original pattern by gaining an awareness of drawing as template for production or adaption. The process shows them that tracing can be used as a tool of drawing that can break free from the idea that its purpose is to produce an accurate copy. The tools of production demonstrate that encouraging discomfort, or by purposefully impeding a regular drawing style new translations can occur that push their boundaries of expectation, emphasising how different tools, environments, rules, and media can dramatically affect the types of images designers are able to make. The process has a musical equivalent in Voicebox by Claudia Molitor. In Molitor’s sequence of one-page scores the same vocal sequence was notated in various compromising positions (trampolining, writing with an extended rod, with her foot etc.) to interrogate ‘the conventions of notation, the qualification of sonic phenomenon and the historical hierarchies of sound’ by introducing errors into the transcription ‘setting the unintentional alongside the intentional’ (Thompson-Bell, n.d.). In LAD the ‘errors’
become integral to the image and consequently are no longer errors, as all attendees have added to the drawing, the hierarchies of the classroom are broken down, each contribution is equal, the final work is a collective vision produced through shared responsibility and ownership.

Through the act of drawing, these participants have helped to build a new drawn form through ‘a conjunction and transformation of crude materials’ (Rawson, 2016, p.6). Their collective effort has not only made a drawing and a component of a design for wallpaper, produced by two groups created one year apart, but it has added to their knowledge about the discipline of drawing, shown how conventions can benefit from being interrogated or broken, and demonstrated how this process has an equivalent in music. Also, by limiting the colour to black through the choice of medium Rawson (2016) states that drawing can be shown to be a spiritual (as in subjective) visual, artistic activity.

Nature presents our eyes with coloured surfaces to which painted areas of pigment may correspond, and with inflected surfaces to which sculptural surfaces may correspond. But nowhere does it present our eyes with the lines and the relationships between lines which are the raw material of drawing. For a drawing's basic ingredients are strokes or marks which have a symbolic relationship with experience, not a direct, overall similarity with anything real. And the relationships between marks, which embody the main meaning of a
drawing, can only be read into the marks by the spectator, so as to create their own mode of truth. (Rawson, 2016, p.1)

Through this process and the subsequent wallpaper product that I produce, the drawing theoretically captures a snapshot of the ‘subjective experience of what it means to exist, an image taken not just at one moment but gathered together from long stretches of time into a sum which is outside any individual time, [becoming] mythical time’ (Ibid, p.6). The outcome is imbued with the ‘aura’ of the event(s), the time spent engaging in the process of drawing, the movements of the hands of multiple participants, their gestures elongated by bamboo, across workshop hours and over academic years, is recorded in the final piece. The drips capture time passing, freezing the event in its process of becoming.
Figure 2.32: Composite LAD image.
Figure 2.33: Composite LAD image as wallpaper.
2.4.2 Engage – Textiles Practice through collaboration: Ex-Pats

Engage is a student-led assignment observed as a longitudinal study that took place over eight weeks. It was constructed to provide information regarding how a pedagogical engagement with an historic design archive can benefit collaborative design practices that inform and support learning. It reports on the process of connecting individuals to artefacts, helping those involved explore skills, knowledge and techniques instigated through teaching which are then further developed through practice.
The project was set in 2017 as a component of a module called Advanced Professional Practice (APP) given to second year students studying BA/BSc Textiles and Surface Design. The task required students to work in teams whose only connection was through studying on the same course. They were all in their early 20s and almost entirely but not exclusively identified as female. When quoted in the findings, identities have been anonymised with their names changed to a corresponding letter. The project was included as part of the students’ curriculum, although their participation in it, as research to be observed, was voluntary. The overarching APP brief housed other projects that were linked to the students’ professional practice routes, in commercial design, contemporary art practice or as a designer maker. Each student had a specialist interest in one of these practice areas. This brief was distinct from the others in the module, as it was the only time the routes and the students were brought together to share experiences and reflect on learning by working in groups of ‘co-inquiry’ (Heron, 1996).

The brief had been written to promote group working, firstly between students but also between academics and students. There were five potential project pathways and five corresponding academic guides. Each student chose their pathway by selecting an image and title presented as a poster designed by a member of the textiles team. They offered clues as to the projects theme and symbolised the research pathways the groups would follow. Further details were initially unavailable.
to them. This allowed the practitioners to become involved through a blind self-selection process that enabled each unit to recruit beyond the usual friendship, practice, and specialism groups.

Figure 2.35: Project theme posters designed by five academics.

Once the groups had formed, the overarching brief, project expectations and assessment requirements were presented by the academic that created the poster. Weekly meetings were timetabled, and tutorials arranged. The intention of the project was that the experience of working in a creative team would improve communication, aid the development of skills and processes, and build knowledge and understanding of academic research. It was expected that through collaborative
enterprise students would establish a comprehensive range of new skills that demonstrated their chosen context(s) through ‘an ‘extended epistemology’ (valuing experiential as well as theoretical knowledge) and a ‘participatory worldview’ (valuing inter-connectedness) (Banks et al., 2018).

The results would be presented conclusively, in a manner appropriate to their output across three components. Firstly, as a group presentation which would account for 20% of the marks available. Second, a group submission, described as a collection of innovative samples (in whatever form) demonstrating the development of ideas and creative solutions, reflecting the context chosen by the group. Included here was a document that evidenced the collective research as well as boards presenting the theme, colour, concept, mood, or story. These elements could collect up to 60% of the overall mark. Finally, a critically reflective journal, like the annotated sketchbooks required by Jane and Maughan (2020) and Britt and Stephen-Cran (2014), which would be a personal record, detached from the team conclusions ‘with ongoing reflection and evaluation, to consider, question, and evolve work-in-progress’ (Jane and Maughan, 2020, p.164). This was where thoughts about the difficulties as well as benefits of teamwork could be shared. Samples that were not in keeping with the groups collective vision were also submitted here. This individual element accounted for up to 20% of the marks available.
To encourage equal engagement, a means to visualise the effort to reward ratio for group activities was proposed. The grade for the group submission would be multiplied by the number of team members. That total mark available could then be distributed between the group after they discussed and evaluated each other’s contribution. Knowing that an element of self-evaluation was included encouraged all participants to engage equally or risk forfeiting marks. The individual component of the project provided a point to assess personal engagement and allowed students to share reflections including comments that may have proved divisive in the group submission.

After those that selected the Ex-Pats poster discovered they were working with the Gleneden archive and me, I gave them access to the photographs I had taken and (re)introduced them to the facilities at Heritage Quay. They were asked to select and examine some of the patterns and then research topics, themes, markets, products, and projects that inspired them more broadly. Over the next eight weeks they would create a collection of samples, ideas and creative solutions that reflected a context determined by the group which were influenced by Gleneden, but many stages removed from the original painted designs, making visible a creative process that evidenced how they used archives to ‘creatively inform conceptual thinking and new design outcomes’ (Jane and Maughan, 2020, p.164).
The collaborative nature of the project made communication between the team a high priority. A standard weekly tutorial structure was proposed for team-tutor touchpoints as well as flexible open-ended meeting formats more suited for those working in-between studio and home settings. The group had their favoured modes of communication, sometimes these were meetings in the library, other times Facebook provided flexibility, whilst files could be swapped and shared through Google Docs making collaborating using digital media possible over the internet.

In a collaborative activity such as this it is hoped that at its conclusion the team will put forward a vision that showed they had developed a robust collective identity. The challenge comes in working out how to get there. This team was composed of strong and vocal individuals and to create a vision of collegial unity the group would
have to work with, through and around the many personal ideas that each member believed presented the best creative potential of Glenden.

Together, they agreed that inspiration could be taken from the transformational potential of Glenden. They noted the observation that designers using archives were not doing so to precisely reproduce historical work but to learn as much as possible from it and that ‘inspiration for new designs is often derived from historical references. The past and present are [...] joined through reproduction, reinvention, and innovation in everchanging combinations’ (Marr, 2011, p.40 as cited in Britt, Stephen-Cran and Shaw, 2014, p.2). To do this they chose to research tangential themes they connected to the archive that would help inspire and create the further content they felt would be more relevant and appropriate for contemporary audiences.

At the beginning of their research the group sought to discover what had become of Glenden the mill. They found it was situated on Lorne Crescent, Carlisle and that cloth was still being manufactured there by Lappet Manufacturing Company Limited. The firm, whose head offices were in Garstang, Lancashire produced traditional Saudi Arabian men’s head shawls known as shemagh. This piece of information planted the seed of an idea that they returned to later influencing the conclusion.
After the preliminary group research ended the students began to pursue ideas that interested them as individuals. At an early tutorial I saw how the array of materials, processes, sources of inspiration and methods of working that this group had selected were representative of a course whose students may aspire to become artists, craftsmen, surface, or textile designers. There were different personalities emerging from the specialism routes of print, knit, weave and embroidery as well, as each discipline requires a different level of patience, attention to detail, self-sufficiency, and perspicacity. Their differences meant that the group needed something to pull them together and they found their bond between the bricks and mortar of a disused retail outlet in Huddersfield town centre which had been repurposed as artist-led studio and project space called KiN (2016 – 2019). One of the personnel was already a studio member and it was agreed that they could convene there, providing an opportunity to venture into non-university territory.

The group were keen to use the space and considered holding an exhibition, perhaps using the large windows as a vehicle for displaying their work. They progressed as far as drawing up floor plans to curate where their pieces could sit. They hoped that the space could begin to bind them together, but their individual interpretations of the archive were so varied that they concluded that a group exhibition would not represent a collaboration. However, it was because of their intransience rather than despite it that their collective vision was eventually projected.
To show the variety of ideas that the individuals brought to the table before they came together collaboratively, I shall discuss their research topics by using the ‘strategic method’ (Bernard, 2006, as cited in DeWalt, 2010, p.13). of participant observation which allows for several methods to be incorporated and used together, or if preferred, taken independently. Participant observation allows for singular or multiple methods to be chosen strategically depending on the interpretation of the question asked or situation observed. It ‘puts you where the action is and lets you collect data… any kind of data that you want, narratives or numbers’ (Ibid). Through reflecting upon this output, and expanding themes and ideas, I shall begin to show how projects of this type can create a/r/tographic communities where theoretical, pedagogical, practical, artistic, individual, and communal perspectives can be viewed together through the lens of a living inquiry.
INDIVIDUAL RESPONSES:

G2 took relatively simple looking patterns and drew them using pro-markers on a jar. Placing the jar in a dark room and illuminating it with an iPhone flashlight. Videos and photographs were produced that could be compared to the spiritual glow of a stained-glass window, the patterns that dance atop a sun spotted pool or at best the projections emerging from the British Psychedelic underground in the mid to late 1960s of Gustav Metzger, Mark Boyle, and Joan Hills (Grunenberg, 2005). In one short clip a voice can be heard saying, “I like that, it looks like the sea”. At the same time the audio is picking up what sounds like waves crashing but is more prosaically likely to be the rain on the window or the roof or the hum of an air conditioning unit.

Figure 2.38: Illuminated painted jars by G2

I questioned what might happen to this clip if it was now archived alongside Gleneden? Would somebody in the future working with the archive freeze frame the video imagery they encounter and draw it out creating further pattern possibilities? Could the audio be pulled from its context, recorded, and re-recorded until it
gradually disappeared in reprise, echoing the mournful lament of William Basinski’s Disintegration Loops (2002 - 2003). If I was to archive the clip, should I include the name of the creator or is it only the idea or object that requires preservation?

H2 initially made paintings and used projection to explore the archives painterly potential. At first, they used a standard overhead projector to enlarge drawings made on acetate, next a digital projector and Elmo document visualiser blew up the scale and clarity of projections taken from photocopies of the designs. Creating in the dark, they were only aware of the paintings success when the lights came on. Because of this, the new images had an energy and vigour unlike the formative studio artworks but were still representationally echoes of the original.

Through making and doing, thinking whilst moving forward, other ideas connected to projection fell into view. They questioned what is a projector? What happens if a projecting device is manufactured from the detritus of the studio? To attempt this a chair was turned on its side, an acetate sketch secured with packaging tape enabled a table lamp to project a blurred and distorted representation on to the studio wall. A video showing the act of creation was produced, H2 rhythmically applying paint with a roller to the retro stomp of Defunk and Parov Stelar, the design in a state of dissipation, the event seemingly intemperate, the artwork blurred and bendy, the paint hurled against wall.
When the lights come on and the music stops, a spell can be broken, the magic has sometimes left the room. But for H2 the process was alchemic and the next day when observing the sample pile, as the light danced over the surface of the acetate sitting above a second painting the idea for a video emerged that could continue the process, so they began to experiment with that before moving on once more.

I2 was inspired by the idea of a kaleidoscope. A feature of a traditional kaleidoscope is that it is always in flux, the image you see exists in the process of becoming. Patterns can be spied by focusing the eye through a tube that leads to angled mirrors. These catch the dance of coloured glass that tumble within their cell, existing to be seen in symmetrical reflection. As the group were considering projection as a unifying component I2 made the connection from projection to moving film and imagined making videos where the patterns can be seen animated. Kaleidoscopic patterns with the aid of smart phone technology presented itself as an
achievable idea. The word Kaleidoscope is derived from the amalgamation of three ancient Greek words, kalos meaning beautiful; eidos, a shape or form that is seen; skopeō, to look or examine. The idea that the pattern fragments that this student has digitally drawn could become something associated with the ‘observation of beautiful forms’ gave the process power over the picture. In theory, the result could create a contemporary version of the spectacle Sir David Brewster first introduced to the public in 1817 (Brewster, 1858) a vision which if developed would be greater than the sum of its parts.

Figure 2.40: Archive – CAD – Kaleidoscope by I2.

I continued to consider, if student created content was to be archived alongside original archive material in an ideas archive, what selection process would be required? If the outcome that was produced appears less interesting than the creative thought, should just the ideas be archived as suggestion cards, or could conclusive examples be stored to supplement the suggestion?
The Rotterdam-based innovation agency Hat Rabbits believes in saving all ideas no matter how ‘crazy’ they appear. They noticed that out of all the ideas produced in a creative session, only a trickle would reach the pond. ‘Ideas that are impractical, expensive or simply “weird” rarely survive the selection phase’ and are often thrown back, which they saw as a ‘waste of potential’ (de Ruijter, n.d.). Their solution to this surplus is to create an idea archive for every new project they embark upon and suggest that a searchable database of unrealised dreams should be considered by other institutions, as an old idea might suddenly become feasible when technology catches up or tastes and opinions change.

When reviewing student work the strange ideas stand out whilst recurrent ideas may be less visible due to their familiarity. Tracing to redraw an image is a common starting point for students who are given archival patterns as inspiration for their design collections. It is unclear whether this should be considered a problem for
their creative development or not. If the goal is to learn how to reproduce novel shapes, then the evidence is mixed. Gonzalez et al. (2010) cite the conclusion of Kirk (1980) that copying is the better method of teaching children to learn novel shapes, yet the Gonzalez study concludes that their adult participants showed better shape and dimensional accuracy and retention through tracing (Ibid, 2010). With the textile students I have worked with, tracing with paper and pen or drawing tablet for raster and vector may be important if the integrity of the original is being preserved, but beyond providing practice for the hand and eye or the mouse and the mind, tracing for accuracies sake, can stifle creativity.

Figure 2.42: Circle/Chain vector pattern by J2.

If J2 had done nothing more than use the line tool in Adobe Illustrator to trace simple shapes, creating new repeats out of subtly changed small elements separated from their source, it would have been fair to question why such a minor
transformation is justifiable, even if that was the goal. In their reflection J2 said they used the line tool in Adobe Illustrator to trace around the designs, creating new repeats in black and white so other group members could add colour to them later. They made their versions slightly different, changing line thickness, selecting certain elements, and through editing, embraced digitally perfect repetition, altering the designs rather than making exact replicas. This became more interesting when the vectorisation then became a bouncing off point for a collaborative trajectory.

The patterns were shared with G2 who used them as a beginning for their glass painting, whilst the scalability of vector images was also noted as a quality worth exploring. J2 had found the process of vectorising the source images enjoyable and proposed that they could use this technique to produce portraits upon which the groups patterns could be projected. A photoshoot was arranged from which J2 traced the images using Adobe illustrator and a Wacom tablet, highlighting certain features such as the creases in their garments and the material qualities of the head scarf that one team member wore. Once these portraits existed as digital files, they were available to be projected and redrawn together by all the members of the team at a scale deemed suitable for use in an exhibition. By doing this they also chose a name for their group project. Due to the nature of production and plan for display the team would be called Project.
At the beginning of the group research, all the participants had ideas that they wanted to pursue. Together they decided that following these disparate paths independently may through chance and happenstance direct them to a collective destination. As their tutor and observer of their practical ambitions it appeared that this was what was happening, but is that too simplistic an observation? K2’s contribution appeared to have had little part in the final offering, but it could be fair to say that without the ideas that were knocked back by the group, the route eventually selected may not have been taken.

If the advice of Hat Rabbits were to be adhered, K2’s idea, which involved being inspired by the colour, texture, and translucency of certain sweet wrappers, would be placed within the archive of ideas. If this resource were to exist, we may find that more ideas would be posted in the formative group meetings. If all ideas were placed in such a container, a pick and mix of possibilities would be crafted that could be dipped into and tasted, potentially lifting subsequent projects from a creative crevice.

K2’s idea connected to that of M2. They also used acetate, this time combined with gemstones, as a material that could both connect and separate the artist and the archive. As a barrier between a Gleneden image and a drawing material, acetate can be used to trace, plot and record directly from one surface to another. It is used in
screen printing when making the separations used to produce a multicolour screen print and is well known as a medium that can hold clear and precise detail as well as painterly expressive mark-making. As a barrier that can be put between the object and a camera’s lens, acetate also has the potential to distort and disrupt the properties of the thing the lens is un/focused on.

In group activities there are individuals that others see as being that barrier. A difference of opinion, of style or level of ability can stop a group from gelling. How does a group task work if the methods used by one member affects the sensibilities of the others? Dominant personalities can take over a group project, unsupported ideas can collapse. Perhaps if these idea building blocks can be saved, independent of the conclusive group submission, detached even of the memory of the original architect of an idea, group activities could work for every member as all suggestions would be seen as valuable. Some with immediate significance and others saved in a time capsule of propositions waiting to be opened by a future idea archaeologist.

L2 is another member whose idea deserved to be archived. They made a connection between the patterns found in Gleneden and Lego® by way of brutalist architecture. They highlighted words and phrases that had been used to describe brutalism such as bold, monumental, deadly serious style, controversial and discrete geometries, and made connections through this use of language to Gleneden.
Structures were made in Lego®, drawings were made of those structures, and patterns produced from those drawings. These patterns, which through their rigid yet fluid motion, made connections to the woven structure of cloth, seemed simultaneously at odds with yet weirdly attuned to the archive.

Figure 2.43: Lego® constructions and drawings by L2.

Making these connections through Lego®, which has for generations been a formative childhood toy, L2 was also, somewhat paradoxically, bringing this group research idea back towards academia with an idea that may have brought them together sooner. As a methodology Lego® Serious Play® is used to elicit the thoughts and views within groups made up of a range of stakeholders breaking down hierarchies and helping provide equal voice to participants so that everyone expressing an opinion is given equal consideration and legitimacy (McCusker, 2020).
If L2 had convinced the group to develop her Lego® idea they may have used it as a design device and a methodology that bonded the team, built collegiality, and grew their collective identity.

**COLLABORATIVE RESPONSE:**

As a collection of individual outcomes this project presented many paths that could have been followed. As melting pot of potential, the collective required an additive to coalesce their ideas into refined material. They acknowledged this in the early stages and came together around the concept of an exhibition and the actuality of a physical display space set apart from the University at KiN. The idea was explored through independent research, practice, and play. It grew, it changed, fell apart and came together again.

The team proposed ideas that stalled at the starting line and embarked on journeys curtailed. In doing so they seeded the notion of an ideas archive housed alongside the physical one. As nascent arts-based researchers and future a/r/tographers they appreciated the importance of remaining connected, even whilst working apart and initiated online resources for sharing ideas. They accepted that not all ideas would correspond to individual visions for the group submission, understanding that as arts-based researchers they shouldn’t be inwardly focused but be more embracing of the values of diversity, inclusivity, and openness (Finley, 2008).
Although they each initially developed their practice individually it was through the regular meetings on campus, at KiN and furthermore, online that their community of practice developed. As they shared ideas based on their research, argued the relevance of their themes developed through their practice, and combined skills, thereby teaching each other techniques, they came together to work as a team and developed conclusions woven from their ‘living inquiry’ (Irwin and Springgay, 2008: Marshall, 1999).

Their final display pieces were not eventually shown in the external gallery setting at KiN. In place of a group exhibition displaying separate outcomes the individuals came together to produce a more refined and collaborative conclusion, that was displayed on university ground. The venue had the white walls of the gallery, windows they could draw onto and a space for image projection. Their vector drawn portraits became vehicles for collectively composed creations produced and exhibited through projection. The image of G2 wearing a headscarf (Figure 2.44b) became a pivotal picture connecting the practice-based research with the shemaghs made commercially by the current occupiers of the Gleneden mill. A projector made the physical ephemeral. When unplugged the content disappeared, highlighting the evanescent nature of ideas not archived whilst celebrating the legacy of designs which are.
This project connected the ideas of a group of creative practitioners with one artist – researcher – teacher and one design archive. It demonstrated that individuals with divergent specialism and contextual allegiances can through collaboration create content beyond their usual frame of reference. The students’ research demonstrates the power of a co-creative exchange and indicates the creative potential of an idea archive, aligned in parallel to a physical one. It suggests that both these archives existing in contiguity would have lure for commercial designers as well as a quixotic appeal for the more artistically inclined. Results presented as ideas in a physical or online archive would present suggestions that are offers of engagement or action, motions that allow the inquiries previously lived to live on as ‘viewers/readers take up where the artist(s)/author(s) left off’ (Springgay et al., 2005, p.903), continuing the process of ‘meaning making’ (Ibid).
2.4.3 Archive Attack

This was a workshop born out of necessity. In 2020 the virus COVID-19 changed the way people, lived, worked, shopped, travelled, played, learnt, and taught. It had an unprecedented effect on the lives of almost everyone on the planet with case and death rates far beyond the comprehension of most people. To reduce infection, people were often compelled to stay at home making much of the teaching that happened at university transfer online. New systems had to be learnt, new terms adopted. For the 2020/21 intake, their experience as freshers and then as students was unlike any other year before them.

Teaching textile processes added extra challenges for the academics delivering our curriculum. Subjects where machinery and equipment are required such as print and weave were hit particularly hard, but even activities as seemingly straightforward as drawing had issues due to the limits of technology, the home environment, and the isolation felt through being placed under lockdown measures.

One of the workshops that has previously happened during the first year has been about collaboration. Students would design work as a team to highlight benefits achievable through collaboration. For instance, we would show how if each student in a group of thirty spent thirty minutes on the same activity the combined contribution of those students would be the equivalent of fifteen hours work. The
Archive Attack workshop delivered a version of the process online, through a collaborative drawing workshop to students working independently in various parts of the country as a form of ‘synchronous communication, [where] multiple parties are participating at the same time’ (Shore, 2016, cited in Lee, 2017, p.19). It brought the drawing happening in sketchbooks to life as they engaged with the work of their peers by sharing images online as they were made.

The session was included in the module Introduction to Professional during the first term in Part 1: Putting your Practice into Context. Here students were introduced to a wide range of processes and skills useful when working as a textile designer, surface designer or textiles craftsperson. On 2\textsuperscript{nd} November 2020 the session was on risk taking, collaboration and play. Archive Attack was one of eight activities delivered live over Microsoft Teams on that day.

The task began by introducing Design No. 3524. It was explained that I would be displaying a series of images that had been produced using it as a reference. Each slide would remain on their screen for a set amount of time, and the students were instructed to make a drawing based on the images as they appear, with subsequent drawings continuing their response on the same page as the previous image.
The images and timings were:

- The full pattern design sheet of Design No. 3524 (10 minutes)
- Stripes using the colour palette of the design sheet (5 minutes)
- An inverted, close-up of the design sheet (5 minutes)
- Checks using the colour palette of the design sheet (5 minutes)
- A portion of the design sheet that focuses on its marginalia (5 minutes)

Figure 2.45: PowerPoint slides used during Archive Attack.
Upon completion the students were asked to photograph their drawing and upload it to a shared file folder in Teams. They were not compelled to share their image and had been informed that by uploading it they were acknowledging that they had accessed the appropriate participant information sheet and were consenting to their drawing being made available for adaption by their tutor and that the responses from this session may be referred to anonymously in this study and/or subsequent publications. It was explained that participation in this task was voluntary and that they may withdraw at any time without giving a reason. Approximately two thirds of the class uploaded their drawings and in doing so made them visible for the whole group to see and available for me to edit to produce one new image, co-created, in collaboration through the collective effort of the group.

The drawings I received were data (Lee, 2017) for the later design. I knew I was compelled to work with each image regardless of its quality and that by hosting the event synchronously on-line I had been unable to influence the drawing beyond the production of the PowerPoint slides. So, I limited the time I had to generate my response to 90 minutes as I wanted to post it online the same day showing what could be achieved collectively with two hours work. I opened each image up in Adobe Photoshop. I then re-sized, adjusted levels, cleaned, and applied the stamp filter to present a uniform quality of line when layering the images in the larger photoshop
document. The final piece was produced so that it could be printed digitally onto fabric at 140cm wide by 250cm tall.

Figure 2.46: Student responses to the PowerPoint slides submitted digitally.
This workshop demonstrated how digitising an archive can open it up to a wider audience. The photographs I had taken allowed for the collection to be discussed and drawn from during a period when people were confined to their homes. The nature and speed of the activity explored another way that a/r/tographic, collaborative, and co-creative practices can utilise historic archives to generate content that extends the value of the source. The completed artwork has echoes of Design No. 3524 but is not a recreation of it. It is a product of the global pandemic of 2020/21 but also an activity worth developing in the future, as the online technology has been proved to work locally and could equally be utilised with an international audience.
Figure 2.47: Image created from student responses to the Archive Attack workshop.
2.4.4 15-minute Photoshop drawing (FMPD)

This example of a collaborative, co-creative and teaching based task was set over email, I was not present for the introduction or delivery of the session, and in that regard, I was ‘releas(ing) control of the process’ (Gilchrist et al., 2015, p.466). The class, (computer aided) digital design (CAD) for first year BA/BSc Textiles students, was taught remotely as students and staff worked from home due to COVID-19. Our students had been provided with home access to Adobe software, but some had hardware issues such as incompatible or old computers. The process of delivering, consuming, and teaching digital drawing online also had issues, most students lacked a drawing tablet and needed to draw with a laptop trackpad or mouse, progress was harder to monitor than in a classroom, if students struggled and the work produced lacked quality, they could lose patience with CAD. The FMPD task had been designed to counteract these issues so that everyone who contributed would see the value in their participation regardless of how challenging they found the process.

Students were instructed to download the file named ‘Pink Design No1736 Quarter’, to open it in Adobe Photoshop and add a new blank layer above it. On this layer they were asked to respond to the pattern below by drawing over it with the paintbrush tool. It was requested that they all used the same settings for the brush, SIZE 10, HARDNESS 100%, COLOUR black. They were given a short timeframe of 15 minutes to produce their own version and told they could follow the lines, alter the
pattern, ‘respect’ the original, or be playful in their interpretation. If a Wacom drawing tablet was used the drawing may be neat, whereas a trackpad or mouse could make it imprecise. They were told to not over think the task, or worry about their contribution, I wanted them to keep all the marks, and not erase mistakes. Most importantly they should take no longer than the time allocated. At the end the of the 15 minutes the background images were selected and deleted, layers flattened, and the images saved to the folder in Microsoft teams.

The session was based on an in-class activity unable to run due to the restrictions. This had previously utilised a roll of embossed damask (or equivalent) wallpaper which was all white, and a box of ballpoint pens. The paper is rolled out over the length of the table, pens are picked up for sensitive and considered marks to be added, creating an effect like an accumulation of planted seeds or tiny stitches. Over the course of the session the drawing grows into an illustrated length whose impact belies the time the task took and although the activity is simple the outcomes visual impact communicates the purpose of the project effectively demonstrating that great things can be achieved if people work together.

An alternative way of communicating the same message was required but as students could not all draw on a single document as they worked from home, another approach was sought. The Glendenen image Pink Design No.1736 was chosen as the
circular nature of the repeat meant that any drawings returned stood a good chance of joining together to make a unified design. The task simply required someone to assemble the design.

Most of the digital drawings arrived in the format requested. Any differences were either due to not being familiar with the software or by finding a solution to the task that did not involve Adobe Photoshop. As the files came in, the process of building began. Each interpretation of the image was different. The fifteen-minute window provided to complete the task meant that patterns were submitted at different levels of completeness which added to the aesthetic of the final design. The quality of line differed from image to image. Most people made good use of the source they were drawing over but as can be seen in Figure 2.48b the parts of the design that caught the attention changed from person to person.

Figure 2.48a: Archive image, Pink Design No.1736.
Figure 2.48b: Compiled student response to Pink Design No.1736.
To create the design, the quarters were flipped, mirrored, or rotated in Adobe Photoshop and snapped together in a grid structure. Various versions of the repeat were tested. There were versions with twelve submissions and others with sixteen. The pattern felt wrong in its monochrome black on white state, so I gave it a chequerboard effect by inverting alternate squares. Once this had been done the pattern could be dropped to disguise the repeat and expand its width. This created a square block which I later visualised in a room setting and shared with the students (Figure 2.49).

As was the case with Archive Attack, FMPD showed how digitising an archive can increase its accessibility, which was particularly useful when students were unable to attend University in person. The activity explored a further way that an a/r/tographic engagement with Gleneden can generate new work and be valuable as an aid to teaching. It also demonstrated how collaboration can be of use in a student’s current or future practice by showing what can be achieved even with limited time, mixed resources, basic technical knowledge, and different definitions of quality by bringing people together in a spirit of acceptance. The beauty in alternative interpretations of the same source is shown to have power through accumulation and the notion that lacking access to appropriate hardware and having limited technical knowledge should not be an impediment when generating work in this way is reiterated.
Figure 2.49: FMPD visualised as a design for wallpaper.
2.4.5 Textiles – Made in Huddersfield Exhibition

The exhibition Textiles – Made in Huddersfield took place in Piazza Unit 28, Huddersfield, from 24th June to 4th July 2022. It was a group show curated by Jade Lord that took place over ten days of exhibitions and events hosted across three sites (Queensgate campus: University of Huddersfield, Queensgate Indoor Market, and the Piazza) as part of Cultures of Place 2022. This was an opportunity for me to promote Gleneden to a broad cross section of society, to show how my a/r/tographic engagement with the archive has led to the creation of new works and provided another opportunity where a new co-created piece could be attempted that would evolve over the course show.

Incongruous to its name, the idea of the exhibition was to move away from the heritage and industry of Huddersfield. Instead, it focused on the cultures of textiles that have grown and developed from the research community of staff and students at the University of Huddersfield. A range of approaches were exhibited with mine connecting to the idea of ‘Participatory research [that] engages communities of practice, developing invaluable routes for communication and exchange’ (Lord, 2022). As Piazza Unit 28 was formally a Poundland store (and there were limits to what could be altered in the space) the show had to work with its surroundings which from my perspective was in keeping with the spirit of co-creation. We accepted the rules (no drilling into walls etc.), embraced the unexpected (brightly painted yellow walls
and unpainted areas where shelves once were), and made the most of what was a light and inviting space accessible to the public.

The exhibition provided the opportunity to open a dialogue with visitors about my work and I was pleased that its inclusion in the wider festival format extended its reach through the circulation of a festival programme and webpage. Our position on the Piazza also ensured that we would entice some people who would otherwise have missed the show and once these people were through the door, they could be invited to join my ‘personal engagement within a community of belonging [and] learn in, through, with and from the arts and education’ (Irwin, 2008, p. 75) by observing the works, reading the texts and through participating in a new group drawing activity. This drawing activity was designed to attract responses from participants of any age and artistic ability. Each contribution informed the creation of a new piece of work made and exhibited during the exhibition, whilst also providing a live illustration of co-creation in practice.
Figure 2.50: Making in Huddersfield. Colouring to co-create

Figure 2.51: Made in Huddersfield. Exhibition view
Figure 2.52: Made in Huddersfield. Photographs of Gleneden

Figure 2.53: Made in Huddersfield. Planned Random and Reasoned Serendipity
Collectively the works shown explored the research question; How can the designs and integrated marginalia of the Gleneden Post-War Design Archive be used to develop new artwork through an a/r/tographic engagement with its content? It did this by presenting conclusions from my workshops alongside descriptions of the methods used in the production the work, making the exhibition both an opportunity to show the work as well as a forum to test another example of how collective activity can lead to co-created outcomes.

The works shown included 36 photographs of designs from Gleneden (fig.2.52), 2 designs for wallpaper - the first the conclusion of the Long Arm of the Draw (LAD) workshops (figs 2.33 & 2.34), the second the realisation of the design produced after the 15-minute Photoshop Drawing (FMPD) session (figs 2.49). There was a piece made using 2 prints produced as a conclusion to the Planned Random and Reasoned Serendipity (PRARS) project (fig.2.53) which was shown alongside a RISO print built from the same image (fig.2.51). An 8-page colouring in zine (fig.2.50), was produced for people to take away and colour in at their leisure, made to encourage participant engagement with the archive away from the venue, and finally the new co-created design Oh Gee, an Ogee (OGO) (fig.2.51) evolved over the exhibition’s duration.
OGO took inspiration from Design No 3402. First, I drew and photocopied a simplified line version of the repeating unit. I left these on a table alongside coloured pens and a descriptive explanation of the activity. Participants were free to colour or draw whatever they wanted into the design. Once finished they handed their work to the invigilator who cut the image out and selected with the participant where on holding sheet of tracing paper the pattern piece should go. At the end of the exhibition OGO had over forty individual components.

The drawing table made the exhibition more active and livelier, and showed explicitly how individual contributions can be used for collective gain. My role was as a co-ordinator and facilitator of the workshop, but at a future point in time the materials produced also allow me to become a collaborator in the co-creation of another design made from the workshop pieces. This could position me as the final ‘master’ artist who unites the work and ‘completes’ the design through a combination of manual and digital editing and printing processes, or perhaps a curator/narrator collecting and displaying materials in a format that enables a conversation to be had about textiles, archives, making and creativity.

My part could be seen a (final) step in a sequence of events that produces a response which may act as inspiration to others. The pieces I produce, although seemingly conclusive, are also potentially future research materials that may inspire
others, as each ending could be used as a new beginning. By curating the exhibition my works are shown in that context, they could be viewed as the work of one person or of many. Similarly, a piece of woven textiles that may have the name of a single design company attached to it, may also have chosen not to reveal the identities of the individuals that facilitated its production.

2.4.6 Reflection

The exhibition was an opportunity to take stock of my research and to present selected outcomes in a way that told the story of their creation. It demonstrated how this historic archive of pattern design can engage audiences on different levels by revealing the chain of practice/action/reaction/review that are the building blocks of the new knowledge created through my design practice.

Visitors to the show were able to both view and engage with the work. Some were more interested in the photographs of the patterns; others were immediately drawn to the making table and began engaging on a practical level. Some saw the new work as art, others appreciated it as design. The show started conversations about the source, the process, the methods, and the participants involved in its creation.
3. Conclusion

3.1. Key Findings

It is recognised that design archives are a valuable resource for many people working in the fields of Textiles, Fashion, Art, and Design (Cliff, 1998; Schoeser & Boydell 2002; Jane & Maughan, 2020; Quye et al., 2020), and this research shows that the Gleneden Post-War design Archive is a notable addition to those currently available. Gleneden preserves the legacy of a particular extended moment of an ever-changing designed world, by keeping safe formative documents of design production capable of drawing attention to the design and manufacturing skills of unnamed artists, designers, and technicians who worked in the United Kingdom’s weaving industry during the 20th Century.

As research, this study has shown how in my position as an academic, I have explored roles that intersected those of artist, researcher, and a teacher to exploit the creative potential that this relatively unknown design archive offers. Through 10 practice-based research projects, some of which were longitudinal, others one-time cross-sectional I have developed an understanding of how new artistic products can be developed through collaborative, co-creative and independent research activities which specifically reference archive materials as a unique source of inspiration providing a necessary and important addition to the material currently available.
Gleneden was chosen for this purpose as it is an artistically underexploited and academically undocumented collection, which is largely unknown outside of the University of Huddersfield. The study has documented outcomes that have emerged from archival encounters instigated by contemporary artists and designers (Dickens, 2012; Bracey & Maier, 202; Britt, Stephen-Crann & Shaw, 2014) and concludes that Gleneden not only has the potential to be recognised as a design collection of significance but it is also suitable inspiration for many different types of artistic interventions, that could create new meaning out of collaborative journeys (Bradley, 1999; Magee & Waters, 2011).

The process of capturing and recording the information required to increase access to the collection has been explored. The benefits of doing so from an academic, institutional, and artistic perspective have been assessed. Photographing the collection was initiated to gain greater personal access to it; later the photographs become integral to each of the practice-based studies. These images have become the foundations for an online archive that uses Gleneden to show the types of outcomes that can emerge from a/r/tographic encounters with archives where collaboration or co-creation, combined with the ‘living inquiry’ (Irwin & Springgay, 2008, p.xxix, Marshall, 1999, p. 155) of the artist, researcher, teacher inform the process of creation.
A/r/tography offers the possibility that meaning can emerge through encounters with materials such as those found in Gleneden. The various approaches to making that have emerged through my living inquiry have shown that my art, research, and teaching has shifted from existing in isolation, to become contiguous, and eventually grown through rhizomatic connections that have extended my research in unexpected directions. Collaborations between archive and academic, archive and student or archive, student and academic have been shown to increase the significance of an historic design resource. Displaying the findings through exhibition, presentation and publication extend the archives reach further and builds connections between public and academic environments.

The various projects that the a/r/tographic methodology has supported has led to meaning being generated through repeatable and transferable processes. Participants of any age and ability have been considered eligible to be included in many of these collaborative or co-produced design processes. The involvement of a broad range of individuals has cut through the research, creating openings (Springgay et al., 2005) into the source of inspiration that have helped me to enter further into the artefacts explored and consequently the self, increasing understanding of and providing knowledge into how to live, work, create and learn as an artist, researcher, and teacher.
The artworks produced during this study are many faceted, they include examples of personal practice, work emerging from collaborations with one or multiple participants, evidence of student practice, designs for textiles, drawing, photography, music, and film. The conclusions represent a visualisation of thought, each recording a unique encounter with a design artefact. They are engagements with Gleneden that are in the process of becoming, and exist in a continuum, as mutable markers of meaning making.

The Key findings of the research are:

1. The Gleneden Post-War Design Archive is a significant collection of historic design objects capable of engaging audiences of many ages and backgrounds. The one-time cross-sectional studies illustrate how designed and curated exhibitions and events inspire interaction with both the research and the researcher. Whilst the longitudinal studies reveal how artworks made after other artworks could be considered to always be in the process of becoming something else; neither fixed or fluid.

2. Collaboration with known and unknown designers (students and the original design sheet producers) explored through workshops and events, can inspire unique outcomes. The palimpsestic nature of production and review, addition and subtraction, creation and compromise show how a maintained resource
can sustain many collaborative interactions which as a result can extend the research and the archive in novel ways.

3. The use of co-creation as a method of production has been shown to extend the design vocabulary of the artist/researcher/teacher. By encouraging the contributions of all participants, the design/research can extend and grow in new and unexpected ways leading to the creation of works that through later editing reveal the vision of one person which has been formed through a spirit of acceptance and an admiration of the inevitable.

4. The new and unique works of art and design that emerge from an a/r/tographic engagement with an archive such as Gleneden can be observed to influence and inform teaching and outreach activities which in turn inspire and propel the research and development of new forms of personal practice. These practice-based research outputs represent new contributions to the field and the variety of the projects documented helps enhance the sustainability of this narrative.

3.2. **Analysis and insight**

The new works produced for the purposes of this research were possible because of the a/r/tographic methodology. The conclusions built on existing studies through the
adoption of a multidisciplinary approach to research that enabled various forms of practice to be explored. Art and design work presented as conclusions to individual projects have the familiarity of the original works that informed them but are their own independent versions. As such these conclusions are both similar and different, and can be archived independently, alongside the original or in an online archive.

The work produced has been created by encouraging links between art practice, research, and teaching (LeBlanc et al., 2015). Reflecting and developing the outcomes, has driven the work towards a wide variety of conclusions. Other practitioners have used similar methodologies and in doing so have produced work of such individuality to suggest the adaptability of this type of methodology (Lee et al. 2019; Ruopp, 2019; Irwin and Springgay, 2008). The practice-based research documented in chapter 2 demonstrates the repeatability of the examples shown in this study alongside the diversity of their conclusions. As conclusions they show ways that historic design archives can be used to develop new works through a/r/tographic engagements that involve collaborative and co-creative design practices. Results suggest that there are few limits as to where an engagement with Gleneden may go in the future.

The various collaborations between William Morris & Co. and designers such as Mary Quant, House of Hackney, H&M, and Johnathan Anderson, and the research
into non/commercial design archives demonstrate the appetite for new textile design products that take reference from works of an earlier vintage. Developing a digital archiving system akin to those highlighted in 1.13 – 1.14 would facilitate ease of access to Gleneden and would generate greater engagement with it, thereby helping a wider audience to enter and react to the collection.

The marginalia on Gleneden’s design sheets have been shown to be worthy of investigation. Its elusiveness as a design component when being read by non-weavers has led it to be considered as a vehicle for other modes of meaning making. Practitioners in the fields of art, design, and music such as Christian Marclay, James Murphy and Molly Springfield have been shown to use this type of content in different ways that can result in drawings, collages, books, scores, and performances. The works explored through this studies practice-led research suggest it could be a rich seam for investigation beyond this study, especially when utilising collaborative design practices.

Gleneden as an archive is a resource that through practice can inspire creativity and collaboration. It can be read in various ways and illicit many responses. The projects recorded in this study as practice-led research present a series of unique outcomes, however the instructions that instigated each process do not have to be uniquely applied to this one collection. This research is developing, through
a/r/tography, pedagogic processes that can be utilised with this collection as well as with comparable resources in other institutions. The true success of this study should be measured against results that will be collected after propositions for further development of the Gleneden Post-War Design Archive have been accepted. These outcomes would be measurable against the records of individuals requesting access to Gleneden and through the participation and engagement numbers at external and internal events.

3.3. Contribution to knowledge

This study has contributed to new knowledge by introducing the Gleneden Post-War Design Archive as a collection to a wider audience, showing it to be comparable but substantially different to other collections in public and private ownership. Ways to increase public knowledge of Gleneden have been reviewed and the observations have led to an assessment of formats worth considering when archiving Gleneden with a larger audience in mind. Assessing the accessibility of similar collections both as digital and physical repositories and the formats in which these documents are presented has shown benefits in both arenas.

A photographic record of the collection has begun to be gathered and a system of categorisation of pattern types has been deployed which could form the basis of a physical or digital publication. Decisions as to which archiving system would
be best suited for Glenden, Heritage Quay and the University of Huddersfield would require further research as the financial implications are beyond the remit of this study. The online resource that has made photographs of Glenden and the results of the collaborative, co-creative and personal practice-based projects available to a wider audience, demonstrates the potential for future investment.

The circumstances in which an individual can collaborate with a textile design archive and previously known or unknown participants has been shown to be many and varied. Each connection could inspire, inform, and instigate new work in the fields of art, design, textiles, writing, film, and music. The projects so far deployed through this research can be re-presented as proposals able to develop new academic collaborative projects.

The methodology of a/r/tography (Springgay et al., 2005; Beare, 2009; Sullivan, 2008; Irwin, 2004; Schultz & Legg, 2020). has been shown to be applicable for textiles focused practice-led research projects. Workshops that were developed through the application of the methodology have been designed to be repeatable and transferable to other institutional or commercial resources.

The marginalia on textile design sheets have been shown capable of having functions beyond the intention of the person who initially inscribed them. They have
been revealed to be readable in alternative ways and deployable as the building blocks of unorthodox responses. As readable code the marginalia could be used in the process of archiving the collection making Gleneden more searchable and accessible to researchers in the textile design field. As a purely visual addition, the notes and data could be offered as recipes for something else. These unrealised responses have the potential to further add to the contribution to knowledge as and when their purpose is proposed to future collaborators.

Gleneden has been shown to have great potential to instigate collaborative projects. I have demonstrated it to be readable in ways that are different to the intentions of the original commissioner and creator. Its functionality as an aid to teaching has grown beyond its original gifted intentions. Its ability to be a valuable and beneficial aid for teaching has been laid bare and the mechanisms to make this happen have been shown to be extensive contributing to the increased understanding within academic and personal textile design practice of approaches applicable when working with archives more generally for creative outputs, research, and teaching purposes. The efficacy that Gleneden, or a comparable design archive has, to inform, inspire, educate, and innovate have been revealed through a wide variety of collaborative processes. These methods and activities have been designed to be achievable and accessible, each may be shared with wide ranging audiences of mixed abilities, to extend the reach of this study.
3.4. Limitations of the study

The limits of this study illustrate its potential for future development. Many of the activities were designed to be applicable to a particular circumstance. They have responded to restrictions such as lack of space or a limit to available time. They fulfilled a need, such as to illustrate the gains that can be made through collaboration. They acted as a lure to connect with individuals inside and outside of academia to talk about, drawing, archives, textiles, and the University of Huddersfield. Each connection or event can be replicated, and extra benefits may come from this. However, many of the restrictions represent core values in that the processes presented were always intended to be achievable with limited means and in testing conditions. It could be suggested that other less constricted sessions would have helped provide a balance between the short and long form projects. These types of activities may be written up in future articles.

Given the involvement of third-party participants in some of the tasks, qualitative data collection methods such as interviews and surveys could have added extra detail. This was considered but formal restrictions such as word count made these methods unsuitable and logistical reasons relating to available time made the idea impractical.
As one of the potential benefits of this study could arise through the digitisation of the full contents of Gleneden a prototype web archive was developed to illustrate how this could function. The results are not comparable to commercial online archive collections as attempting to achieve something similar would have proved costly, time consuming and would have taken over the purpose of the study. What has been produced has shown that other forms of digital curation can communicate messages by not conforming to traditional archival standards. The documentation of this content will enhance knowledge of textile archive use in creative and teaching practice.

3.5. Future steps

As a consequence of this study it is my intention to develop a strategy for the promotion and expansion of the textiles resources in Heritage Quay that include Gleneden by creating an interactive digital archive that grows out of Gleneden. Through this, talks, workshops, exhibitions and events will be instigated that promote and potentially grow the existing Gleneden collection.

The interactive digital archive will seek to differentiate itself from other archives that hold textile collections such as The Clothworkers Digital Archive at the University of Leeds, The Whitworth Art Gallery Textile Collection at the University of
Manchester, and the Goldsmiths Textile Collection at Goldsmiths University of London by building interactivity into its mission statement.

Interconnective, cross discipline activities will be actively encouraged. The methodology of a/r/tography that combines the practices of art-making, research and teaching with writing to encourage multimodal explorations engaged with the creation of new materials and ideas will be employed as a means to build awareness for this new resource. It is hoped that Glendenen can be used to explore collaborations with other cultural institutions and that the benefits emerging from this could extend beyond Heritage Quay and the School of Arts and Humanities, through other university schools and departments into communities inside and outside of academia.
REFERENCES


Grunenberg, C. 2005. Summer of Love. Art of the Psychedelic Era. Tate


Hardcastle, M. (2019). Email Correspondence. Personal communication. Appendix B


https://www.jstor.org/stable/10.3366/j.ctt1g0b594.14

Hebblethwaite, P. (2020, August 30). Play what you see: how graphic scores can unleash your inner musical genius. *The


Leavy (Ed.), *Handbook of Arts-Based Research* (pp. 46-50). The Guilford Press.


Nottingham Trent University. (2014). *Heritage*. NTU. https://www.ntu.ac.uk/research/groups-and-centres/groups/lace-heritage


Pike, S., Neideck, J., & Kelly, K. (2020). ‘I will teach you in a room, I will teach you now on Zoom … ’: a contemporary expression of zooming by three practitioner/ academics in the
creative arts, developed through the spirit of the surrealist’s exquisite corpse. *International Journal of Performance Arts and Digital Media*, 16(3), 290-305.

https://doi.org/https://doi.org/10.1080/14794713.2020.1822048


305


https://doi.org/https://doi.org/10.1080/01490400.2018.1553123


https://doi.org/DOI: 10.1080/20511787.2019.1578551


https://artisalive.co.uk/2018/11/02/hm-x-william-morris-collection/


http://ulita.leeds.ac.uk/history-of-ulita/


University of Glasgow. (n.d.). *Archives and Special Collections*. gla. https://www.gla.ac.uk/myglasgow/archivespecialcollections/digitisedcollections


