The INVENTORS of TRADITION

Beca LIPSCOMBE

Lucy McKENZIE

Edited by Catriona Duffy & Lucy McEachan

Cover artwork from Singer Apprenticeship leaflet, c. 1950s. Courtesy Clydebank Library

Dedicated to the memory of DAVID BAND

Atelier & Panel

The INVENTORS of TRADITION

Koenig Books

Pringle of Scotland factory worker, c.1960s. Courtesy Bruce Mactaggart

The INVENTORS of TRADITION

THE INVENTORS OF TRADITION is an independent project and collaboration between Beca Lipscombe and Lucy McKenzie of Atelier and Catriona Duffy and Lucy McEachan of Panel, in partnership with the Scottish Screen Archive at the National Library of Scotland and exhibition designers Martha.

ATELIER

Original interiors company Atelier was formed in 2007 by the fashion designer Beca Lipscombe and illustrator Bernie Reid, both living in Edinburgh, and the fine artist Lucy McKenzie, based in Brussels. The originality of their work is born from the combination of diverse skill and experience brought together in their collaboration.

Their work to date includes commissions for public and private spaces, temporary and permanent displays and design objects. Specifically suited to each environment, everything is realised with modest and often traditional techniques executed by the artists themselves. They use a variety of applied arts: draped fabric, decorative painting such as marbled and wood-grained faux-finishes, silkscreen and digital printing and stencilled motifs.

Examples of their permanent designs can be seen at the Flying Duck nightclub in Glasgow and the Christophstraße space of Galerie Daniel Buchholz, Cologne. They have created temporary displays at the Museum of Modern Art, New York, Kunstmuseum aan Zee, Ostend, and The Lighthouse, Glasgow.

« www.atelиereb.com »

PANEL

Panel is led by design curators Catriona Duffy and Lucy McEachan. Based in Glasgow, Panel promotes design and craft through exhibitions, events and cultural projects. By animating spaces beyond the gallery Panel is committed to creating environments that give audiences and designers the opportunity to engage with design and craft in imaginative and experiential ways.

Panel collaborates with a network of creative individuals and organisations, nationally and internationally, providing a unique and creative approach to curating and producing exhibitions and events.

« www.wearepanel.co.uk »

FOREWORD

The Inventors of Tradition …

… acknowledges and celebrates achievements in Scottish textile manufacturing at a time when much of the production that remains is struggling to keep its foothold within a global industry. The project, organised in partnership with the Scottish Screen Archive at the National Library of Scotland and exhibition designers Martha, explored the subject through an exhibition, a film screening, and now through this publication. We are very thankful to Verlag der Buchhandlung Walther König, Köln, for the opportunity to bring *The Inventors of Tradition* into print.

The Inventors of Tradition brings together samples of world-class design, the archive material of individuals and companies, documentation in the form of interviews and a collection of films from the Scottish Screen Archive. In response to this material Atelier has produced a series of new works including clothing, furniture and accessories.

Working directly with some of the most prestigious companies still operating locally, including Begg Scotland, Caerlee Mills, Hawick Cashmere, Mackintosh, McRostie of Glasgow, Janette Murray Handknits and Steven Purvis, as well as Viennese milliners Mühlbauer, artist Marc Camille Chaimowicz and weaver Elizabeth Radcliffe, *The Inventors of Tradition* marks a departure within Atelier's work through the creation of a collection of womenswear.

The significance of the collection is not in Atelier's ability to accommodate or predict commercial trends, but in a determination to follow through eclectic personal visions. By choosing to present the new collection of clothing within the context of an exhibition, that takes as its subject the social history of the Scottish textiles industry, they question whether focus should be placed on fashion as an artistic idea, social process, industry or commercial product.

Through this publication we hope to further explore the ideas presented within the exhibition held from 22 January to 26 February 2011 at 21 Stockwell Street (a temporarily unoccupied retail space in Glasgow city centre) and the film screening presented on 24 February 2011 at the Glasgow Film Theatre.

Our sincere thanks to Mairi MacKenzie, Jonathan Murray, Nicholas Oddy and Linda Watson, whose texts contribute substantially to our discussion. We are also very grateful to John Byrne, David Mullane, Janette Murray, Steven Purvis and Wallace Shaw, whose collected memories have provided an interesting and particular set of perspectives on the industry, also to Rob Kennedy and Julian Kildear of Martha and Annette Lux and Lina Grumm of HIT, whose engaged and sympathetic design work and close collaboration has given such fitting form to our collective vision for the exhibition and publication respectively. Thanks are also due to Ruth Washbrook of the Scottish Screen Archive at the National Library of Scotland. An invaluable resource, the wealth of material in this archive provided much inspiration for the project.

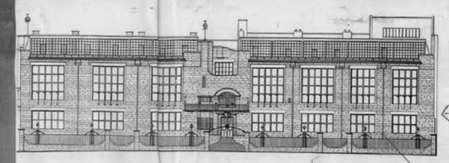
Without the generosity of many lenders *The Inventors of Tradition* could not have been realised in the way that we wished. Thanks to Kate Arnott, Charles Asprey, Clive Brown at Barrie Knitwear, Moira Beaty, Stephanie Lake at the Bonnie Cashin Foundation, John Byrne, Louise Coulson and Tom Harkness at Caerlee Mills, Pat Malcolm and Jo Sherington at Clydebank Library, Andrew Graham and Laura McCalman at Clydebank Museum and West Dunbartonshire Council, Dawson International, Andrew Dineley, Pia Simig at the Estate of Ian Hamilton Finlay, the Fraser Family, Culture and Sport Glasgow (Museums), Clare Paterson at the University of Glasgow Archive Services, Duncan Chappell and George Ziffo at The Glasgow School of Art Library, Special Collections, Helen Taylor at Heriot-Watt University Archive, Daniel Dunko at Mackintosh, Bruce Mactaggart, David Mullane, Elke Beck at the Museum für Angewandte Kunst, Cologne, Helen Riddell at Pringle of Scotland, Singer UK, Sheila and Veronica Stewart, Wallace Shaw, Fraser Taylor, Octavio Olvera at UCLA Special Collections and Young Yoo.

We would also like to thank the following individuals for their support, advice and assistance: William Aikman, David Band, Leonie Bell, David Berry, Sean Black, Brian Bolger, Suzie Bowman, Gordon Burniston, Anita Clark, Seonaid Daly, Alan Dimmick, Pat Fisher, Allison Gardner, Angela Gill, Ashley Smith Hammond, Alexia Holt, Jim Hutchison, Richard Ingleby, Kirstin Innes, Michael Hill Johnston, Raymond and June Keddie, Caroline Kirsop, Gordon Macdonald, Jane Macdonald, Jen Macpherson, Janet McBain, Ray McKenzie, Mick Peter, Ciara Phillips, Owen Piper, Bernie Reid, Graham Riach, Allan Rimmer, Dave Sherry, James Sprint, Michael Stumpf, Ruth Swan, Douglas Wheatley, Katy West, Linda Wilson, Michael Wolchover and Lesley Young.

We must also thank Glasgow Life and our main funders Creative Scotland for their generous financial support, without whose contributions the project would not have been possible. For support in-kind, thanks are due to Glasgow Film Festival, Elandome and Tennent Caledonian Breweries. Finally we would like to thank Derek Harte, Bute Fabrics, Thea Westreich and Ethan Wagner, all of whom specifically enabled the realisation of this publication.

Daniel Dunko

Director of Mackintosh



GLASGOW SCHOOL OF ART

GSA own Templetons Designer Library Archive

Ian Hamilton Finlay

Tate St Ives - Produce rugs with Beggs + a SINGER print

Gordon MacDonald

Volunteer at Hawick Museum, was a mechanic at Lyle + Scott - two of factories here + gone

John Byrne

Slab boy + design @ Templetons

Merchandise director @ The Warehouse - current owners of 42 store, Glasgow

David Mullane

Drawings of 'Glasgow Style'

Interviews
Story Telling

Hawick Group

Ann Redpath

Painter

Singer

Story Telling group

Mackintosh

The Warehouse

M&S

The Cloth

Scottish Screen Archive - In partnership

Jean Muir

Produced all her knitwear in Scotland

Nation Museum of Scotland Archive

The Fraser Family

Panel

Atelier

Todd and Duncan

Display

Exhibition
Martha

HIT

Lookbook
Publication → Konig

Konig publishers
Graphic Designers Hit
(pathways design Atelier bridge Hit?)

Elizabeth Radcliffe

Tapestries

Begg

Pringle

Ballantyne

Formed the Intarsia knitwear (knitted Degas?)

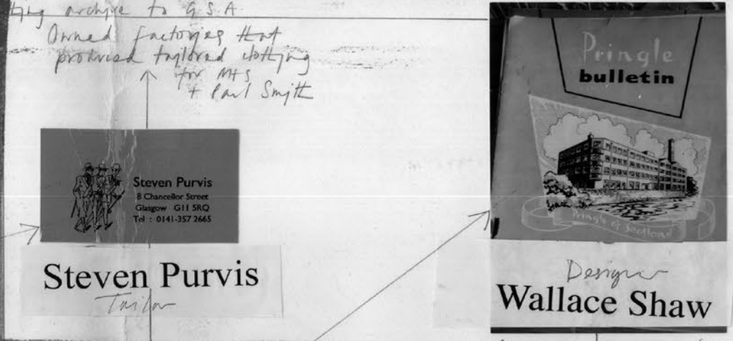
Bonnie Cashin

Worked/designed for Ballantype as dja Karl Lagerfeld

Bonnie Cashin + V+A Archive

Herjot Watt Archive - Miss Jean Brodie

Ebenezer Y Johnston



Designer
Wallace Shaw

Steven Purvis
Tailor

Steven Purvis
8 Chancellor Street
Glasgow G11 5RQ
Tel : 0141-357 2665

Bob Stewart - ing Head of Textiles

ROBERT STEWART

Stuart Beaty

Moira Beaty

Painter

Sheila Stewart Archive Fashion

Calendar?

Jute screen like Whistler screen in Hunterian

New Work
Collaborations

Janette Murray
Handknits
Edinburgh, Scotland

Co-ordinates a knitting circle producing intarsia + Icelandic knitwear (hand made)

BALLANTYNE
CASHMERE
NON GAERLEE MILL

Scarves, skirts + capes

Hew Begg & Company
12 Viewfield Road, Ayr, Scotland KA7 4HJ
Tel: +44 (0)1292 283633 Fax: +44 (0)1292 289230
inquiries@beggscotland.com www.beggscotland.com

DEAR BECA,
- AS PROMISED! ~ I'M TOO EMBARRASSED TO WATCH THIS AGAIN BUT YOU MAY ENJOY IT.
Best wishes.
BEGG
Ia

Mackintosh

Mackintosh
Now sum Mackintosh coats manufacturer Cumbernauld

cashmere knitwear
HAWICK CASHMERE OF SCOTLAND

Seamless knit knitwear manufacturer Hawick

Workcoats
Lisa

Muhlbauer
Millinery

McRostie
Saddlers

Weavers manufacturer produce high end cloth. Ayre

Film still, FROM GLASGOW GREEN TO BENDIGO, 1961. Courtesy Scottish Screen Archive at the National Library of Scotland

The INVENTORS of TRADITION

PANEL: *The Inventors of Tradition* took as its starting point the film *Birth of a Sewing Machine*, a promotional film for Singer sewing machines'.[1] How did you set about defining the parameters for your work in response to it and to the other films sourced from the Scottish Screen Archive?[2] What drew you towards developing these ideas in collaboration with Panel?

ATELIER: Garment design and production has been Beca's domain for many years, and interests Lucy because many of the striking buildings in Glasgow that are now used as artist studios were built for the textiles industry.[3] The Singer footage led to a wider look at Scottish textiles after the 1930s, but we decided to concentrate on specific people and companies when we realised how potentially unending the research could be. The footage inspired us directly to use a certain formalism and an exuberant colour palette in the exhibition. The professionalism of the promotional films by Templeton Carpets, which could have been shot by Powell and Pressburger,[4] set the level of sophistication we wanted to bring to the endeavour. From our previous work with Catriona and Lucy at The Lighthouse[5] we knew that something ambitious could be achieved, and that the focus would stay balanced between art and design.

PANEL: *The Inventors of Tradition* established numerous partnerships. As producers, we are interested in the processes, possibilities and risks involved in joint production. How has the plurality of perspectives influenced the evolution of your work throughout the project?

ATELIER: By working directly with manufacturers[6] we came to understand the limits of what is possible here in Scotland, but as an artistic project the collaboration could be critical and experimental while also celebrating those limitations. We felt a realistic approach was necessary – there is a general misconception that design leads industry, but it is in fact the other way round. We could envisage anything we wished, but companies that can develop and industrially produce innovative or unusual techniques do not exist here. We did research on each of the companies we have collaborated with, observing their specialist skills and strengths, and then tailored our ideas to accommodate those skills. Joint production is a negotiation, but the division of roles, between Atelier as an artist and designer collective and Panel as producers, was not set; the borders were relaxed. The plurality of perspectives meant one vision could not be pushed to the detriment of others.

PANEL: Our collaboration came about through a shared interest in the social, political and economic changes that have occurred in the Scottish fashion and textiles industry since the 1930s. As well as a general interest in the history of fashion, *The Inventors of Tradition* references a range of Scottish cultural influences and makes connections between Scottish visual art, fashion and textile manufacturing. How has the research process helped to define your new collection?

ATELIER: Our work coat designs have evolved since seeing footage of the factory workers at Glenhar and Singer. The knitwear and woven garments have taken a step forward in quality, and we have now identified a link in the succession of people who propose imaginative examples of Scottish style: John Byrne's lovingly-rendered Teddy Girls, The Cloth's wholehearted embracing of the 1980s pop/fashion alliance, Bonnie Cashin's timeless 'plaid pants' worn with geometric intarsia cashmere, which she designed while she freelanced for Ballantyne – all of these people are specific and visionary. By including the work of Ian Hamilton Finlay, we have tried to highlight how an artist's collaboration with craft can be both eloquent and rigorous.

PANEL: The resulting exhibition, and the work presented in this book, are the fruits of a subjective enquiry. Why did you decide to approach this subject from a personal viewpoint rather than take a more objective stance?

ATELIER: Since it is an independent project, why should we pretend to be objective? By following our instincts we could focus on lesser-known companies and individuals. Harris tweed, for instance, has been well documented elsewhere. We are neither academics nor historians; like any other artists and designers, who create from research, we draw our influence both from history and from our peers.

PANEL: The clothing and objects that you have produced are presented alongside textiles, garments and artefacts that have been sourced from various estates, company archives and private individuals.[7] Can you discuss the parallels or associations between the two collections of work?

ATELIER: Primary research can be extremely rewarding because you are dealing with material that has not been filtered or contextualised. Some of the archives were in places which were hard to reach and in a state of disorder, as you would expect, perhaps, in view of the modest attitudes of the artists, designers and companies we dealt with. Almost all the material we used was obtained through a network of enthusiastic individuals rather than institutions, and this only served to confirm our ethos of independence. We hope that this is echoed in the actual designs we made. In our previous work – made both separately and together – we have always engaged with historical models, which in turn become emotionally charged by our treatment of them.

PANEL: Your collection focuses on womenswear and workwear (most concisely summed up in the production of a series of work coats in collaboration with the tailor Steven Purvis). Have the clothes been created for a specific personality or individual, real or imagined?

ATELIER: Female designers, despite their wild imaginations, share a certain realism, and we did not look much further than wishing to make something that we, and perhaps some of our friends, might want to wear year round and through the years. These friends are diverse in age, shape and profession, from Pat Fisher at the Talbot Rice Gallery, to artists such as Cosy Fanni Tutti and Jutta Koether. But we were also inspired by the women we saw in the film footage: emancipated, respectable workers like our ancestors who paved the way for us. The work coat's function speaks for itself, but the way in which it is combined with what is worn underneath to form an outfit is something more complex. The womenswear is designed with a practical attitude, taking into consideration how the fabric feels against the body, and the functionality of the garment in balance with the aesthetic. The layering of clothing on display illustrates how design is actually experienced in daily life, not in a museum.

PANEL: A key part of the project involved documenting the production methods, business practices and histories of a wide variety of people in the textiles industry, and in so doing celebrating their achievements. Why was this important?

ATELIER: Since fashion is predominantly a business rather than an art, this has to be recognised. The work of a fashion house is made by armies of individuals who rarely get credited.[8] Several of the Scottish companies produce for the largest couture houses in the world, but by law they are not allowed to publicise this connection.[9] We realised that there is a sheer façade here that very few people wish to expose, and, despite its so-called criticality, the art world tends to start dribbling when it encounters fashion.

PANEL: Located in a temporarily vacant retail unit, the concept and layout of the exhibition design took its inspiration from traditional department stores, chain fashion shops, individual boutiques and bargain basements from which Atelier have drawn much material influence. How important was it that the exhibition was given a shop window within the heart of Glasgow's shopping district?[10]

ATELIER: As the exhibition highlighted Scottish companies – both those that have survived and those that have not – it is important to mention that the consumer is instrumental in effecting these patterns of change in industry. Although nothing in the exhibition was for sale,[11] the shop unit space evoked a retail layout and invited shoppers off the street in a way that might have been discouraged by a gallery space. Our audience comprised the casually curious as well as those with obscure connections to both art and industry in Glasgow. Visitors had no qualms about browsing the Mackintosh raincoats as if they were searching for a bargain.

PANEL: By using the retail unit on Stockwell Street we were able to create a new and experimental environment for presenting a cultural project outside of the institution. Was it important to Atelier that the project was independent?

BONNIE CASHIN, Hawick studio portrait (with African prints on wall), 1964, Bonnie Cashin Collection of Fashion, Theater and Film Costume Design, UCLA Special Collections, Charles E. Young Research Library, UCLA. Courtesy The Bonnie Cashin Foundation

ATELIER: Lucy was recently asked by Pringle of Scotland, through the Serpentine Gallery, to be one of several Scottish artists to design a limited edition jumper for a whopping fee.[12] *The Inventors of Traditon* is the antithesis of this kind of collaboration; it is not an exercise in commercial branding. Considering the apathy and bureaucracy we faced when approaching institutions for loans and access to material, we could not imagine anywhere established in Scotland that would have supported the project anyway. Independence meant that the Creative Scotland award we were given could be spent exactly how we wanted. Nevertheless in the documentation of our designs we chose the archival gravitas associated with the fashion departments of museums like the V&A in London and the Metropolitan in New York.

PANEL: In the exhibition, historical garments and artefacts were displayed alongside your new collection. Stored away in the private collections of individuals and companies for years, these clothes were given a new and very public platform. Was the idea of presenting them in this way, and highlighting their enduring appeal, intended to challenge ideas behind popular presentation and 'consumption' of fashion today?

ATELIER: Scotland is not somewhere associated with radical fashion, and the work that we showed could not be called experimental, but it is precise, inspired and under-appreciated. This is something we identify with and want to situate ourselves within as a company. The fact that a British Rail coat by Mackintosh can sit beside one they created for Hermès on one side, and a design by Young Yoo[13] on the other, is exciting to us. The impetus was not to merely challenge but to propose something.

PANEL: *The Inventors of Tradition* shines a spotlight on the histories of a few Scottish textile producers, and in doing so explores the history of industrial manufacture for fashion and its alliance to a consumer culture where the idea of quality has become synonymous with the idea of 'tradition'. In recent years this has led to the revival of once-tired and faltering brands which, though they no longer actively produce their clothing in Scotland (finding cheaper production methods elsewhere), sell their products under the marketable cover of 'Scotland'. How does the idea of 'tradition' or 'Scotland' manifest itself in your work?

ATELIER: Both traditional bourgeois dress along the lines of the classic Sloane Ranger,[14] and the glossy polished look, stick out as incongruous in Scotland; we have never had a large enough moneyed class to flaunt it. Scottish women have always had to work extremely hard, so a wardrobe suited to everyday life – where beauty is in cut, feel and resilience of the material rather than the surface embellishment and display of the body – is what shaped the design.

PANEL: *The Inventors of Tradition* marks a departure from interior decoration for Atelier. This collaborative step into fashion seems decidedly practical as it allows you both to benefit from an exchange of ideas and skills. Becca, you provide for Lucy the expertise, contacts and framework to enable the creation of a collection of fashion that builds upon previous ideas (that are aligned with your way of working, methods and process); and Lucy, you endorse Becca's work by providing a platform to showcase collections outside of the cyclical business of fashion and in an environment better suited to her practice. Do you see Atelier continuing to evolve in this way?

ATELIER: Yes.

1 *Birth of a Sewing Machine* was produced by the Singer Manufacturing Co. Ltd in 1934 and documents the manufacturing processes involved in making a Singer sewing machine at Clydebank from its origins as raw iron to the finished product. The film was initially selected from the Scottish Screen Archive by Panel as part of an ongoing interest in industrial craft, and presented to Atelier during the development of *The Inventors of Tradition*.

2 The Scottish Screen Archive is Scotland's national moving images collection, and preserves over 100 years of Scottish history on film and video. Atelier and Panel researched over twenty titles from the archive, including interviews, promotional and amateur footage relating to the Scottish textiles industry from the 1930s to the present day.

3 Templeton Carpet Factory became Templeton Business Centre in 1989, and now accommodates several artists' residencies. Granite House, where *The Inventors of Tradition* took place, was built for garment production and 73 Robertson Street, the former location of Flourish Studios, the Modern Institute and many other arts organisations, was originally a merchant wholesaler.

4 The British film-making partnership of Michael Powell and Emeric Pressburger, active in the 1940s and 1950s, were renowned for their innovative use of Technicolor and elaborate sets, notably in *Black Narcissus* (1948) and *The Red Shoes* (1949).

5 Catriona Duffy and Lucy McEachan previously worked in the programming team at The Lighthouse, Scotland's Centre for Architecture, Design and the City. The Lighthouse was the legacy of Glasgow 1999, UK City of Architecture and Design. As an organisation, its ambition was to provide a focus for Scotland's network of architects and designers, producing an international exhibition and education programme for the public and the profession. In August 2009 the company went into administration.

6 Atelier worked in partnership with Begg Scotland, Caerlee Mills (formerly Ballantyne Knitwear), Hawick Cashmere, Mackintosh, McRostie of Glasgow, Janette Murray Handknits and Steven Purvis.

7 Archived clothing, textiles, photographs, printed materials and art works presented in the exhibition included pieces from the collections of: Kate Arnott, Charles Asprey, Barrie Knitwear, Moira Beaty, John Byrne, Caerlee Mills (formerly Ballantyne Knitwear), Clydebank Library, Clydebank Museum and West Dunbartonshire Council, Dawson International, Andrew Dineley, the Estate of Ian Hamilton Finlay, the Fraser Family, Culture and Sport Glasgow (Museums), Stoddard Archive at The Glasgow School of Art, Heriot-Watt University Archive, Mackintosh, Bruce Mactaggart, David Mullane, the Museum für Angewandte Kunst, Cologne, the Pringle of Scotland Archive, the Scottish Screen Archive at the National Library of Scotland, Singer UK, Wallace Shaw, Sheila Stewart, Veronica Stewart, Fraser Taylor, UCLA Special Collections, Charles E. Young Research Library (with the Bonnie Cashin Foundation), University of Glasgow Archive Services and Young Yoo.

8 The March 2011 'decapitation' at Dior with the sacking of John Galliano was illustrated by his replacement at the end of the ready-to-wear runway show by the couture house's work force, including seamstresses, wearing their traditional white work coats.

9 The St. Gallen-based fabric producer, Jakob Schlaepfer, supplies to the largest fashion houses in the world and, in contrast to Scottish industry, is able to use this connection directly to publicise the company's work.

10 Located in Glasgow's 'Style Mile', *The Inventors of Tradition* exhibition was held at 21 Stockwell Street, from 22 January to 26 February 2011. The 'Style Mile' is a brand developed by Glasgow City Council to promote a particular square mile of the city centre as a mecca for 'inspirational shopping, atmospheric cafés, fine restaurants, and decadent late night haunts' (www.glasgowstylemile.com).

11 The clothing and accessories in Atelier's collection are for sale and are being presented in a series of showrooms in Glasgow, Edinburgh, London, Vienna and New York throughout 2011.

12 http://www.serpentinegallery.org/2010/09/pringle_of_scotland_195_collab.html (Last visited: 9 July 2011)

13 A student of Becca's on the Masters Fashion+Textiles course at The Glasgow School of Art, Young Yoo produced an original collection with Mackintosh using their archive material for her masters degree show in 2010.

14 See Peter York and Ann Barr, *Sloane Ranger Handbook* (Harpers & Queen, 1982), recently updated for contemporary Britain by York and Olivia Stewart-Liberty in *Cooler, Faster, More Expensive: The Return of the Sloane Ranger* (Atlantic, 2007).

Mackintosh for British Rail Uniform coat, c. 1970s. Courtesy Mackintosh

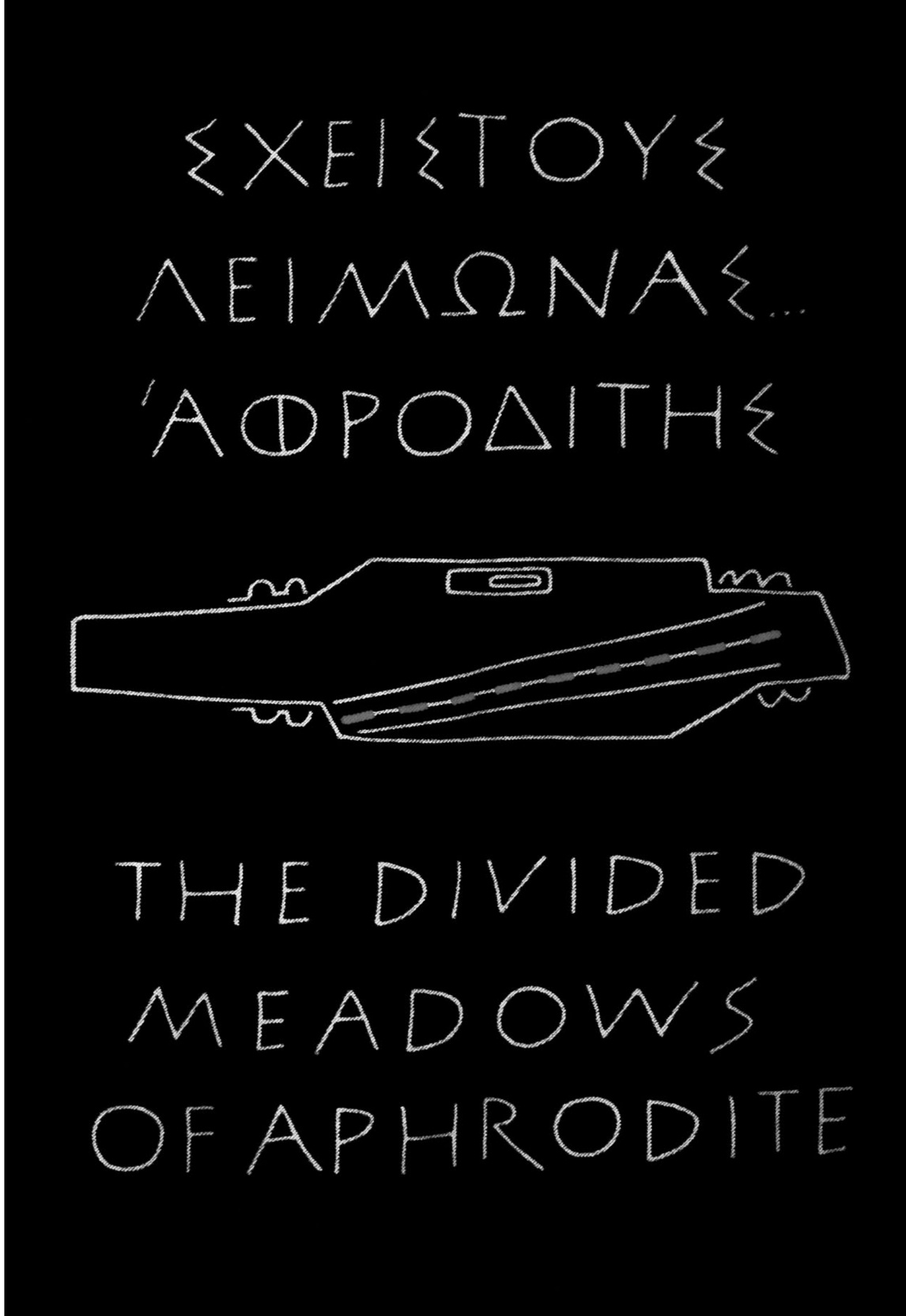
Good Housekeeping, London

FEB 1976

Barrie Knitwear press album, c. 1976. Courtesy Barrie Knitwear

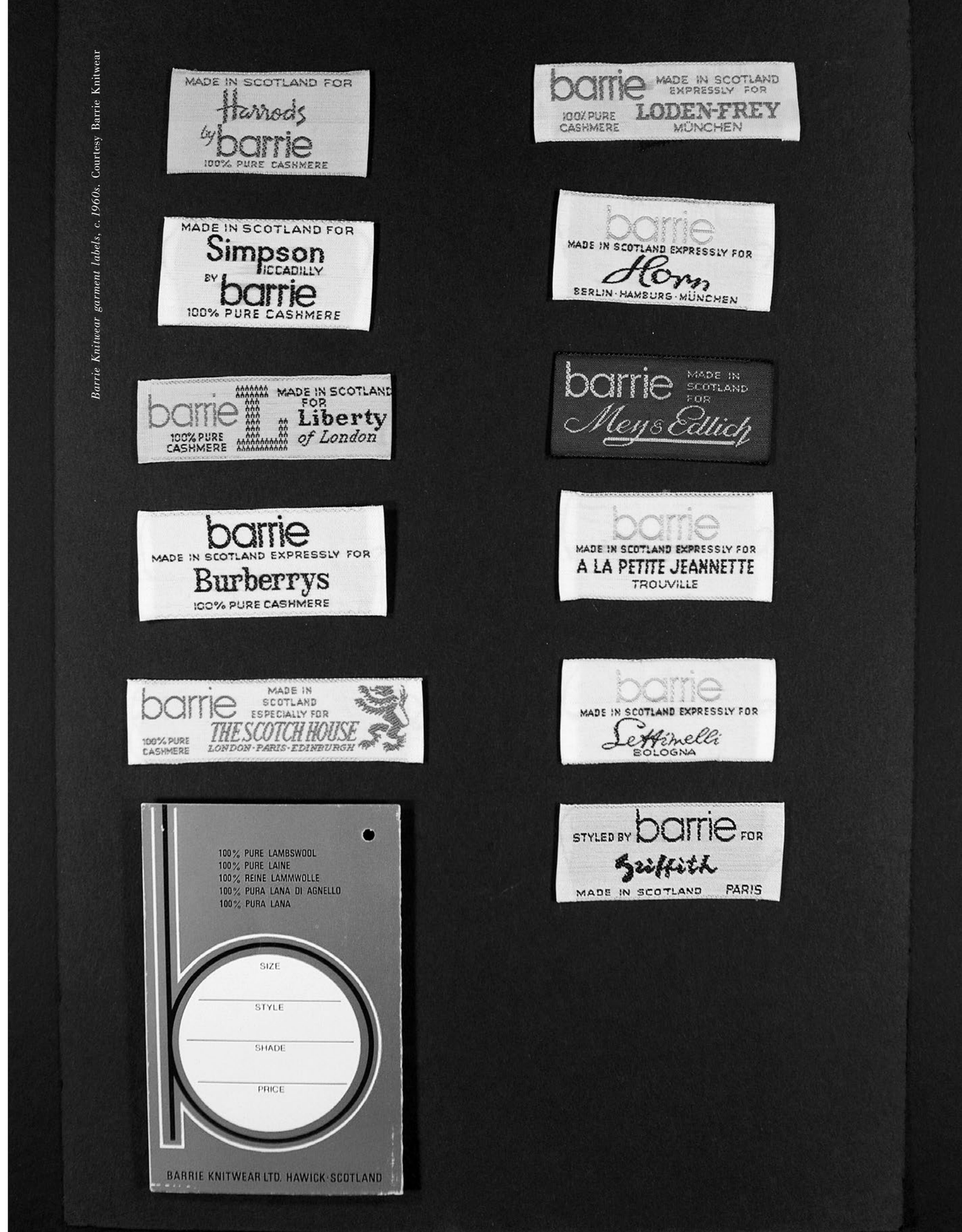
Far right The French way, by Daniel Hechter: white cotton gaberdine trench coat, £68.50. Three-piece suit of grey-and-charcoal checked wool jacket, grey flannel waistcoat and matching trousers, £93. Cashmere polo-neck by Barrie, £21, under a silky apricot shirt, from Elle. Shoes by Russell & Bromley. Small leather bag by Chris Trill, £3.50. Gold bangles and earrings from Jones. Chain, Andre Bogaert

Opposite, right Trad styling of the kilt takes on a new look in camel twill, £19, with tie-belted camelhair cardigan, £21, both by Barrie. Scott Adie's pink cashmere polo-neck, £15.25, and Carr Jones' silky white blouse, £11.50. Martyn Fisher tights, £3.35. Shoes by BSC, £21.99. Chris Trill bag, £23. Bangle from Liberty's; necklaces, Jones



Ian Hamilton Finlay: THE DIVIDED MEADOWS OF APHRODITE, Wool blanket produced by Begg Scotland, 2001. Courtesy The Estate of Ian Hamilton Finlay

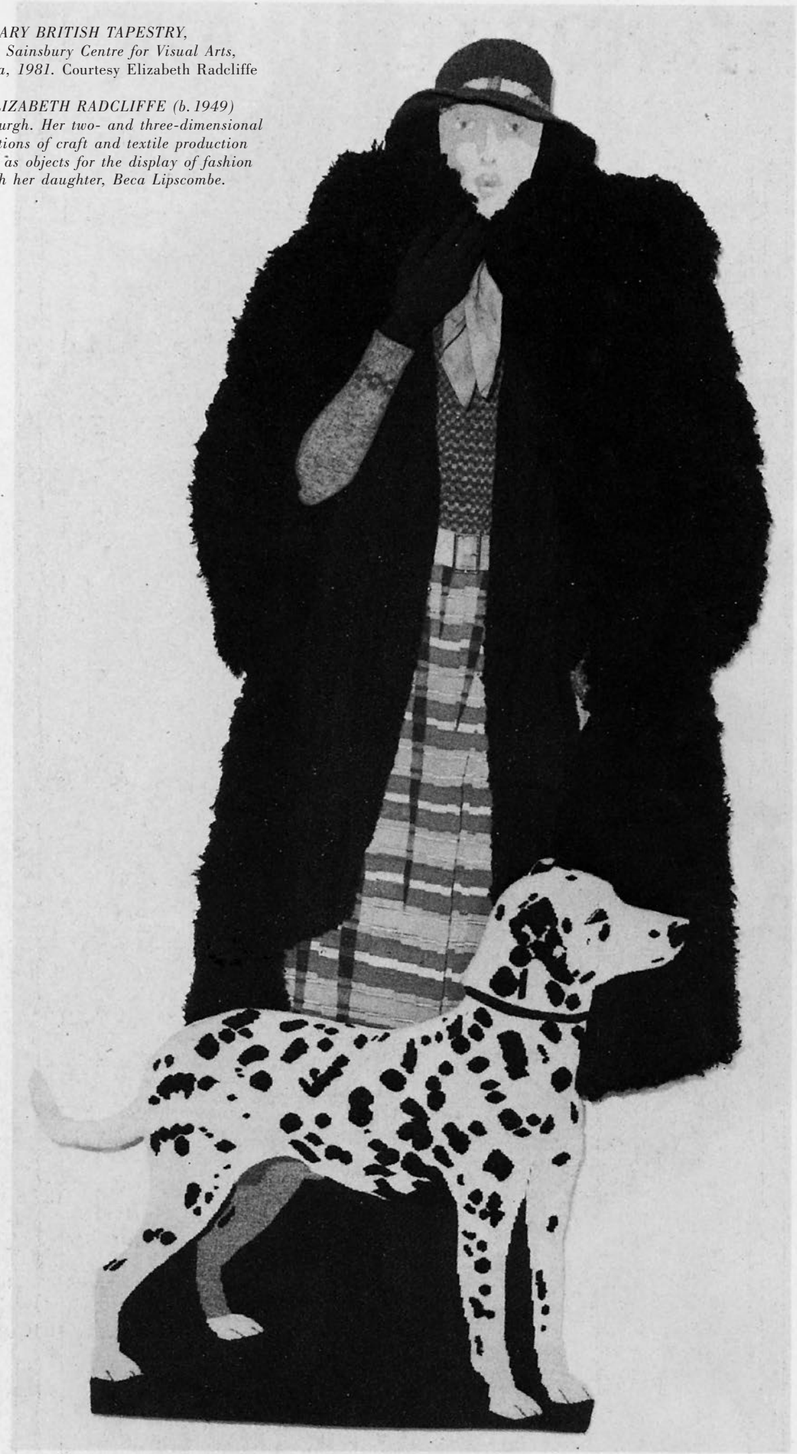
Barrie Knitwear lookbook photographs, c. 1960s. Courtesy Barrie Knitwear



Barrie Knitwear garment labels, c. 1960s. Courtesy Barrie Knitwear

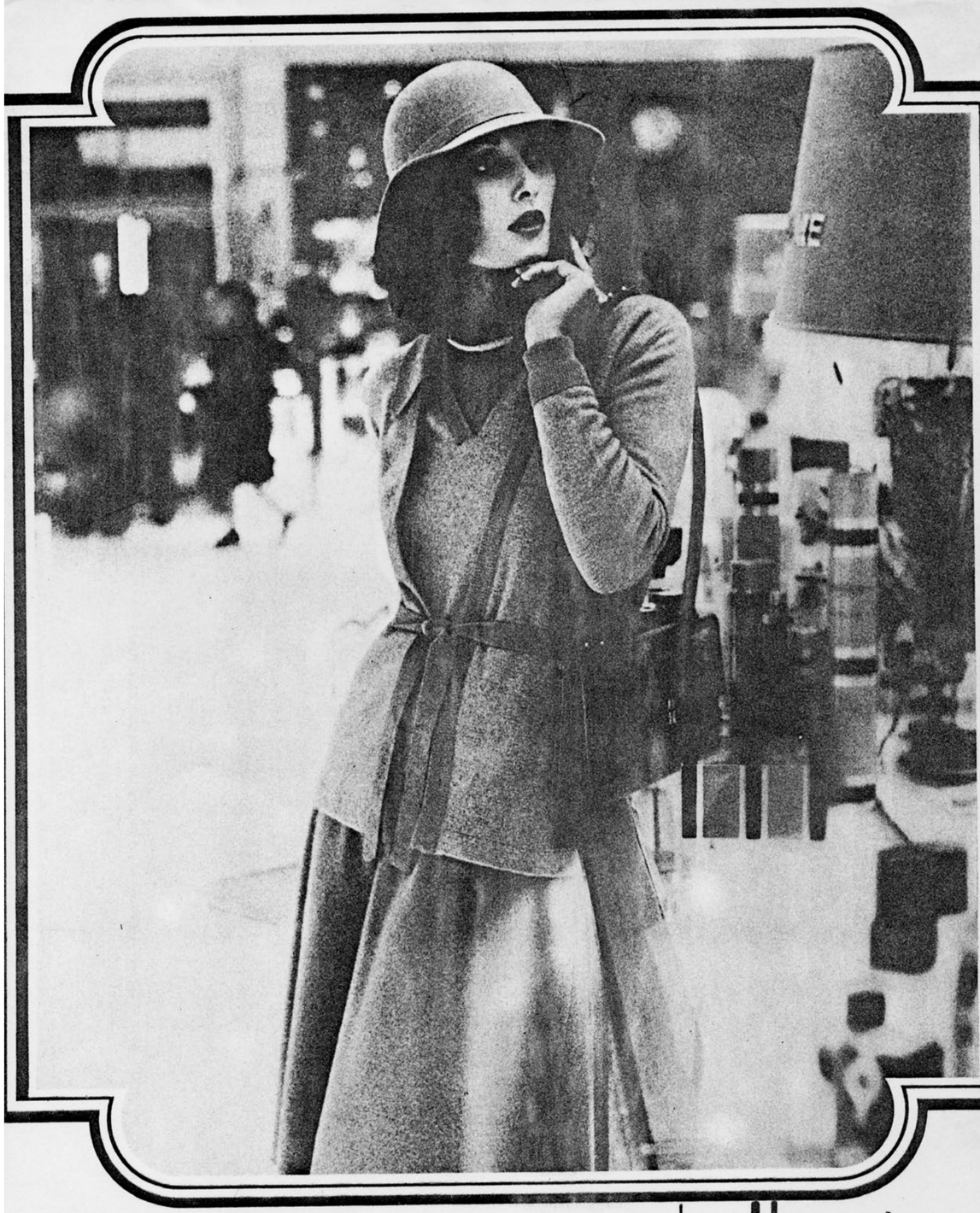
CONTEMPORARY BRITISH TAPESTRY,
Exhibition catalogue, Sainsbury Centre for Visual Arts, University of East Anglia, 1981. Courtesy Elizabeth Radcliffe

Artist and weaver ELIZABETH RADCLIFFE (b. 1949) lives and works in Edinburgh. Her two- and three-dimensional tapestries explore traditions of craft and textile production and are often employed as objects for the display of fashion in collaboration with her daughter, Beca Lipscombe.



47. **Cool Bitch and Hot Dog** Elizabeth Radcliffe

Harrods advertisement, Photocopy, c. 1970s. Courtesy Barrie Knitwear



March into Harrods-buy British
By Barrie Knitwear

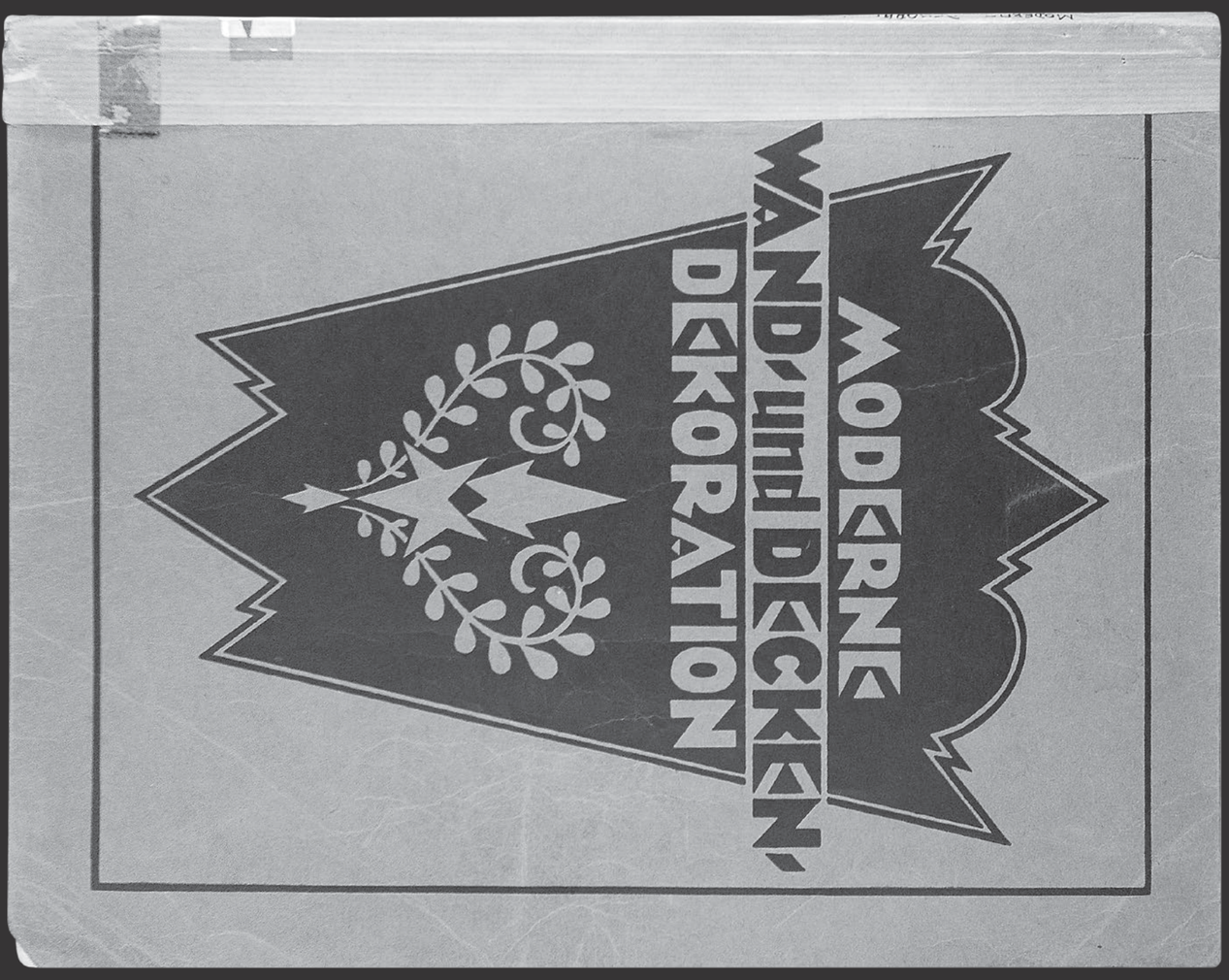
From our new cashmere collection – three-piece in pink, navy, or periwinkle.
Sizes 10–14. Jacket and Skirt, each £30 Sweater £25 Knitwear. First Floor.

Harrods
Knightsbridge, London SW1X 7XL
01-730 1234

MARCH 15, 1975

Barrie fashion photograph, c.1970s. Courtesy Barrie Knitwear

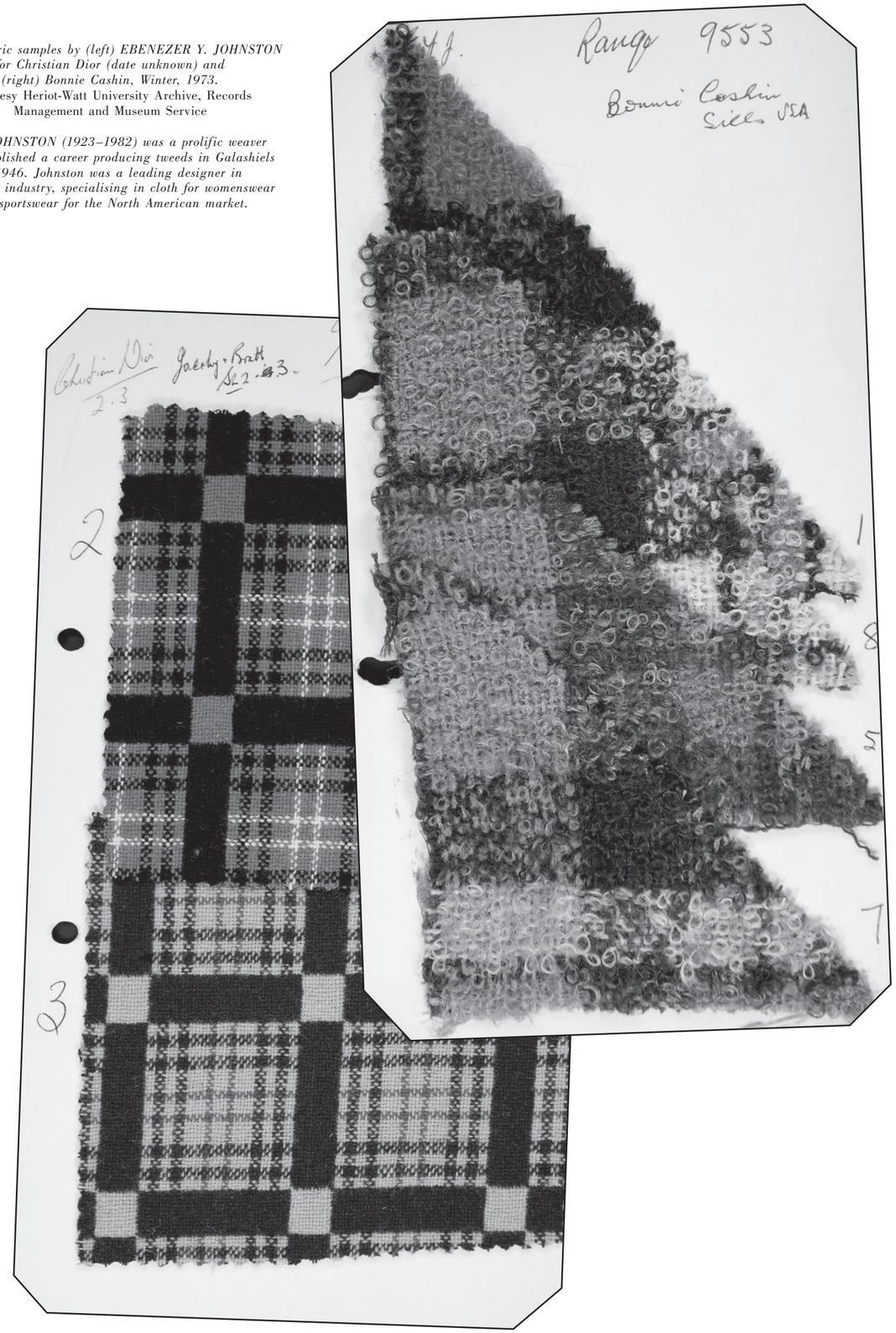
MODERNE WAND- UND DECKEN- DEKORATION, Author unknown, Published by Karl Luth, Kiel, Date unknown. From the Stoddard Design Library. Courtesy The Glasgow School of Art Library, Special Collections

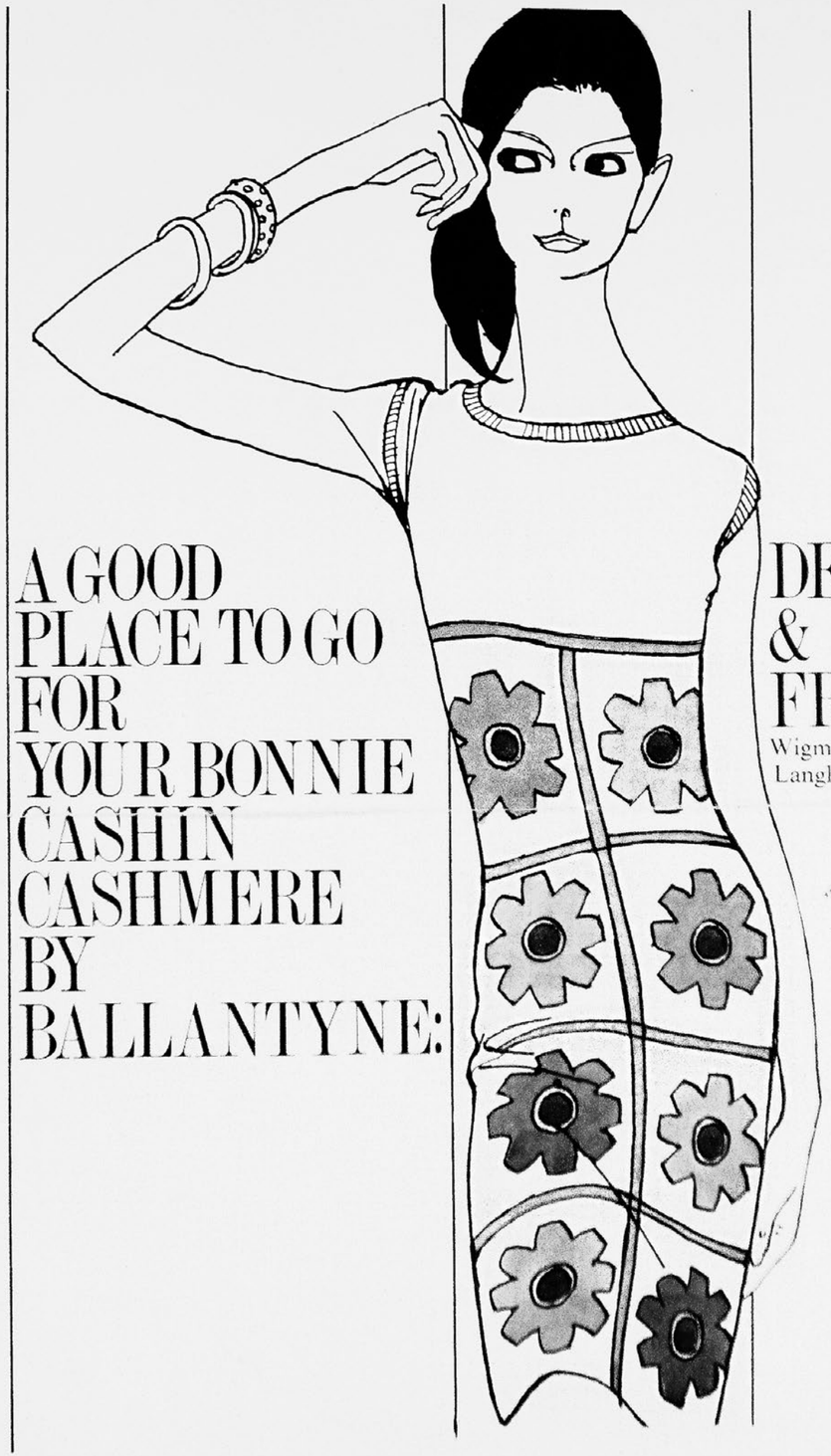


Maggie Smith on location at the National Museum of Scotland, Edinburgh, for the filming of THE PRIME OF MISS JEAN BRODIE, 1969. Copyright Kate Arnott. Courtesy Heriot-Watt University Archive, Records Management and Museum Service

Woven fabric samples by (left) EBENEZER Y. JOHNSTON for Christian Dior (date unknown) and (right) Bonnie Cashin, Winter, 1973.
Courtesy Heriot-Watt University Archive, Records Management and Museum Service

E. Y. JOHNSTON (1923–1982) was a prolific weaver who established a career producing tweeds in Galashiels in 1946. Johnston was a leading designer in the tweed industry, specialising in cloth for womenswear and sportswear for the North American market.





Debenham & Freebody for Ballantyne Knitwear, Press cutting of magazine advertisement, c. 1960s. Courtesy Caerlee Mills

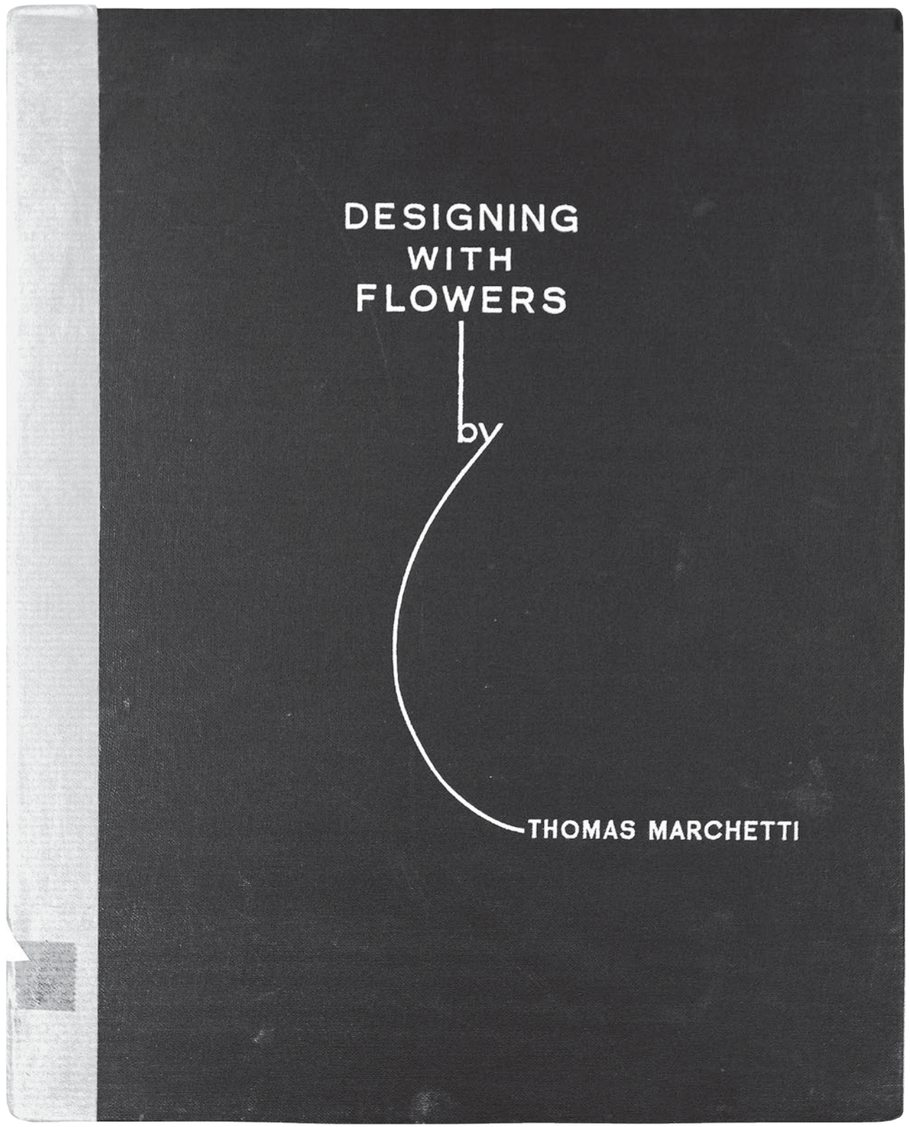
BONNIE CASHIN at home with mail bag, 1968
Courtesy Stephanie Lake Collection

American designer BONNIE CASHIN (1907–2000) is considered a key pioneer of designer ready-to-wear, widely respected for her intellectual, artistic and independent approach to women's fashion. Cashin championed the use of luxurious materials including leather and mohair, as well as tweed, cashmere and wool jersey, and worked as a freelance designer for Ballantyne Knitwear from 1964–1968.

MATH CHIC AND BONNIE CASHIN'S OATMEAL SHETLAND PONCHO

Poncho, tabard, call it what you like, it's a marvellous easy shape with collar, deep pockets and small gilt buttons. It would look just as good with a pair of straight and narrow corduroy trousers which you may have, or tweedy skirt or . . . You know what you've already got, the variety's up to you. Here, with black cashmere cowl-neck sweater, £32, and fine black lambswool dirndl on a yoke of ribs, £18·50, by Pringle, Hills, Old Bond Street. Straight stacked-heel black leather boots by Pancaldi, £85, from Midas. Leather luggage belt, by Mulberry, about £4, at Debenhams.
Big soft brown cashmere muffler, £19·75, Liberty. Or with more classic Cashin, centre. Oatmeal cashmere sweater with large cowl-neck, with poncho, by Bonnie Cashin, for Barrie, at Liberty, £34, £36. Oatmeal check tweed and khaki leather zipped blouson and khaki leather breeches, with buckled sides, by Bonnie Cashin, £132, £129, from Liberty. Brown cashmere gloves from a selection at Liberty. Tall tan leather crepe-soled boots, £36·99, Russell & Bromley main branches. Shops, sizes, colours, see Stockists

Bonnie Cashin collection for Barrie Knitwear, Barrie Knitwear press album, 1970s. Courtesy Barrie Knitwear



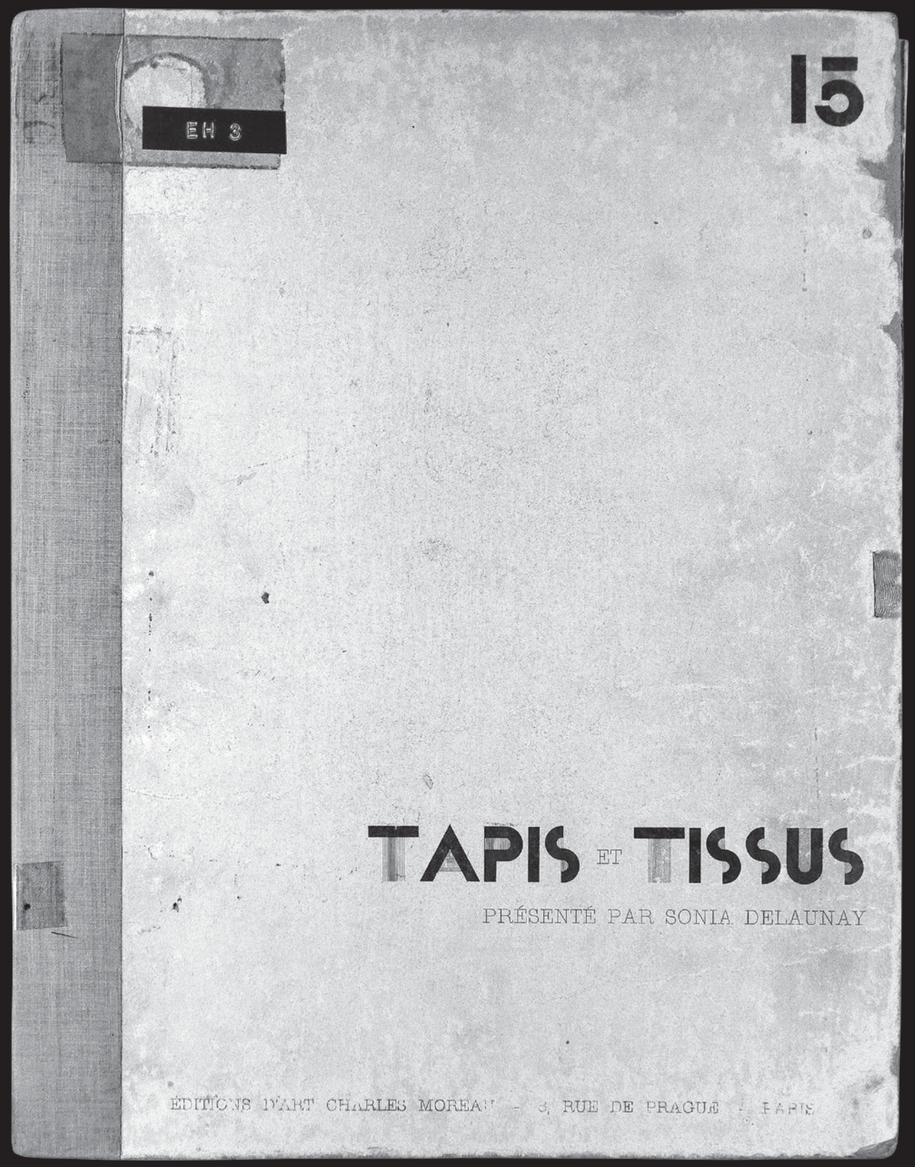
DESIGNING WITH FLOWERS, Thomas Marchetti, Published by F. Lewis, Leigh-on-Sea, 1941. From the Stoddard Design Library. Courtesy The Glasgow School of Art Library, Special Collections

Sketch for YOUR CHEATIN' HEART by John Byrne, 1990. Courtesy John Byrne

Page inserts, TAPIS MODERNES, Matet/Ernst, Published by Matet/Ernst Paris, Date unknown. From the Stoddard Design Library.
Courtesy The Glasgow School of Art Library, Special Collections

THE STODDARD-TEMPLETON COLLECTION encompasses the design library, design archive and heritage carpet collection of James Templeton & Co. Ltd and Stoddard International plc, two of Scotland's most significant and influential carpet designers and manufacturers. The collection is managed by University of Glasgow, The Glasgow School of Art and Glasgow Life (Museums).

JOHN BYRNE (coat stolen from Dundee Rep Theatre), 1985. Courtesy John Byrne



TAPIS ET TISSUS, Sonia Delaunay, Published by Charles Moreau, Paris, 1928. From the Stoddard Design Library. Courtesy The Glasgow School of Art Library, Special Collections

THE SINGER MANUFACTURING
COMPANY LIMITED
CLYDEBANK

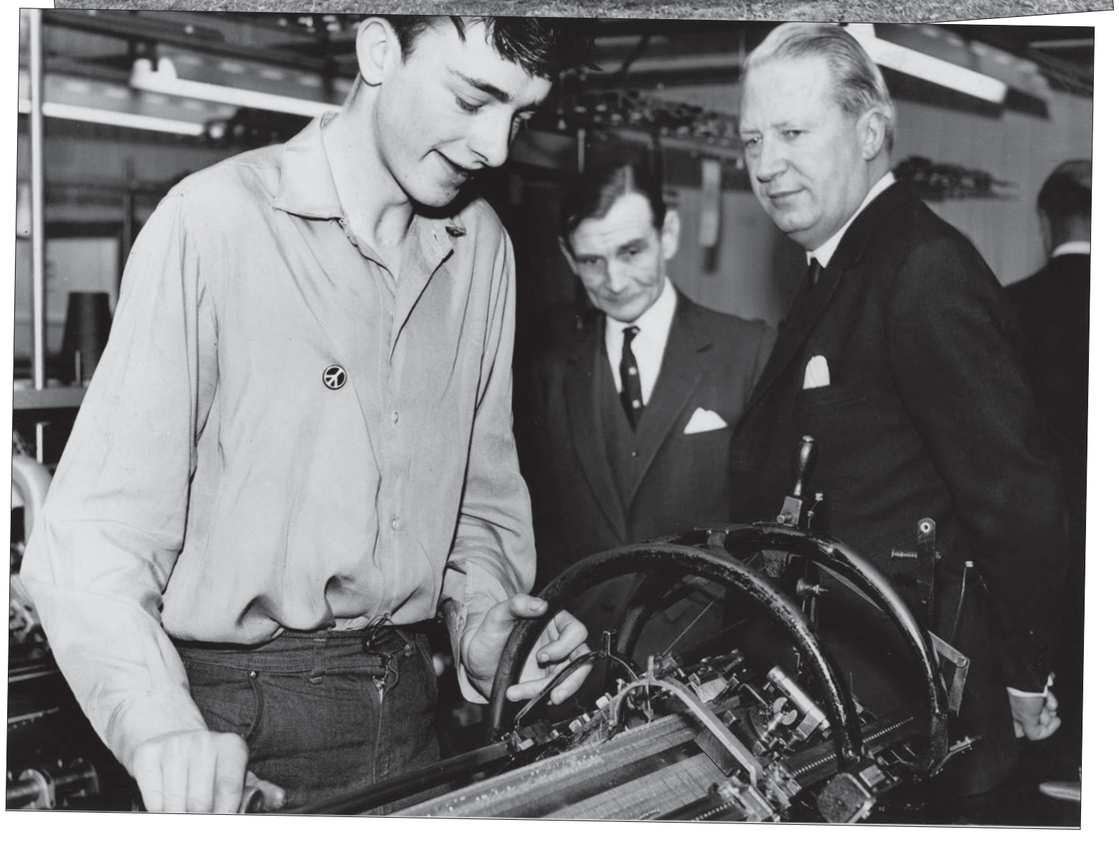
1867-1967

SINGER
SEWING MACHINES

One hundred years in Scotland

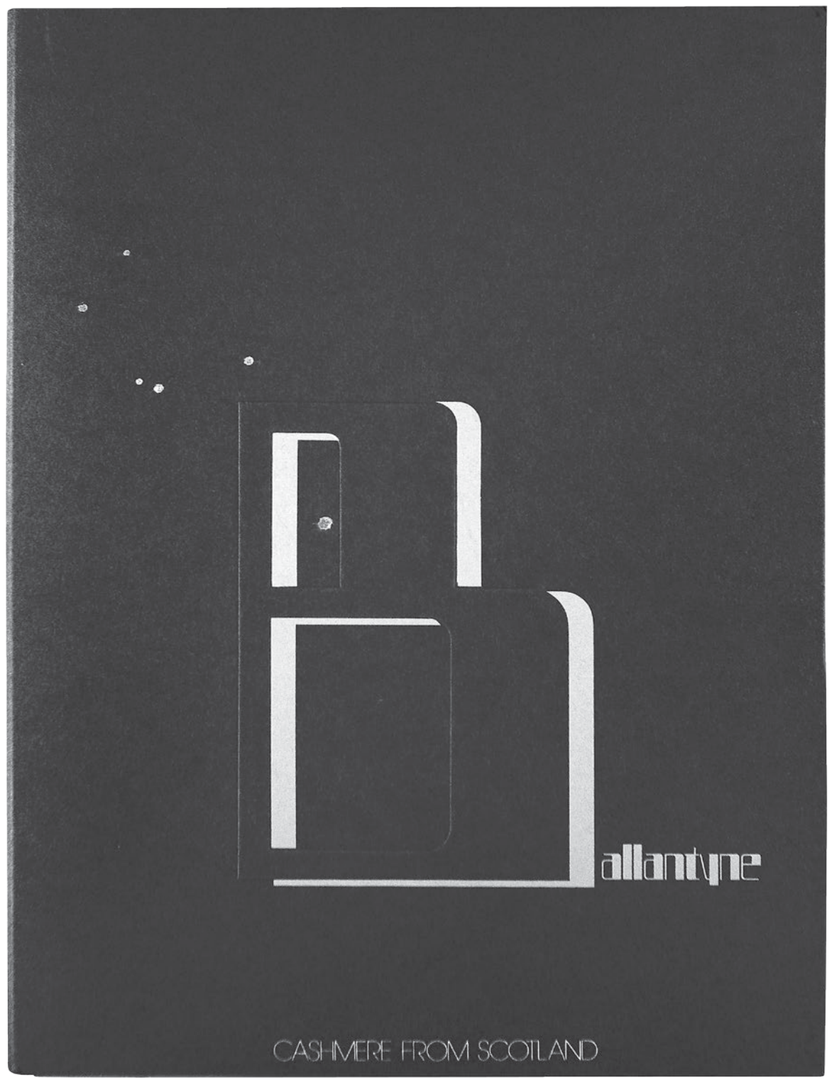
Singer Recreation Hall
Tuesday, 24th October, 1967

Invitation for Singer Centenary Celebrations, Clydebank, 1967. Courtesy West Dunbartonshire Libraries and Museums



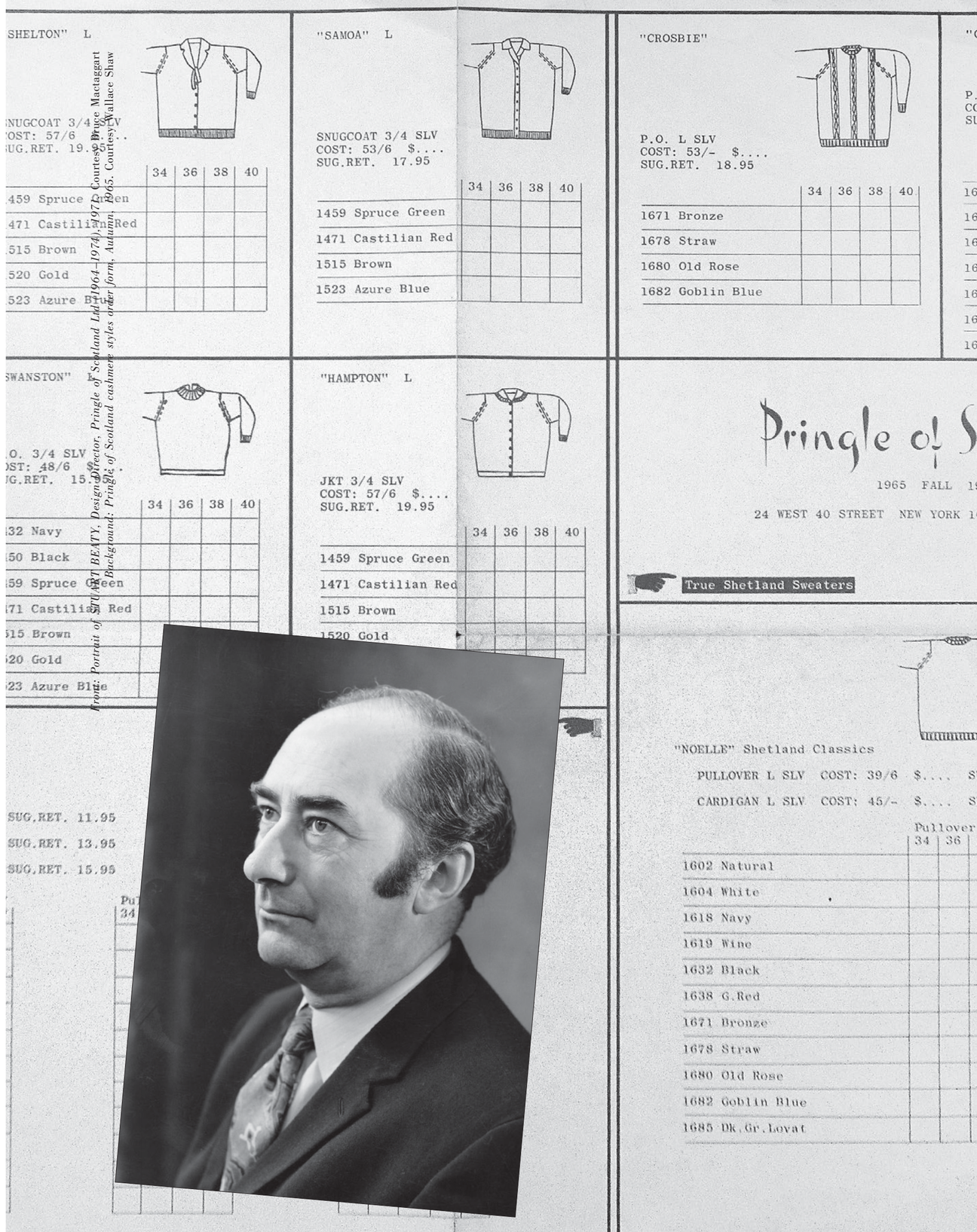
Above: Crowning of the Gala Queen, Singer Recreation Ground, Clydebank, 1934. Courtesy Clydebank Museum and West Dunbartonshire Council
Below: Pringle of Scotland factory worker with Edward Heath, c.1970. Courtesy Bruce Mactaggart

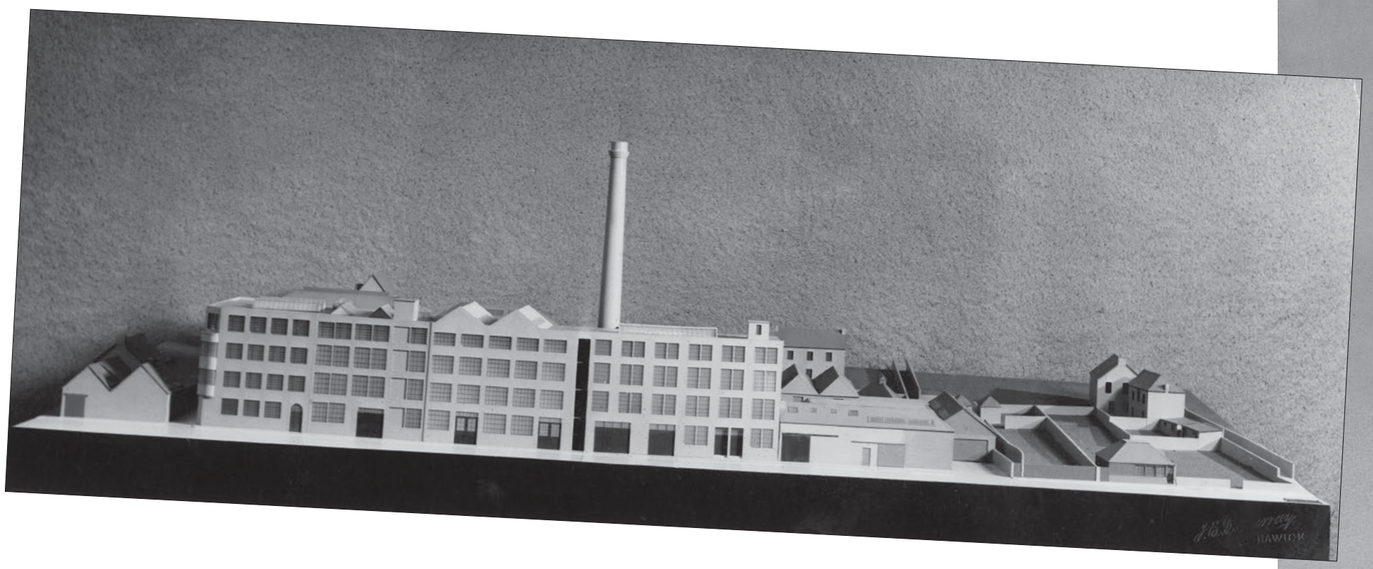
The SINGER Sewing Machine factory at Clydebank (the largest of Singer's factories) produced 36 million sewing machines at the height of its production, from 1884 to 1943. Singer was the dominant employer of women in Clydebank and contributed greatly to the wealth and stature of the area. The factory closed in 1980 and was demolished in the early 1990s, leaving an enormous social, economic and cultural legacy



BALLANTYNE CATALOGUE, Cashmere from Scotland, USA edition, 1976. Courtesy Caerlee Mills

FRONT BEATY. Designed Director, Pringle of Scotland Ltd (1964–1974), 1977. Courtesy Bruce Mactaggart
Front: Portrait of Stuart Beaty. Background: Pringle of Scotland cashmere styles order form, Autumn, 1965. Courtesy Wallace Shaw





Above: Pringle of Scotland factory interior, c. 1960s. Courtesy Bruce Mactaggart
Below: Architectural model for Pringle of Scotland factory, Glebe Mill, Hawick, c. 1960s. Courtesy Bruce Mactaggart

Design for The Pringle Show Business Trophy, 'Cap and Bells', Trophy designed by Stuart Beaty for the leading golfer among the stage and screen stars competing in the new Pringle of Scotland Professional Amateur Event, c. 1967. Courtesy Bruce Mactaggart

Moira Beaty, THE NEW DUFFLE, Oil on canvas, 1977. Courtesy Moira Beaty

Portrait of MOIRA BEATY, 2011. Courtesy Beca Lipscombe

Above: Film production still, CASHMERE IS SCOTTISH. A young apprentice attends a lecture at the Pringle of Scotland factory, 1973. Courtesy Bruce Mactaggart
Below: Film still, FROM GLASGOW GREEN TO BENDIGO, 1961. Courtesy Scottish Screen Archive at the National Library of Scotland

Portrait of ROBERT STEWART, c. 1960s.
Courtesy Sheila Stewart

ROBERT STEWART (1924–1995) taught in the printed textiles department at The Glasgow School of Art from 1949–1984. Stewart established vital links for the school throughout his career and was instrumental in setting up the print facility at Pringle of Scotland in 1967.

ROBERT STEWART, Fashion drawings, Gouache and ink on card, c. 1960s. Courtesy Sheila Stewart

ROBERT STEWART, Fashion drawings, Gouache and ink on card, c. 1960s. Courtesy Sheila Stewart

THESE OBSCURE SCOTSMEN...

For the past two years David Band and Fraser Taylor have exhibited work at The Thumb Gallery in various shows. During this period the pair have attracted a large following amongst the gallery's regular clientele. The natural progression of this tenuous partnership is to the two-man show which will feature not only new seperate works, but also some pieces which will be joint efforts of one kind or another.

When did they first get the idea to share paint brushes? "It was the gallery who decided really, because basically our work is primarily figurative. The Thumb is our main outlet (in London), and because we've worked together for two years people tend to see us as a team, even though that is not necessarily how we see ourselves..."

How did they find working so closely together? "We like working together because we feel our work complements each other. We enjoy being able to throw ideas off one another. For a while our work did become confused and people had to ask, 'Is it a David Band or is it a Fraser Taylor?' But now even though the themes may be the same we are beginning to develop stronger individual techniques."

And will we see further collaborations? "As far as joint projects are concerned we may do a frew triptychs. We think up ideas between ourselves, but work on them on individual pieces of paper, and then combine them. We are keen to carry on showing paintings, be it individually or within group forms, and at the moment are planning a Cloth mega Christmas show."

BAND and TAYLOR.
"These Obscure Objects of Desire"
Paintings and drawings and prints by
David Band and Fraser Taylor.
8 October – 1 November.
The Thumb Gallery, 20/21 D'Arblay
Street, London W1.

photographs by Jonathan Postal
at creative workforce
modelled by Sandra Cosyn at z
make up by Karen Lockyer at z

Sandra wears Jacques Azagury V-back glitter tube dress *from Gallery 28 brook street london w1, Harvey Nichols knightsbridge*

David band illustrates Jean Paul Gaultier coat dress with satin lapel *from Browns south molton street london w1*

The Cloth, BLITZ MAGAZINE, Issue no.35, October 1985

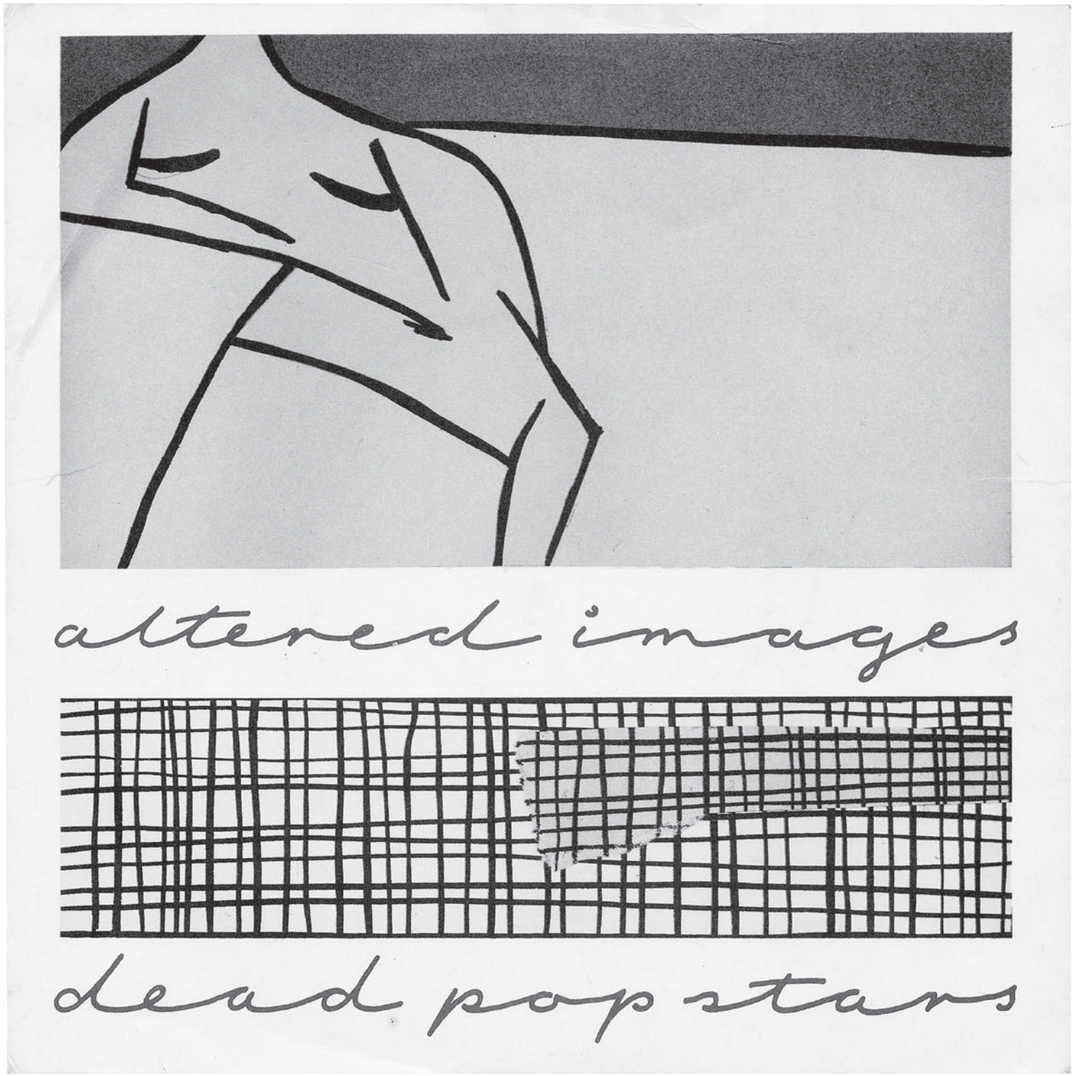
Formed during their final year at the Royal College of Art, THE CLOTH was a design collective led by David Band, Fraser Taylor, Brian Bolger and Helen Manning. During a short, but prolific, period between 1983–1987 they designed clothing and fabrics for Calvin Klein, Paul Smith, Betty Jackson, Liberty, Marks & Spencer and Jean Muir.
The Cloth designed the original interior of the Sub Club in Glasgow and created record sleeve artwork for the bands Altered Images, Aztec Camera, The Bluebells and Spandau Ballet.

Sandra wears Jacques Azagury roll neck glitter tube dress

Fraser Taylor illustrates Azzedine Alaia peplum suit *from Browns*

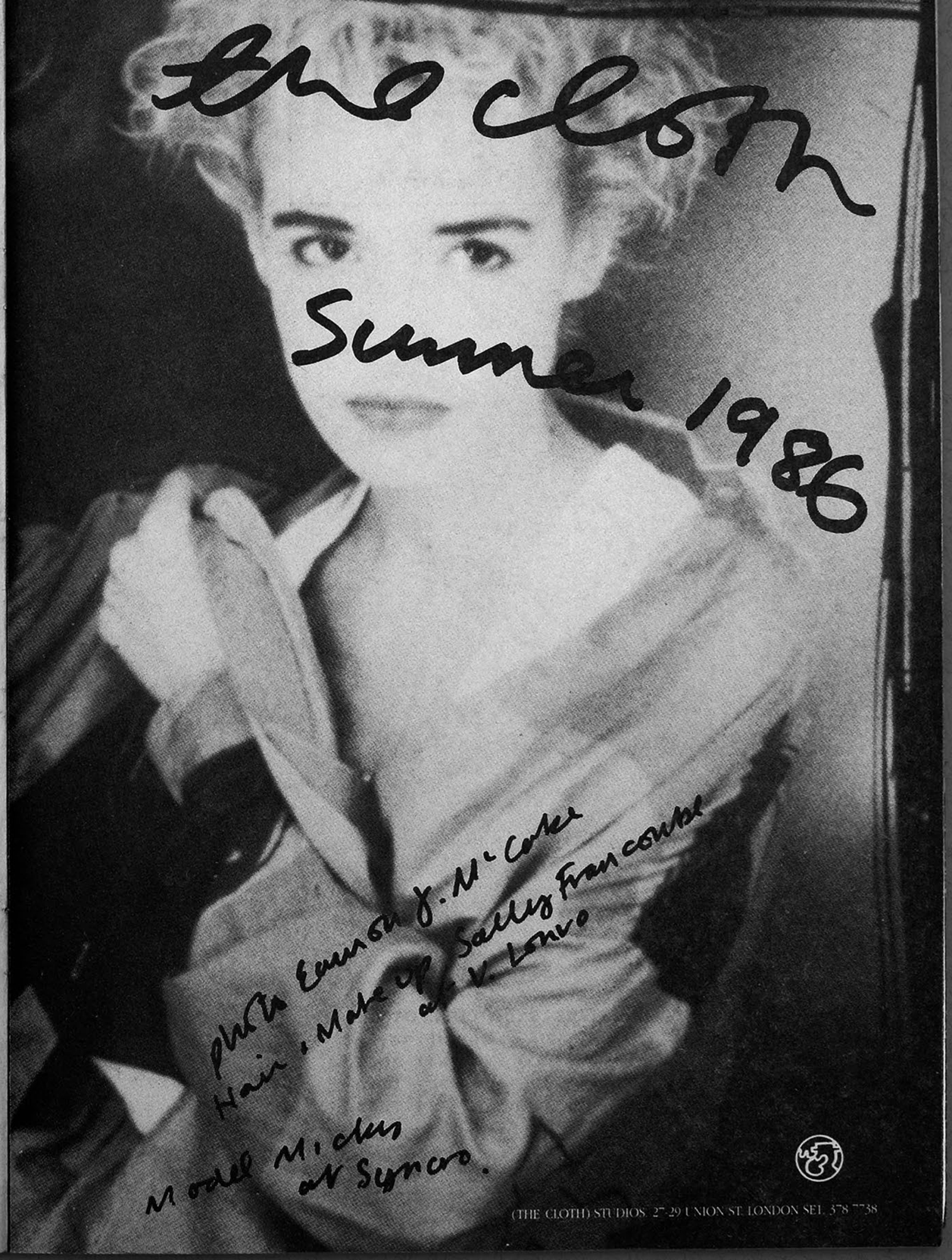
Background: Betty Jackson, Spring/Summer Collection, Prints designed by Brian Bolger/THE CLOTH, 1985. Courtesy Fraser Taylor
Front: THE CLOTH business card, 1983. Courtesy Fraser Taylor

Altered Images, DEAD POP STARS 7", Single cover design by David Band, 1981. Courtesy Andrew Dineley

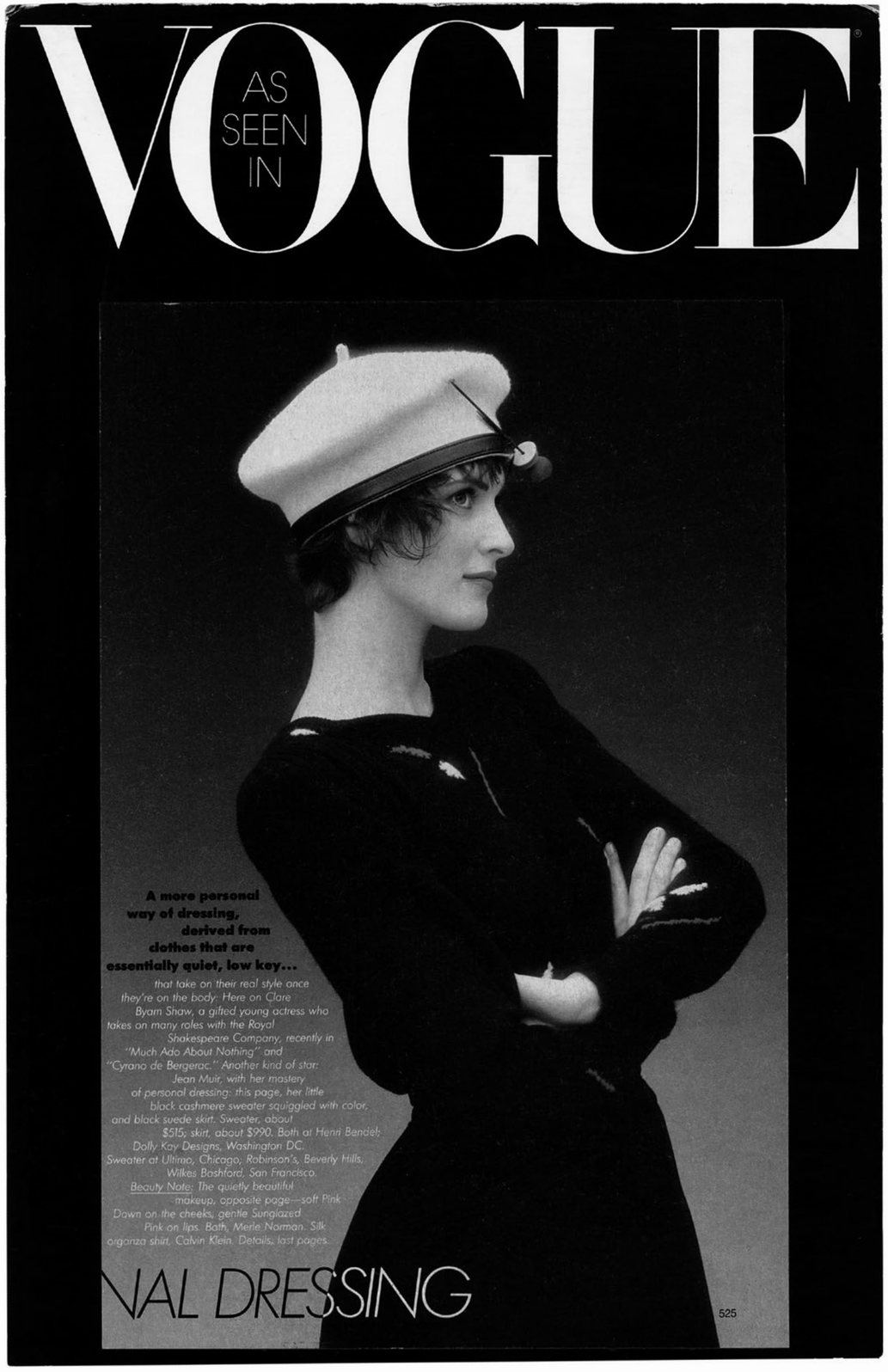


CROLLA 35 DOVER STREET LONDON W1 01-629 5931

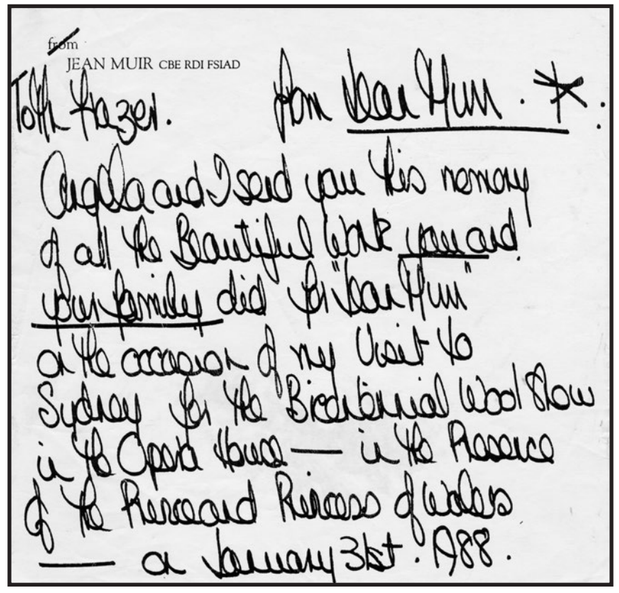
Advertisement for THE CLOTH Summer 1986 Fashion Collection, i-D MAGAZINE, no. 35, 1986. Courtesy Fraser Taylor



THE WAREHOUSE, interior and exterior, refurbished by Page & Park Architects, 1991. Courtesy David Mullane



AS SEEN IN VOGUE advertisement card. Model wears Jean Muir intarsia design, c. 1985. Courtesy the Fraser Family


from
JEAN MUIR CBE RDI FSIAD

To the Fraser. from Jean Muir. *.

Angela and I send you this memory of all the Beautiful Work you and your family did for "Jean Muir" on the occasion of my visit to Sydney for the Bicentennial Wool Show in the Opera House — in the Presence of the Governor General Princess of Wales — on January 31st 1988.

Facsimile of letter from Jean Muir to the Fraser Family, January 1988. Courtesy the Fraser Family

THE SCOTSMAN MAGAZINE, 1987. Courtesy the Fraser Family

Email from Angela Gill to Beca Lipscombe, 14 November 2010

From: Angela Gill
Re: **Jean Muir & Fraser family**
Date: 14. November 2010 18:40:35 MESZ
To: Beca Lipscombe

Dear Beca,

The following is my memory of starting the knitwear at Jean Muir Ltd. I had started work as a junior pattern cutter in September 1977, one of four pattern cutters. As the junior I was also the 'run around' girl. As well as the showroom at 22 Bruton Street, our workrooms were at 25 Bruton Place and the cutting room and accounts office were at the top & back of another building in Bond Street. It was not an easy job, but I persevered because it was difficult to get a job with no working experience. I needed to get a year under my belt! At the end of my first year, jobs were then asking for 2 years experience! I had implemented the size specs sheets for each design by then, because I had been given the task of allocating the cut work to the outworkers and my memory for numbers is hopeless. As well as the style numbers, I had to remember the colour, number of the thread for the top-stitching, do a quick sketch to tell the outworker where the top-stitching had to go plus any other detail that they may need in order to make the dresses. Without the information to hand I was completely lost and I used to panic! So the idea for size spec sheets was a way for me to be able to do the allocating much quicker and a lot more accurately! Whoever made the pattern had to do the spec sheet for that style which was then filed for everyone to be able to access and use.

After 3 years as the 'run around' junior I wanted to leave, Miss Muir asked me 'why?' I said that I wanted to work with knitting because I had enjoyed working out stripes and stitches on the machines at St Martin's. She clearly did not want me to leave and said 'Well, as we don't have any knitting here, why don't you stay and work on setting this up?' So that is how I came to introduce the knitting at Jean Muir Ltd. Miss Long, who was the accounts person, had once run a knitting factory in Derbyshire, was instrumental in sending me to Hawick to look for mills to work with us. She went with me the first time I went up there.

Marchbank Knitwear was the first mill we worked with in 1981/82. Mr Marchbank had 2 knitters on hand flats, 21g & 9g and 2 women doing the finishing. We started with little rib and cable designs in 21g, using stock colours then adding some lace work after the first season. There were only 4 to 6 styles in the first collection but the knitwear was an instant success. As I had learnt knitting at St. Martins it was expected that I would write the knitting lines, but mostly I would just correct the sizing. It was not long before I perfected my drawing / measurement charts so that a knitter could more easily write the lines and I had more time for experimenting with stitches and stripes. I was lucky enough to be allowed to use the knitting machines after all the workers had gone home. It was like an Aladins cave for me with all the yarns & colours around. I'd work late into the night knitting strings of stripe and stitch samples, high on the oily smell of the mill! I'd fly back to London on the Friday night, back into work Saturday morning eager to show Miss Muir all my little samples and cuttings. When Mr Marchbank began to struggle with the large amounts of production that we ordered, he introduced us to Mr Fraser to help make the more detailed and intricate pieces, assuring us that our 'very high standards would be maintained by this man'! We continued to work with Mr Marchbank for a further year or so, until his failing health meant that he had to close down. It was Mr Marchbank that made the 'arms-up' sweater (Vogue August 1983) that I spoke to you about. The sleeves are knitted onto the shoulder seams.

Mr Fraser took over making the bulk of our production in about 1985. At first it was just him knitting with his wife & daughter doing the finishing! His son also joined them to knit when he finished school. Grant loved knitting the intarsia's, as much as we enjoyed dreaming them up! He has since become a fire-man in Edinburgh. I still have one of the very first cardigans that Mr Fraser made for Jean Muir Ltd, a style that we repeated after Miss Muir's death, to a more modern size, bigger! The great thing about Mr Fraser was that he was as passionate about good fit and quality as we were and he was not afraid to experiment with shapes.

Below is a short history of Mr Fraser from Lisa Keddie, his granddaughter:

After leaving school Mr Fraser learned his knitting skills working at Ballantyne Sportswear. He started his own business in 1967, opening a small knitwear business in Innerleithen. He was approached by Johnston's of Elgin to assist them to open the knitwear side of their business shortly after and moved to Elgin for a short while. He returned to the Scottish Borders, where he bought the buildings at Walkerburn and started up a new business on his own again. He built up the business, opening a shop in Walkerburn.

In 1985 Miss Long (Miss Muir's agent) & Angela came through the door of the shop inquiring about high-end fashion knitwear. Mr. Fraser started by working on some samples and not long after became the main manufacturer for Miss Muir's knitwear. Mr Fraser continued to work with the Jean Muir label for the next 20 years. He retired in 2005, leaving his son in law Raymond Keddie to run the company.

The 'dreamcoat' (nicknamed by Mr Fraser) was the Jean Muir bread and butter jacket. Every winter I dreamt up a new version based on the same body shape as the very first one made in Spring 1985. All based on squares and oblongs, striped and colour blocked, the size varied slightly from season to season, wider, longer, but in spirit was the same. Tom Scott Knitwear in Denholm also knitted for the JM Main collection for many years.

Looking back it all sounds such fun, but it was very difficult at times! Let me know when you are coming to London, and hopefully we can meet up. If you need any other info, I am happy to try and help you.

Kind regards,
Angela

MACKINTOSH FOR HERMÈS, c. 1970s. Courtesy Mackintosh

MACKINTOSH FOR KATHARINE HAMNETT, c. 1980s. Courtesy Mackintosh

Interviews

STEVEN PURVIS
TAILOR

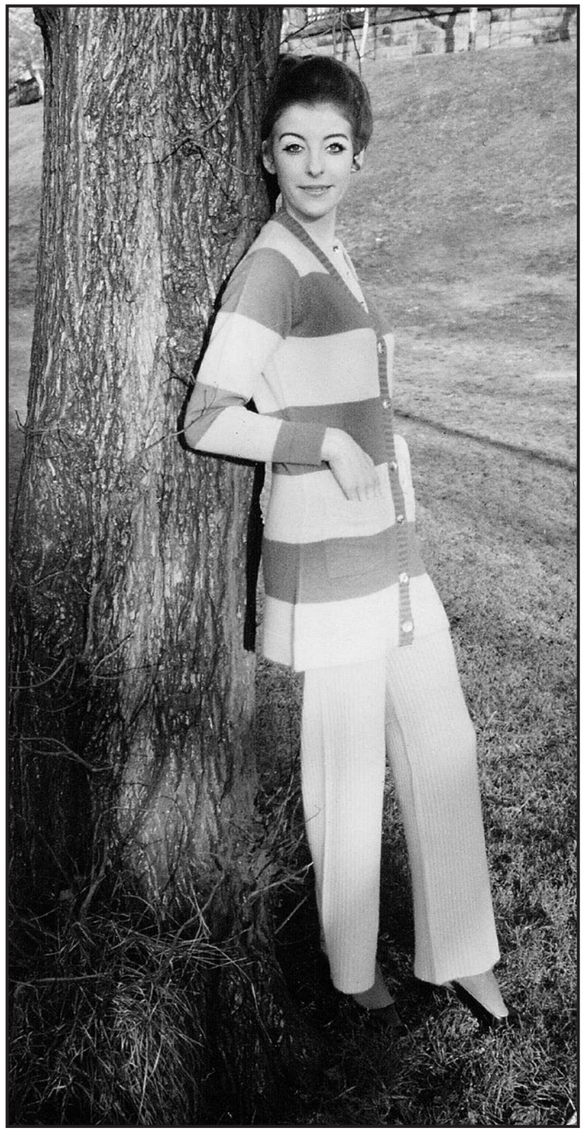
DAVID MULLANE
RETAILER

JOHN BYRNE
FORMER SLAB BOY

JANETTE MURRAY
HAND KNITTER

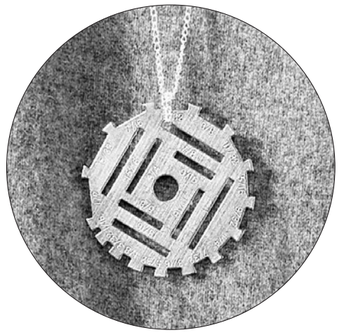
WALLACE SHAW
KNITWEAR DESIGNER

in conversation...



by Lucy McKenzie
and Beca Lipscombe

STEVEN PURVIS



Atelier: Checkers Gauge pendant,
Sterling silver, 2011

Glasgow tailor and former owner of several factories producing clothing for the UK high-street fashion retail market
Interviewed by Lucy McKenzie in his workshop, 2 September 2010

LUCY MCKENZIE: You studied at The Glasgow School of Art, but very soon after or during became a tailor. How did that happen?

STEVEN PURVIS: I wouldn't say I really became a 'tailor', but when I was in my final year at Glasgow School of Art I had my first workshop. I did do some tailoring, but not to the quality that I would now do, the quality that always attracted me.

LM: You must have made your own clothes; I bet that's where it started?

SP: That's where it started, yes, because at that time I couldn't buy something to fit me. But the minute you can do something like that, a market for it springs up almost unbidden. And that's continued my whole life.

LM: So other students asked you to make things?

SP: Other students still ask me to make things. I was at art school with Paul Hely: he runs iCandy Clothing, who do a lot for Philip Green.* He phoned me two months ago, wanting leather jackets made just like the ones I had made him at art school.

LM: At a certain point in the 1980s you owned a clothing factory?

SP: Yes, I did, with a business partner. We started in Falkirk and then moved to Cumbernauld just over the hill from, well, it's Mackintosh now but at that time it was Impeccable Weather Wear. Boy, was that ever a steep learning curve. We started with twenty, thirty, forty employees — as the work built up the employees built up. At the top end we had about 120, and by then we did all sorts of work, from really cheap dresses to pieces for Marks & Spencer, high-end men's casual wear: Paul Smith, Nigel Cadbourne Review, then the first recession got us at the end of the 1980s. We were shut down with a year's work on our books. All the fabric was in store for the next season's Paul Smith Casual, and I had to phone them and say, we're down the tubes, we've to shut on Friday, get a van here and I'll make sure you get all your fabric and patterns back, which they were very grateful for!

LM: You've spoken before about working for Marks & Spencer, and their stringent quality controls.

SP: Well, Marks & Spencer had a bad reputation. If your work was of a standard and you came onto their radar they would give you something that was very well paid and quite straightforward, but not a huge run. You would do the first job and that would be fine, they would take it with no arguments. That might have only been a third of your production — you would have other things running alongside because it was quite a small job. Slowly but surely, though, they would take over all your production so you were completely dependent on them, and then the problems started because at that point they started to introduce, as you say, an incredibly stringent quality control. It was all about stitches per inch, size of buttonholes, width of edge stitching. They sent a man in with a gauge to check, and if his samples weren't absolutely bang on, they didn't want any of it. You couldn't sell it because it had Marks & Spencer's labels on it and you owed them for the cloth. They put a lot of factories like us out of business and ended up with a very, very bad reputation: a lot of people wouldn't take work from them. It was prestigious, though: if you worked for Marks & Spencer, the chances were you would get work from other high-street shops, not maybe as powerful as them — British Home Stores, Littlewoods, Etam.

LM: Do you ever look at clothes on the high street or in Marks & Spencer now and see a difference in the quality?

SP: For a long time I wouldn't go in or allow any of my family to shop there, I was so against them. I was in Marks & Spencer with my daughter recently and actually the standard [of work] was fairly poor, I thought: the fabrics, the make-up, a lot of the styling. But you see, in the 1980s they had a definite policy of having [garments] made in Britain as much as possible, so their clothes were made to very old-fashioned methods. Methods which, it has to be said, are not very cost effective. Now everything's made abroad to new methods which are faster, cheaper; wages are cheaper. They were dealing with factories that hadn't changed in years and didn't have money to invest in new computerised machinery. Now they can set up a factory in India and all [the workers] have to do is put two pieces of cloth in, push a button and the machine does the rest.

LM: What did you do after the factory?

SP: It's a very strange thing to happen; somebody phones you and says you have to shut on Friday. So you phone all the factories roundabout and they send in supervisors at lunchtime; anybody working for you who wants a job will start somewhere else on Monday, whereas you wake up on Monday morning and have nowhere to go. We were lucky that the factory didn't get locked so I was able to take a van and plunder machinery, and just start again. What else can you do? I started again over south of the river in a railway arch, with three or four girls, and for another five years we worked for all the independent shops — small boutiquey-type shops, not part of a chain. Glasgow still had a lot of independent shops then. It has about three now.

LM: You now work as a theatrical costumier for Scottish Ballet amongst other companies. How did that happen, and how much of your work is now theatrical?

SP: It builds up as your name gets about. We've done quite a lot of film this year, we've done the opera. I tend to work for designers because they know my work — it's something they can tick and forget about which is what designers love. Work-wise, it's probably about half and half now. I know the Ballet were on the phone the other day looking for dinner suits, dancing dinner suits. They have to be built specifically for movement: everything about the construction of them is entirely different.

LM: You're also the favoured tailor of the Scottish mod scene. How long have you been involved with them?

SP: Eight, nine years? One of them just turned up at my door, having heard my name from somewhere. I made him trousers, then a suit; he began bringing others, and then one day he said, oh, I've put your name on a website. Hope you don't mind! They realised that I understood what they wanted. They continue to come, from far and near.

LM: Are they as picky as one would expect?

SP: It depends how obsessive they are. It depends how many rooms they have in their house filled with 45s. They're nice people; like all clans they're strange, but I like them.

LM: What do you do for private clients? Are some attracted because you dress people in the public eye?

SP: I always ask people how they find me, and they'll say, oh, it was such and such that gave me your name. They had on a suit and I admired it. You make them a suit and they go away happy, hopefully, and sometimes they turn up again two months later wanting another one and you think, they're hooked! People get completely and utterly pulled in to the whole world of bespoke. With bespoke, you don't even have to look in the mirror — you know what you look like, you know it fits you, you know you look smart because so many people have told you that. That's the deal.

Before 1960, before John Stephen on Carnaby Street, everybody had their clothes made on the high street. They had a work suit and a good suit; the suit for work was passed on to somebody and they ordered another one. It was only the advent of boutiques and off-the-peg, the swinging sixties, that changed all that. People wanted instant gratification. They wanted to walk in and buy something. The same is still true: thus you have Primark, H & M. Something cheap to wear out at night, then throw it away. Don't get me wrong, I have nothing against Primark. I was in there yesterday and you can get a wonderful basic white plain T-shirt for £2. Brilliant.

LM: What would you say to someone young coming to you who wanted to enter the profession, was interested in precision tailoring and interested in style, but wanted to stay in Scotland?

SP: My best advice, always, is you just have to take a job anywhere: go out and learn. Get a job as an alteration hand, because it will increase the speed of your work; you're against the clock, it's about price and that's it. If you're aware of what you're doing you can open [garments] up and find some very interesting problem-solving work inside there. But unless you've got rich parents, or are a complete and utter bullshitter, I don't know how you start a business in this day and age.

LM: Some people want to be the designer without the skills.

SP: Yes. It's the D word. I've never really liked being described as a designer and in fact I generally correct people — it's probably rude, but I just like to be described as a tailor or a costume maker, because that is what I am, someone who makes clothes to order. The cult of the designer is a terrible thing.

* *Sir Philip Green owns several well known UK high-street fashion chains including Topshop and Topman as part of the Arcadia Group.*

Background: Scene from FASHION MEETS THEATRE fashion show at Tramway, Glasgow DRIES VAN NOTEN DURING VISCONTI'S *DEATH IN VENICE*, 1990. *Photograph Brian Lochrin. Courtesy David Mullane*

Front: THE WAREHOUSE BUSINESS CARD Designed by Colin Carruthers, 1988. *Courtesy David Mullane*

Former merchandise director of The Warehouse and current owner of W2 store, Glasgow

Interviewed via email by Beca Lipscombe, August 2010

David Mullane

BECA LIPSCOMBE: You played a central role in establishing The Warehouse.[1] How did your early career in fashion begin?

DAVID MULLANE: I met Walter Gordon at a performance of *Waiting for Godot* at the Close Theatre Club in 1969. He invited me to model clothes in Saturday lunchtime fashion shows at his family business on Glassford Street. The Gordon Brothers department store[2] was based on an unusual model, which required customers to open accounts before they could buy. Prices were close to wholesale, and good money-managers in a community could open an account on which others could make purchases. Credit cards eventually killed off the genre but in its heyday the five sons of the founder, W. P. Gordon, had taken a good living, with grand houses in Giffnock and Whitecraigs and the odd Bentley in the drive. I was adamant that I would only model if I could choose what I wore – something about how I styled myself must have impressed Walter.

Later, a chance meeting in Glasgow's Royal Exchange Square (on a weekend home from a year out in Amsterdam) brought a startling job offer from Walter. He needed someone with style to set up a concession-like area with exciting clothes for men. Mary Quant was at the core of the equivalent women's offer. Networking led me to a guy in Nottingham who agreed to supply me. That was Paul Smith! It was an exciting time in fashion as brands were slowly giving way to designer names, people would stop me in the street to ask where I got my clothes, and eventually Gordon Brothers invited me to join the board of directors.

BL: Can you describe how Gordon Brothers became The Warehouse?

DM: It was 1978. The 1908 building had so much character, with old WPG's initials on the corner. We *had* to use that building. I was made merchandise director of five floors, each one 1,500 square feet! I had to create a 'destination', so that meant finding clothes and shoes for 'early adopters'. French Connection was an exciting find, then Ghost, Stephen Marks (later rebranded as Nicole Farhi), Body Map, Richmond-Cornejo and later John Richmond Destroy, The Cloth, Katharine Hamnett and John Galliano.

BL: The Warehouse introduced a 'lifestyle' retail experience in the 1980s. How did you create the 'destination'?

DM: In 1980 we added the café, on the fourth floor. It was a white space with bentwood chairs and a range of table sizes made locally by Morris Furniture. I found amazing rise-and-fall lights in Heals on Tottenham Court Road. We served an eclectic mixture of classic dishes and drinks – chilli con carne, prawn Marie Rose salad, croque-monsieur, and the powerful Gaggia machine made excellent cappuccino, espresso and hot chocolate. We had a queue every day.

BL: The Warehouse introduced Scotland to the highly influential Belgian designers known as the 'Antwerp Six'. How did you establish this connection?

DM: London Olympia was a key event for fashion in mid-eighties Britain.[3] We crowded round the entrance before opening time to get first shot at whatever was new. When the Antwerp Six came to town, for us it was a marriage made in heaven! We wrote the first UK order for Ann Demeulemeester and bought Dirk Bikkembergs, Dries Van Noten, Dirk Van Saene and Walter Van Beirendonck. Marketing the Six as an entity was the idea of Geert Bruloot, a charming Belgian business graduate. Geert had studied in Antwerp and knew the Royal Academy of Fine Arts graduates as friends. His vision was to arrange group exhibitions presenting a golden moment in fashion history. It worked!

BL: The Warehouse was well known for its fashion shows. Can you describe how these came about?

FASHION MEETS THEATRE advertisement. Peter Brook: *THE MAHABHARATA*, Tramway, Glasgow. Programme brochure, 1990. *Courtesy David Mullane*

DM: A certain love of all things theatrical made me want to produce fashion shows. We had the frocks, our network was full of beautiful people, we knew a bit about good music. Borderline Theatre Company approached us with the offer of the set of Peter Brook's *Mahabharata*, for which the Tramway Theatre was created, as part of Glasgow 1990 European City of Culture. All of our shows had been done for charity and the models took no fees, so costs could be minimal. Here was an opportunity to have the use of an amazing set, have access to actors and props. Why not?

The result was a show which is still mentioned to me today, some twenty years later. A theatrical concept was agreed for each collection and suitable music identified. The set contained a wall with climbing handles set into the brick and a river. Carl Maria von Weber's opera, *Der Freischutz*, was used for a dramatic opening, elegant French chanson accompanied Jasper Conran, but it was Dries Van Noten, coupled with Visconti's *Death in Venice,* that produced the lasting spine tingles.

BL: How did the business develop into the 1990s?

DM: In 1991 we moved into the newly built Italian Centre and, using architects Page & Park, refurbished The Warehouse, adding a new basement sales floor. The ground floor got a hand-made sandwich bar and upper floors got new flooring, counters and fittings. We took down suspended ceilings, revealing original plasterwork. The metal work was inspired by the public toilet across the road.

The stage was set for dramatic additions to our offer. We had experienced success with Jean Paul Gaultier so we readily embraced the Japanese giants. Comme des Garçons, Yhoji Yamamoto and Issey Miyake came to Glassford Street.

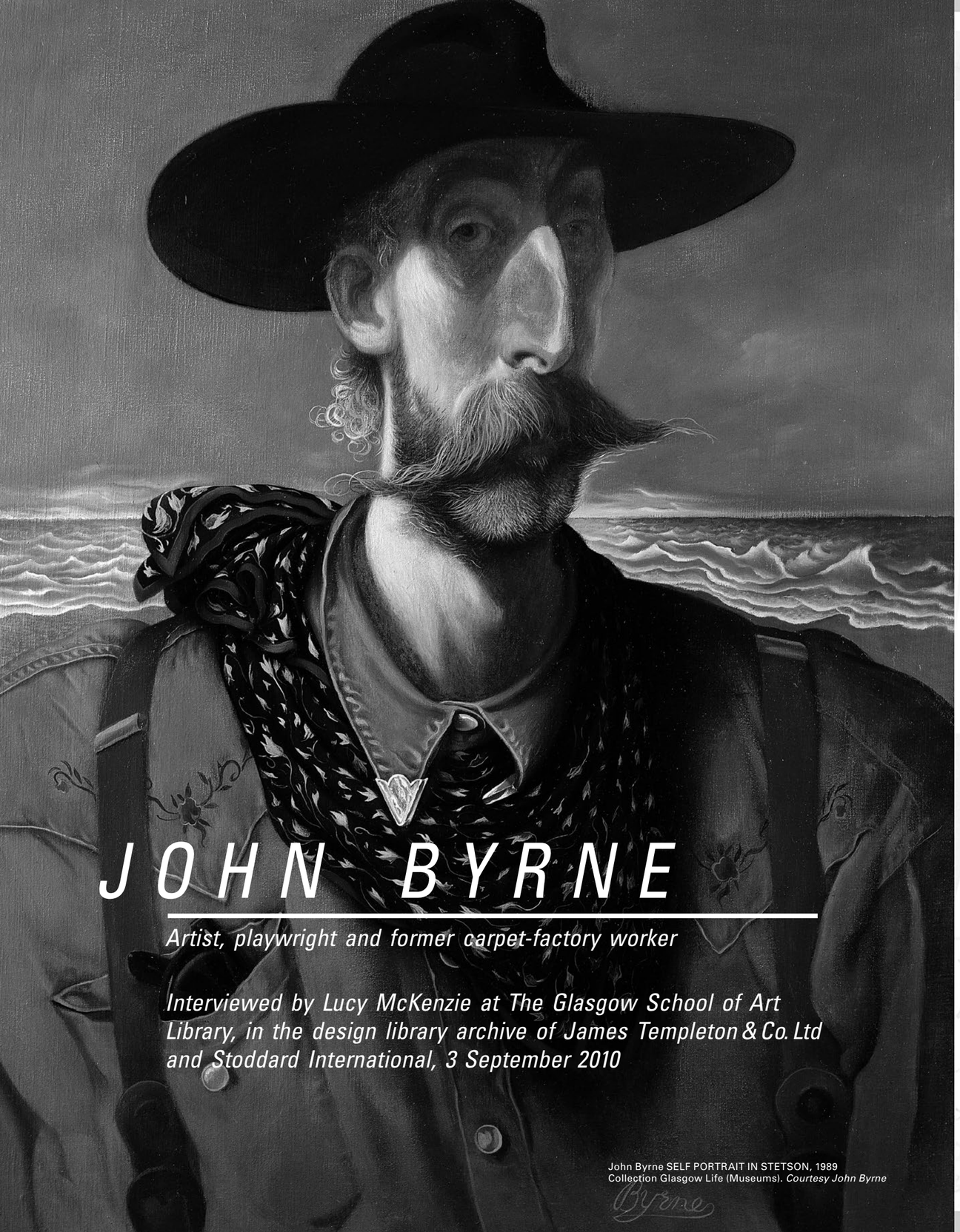
BL: The Warehouse shut its doors in 1994. Why did it close?

DM: Like many before us we grossly underestimated the costs of operating our new building. We had a staff of forty to pay; brand after brand was opening stand-alone stores; the two major shareholders on our board turned sixty-five – the will to fight on had gone. Everyone was paid. Suppliers, staff, even VAT. An era had ended.

BL: What happened next?

DM: When Annie Good, owner of Moon, told me that she planned to close and that the prime unit in Ruthven Lane was available, an entrepreneurial light went on – how about a Comme des Garçons Guerrilla Store?[4] Glasgow had one before, run by SWG3 in Finnieston, and through that my long-standing friendship with the president of Comme des Garçons, Adrian Joffe, had been rekindled. So, after the 'occupation' of forty-six stores in forty countries, Glasgow had the world's last Comme des Garçons Guerrilla Store. It worked well for us and for Comme so they proposed an identity change and a partner brand or brands. W2 was the old postcode of Glasgow G12 – Comme liked the name so the Wee Warehouse was born.[5]

1) The Warehouse opened its doors to Glasgow's shopping public in 1978. It was the first concept store of its kind in Scotland and introduced Belgian and Japanese designers to the Scottish fashion consumer.
2) The Gordon Brothers department store was housed at 61–65 Glassford Street in Glasgow city centre. David Mullane became merchandise director for menswear in the department store, before joining the board of directors and rebranding Gordon Brothers as The Warehouse in 1978.
3) The London Olympia exhibition hall in central London played host to the largest trade event during London Fashion Week throughout the 1980s.
4) Japanese fashion label Comme des Garçons opened their first temporary Guerrilla Store in Berlin in 2004. Each Guerrilla Store was typically a collaboration between Comme des Garçons and a local operator lasting one year. The trend for locating temporary 'pop-up' shops in unusual venues, and outside of traditional shopping centres, has since been developed by emerging and established design labels alike.
5) W2 store is located in Ruthven Lane, Glasgow, and stocks menswear from Comme des Garçons, Margaret Howell and Adam Kimmel.



JOHN BYRNE

Artist, playwright and former carpet-factory worker

Interviewed by Lucy McKenzie at The Glasgow School of Art Library, in the design library archive of James Templeton & Co. Ltd and Stoddard International, 3 September 2010

John Byrne SELF PORTRAIT IN STETSON, 1989
Collection Glasgow Life (Museums). *Courtesy John Byrne*

LUCY MCKENZIE: Firstly we would like to clarify: our interest is with Templeton's carpet factory, but you didn't actually work for them?

JOHN BYRNE: No, I worked for A.F. Stobo and Company Ltd, an independent business which was founded by an American man called Alfred Stoddard. I worked there long before they ever amalgamated with Templeton's, from 1957 until 1958, and then I went on to art school. Templeton's was in the Doge's Palace in Glasgow Green, and I think they were great rivals.

LM: But the reason we're interviewing you is because your experience was comparable to what it would have been like to work at Templeton's, and because that experience was extremely important to you and your work.

JB: All of it. As far as I know though, the only slab room in existence was at A.F. Stobo. They took on too many people, they took me on when they didn't need me and put me in the slab room. The slab room was a kind of primitive apprenticeship used to break the spirit of the junior entering their factory or the design room. In there, we were to grind up these powder colours with some water and gum arabic. It was very important how much gum arabic you put into the mix: it would either come up shiny on the designer's drafting paper or it would fall off, and the amount differed depending on the colour. We'd have great drums of colour so we became expert — or inexpert — in mixing these colours on marble slabs: hence the term 'slab boys', although apparently that was particular to Stoddard's. I could be corrected by a former slab boy from Templeton's here! Much later on when I revisited the slab room doing the play based on my experience,[1] there was an old guy called Joe McBride who had been given a grinding machine. He put it all in at one end and it all came out the other end mixed. So there was no real need to be grinding up powder grain. You were shut off; usually it was the rougher boys who were taken on as slab boys.

LM: You were seventeen?

JB: I was seventeen at the time and I left at the ripe old age of eighteen to go to art school. I was helped enormously by a woman at Stoddard's, a designer. She had gone to Saturday morning classes at The Glasgow School of Art and she told me where it was, guided me, said, you have to give a portfolio of work to show you've got what it takes. So it was a blessing in a way. I did enjoy the experience in hindsight, and all I did was have a carry on every day.

LM: And the play *The Slab Boys* is based on this?

JB: It came out of my experience much, much later. 1975 — fifteen or sixteen years. It took me that amount of time to digest it all and write something amusing.

LM: You also worked in the design department?

JB: I did work in the design room, as a carpet designer, so-called. When I left the School of Art I went to work in Scottish Television as a graphic artist, doing captions and other graphic input. I decided I was going to go to the Royal College of Art, and I got a place, but I couldn't get any money to go. I was married with two young children by then, so I went back to Stoddard's as a designer in 1966. Mostly, the design work involved me doing a mural of the history of Stoddard's carpet factory, its beginnings and its history.

LM: In the building?

JB: It was going to go in the showroom. I think they commissioned me to do that as well as being paid to be a carpet designer because I don't think they could find anything else to do with me. I designed, I think, two carpets and one alpine rug: there was a craze for these sort of deep shag-pile rugs. I think it came from Scandinavia or somewhere. I had a contract for one of those in a pub in Glasgow as a one-off. I put some different colours around a paint pot, put a lid on it and replicated the colours on that upended lid as a carpeting thing. It was truly, eye-catchingly horrific. 'Scrambled egg' carpets were very popular then because they never showed the dirt, and they had no design structure to them whatsoever. They were just a mess. I was going

Sketch for THE CHERRY ORCHARD adapted by John Byrne for the Royal Lyceum Theatre, Edinburgh, 2010. *Courtesy John Byrne*

to say Jackson Pollock, but they weren't Jackson Pollock in the slightest. What the public imagined a Jackson Pollock painting was.

LM: The sort of thing they put on to public transport now to hide graffiti.

JB: I think that's probably the genesis of the graffiti-hiding decor of public transport. If somebody was sick on the carpet you wouldn't be able to tell where.

LM: What was the atmosphere like when you were working at Stobo's?

JB: Well, the atmosphere … I want the exact word to describe it. It was like a gentleman's club but all those gentlemen had died. Very boring. We used to get up to all sorts, mostly trying to get an escape kit ready. We decided to send stuff off to various galleries: one day I did a little picture under the desk and sent it off to a gallery, saying it was by my father and he was self-taught, and I got a positive response from them. I was off. I was actually off on the day they were going to sack me so I beat them to the punch. If they had sacked me I could have got brew money, but what did I care? I was on the up-and-up, I thought.

LM: Was the company hierarchical?

JB: It was in the sense that everybody knew the pecking order. Bill Murray was the head designer: there were senior designers who got all the prestige jobs, and they could take forever. The range carpets that Stoddard's produced and weren't in a rush for — the senior designers were just replacing orders once that range had run out. It took years to do them. Then there were middle-ranking younger men who would mostly do copies of older things, update them.

LM: Did men and women work together? Were there women?

JB: There were women, mostly in the design room. They were sketchers and designers.

LM: They would sketch source material, the kind of thing that's in the archive here?

JB: They would go and pillage the library. They would always be working at something like a floral medallion or alpine flowers. The alpine flowers were our best seller; a perennial favourite. And that came from one of the sketches we had done.

There were other older ladies we used to call 'maiden ladies': Miss Watt and somebody I called Miss Scouse. They were great chums — had been there since they left school aged fifteen and they were then, I imagine, in their late fifties. Miss Scouse was tall and skinny and Miss Watt was small and round. Miss Scouse could wither you with a gaze, formidable, but she was actually a very nice person underneath.

LM: Can you attribute some of your style or the way you work now to the things you learned as a designer?

JB: I suppose when I look back on it now I can recognise things — I couldn't in the immediate aftermath of my experience. I'm a very late learner. Things catch up about forty years later and sometimes not even then.

LM: And do you think your experiences as a commercial artist influenced you stridently wanting to become a fine artist?

JB: Carts before horses, to be honest: I always wanted to be a fine artist and became a commercial artist. I worked on television; then in the carpet design studio and then I returned to my first proper ambition of being a fine artist. I've been going downhill since then to become a total commercial artist in the sense that I admire in this day and age. I admire many more of what used to be called 'commercial artists': I think they're so much better at what they do than the majority of people who would call themselves 'artists', but who are nothing of the kind. Although their work may be commercial, it's still timeless in the sense that it is beautifully done. There is a craft behind it, and I like crafts much more than I did. I've come to rejoice the wonderful inventiveness and modernness of the 1950s, particularly in furniture.

LM: I'd like to ask you about clothes in your work. What I've always liked is the way you dress your characters, the way the dress expresses them. It suggests class and era in subculture or music, where they are from. You seem to love painting and drawing fabric and the way it hangs on the body, it comes across as extremely important to you.

Sketch for THE CHERRY ORCHARD adapted by John Byrne for the Royal Lyceum Theatre, Edinburgh, 2010. *Courtesy John Byrne*

Sketch for THE CHERRY ORCHARD adapted by John Byrne for the Royal Lyceum Theatre, Edinburgh, 2010. *Courtesy John Byrne*

JB: I do love clothes; I've always loved clothes. I remember wanting a jersey with two wee buttons and a collar because it was all the rage when I was in primary school. I never did get one. Clothes tell you so much about people; I don't mean anonymous meaningless clothes. They tell you bugger all about the person except that they have no eye or feeling for being in the world.

LM: Think how poor in general the Scots are, yet how much style people have.

JB: Huge style. Paisley was particularly stylish when I was growing up. I've been recently and it's lost all of that; a city of blank faces and the normal crap plastic stuff. Then it was a very fashionable town. There was a promenade every Sunday out the Glasgow Road and it was mobbed on both sides, one side going this way and the other side going that way. You would have four or five abreast going down each side of the road on a Sunday afternoon.

On occasions we would come into Glasgow and go to Esquire's shirt shop on the corner of Cambridge Street and Hill Street. The guy who owned the shop used to make shirts for everybody — Frank Sinatra and all sorts of people. There was always photographs of people plastered around the shop: Dean Martin and Frank Sinatra outside the San Hotel Las Vegas. We spent all our money there: he made wonderful shirts. He didn't import them or buy them, they were made for Esquire's shop. He wore beautiful suits; he used to talk in a Mid-Atlantic/Glasgow accent and was always slightly tanned.

LM: Did your style change when you went to art school?

JB: I became a sort of quasi-beatnik. I remember there was a black camel-hair coat which had been sent from America to my Uncle Jimmy. I made it into a long jacket. It was what people who didn't know would call a donkey jacket years later. I wore it with very tight trousers and pointy shoes, real suede winklepickers with the slightly cupid heel. The first time it rained I got them very wet and the following day I went to communion and my toes popped out as I walked down the aisle. Pathetic. Soles like cardboard. I think they cost about £2. Shoes tell you the story. If you're well shod, if you feel comfortable in your shoes, you're comfortable as can be in a very uncomfortable world.

LM: So what are your favourite clothes to paint and draw? Or favourite fabrics? You use scraper boards which lend themselves well to things like checks and plaids.

JB: I also do shantung: I did one of Robbie Coltrane as Danny McGlone in *Tutti Frutti*[2] wearing a shirt and a shark-skin tuxedo; you get the ideal from scraper boards.

LM: And are there any fabrics or clothes you find difficult or don't like to depict?

JB: I don't like ordinary stuff like cloth that has got no texture or identity. I like things that have got patterns or a texture; crushed velvet I like, things that are identifiable as a fabric, as opposed to the stuff you now see. Oh God, see, if I see another old guy in a baseball cap, I'm going to kill him. I'm going to hit him with a baseball bat. When did all the old guys in the country get turned into Americans? Pathetic.

LM: Have you ever been asked to do fashion illustration or even design clothes?

JB: No. I wish I had been, and am still open to offers.

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1 — Byrne's 1978 play, *The Slab Boys*, based on his life at the factory, was a worldwide success with runs in London and on Broadway.
2 — Coltrane's character in Byrne's 1987 BBC TV series, *Tutti Frutti*, a six-part drama that follows covers band 'The Majestics' as they tour a post-industrial, Thatcherite Scotland.

Janette *Murray*

Owner, *Janette Murray Handknits*
Interviewed at her home
by Beca Lipscombe, Newington,
Edinburgh, 10 August 2010

Janette Murray: I've been in business for over thirty years now. My group of ladies produce hand-knitted garments, specialising in Aran and Icelandic [styles], made from pure wool. All garments are knitted on two needles, with no machines involved at all, in the ladies' homes. They send the goods to me once they've finished knitting them and my job is to pay them for their work and then to sell it. At the moment I probably coordinate about sixty women. At one time I did have over a hundred, but it's a dying art – there are less and less people doing it because younger people are out working. There's not so many young people that can actually knit. My group of ladies, they're all over Scotland: as far up as Lossiemouth, down to Coldstream, Fife and everywhere else in between.

Beca Lipscombe: How do you coordinate all these women and the work?

JM: Most of the people I've got at the moment I've had for years, but when I first started off I advertised for knitters in the papers. I then sent a letter or phoned them explaining what I wanted to do; to save any problems I'd explain I pay per garment or per item, not per hour. If they were serious I would then send the wool out. Most of them do two or three garments at a time and send them back to me, and I send the wool, their payment and the next set of instructions.

BL: In a previous discussion when talking about your workforce you coined a really great phrase: 'compulsive knitters.' Can you elaborate on this?

JM: Well, people who just get so much pleasure out of knitting they don't want to just sit and watch the television – they also need something to keep their hands occupied. I would say most of them enjoy a challenge as well. I've got a couple of ladies who will have a go at anything.

BL: Where do you get your yarn from?

JM: New Lanark Mills mostly. I have tried different suppliers – at one time Patons were very big and they used to have a mill in Alloa, also James Baldwin in Darlington – but it's getting harder and harder to source wool because all of the manufacturers are going out of business. New Lanark's wool is spun on the premises, so it's produced in Scotland.

BL: Previously, you've also explained to me that in the 1970s it was cheaper to make an Aran jumper and hat for your daughter than it was to buy a winter coat – you just put a waterproof over her jumper to keep her showerproof. Is that how your business began?

JM: What happened was, one of my friends was knitting for someone up north and I said I'd never done that. I'd actually knitted this outfit for my daughter so I sent the lady up north the jumper – for approval, really. So I began to knit for her, and my friend would send it up every two weeks and we would all get paid. My husband was working and I was at home with two kids then. I used to call it my shoe money – I would just sit and knit after the kids were in bed, until my husband came home from a shift at half past ten.

Then the lady up north retired and my friend and I realised, if she can sell folk what we were knitting, maybe we could sell it ourselves. We bought some wool, knitted up samples, knocked on doors on Princes Street and just asked to see the buyer or someone who would be interested. I happened to be at a party one night; somebody asked what did I do, and I explained that I knitted. This somebody turned out to be a buyer for the children's department at Scotch House in Edinburgh!

BL: Good acquaintance to meet at a party.

Lucy McKenzie *Quodlibet X, Janette Murray* (detail), Oil on canvas, 2011

JM: She just said, do you have anything? I had been supplying Scotch House in Edinburgh for about a year and a half when the buyers from Scotch House in London came up. They asked me to give them a phone when I had Aran jumpers, and so I started supplying Scotch House in London too. Customers from cruise ships and tourists in hotels would phone up the London store and ask for, say, a size thirty-eight cardigan with a collar: Scotch House would then call me and if I did have one in stock we were able to deliver it down the next day, so I got a lot of business like that. The first time I had to advertise for more knitters was thirty-eight years ago – my son was going to nursery, that's how I remember the date.

BL: Did you deal with Scotch House right up until it closed in 2001?

JM: Yes. I was really lucky – I dealt with them for the best part of fifteen years, and never had any contract with them. If I had stock they would take it! Scotch House were really easy to work with and they appreciated it was all hand-knitted. Before they closed, the buyer took everything I had. Scotch House closed all the shops overnight. They all went in one go.

BL: Did you supply any other shops?

JM: I took Jenners for a while. The good thing about me was I didn't particularly want to be known under my own label, so everything that was sold in Scotch House or Jenners had *their* labels on them. I was quite happy – if my knitters saw what they were charging for a garment compared with what they were getting paid, they would think I was making that money. You know in these big shops, mark up is at least 100%. They were my two biggest customers, but a new Jenners buyer came in and said my stuff didn't sell. It's really hard when buyers retire: if a new buyer comes along they want to change things.

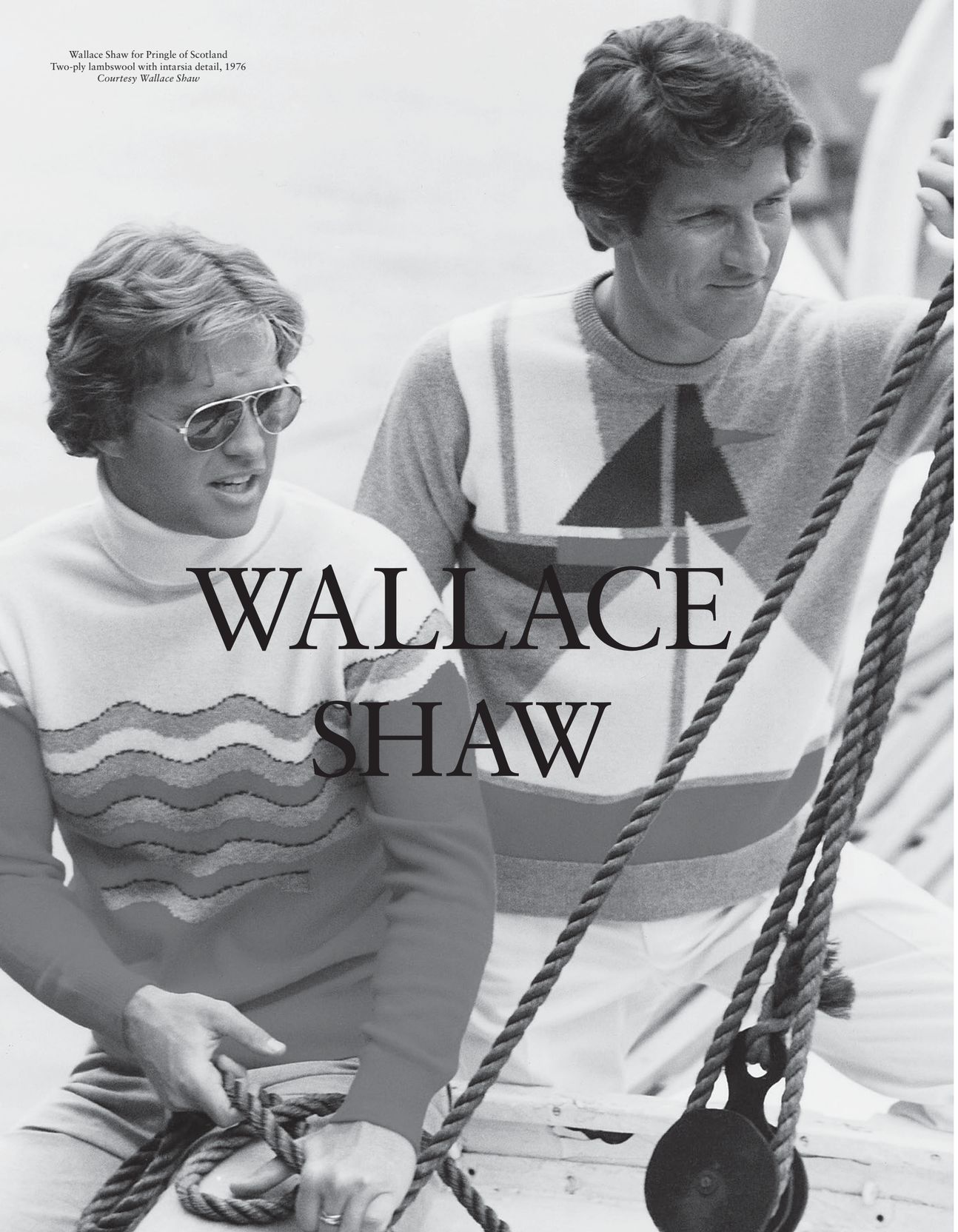
There used to be a show in Aviemore in October that the buyers would come to – that was when I used to take my Jenners order for April, June and August. It was run by the Highlands and Islands Development Board, and it wasn't just a sales event, it was a social event. People still talk about it. You had buyers coming in from America, Canada, Europe, England. I used to supply a shop in Germany, and Number Two down in Stockbridge.

BL: You've said in a previous conversation that you can't keep up with demand?

JM: Yes. Over the last couple of years I could certainly be doing more business, especially with Japan. Aye, but it's getting the knitters that's the problem.

I'm not very good on politics and that, but I think the 1970s made us a right greedy nation. I look at my daughter and my daughter-in-law now: money is different to them because they're both earning good money. They would never knit anything – it's far cheaper to buy clothes off the peg than to actually make them from scratch. It's not that one is right or wrong, it's just a change of times and attitudes.

Personally I think kids should be taught to knit and sew at school. We were taught to knit in primary school and I remember being really proud of myself knitting a pair of mitts.



Wallace Shaw for Pringle of Scotland
Two-ply lambswool with intarsia detail, 1976
Courtesy Wallace Shaw

WALLACE SHAW

Former design director at Pringle of Scotland

Interviewed by Beca Lipscombe at his home, Leith, Edinburgh, 14 August 2010

BECA LIPSCOMBE: You studied at The Glasgow School of Art?

WALLACE SHAW: Yes. I was born and brought up in Glasgow, and at quite a young age went to study interior design, with a little study in the printed textiles department, at The Glasgow School of Art. We did weaving and we did printed textiles one afternoon a week with Bob Stewart.

BL: Did you walk straight into a job at Pringle when you left GSA?

WS: Yes I did. I was very lucky because Pringle were looking for a designer and Stuart Beaty, who eventually became my boss, was design director at Pringle. He had studied Sculpture at Glasgow.[1]

Pringle had the foresight to take students, like myself, who had just graduated but didn't have a job, and teach them the ways of the factory. All these graduates grew up with the company and were paid a wage while they learned the ins and outs of the business.

Stuart Beaty was looking for someone with discipline, who knew how to design using logic, and how to design [items that were] not specifically fashion or knitwear. I had to go for an interview down to Hawick, which was very exciting, and I discovered the world of cashmere and vicuña. I remember being staggered by how soft cashmere was compared to lamb's wool: I had been a student and a sweater was a sweater — hopefully it kept you warm! That was about my limited experience. To suddenly touch cashmere was just beautiful, and then they handed me a vicuña: you just couldn't imagine how soft it was.[2]

BL: What did Hawick look like when you arrived?

WS: I moved to Hawick in 1961, when I was twenty: it was a very comfortable town. If you walked along the High Street nearly everybody was dressed in cashmere — it was an extraordinary experience. Because Hawick was really the centre of the world for cashmere production, everyone was very proud of it. They had wonderful sales for the workers: they used to say the garments were never better examined than when the workers went to buy the garments for themselves. They were spending ten shillings (which was like 50p) on a beautiful cashmere sweater and saying, boy, it better not have a wee knot or a wee hole in it!

BL: Did everybody in Hawick work in the knit industry?

WS: Give or take, yes. They only really had the knitwear industry in Hawick. Weaving tended to be in Galashiels and spinning tended to be in Selkirk; the knitting was in Hawick. It was all based on centuries-old tradition: they'd always raised sheep in those wonderful lush hills and there was a long tradition of exporting the yarn to Flanders. It was a tremendous tradition: everyone was fiercely proud of knitwear.

BL: How long did you work at Pringle, and can you describe your various roles?

WS: I think I worked eighteen years at Pringle, and my roles were always allied to the creative. First of all I had to go round the factory to understand all the processes. Nobody now would get such a wonderful training, spending all that time in various departments, learning from people who were very warm and eager for me to know whatever there was to know. There were some amazing bits of machinery which don't exist now, too. They still had frames that did what they called 'bosom gores': fashioned the shape for women's sweaters to accommodate bosoms.

BL: So you did your apprenticeship around the various departments, learnt everything from the yarn being processed right up to …

WS: … to the making of the garment, the assembling of the garment, cutting the neck shapes, and some of the amazing handwork that was done in those days because they could afford it: extraordinary hand sewing. I had to do it. The department was mainly women but I had to understand that process, and also the process of the hand intarsia machines. Intarsia is an Italian word meaning 'inlaid', and the patterns were inlaid by hand, like you see on the fronts of pianos with various types of wood. In Pringle, [intarsia] was about inlaying colours and patterns, and it was all designed by graphs. A tremendously complicated business — the head foreman of that department was a craftsman. He taught me about being practical, not being arty-farty; when you work in industry you can't let your head fly off and forget how much it's going to cost. So that was a terrific learning process, disciplining myself and learning how to design things that worked for production.

BL: So you designed the menswear or the womenswear?

WS: Initially I was designing womenswear. In those days we were designing for a lot of Hollywood movie stars, which was terribly romantic, and of course for the Royal Family. Pringle had these lace frames, pretty old machines, used for the underwear side of the business. They supplied the Queen Mother with lace underwear, because she ordered two dozen of what were called 'opera tops' every year and when they were going to get rid of the lace frames, they had to ask, how long would the Queen Mother be around for? It went like a lottery around the management, but nobody guessed how long she would really live. The poor thing: maybe she had to rewash her underwear in the last years.

BL: We view celebrity endorsement as a current trend in selling, but in actual fact this has been happening for decades.

WS: Well, Pringle was always way ahead as a company. They would bring these movie stars in: they would have Margot Fonteyn go round the factory so that the working people could have the joy of seeing movie stars and Pringle could use it as a PR opportunity. In my day we had golfers like Arnold Palmer and Gary Player; and we had the Bay City Rollers. Pringle had remarkably forward-thinking management who were willing to move with the times.

For example, Bob Stewart, head of textiles at The Glasgow School of Art, was brought down to Hawick to help us set up Pringle's print room. It was a very expensive process to set up screen-printing tables and to experiment because nobody had really printed on sweaters as such. We finished up with just opening the side seaming under the arm, like a big kipper shape, and then we'd pin them down

on the tables and work out the techniques of printing on cashmere for the absorbency and the weight of the squeegee going over the screens. There was tremendous investment in time and money to get it right: it was very difficult and nobody had done it in those days, so there goes Pringle in its wonderful experimentation.

Although I remember the management disapproved entirely when we first produced a pair of knitted pants for women. The shock that women would wear trousers! Outrageous! But they were willing to go with new projects when Carnaby Street came in and brought with it the new ways. We opened a tremendously exciting new label called Young Pringle, headed by a young designer, Lesley Brown, a contemporary of mine, who had come freshly out of a fashion-design course with a whole other mental attitude to how you design. Then they opened up a men's department, and I was asked to design the men's collection. Carnaby Street, John Michael and John Stephen were on the go, and we had all sorts of new influences in men's designing. It was a shock to the general public, not having just navy, grey and black sweaters! Pink, pale orange, mint green appeared: it was a revolution, and Pringle got credited with having moved with that revolution.

BL: After that, you became chief designer at Pringle, and were then eventually asked to move to New York?

WS: Yes. The chief design position at Pringle was very bureaucratic and I didn't like it: there was no room for creativity, and I'd never been trained in bureaucracy. Dawson International offered me a job.[3] Their American office had started to develop in Asia for price reasons and I was asked to move to New York to be involved in the aesthetic side. It gave me the possibility to be creative again. Because the USA was a bigger country with a bigger buying public, they could define more concentrated areas of the market. For example, they had a line called Missy, for the working lady: slightly fashiony but middle-of-the-road womenswear.

Dawson had factories in Hong Kong and I'd often go out there for something like eight to ten weeks at a time. It was a revolution to me, because I liked their way of thinking out there: their whole attitude to working and their work ethic was completely different to the UK. I was living in a hotel and working all the time, developing the samples and taking them back to New York, where we'd decide what we wanted and what we didn't want and then I'd go immediately back to Hong Kong.

Everything in Hawick was designed and produced in Hawick. I went to New York thinking I was going to sit and design in New York, but it wasn't at all like that. I was designing in New York but was developing ideas in Hong Kong, China, Korea and South America.

BL: You must have noticed how consumer appetites and attitudes have changed over your working career. Can you describe these changes?

WS: It's all related to the economy. Labour rates in this country went way up and people could no longer afford to buy the quality of work that existed in those days. In Hawick — and unfortunately, this was perhaps the undoing of them — they demanded so many stitches in a row to the inch and so many rows of knitting to the inch. These garments were almost like Clyde-built: indestructible — we still see them in the archives today, as beautiful as if they had only just come off the shop shelves. But the fact was, the world could not afford those labour rates. The other parallel line running with that was that the youth market became more important. They were earning more money, had more spending power and no longer wanted to look like cut-down versions of their mother and father. They wanted quicker changes and they wanted more individual looks; they didn't want to pay for something that would last forty years because they had no intention of wearing the same outfit for that long. So then the labour rates had to change to get the price right, and Scotland could not compete in that area.

BL: Hawick still has factories producing quality knitwear. What do you see as the most significant changes that have impacted on Hawick?

WS: I left Dawson International when they decided to move production back to the UK, because I'd got used to the attitude of New York and Asia. Donna Karan asked me to come and advise her on cashmere, and I ended up as the knitwear director of her menswear line.

I do love the idea that people are so proud of their tradition that they want to maintain it, however, you can't go through life like that. You have to be prepared to move with the times, and sadly I don't think Hawick did and I don't think it was encouraged to. In the 1960s and 1970s they wanted to protect Hawick, keep it in cotton wool and not let it change: they didn't want other industries coming in that might threaten the knitwear industry.

BL: Perhaps another contributing factor was the change in the transport infrastructure in the Borders in the late 1960s?

WS: Yes, Dr. Beeching![4] I don't know the politics of the day, but I'm sure there were various self-interests employed in that cutting back of the transport, and it was very foolish. They cut the railway line, which was the Borders' only connection to Edinburgh and to London, and they didn't have a good road infrastructure. Suddenly there were no trains and there was no way to move stuff easily out of Hawick. It was a fiendish thing, to take the railways away from the Borders. In the long run, the Borders staying isolated means they've remained in a wonderful relaxed state and it's a beautiful place to go, but it's not a beautiful place to do business, I think.

[1] Stuart Beaty was design director at Pringle during the 1950s and early 1960s. He studied Sculpture at The Glasgow School of Art where he met his wife, the artist Moira Beaty in 1947.
[2] A relative of the llama, the vicuña is a South American animal that lives in the high alpine areas of the Andes. Vicuñas produce small amounts of extremely fine wool, which is very expensive as it can only be harvested every three years.
[3] In 1967 Pringle of Scotland was acquired by Joseph Dawson (Holdings) Ltd, who were later renamed Dawson International plc. Dawson also owned Braemar and Ballantyne along with Todd & Duncan (the spinning division based in Kinross).
[4] In October 1966 British Railways gave notice to close the Waverly Railway Line as a part of the Beeching Axe recommendations. The line ran from Edinburgh, through the Scottish Borders, to Carlisle. A high profile public campaign was ultimately unsuccessful in saving it from closure in 1969. The Borders Railway Project is currently underway to re-establish passenger railway services from Edinburgh, through Midlothian, to Tweedbank. This new line is due to be completed in 2014.

Pringle Bulletin, 1968. *Courtesy Pringle of Scotland*

INDUSTRIAL DECLINE

NICHOLAS ODDY

Coming from the world of design history, one might expect that industrial decline is a bad thing; industry shuts down, less is made; people have less money to spend, less is bought; therefore, design suffers. One could go further and assume that all incidental creative arts must suffer too. However, apply some deeper thought and the assumption begins to falter. What 'industry' is left in an economy like the UK's? And, do we confuse 'industrial' with 'economic' when we use the term?

We start with a problem: the term 'industrial decline'. In the UK it will forever be equated with the running down and/or collapse of those heavy and semi-heavy industries associated with the country's industrial ascent ('incline' seems somehow weaker in this instance) in the 1960s, 1970s and 1980s. As soon as we hear the term we imagine windswept, empty dockyards, abandoned marshalling yards, derelict mills, mining towns without mines and poppy fields where ironworks once were. Of course, Britain is no stranger to industrial decline—industries have declined well before the 1960s—but their decline was and remains less visible, while, generally, as one manufacturing industry declined, it was replaced by another; if after a few economic and social hiccups. 'Industrial decline' then, is a loaded and time-specific term, which refers to the industry ceasing to exist and *not* being replaced by another rather similar industry, leaving a visually poignant legacy of monuments and spaces.

Of course, the term is localised as well. Industry itself does not decline: generally it increases on a global basis. There is no shortage of industrial expansion in China to more than balance decline in the UK. Thus, from a doom-laden generalism, industrial decline can be reduced to something much more precise, historical and probably considerably less threatening from today's perspective in the UK, given that not much 'industry' is left to decline in the way that the popular mindset would have it. Rather, we spend our time concerned with potential decline in 'service industries' that our ancestors would not see as industries at all. In these are lumped all sorts of things that, for some reason, have been rebranded in industry-speak. In my own profession, university lecturing, we offer 'products' to a 'market' and while we still have 'students', it seems certain that they will soon be 'customers'. In Scotland, one of our major 'industries' is tourism. One wonders what a nineteenth-century ironmaster or his workforce would make of such a concept.

Perhaps one could posit the idea that as 'real' or 'traditional' industries decline, they are replaced by (presumably) 'false' new industries which fill their economic space, making the rebranding of everything, from the serving of scones to the selling of holiday homes as 'industries', inevitable; so, even where there is 'industrial decline' there is always some sort of industry waiting to fill the gap. In those days when British industrial decline was in its final phases, urged on by the theories of Milton Friedman in the more than capable hands of Margaret Thatcher and her cabinet of free-market entrepreneurs, this process of rebranding became a fashionable object of study in academe. At its most popular and polemic, Robert Hewison's book *The Heritage Industry: Britain in a Climate of Decline* was the more public face of academic writing coming from the likes of Patrick Wright and David Lowenthal.[1] Famously opening with the mind-boggling statement 'that every week or so, somewhere in Britain, a new museum opens', Hewison's message was a negative, modernist one which suggested that 'real' industry was being replaced by, at best, preserved relics and, at worst, theme-park forgeries of the same. It made for depressing reading in 1987, when the country was supposed to be awash with GTI-driving entrepreneurs.[2] Yet, from the perspective of the 'creative industries', what a vista of opportunity such a statement offered … not that any of their members were too eager to acknowledge the fact.

Herein is a problem, the 'creative industries' are just the sort of ersatz industries that benefit most when 'genuine' industry is in trouble, yet their members, bringing themselves up on a solid diet of worthy left-of-centre politics and philosophies, tend to find it hard to accept the fact. There is an entire history of art and design that demonstrates that industrial decline, or even the threat of it, is almost certain to reap reward. The select committee, which, in 1837 resulted in the setting up of the Government School of Design (now the RCA) and its many provincial schools, acted on the belief that British industry was in danger of decline, even when much of it had barely been established. Better design might somehow stop such decline and it needed to be taught by someone. The writer Penny Sparke argues that the 'design profession' became such only in the profitable context of the Great Depression and the opportunities it offered for advisors to failing manufacturers.[3] There is nothing like a good dose of industrial decline to get the artistic juices running freely, too: right-on liberal-leftism comes to the fore in fine art, literature, theatre and film that responds to the process of industrial decline. Though criticised, Richard Florida's underlying thesis that the 'creative industries' take on when actual industry departs elsewhere seems credible enough—an updated and somewhat more upbeat, post-modern, market-driven version of Hewison.[4]

So, industrial decline might not be as much of a problem creatively as so many like to think. If we do not have that, we have industrial exploitation instead, but even this was, and is, equally good for the arts too. A consequence of the 'bleak age', that period of unbridled laissez-faire industrial expansion in the first half of the nineteenth century, is that the safety of the hierarchies and grand narrative offered by the academy have generally been rejected by intellectually respectable artists.[5] Since the 'realism' of Courbet, it seems that art needs a miserable underclass governed by a manipulative and culturally bankrupt bourgeoisie to survive as a credible commentator. Just imagine if stone-breaking had been a rewarding occupation appreciated by all levels of society; surely any depiction of it would be kitsch?[6]

The subject of *The Inventors of Tradition*, the textiles industry, is a case study of all the factors above, but with added problematic. Its industrial ascent is one of the most notable, given that it led the so-called Industrial Revolution. Children of my generation were forced to learn the details of all those key machines, such as Arkwright's spinning jenny and Kay's flying shuttle, in history lessons in primary school; still, to this day, I wonder why we needed to. I do not remember much attention being paid to share capital or paper money, both of which now seem somewhat more essential to effective industrialisation. Yet this is significant in the rather ambiguous position textiles have in the popular mindset of 'industry'. At school we didn't study the products of the textiles industry; rather, we learned all about the technologies that made them. 'Real' industry turned out hard goods and technologies; machines yes, fabrics no. Moreover, textiles tend to be gendered female while 'industry' is gendered male, almost guaranteeing textiles a lesser cultural position. There is something heroic in images of muscular workmen hammering out iron and ships sliding down slipways that, for all their importance, textiles cannot inspire. It is much more likely that the 'Industrial Age' will be referenced through a steam engine rather than a length of printed cotton.

THE CITY SEEKS SOLACE IN ITS RENAISSANCE AS AN ARTS CAPITAL. IT HAS PLENTY OF SPACE FOR SUCH ACTIVITY, EVERY ABANDONED INDUSTRIAL BUILDING IS A POTENTIAL HOME TO ARTISTS, EXHIBITION SPACES AND SPECIALIST WORKSHOPS, SOMETIMES LEGALLY, SOMETIMES NOT.

At school, we were soon aware of all those Blakian 'dark Satanic Mills' turning out acres of fabric, some as close as Paisley, representing 'industry' in their factory organisation and application of central power sources to complex, precision machinery. Their product remained largely unexplained, particularly the subsequent processing of it, but they had mysteriously made Britain great, while at the same time seemed to be the root of all its evils. It was all in the past, even as we were wondering over the contradictions of what we were learning, we were being told, and could see, that all this was to be swept away by a thrusting modern world of … er … that really never was explained, other than it involved modernisation, science, motorways and 'slum' clearance. Dark satanic mills were no longer to be part of the age we belonged to. Textiles were now in the form of Harris tweed, borders woollens and other such products that had the air of harmless rural endeavour to them: even if 'Gala' was 'dirty' from mill smoke,[7] that was to be solved by the application of nuclear power.

Back then, in the late 1960s and early 1970s, we were being brought up at the high-water mark of industrial decline, not that it was sold to us as that. I remember talking to a former manager in British Rail(ways)—there something rather fitting that the 'new image' of this organisation even involved truncating its title—his job, in the waves of the white heat of technology being radiated by Wilson, Marples and Beeching,[8] was to facilitate 'rationalisation' of railway works in the various parts of the North East of England during the mid-1960s. Essentially, he told me, this involved closing half the existing railway workshops and reducing manpower by some 30,000 employees, creating acres of derelict land in countless sites, much of which is still there as a silent reminder of our industrial past. But this was called 'modernisation', not 'decline', in the 1960s. The same official line was still being pedalled twenty years later, if to a less willing reception and with an additional call to get on your bike and find alternative means of employment.

And what a difference those twenty years had made to the concept of industrial decline as it was understood by seemingly everyone outside of Whitehall. Blake's dark satanic mill, that was still seen to be just as dark and satanic in 1965, was now as likely as not to be a listed building representing a glorious, if rather smoky past. 'Traditional' industries and working practices were now to be revered rather than despised; the folk culture of industry seemed to be going through the same inventive tradition making that its rural equivalent did a hundred years previously. All this led to the heritage industry despised by Hewison, albeit one that employed many a creative industrialist.

As the high period of British industry grows ever more distant, its allure becomes ever more tangible, particularly in those places where the visual legacy of its decline is greatest. Glasgow, a first-division nineteenth-century industrial city, was severed by the white heat of the M8 with the same effectiveness as the white heat of the cutting torch on all those steam locomotives it produced; miles of empty space and unconvincing urban renewal projects now separate disparate bits of what once was whole, a gigantic architectural salvage yard for industrial city enthusiasts. The city seeks solace in its renaissance as an arts capital. It has plenty of space for such activity, every abandoned industrial building is a potential home to artists, exhibition spaces and specialist workshops, sometimes legally, sometimes not. It's a heady mix of nostalgia, conservation, place-making, creativity and melancholy that thrives on industrial decline and would not exist had that decline not happened. Moreover its occupants are very aware of the fact that they are the beneficiaries and make considerable noise when the remnants of the industrial past are threatened, acting as a brake on their disposal.

Textile industries have gone down the same road. We can visit a textile heritage experience in New Lanark, worry about the fate of Coates' neoclassical mills in Paisley, or find many another playing host to studio designers, fine artists, antique restorers, bijou eateries or whatever your entrepreneurial fancy. The textile 'industry' is still there, in fashion, retailing, specialist applications and myriad others, but mainly in less tangibly 'industrial' contexts—those are now something associated with exploitation in third-world and developing nations. The fact that thousands of employees are no longer trudging to their shifts in such buildings in Britain is well on its way to the remote corner of many people's minds. Would we really want to go back there?

[1] Patrick Wright, *On Living in an Old Country* (Verso, 1985); David Lowenthal, *The Past is a Foreign Country* (Cambridge University Press, 1985).
[2] Robert Hewison, *The Heritage Industry, Britain in a Climate of Decline* (Methuen,1987).
[3] Penny Sparke, *An Introduction to Design and Culture: 1900 to the Present* (Routledge, 2004).
[4] Richard Florida, *The Rise of the Creative Class* (Basic Books, 2002).
[5] *The Bleak Age* is the title of a famous early study of working class conditions in Britain by J. L. Hammond (Penguin, 1947).
[6] Gustave Courbet's *The Stonebreakers* (1849–50) shocked the French art establishment with its graphic depiction of road menders in the grand scale and tradition of history painting.
[7] Galashiels was traditionally the centre of the Scottish woollen industry. Situated in a valley, the coal smoke from mill engines hung over the town, leading to the popular nickname 'Dirty Gala'.
[8] Harold Wilson's 'White Heat of Technology' speech to the Labour Party Conference of 1963 heralded the direction he was to take as Prime Minister in 1964. Ernest Marples (who had interests in the road construction industry) had been appointed minister for transport under Macmillan's Conservative government and had in turn appointed Richard Beeching to 'modernise' the British railway system with a view to increasing motorisation. Wilson's technocratic Labour government did nothing to reverse this policy.

The Inventors of Tradition Exhibition
22 January–26 February 2011 21 Stockwell Street, Glasgow

Interior views

Pringle of Scotland

Ballantyne Knitwear and Barrie Knitwear

Interior view

Singer Sewing Machine factory, Clydebank

Stoddard Design Library

John Byrne

Pringle of Scotland

The Cloth and The Warehouse

Barrie Knitwear fashion photograph, c. 1970s.
Courtesy Barrie Knitwear

THE SCOTTISHNESS OF SCOTTISH DRESS

by MAIRI MACKENZIE

> *When you think of Scottish style, do garish tartan, sashes and rough knits spring to mind? Well shake those connotations off immediately, because … Highland fashions have had a dramatic makeover.*
> Pringle of Scotland advertorial, 2010[1]

In *The Englishness of English Dress*, the edited volume from which the title of this essay has been appropriated, various scholars interrogate one question: is there a 'look' that, above all others, epitomises Englishness?[2] A glance at the disparate focus of the included chapters (from women's tennis wear through rural working-class dress, to the designs of the royal couturier Hardy Amies as well as those of Vivienne Westwood) might lead the casual observer to the same conclusion as the editors of the publication; that there can never 'be a stable definition of style as concrete and confident as "the Englishness of English Dress"'.[3] Scotland, in this sense, is quite distinct from its southerly neighbour.

Scotland is home to an exemplary textile and clothing industry for which it enjoys an enviable reputation. From the knitwear produced by Barrie Knitwear and Hawick Cashmere; through the woven textiles of Begg Scotland, Harris tweed and Lochcarron; to the garments manufactured by Mackintosh and the sweaters of Fair Isle—the country is in possession of a rich, heterogeneous and (culturally, if not always commercially) valuable industry. In spite of this, the popular perception of Scottish dress is mired in what Hugh Trevor-Roper refers to as Scotland's 'sartorial myth': the inaccurate but persistent image of the tartan-kilted noble Highland man.[4]

The costume of kilt and 'family' tartan, commonly thought of as being particular to and synonymous with Scottish dress, is an invented tradition.[5] The former was the brainchild of an English industrialist in the early eighteenth century and the latter a development of nineteenth century entrepreneurship, yet both are consistently presented as an authentic expression of an ancient Highland tradition, and today have become visual shorthand for Scottishness. The clothing worn by the 'real' Highlanders, a long belted (non-clan) plaid with a length thrown over the shoulder, was brutally outlawed in the wake of the Jacobite defeat at Culloden in 1745 and

was, as Hugh Trevor-Roper observed, considered to be

> a sign of barbarism: the badge of roguish, idle, predatory, blackmailing Highlanders … and even in the Highlands … it was relatively new: it was not the original, or the distinguishing badge of Highland society.[6]

However, over the course of the next seventy years the clothing of the Highlanders was transformed, both materially and figuratively. What had once been a badge of political insurgency became a neutered form of national dress, and by the early nineteenth century, 'a great tartan mist had rolled over Scotland'.[7] The country had convinced itself of a past that never actually existed, and had adopted as its national dress a style that owed more to imagination than historical fact. This extraordinary act of revisionism took place within and was accelerated by the Romantic movement that dominated European culture at this time. Romanticism, with its rejection of the urban and rational in favour of the poetic, looked to the (imagined) past for inspiration and provided a prism through which the previously reviled Highlanders could be viewed afresh as noble and mighty people. Central to this reinvention of Highland, and by extension Scottish, culture was one man: the arch-Romanticist Sir Walter Scott.

Through his extraordinarily popular novels and poems, Scott disseminated his vision of the tartan-wearing, heroic Highland man, and provided the world with what has proved to be an almost immutable perception of 'Scottishness', particularly as it relates to dress. His fanciful interpretation of Scotland's history chimed perfectly with contemporary public taste for escapist forms of entertainment and he found a ready audience worldwide. Following the rapturous reception for his first novel, *Waverley* (1814), and the subsequent adaptation of his writings for the stage, Scott's vivid depiction of an imagined Scotland sparked a continental trend for kilts and tartan that would last until the mid 1820s.

Scotland's 'sartorial myth' was consolidated when, in his role as coordinator of George IV's coronation visit to Edinburgh in 1822, Scott organised a reception for the King that could reasonably be described as a demented tartan fancy-dress party. He concocted the event as 'a gathering of the Gael' with 'cocking of bonnets and waving of plaids' and instructed clan chiefs and other dignitaries to 'sort out their tartans', for 'Highlanders are what he will best like to see'.[8] All attendees colluded in this 'Celtic hallucination'[9] and were duly outfitted in kilts made from newly-designed tartans to which clans were arbitrarily ascribed; suitably attired Highland men were marched up and down Castle Street from dawn until dusk; and glasses were raised to toast a way of life that had never actually existed. The King, never a stickler for authenticity (as his fanciful residence, the Royal Pavilion in Brighton, demonstrates), was delighted by what he found, and joined in the farce completely. Scott had managed to completely 'tartanise' Edinburgh, presenting a version of the country that conflated fictitious Highland traditions with Scottishness, and in the process branded Scotland with an identity that has remained ever since.

Whilst other countries have been able to reconcile their sartorial strengths with the clichés of their national dress, for Scotland this has proved more problematic. Whereas France is viewed (stereotypically) as the home of high fashion and restrained elegance as well as the Breton shirt and the beret, England as the land of genteel tailoring, aristocratic bohemianism and youthful experimentation, and Japan as the source of challenging conceptualism, perversely obscure street-wear and the kimono, Scottish style is much more readily associated with the kitsch and cliché of the shortbread tin than the actualities of its output.

A cursory survey of the marketing material for Scotland's textile and clothing industries over the past fifty years reveals a tension (either explicitly or by inference) between the default connotations of Scottish dress and the actual output of this heterogeneous and ever-evolving sector. Whilst some perpetuate the use of tartan and kilts as the visual shorthand for Scottishness others are keen to divorce their product from such connotations. Various strategies are employed to enact this but two broad approaches can be distinguished. The first sees Scottish dress aligned with the non-Scottish or, more specifically, with readily understood international signifiers. Superimposing models in Scottish knitwear onto photographs of the Eiffel Tower, the Empire State building or the Trevi Fountain (as seen in a series of Braemar Knitwear advertisements from 1971); or creating sari-style dresses from Scottish woven cloth to be worn at 'teatime in Delhi' and filming glamorous airline staff ('the jetset') from around the globe stopping over in Scotland and revelling in the beauty of the clothing they find there (both as seen in the marvellous National Association of Scottish Woollen Manufacturers film, *Weave Me a Rainbow*[10]) can all be read as attempts to counter the effect of Scottishness and create new, glamorous and global associations for their products.

The second approach is far more direct and involves an explicit rejection of Scottish stereotypes. An excellent example of this can be found in the recent marketing for Pringle of Scotland. Since being bought in 2000 by S. C. Fang and Sons (a Hong Kong-based manufacturer and distributor), Pringle has been overhauling its image, keen to reposition the company within the international luxury goods market. To enable this transition it has carefully articulated the incongruity between the new Pringle of Scotland aesthetic, and what its former creative director Clare Waight Kellar defines as 'all that rampant Scottishness.'[11]. In 'Cool knits come home…', a Pringle of Scotland advertorial featured in the British women's weekly *Grazia*, the distinction between the Scottish connotations that the company would like to foster and those it would like to jettison are clearly delineated. Although, it says, there is an 'unmistakeable Scottish theme throughout the collection' the reader is instructed to 'shake off' the prejudice that Scottish style is all about 'garish tartan, sashes and rough knits' because Pringle has given 'Highland fashions a makeover'. It has, the advertorial claims, captured the 'essence of the country', 'but not in an obvious way. It's a bit more deconstructed, a bit more aggressive.'[12]

Whilst Pringle has made it very clear that Scottish style, and Pringle's in particular, should not be tainted with the stereotype of Highland dress, it does not reject Scottishness entirely. Instead, it seems keen to capitalise upon the country's reputation as a producer of high-quality textiles and clothing in order to create a new understanding of Scottish dress. As Tilda Swinton, the actress and face of Pringle, stated, the company wants 'the brand to look forward into Scotland's future, not into its past'.[13] Although there is no doubt that a fresh and cliché-free appreciation of Scottish dress would be of enormous benefit to the industry, it should be noted that Pringle's leading of the charge is somewhat ironic.

In 2008, Pringle closed its mill in Hawick, the site of its knitwear production since the company was founded in 1815. Although Pringle maintains that it is committed to outsourcing its fine-knit designs to other companies in the region, the bulk of the manufacture now takes place abroad and Pringle no longer directly invests in Scotland's economy. Instead the focus is upon the 'long-term development of the Pringle brand and business on a global basis',[14] thus conforming to what Naomi Klein identifies in *No Logo* as the tendency of global (and globally-aspiring companies) to focus upon brand development at the expense of the local industrial infrastructure.[15] Although the closure of its mill was driven by very real financial concerns, Pringle's lack of manufacturing presence in Scotland does rather undermine its position as the champion of a new identity for Scottish clothing and textile products.

Efforts towards a considered and more representative reappraisal of Scottish dress are in evidence. In October 2010, Scotland Rediscovered, a London showcase for Scotland's textile and clothing designers, was launched with the aims of highlighting the spectrum of products produced there, and adjusting perceptions of what Scottish dress is. In a keynote address fashion commentator Caryn Franklin noted that

> Chanel, Burberry, Paul Smith, BMW, Lotus and Aston Martin, to name a few, are reliant upon collaboration with Scottish textiles to deliver the quality product and high performance the rest of the world has come to expect. Scottish textiles can do this for the home market too … I believe this is one of the textile world's best-kept secrets—Scottish textiles have undeniable class and considerable star quality and deserve to be better perceived in the market place and rewarded by the new business that follows as a result.[16]

Attempts to dispel the stereotypes that have shadowed Scotland's textile and clothing industries are ongoing, but the spectre of the tartan-clad Highland man remains, a reflection of the central role that myth-making has played in the construction of the country's national identity. As Hugh Trevor-Roper succinctly notes, 'the whole history of Scotland has been coloured by myth; and that myth, in Scotland, is never driven out by reality, or by reason, but lingers on until another myth has been discovered, or elaborated, to replace it.'[17] And so it is that Scotland's dominant sartorial identity is based not upon historical fact or its actual product, but upon a fabled past, one which inhibits a representative and nuanced interpretation of the Scottishness of Scottish dress.

1. 'Cool knits come home…', in *Grazia*, 6 December 2010.
2. Christopher Breward, Becky Conekin and Caroline Cox, eds., *The Englishness of English Dress* (Oxford Berg, 2002). The title of this edited volume is, in turn, a play upon Nikolaus Pevsner, *The Englishness of English Art*, (Routledge,1956)
3. *The Englishness of English Dress*, as above.
4. Hugh Trevor-Roper, 'The Sartorial Myth', in *The Invention of Scotland: Myth and History* (Cambridge University Press, 2008).
5. Hugh Trevor-Roper, 'The Invention of Tradition: The Highland Tradition of Scotland', in *The Invention of Tradition*, (Cambridge University Press, 1983).
6. Ibid.
7. 'The Sartorial Myth', as above
8. Walter Scott, quoted in 'The Sartorial Myth', as above.
9. J. G. Lockhart (Scott's son-in-law), quoted in Jonathan Faiers, *Tartan* (Berg, 2008).
10. *Weave Me a Rainbow*, dir. Edward McConnell (Templar Film Studios, 1962). See Jonathan Murray's essay, also in this publication.
11. Bella Blisset, 'Perfecting Pringle' in *The Scotsman*, 17 July 2007, http://living.scotsman.com/features/Perfecting-Pringle.3304736.jp (Last visited: 9 July 2011).
12. *Grazia*, 6 December 2010.
13. Tilda Swinton quoted in Alexa Brazilian, 'Fashion News: Pringle of Scotland', 18 January 2010, http://www.elle.com/pringle (Last visited: 9 July 2011).
14. 'Pringle Reports £9m Annual Losses', BBC News, 4 February 2010, http://news.bbc.co.uk/1/hi/scotland/south_of_scotland/8497907.stm (Last visited: 9 July 2011).
15. Naomi Klein, *No Logo: Taking Aim at the Brand Bullies* (Knopf Canada, 2000).
16. Caryn Franklin quoted at *Scotland Rediscovered*, ICA, London, 14 October 2010, http://www.textilescotland.co.uk/designerroom/features/leading-scottish-firms-head-to-london-for-oneoff-showcase.aspxh (Last visited: 9 July 2011).
17. Trevor-Roper, *The Invention of Scotland*.

JEAN MUIR and her ... ... SCOTTISH INSPIRATION

by ***Linda Watson***

To the world at large, Jean Muir was a portrait of restraint. Invariably dressed in navy blue, her pale complexion punctuated with dark eyeshadow and lipstick, her hair cut into a sleek, sharp bob, her appearance was always one of understated elegance. Often photographed in her all-white Albert Court apartment, a stone's throw from the Royal Albert Hall, the London designer presented herself as the quintessential metropolitan minimalist. Privately, however, Muir was a bon viveur who joyfully celebrated her Scottish side. Her country home in Northumberland, a few miles from the Scottish Borders, was decorated in an explosion of colour, the walls in the grand hallway embellished proudly with an eclectic collection of Scottish paintings. Off camera, she would wear tartan trousers and striped cashmere sweaters (knitted, naturally, in the Borders). Her Scottishness was a side of her personality that was integral to her design inspiration, but one that she kept close to her heart. 'I'm a great believer in national characteristics', she once said. 'I'm the Celtic type, tiny and wiry. And I'm all the things the Scots are meant to be: tenacious, self-assured, independent and very strict . . . with some kind of Celtic wisdom. I always think that something stood me in good stead.'[1]

Muir achieved fame on both sides of the Atlantic for her understated womenswear collections in quality fabrics, such as pure silk, matte jersey and wool crepe. Fluid forms and detailing, designed for both aesthetic pleasure and practicality, were ever-evident within Muir's work and testify to her commitment to the matter-of-fact women she designed for. Fittingly for a woman who was to have a lifelong affinity with the mechanics of making, and an enduring respect for craftsmanship, her career commenced in 1950 at Liberty & Co., the London department store which had long been a retail monument to the Arts and Crafts movement. She progressed to Jaeger in 1956, establishing her first label, Jane & Jane in 1962. On 27 October 1966, the first collection under the label Jean Muir Limited was shown at her Bruton Street studio. The Jean Muir signature look changed little throughout the decades, centring on a celebration of traditional skills and encompassing traits she was to become world famous for: discipline, perfectionism and pragmatism.

The Jean Muir name has always been synonymous with that most classic of chic evening staples, the little black dress, although really, the LBD is only a small part of the Jean Muir story. Inextricably linked with a palette of predominantly black and navy blue throughout her career, Muir in fact described herself as 'mad about colour, simply mad about it!'[2] She had an incredibly sophisticated colour sense, fearlessness when it came to putting one outstanding (or even outlandish) tone with another, and an ability to triumphantly throw the fashion rulebook out of the window when it came to mixing colour.

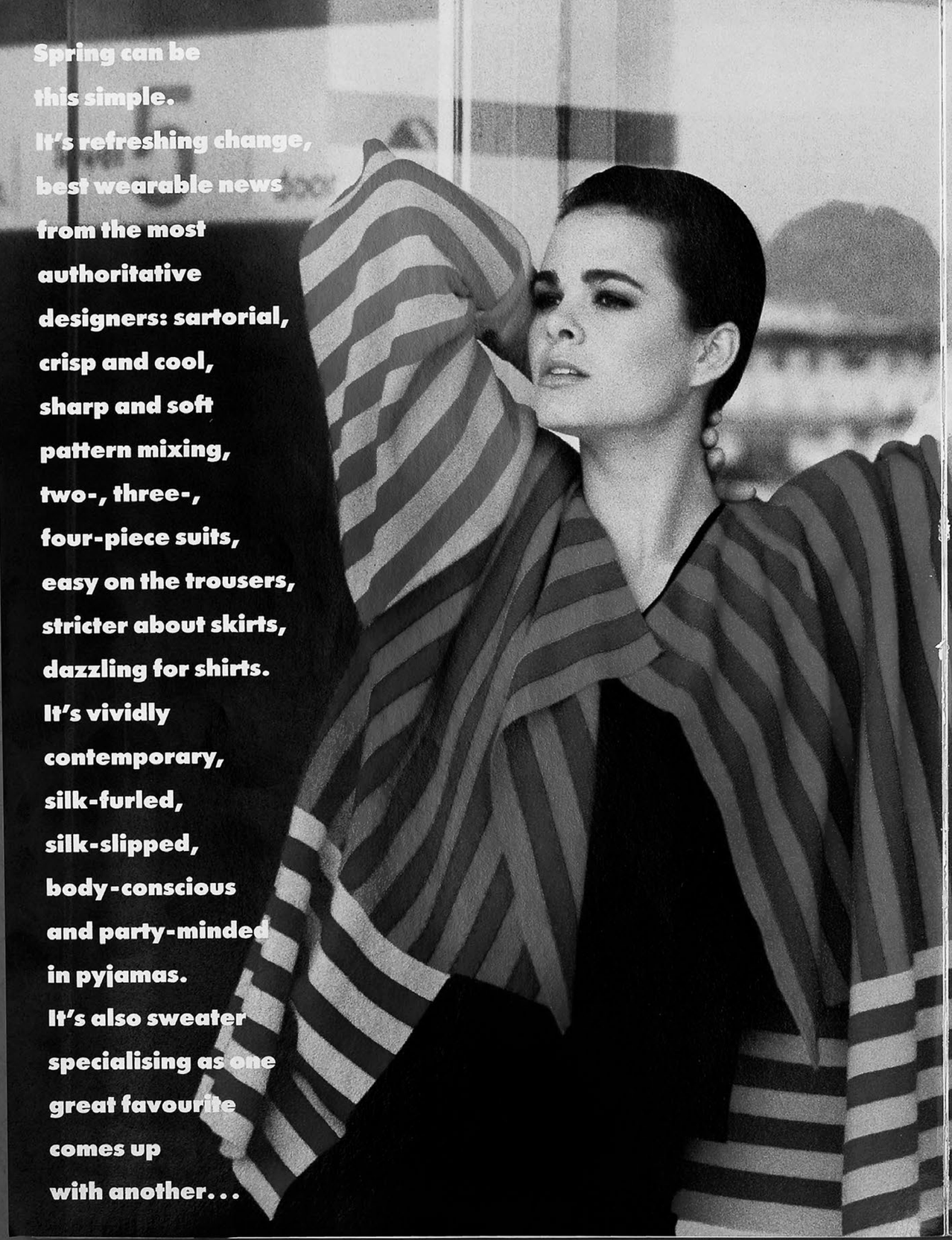
The natural platform for Jean Muir's colour palette could be found in her knitwear. Her painterly intarsia knits — particularly the more ambitious, inventive and distinctive Jean Muir design statements — were created through a close working relationship with one of Scotland's most skilled knitters, the late James Fraser. Fraser had worked with many other designers, and in his opinion, Muir stood out. He paid tribute to her precise attention to detail, her desire to push the boundaries and her relentless quest for perfection. Fraser's training started at Ballantyne, and in 1967 he started his own business in Innerleithen. He was invited by Johnstons of Elgin to develop the knitwear side of their company, but returned to the Scottish Borders to open a shop in Walkerburn, located by the River Tweed. In 1985, Miss Long (Muir's agent) and Angela Gill (Muir's knitwear designer) called to enquire about quality fashion knitwear. Fraser produced samples for them and in time worked exclusively as the manufacturer for Muir's knitwear collections. For twenty years many of the Muir pieces Fraser produced featured subtle detail only achievable by a master craftsman, supported by an equally talented team.

'What is wonderful is that he applies his mind to his machines to get the shapes that we want', Muir observed on her 1993 Channel Four series, *Very Jean Muir*. 'If one rings up and says, Mr. Fraser, I am looking for a particular kind of silhouette, or a type of neckline, he will reply, I will study it. Then he studies it, and he calls up all the old skills that he learnt as a boy.'

It was James Fraser and his family who produced Jean Muir's most creative and technically brilliant knitwear collection. Invited by the International Wool Secretariat, together with an international cast of world-class designers, the pinnacle of Jean Muir's knitwear career was the Australian Bicentennial Collection, shown at Sydney Opera House in January 1988. Her collection was famously inspired by the Great Barrier Reef, incorporating shoals of exotic tropical fish, sea urchins and exotic oceanic plantations in its design.

Given that she approached designing a dress in the same way an architect would survey a space, Muir felt more of an affinity with engineers than her fellow fashion designers. She was appointed Master of the Faculty for the Royal Designers for Industry in 1993 where she felt she had free reign to bring together the great minds of contemporary design, choreographing discussions which centred on the art of the maker. Predicting the renaissance of the artist/craftsman, and wishing to convey her heartfelt message about the need to preserve skills, Muir met with Scottish journalist and editor Andrew Neil to discuss her ideas. He took little persuasion to make her 'Manifesto for Real Design' into a March 1994 cover feature of *The Sunday Times' Culture* supplement. Muir's manifesto celebrated the art of technique and the psychological benefits of being a maker but fundamentally it also proposed that craft, in its truest sense, was totally necessary not only from an aesthetic point of view but also for long term economic prosperity. 'The art of the designer is about making', it stated, 'therefore employment, therefore the success of the country and its future, therefore the quality of life'.

[1] Jean Muir, quoted in Sinty Stemp, *Jean Muir: Beyond Fashion* (Antique Collectors Club, 2006).
[2] Ibid.



Spring can be
this simple.
It's refreshing change,
best wearable news
from the most
authoritative
designers: sartorial,
crisp and cool,
sharp and soft
pattern mixing,
two-, three-,
four-piece suits,
easy on the trousers,
stricter about skirts,
dazzling for shirts.
It's vividly
contemporary,
silk-furled,
silk-slipped,
body-conscious
and party-minded
in pyjamas.
It's also sweater
specialising as one
great favourite
comes up
with another...

VOGUE, February 1983. Photograph Eric Boman. Courtesy Beca Lipscombe

Spring is...

MODERN BRITISH

new classics from the London collections

JEAN MUIR
the cashmere kimono of many colours

Red, yellow, cerulean blue strong stripe cashmere kimono cardigan, about £425, at Chic of Hampstead, 74-82 Heath St, N.W.3; N. Peal, 37 Burlington Arcade, W.1; Lucienne Phillips, 89 Knightsbridge, S.W.1; Olive Walton, Birmingham; Diagonal, Guildford. Black matt jersey sleeveless vest, about £160, at Harvey Nichols; Liberty; Foxy, Aberdeen; Ambers, Amersham; Columbine, Lincoln. Straight black linen skirt, mid-calf, with inverted pleat front and back, about £290, at Harvey Nichols; Pollyanna, Barnsley. All by Jean Muir. Yellow, blue, violet nylon bangles, by Gary Wright & Sheila Teague, £11 each, at Jones, 71 Kings Rd, S.W.3; Joseph, 6 Sloane St, S.W.1; The Clothes Shop, Weybridge. Photographed at the Royal Festival Hall. Shops, sizes, colours, see Fashion Information. Hair and make-up by Rick Gillette of New York

ERIC BOMAN

FRAME ON FRAME
TEXTILE FILMS
from the SCOTTISH SCREEN ARCHIVE

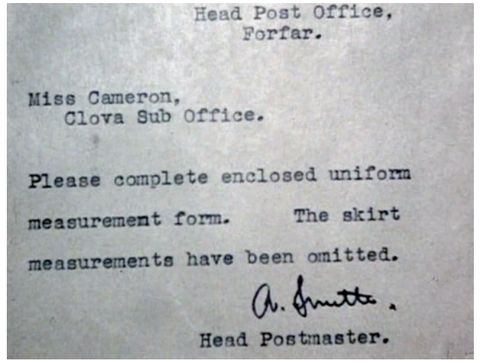
by JONATHAN MURRAY

Given the historic, cultural, industrial, and economic importance of textile manufacturing for Scotland, it is no surprise that the Scottish Screen Archive contains a wealth of documentary films depicting the subject. As one might expect, such material often examines traditional and modern fabric-making processes at considerable length. Yet the works in question also speak to an audience far wider than professional textile-makers and scholars alone, and their interest is more than just factual and technical in nature. If the films surveyed here explain the weaving of Scottish fabrics, they also illuminate the diverse, and often surprising, ways in which Scotland wove ideas from or around its native cloth and carpet. We find gendered and imperial British identities within the post-World War II nation championed or challenged in some of these films, while others lay bare the constant push/pull between competing values of tradition and modernity that shaped so much of twentieth-century Scottish culture and identity. The textile films held by the Scottish Screen Archive say as much about who we were as they do about what we wore. They teach us that far less distance exists between those two things than we might commonly assume.

COMING OF THE CAMERONS

Frank M. Marshall, GB, 1944
Running time: 10.34 minutes
Colour
Silent
Amateur

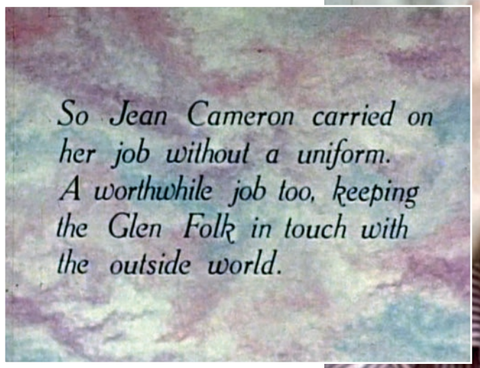
In 1944, an incomprehensible spectacle causes jaws to drop all around the remote Highland glen of Clova: not a woman in trousers, but the camera on hand to film her. In the amateur silent short *Coming of the Camerons*, Clova postwoman Jean Cameron plays herself as she plies her physically arduous profession. Jean's duty, an inter-title explains, is that of 'keeping the glen folk in touch with the outside world'. But nature places inconvenient obstacles in her way at every turn: stone, stream and summit all intervene between Jean and the local community she delivers mail to. A rudimentary narrative strings together several instances of her athletic response to the challenges she faces. In doing so, *Coming of the Camerons* underscores the truth of the words Jean writes to her Post Office employers in the work's opening scene: 'A skirt is no use on my job'. Trousers make more sense for someone whose day-to-day activities makes her less Highland lassie, more Highland ghillie.
Indeed, Jean's proto-feminism, and not just the post she brings, is what keeps the glen 'in touch with the outside world'. Viewers see her negotiate two sets of lines—one old, one new—in discharging her daily duties: crossing a twin-rope bridge is often the only way of getting an incoming telegram to its final destination. Similarly, Jean also fuses tradition and modernity in her very person. The film's final scene makes clear the fact that her achievements resonate far beyond the boundaries of Clova. An official Post Office trouser uniform arrives at the local depot for its visibly delighted postmistress; closing inter-titles indicate that the new design is called 'Cameron', a tribute to the woman 'who started the fashion for thousands of postwomen all over the country'. If Jean's cheerful and inspirational disregard for ossified conventions of gender and garb keeps a small rural community in touch with the outside world, it also keeps the outside world in touch with itself.

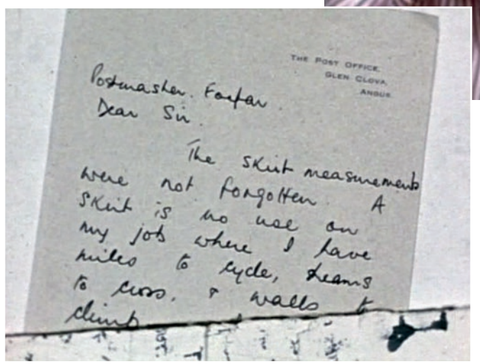

Head Post Office,
Forfar.

Miss Cameron,
Clova Sub Office.

Please complete enclosed uniform measurement form. The skirt measurements have been omitted.

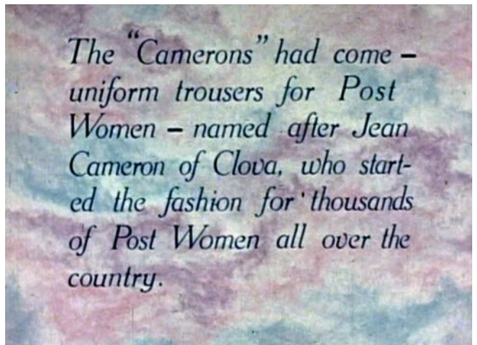
A. Smith.
Head Postmaster.


So Jean Cameron carried on her job without a uniform. A worthwhile job too, keeping the Glen Folk in touch with the outside world.


THE POST OFFICE,
GLEN CLOVA,
ANGUS

Postmaster. Forfar.
Dear Sir.

The skirt measurements were not forgotten. A skirt is no use on my job where I have miles to cycle, streams to cross, & walls to climb


The "Camerons" had come – uniform trousers for Post Women – named after Jean Cameron of Clova, who started the fashion for thousands of Post Women all over the country.

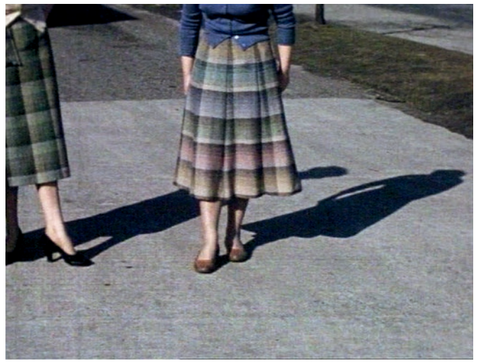
THE COMING OF THE CAMERONS, 1944
Courtesy Scottish Screen Archive at the National Library of Scotland

GLENHAR FACTORY

Jack Harris, GB, 1953
Running time: 20 minutes
Colour / black and white
Silent
Amateur

At first, this 1953 footage shot at the Glenhar textiles factory in Glasgow appears distinct from later sponsored documentaries only in its palpably amateur quality. Early sequences stick to what in later years became a familiar template: different aspects of the textile manufacturing process—huge rolls of cloth collected from storerooms, pattern-cutting, hand-finishing—are shown in correct sequence. Here, it seems, is a prosaic, if shaky-handed, account of the world of work.

But nothing could be further from the truth. By their conclusion, the Glenhar images turn the standard-issue priorities of later professional films on their heads. Subsequent sponsored shorts devote most of their running time to showing locals working hard to create the high fashion in which others, well-heeled tourists or foreign fashionistas, subsequently play. By contrast, the Glenhar material has young Glaswegian factory girls proudly modelling the clothes they themselves made. Or at least, one is forced to assume that this is so: if the delighted modelling of painstakingly crafted pleats and pocket details is captured at length, the cameraman forgets to record the manufacture of such things after the film's first five minutes have elapsed. Even when the factory's insides are seen briefly, a party atmosphere, rather than a professional one, is what prevails. Red, white and blue bunting hung to mark Elizabeth II's coronation adorns the footage's opening shots, while multicoloured Christmas decorations festoon their closing counterparts. In between, a happy extended family takes pleasure in its own company. Local lasses transform industrial estate pavements into impromptu catwalks; factory boys convert a dusty foreyard into a five-a-side football pitch; smiling workers of all ranks sit together on grassy knolls so that their camaraderie may be committed to celluloid. Friendship, rather than fashions or fine fabrics, is what the Glenhar material really celebrates the creation of.



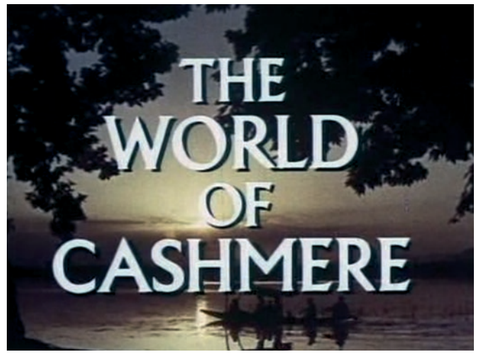
Glenhar Factory, 1953
Courtesy Scottish Screen Archive at the National Library of Scotland

THE WORLD OF CASHMERE

Frederick Goode, GB, 1966
Running time: 26 minutes
Sponsor: Pringle of Scotland
Production company: Associated British-Pathé Production
Colour
Sound
Promotional documentary

From beginning to end, *The World of Cashmere* tries with all its might to conjure an air of exclusivity around the film's subject matter. On one hand, such inaccessibility is a matter of place: 'Here, and only here', an awestruck narrator intones over shots of barren, sparsely populated Mongolian plains, 'is raw cashmere wool to be found'. Similarly specific Scottish environs—the Borders town of Hawick—are then stressed. That community has been home since 1815 to Pringle of Scotland, specialist knitwear manufacturer and *The World of Cashmere*'s financial sponsor. Though Pringle fashions may circulate the globe—the film proudly shows company cashmere worn in Paris, Rome, Hong Kong, and New York—the creation of this rare fabric is defined as anything but a mobile matter. Only the locals of one spot on earth are able to cultivate and collect the wool, while only the denizens of another possess the historic knowledge and craft skills necessary to coax from the fibre its full potential for sensuous beauty.

But the exclusivity of place which *The World of Cashmere* posits is as much hard sell as it is hard fact. Stressing cashmere's physical rarity helps justify the eye-watering expense of Pringle's finished product. The film accordingly misses no chance to proclaim and praise 'all that sense of luxury which cashmere carries in its very name'. On one side of the planet, Mongolian children collect wool—'every ounce is precious'—for exquisite knitwear they will never see. Meanwhile, on the far side of the globe, Hawick craftspeople make garments so flawless—'the assembly of separate, perfect parts to perfect completion'—that the finished clothes prove beyond their financial reach. Tellingly, the final stage of *The World of Cashmere*'s detailed account of the various stages of cashmere knitwear manufacture shows women sewing labels onto finished garments. These identify the apparel's final, far-flung destinations for sale; Hawick (or anywhere else in Scotland, for that matter) does not feature. Even the *sotto voce* quality of the film's voiceover narration possesses a slightly guilty quality in this regard. Promotional documentary it may be, but *The World of Cashmere* exudes a feeling that its makers, much less the vast majority of its viewers, aren't truly entitled to witness the creation of such rarefied luxuriousness. This is a film that displays signs of subliminal guilt for even showing the artistry of Pringle on screen, let alone thinking that the average spectator might ever be in a position to acquire the fruits of such skilled labour.



The World of Cashmere, 1966
Courtesy Scottish Screen Archive at the National Library of Scotland and Dawson International

CASHMERE IS SCOTTISH

Abel Goddman, GB, 1973
Running time: 17 minutes
Production company: Martin Kane Production
Colour
Sound
Promotional documentary

Cashmere is Scottish tries, but ultimately fails, to simultaneously inhabit both the present and the past. Over introductory footage of a present-day Highland Games, an unseen male narrator locates 'the beauty of Scottish textiles' in both the 'ancient plaids and tartans' that adorn the muscular bodies of competing athletes and the 'modern, up-to-the-minute clothes' displayed on the sleek frames of the bright young things who cheer competitors on. This deliberately Janus-faced approach resurfaces repeatedly throughout the rest of the film. Footage of traditional Mongolian methods of hand harvesting cashmere are accompanied by commentary stressing the variety of transportation methods old and new—'mule train and steam train', 'slow boat and cargo steamer'—by which raw wool wends its way to Scottish textile mills. Once there, although the manufacturing process shown taking place is clearly modern and technologically complex, the narrator goes out of his way to stress ideas of cultural continuity, rather than computerised change. If modern methods have 'improved the quality' and 'enhanced the speed' of Scottish textile-making, viewers are (re)assured that 'the actual process of spinning has remained practically unchanged over thousands of years'. The replacement of crofters by computers, wooden frames by mainframes matters not a jot. 'In its way', we are told, any computerised knitting machine simply 'does what the weaver does […] hand-knitted or machine-made, the manufacturing processes follow the same pattern'.

But one can only square circles for so long. In its final moments, the paradoxical nature of *Cashmere is Scottish*'s self-imposed remit precipitates the film into full-blown nervous breakdown. Modernity is connoted with a naïveté that borders on the psychotic, never mind parodic, as wah-wah guitar soundtracks aerial shots of a white sports convertible speeding along deserted Highland byways, a Scottish cashmere-clad, modern-day Venus and Adonis taking turns at the wheel. Meanwhile, somewhere in central Edinburgh, the not-yet-famous actress Joanna Lumley turns the donning of a new cashmere sweater into what can only be described as an autoerotic act. If it's hard to believe in any of this, this is in large part because *Cashmere is Scottish* doesn't really want to, either. As the gloss earlier voiceover narration put upon modern manufacturing processes suggests, the film is much happier looking backwards, not forwards. When Lumley models 'a soft-spoken town dress', she does so down one of the traditional narrow closes stretching either side off the length of Edinburgh's Royal Mile. At the other end of a ten-metre-long passageway immediately behind the impeccably-clad actress, the urban bustle of a European capital city swirls. What the viewer sees instead, though, is a perfectly preserved microcosmic past built from seventeenth-century vernacular stonework. A Jacobite lament even intrudes upon the soundtrack to underscore the illusion. In moments such as these, *Cashmere is Scottish* gives the game away. This is a film more concerned with the business of cultural nostalgia than that of contemporary knitwear.

Cashmere is Scottish, 1973
Courtesy Scottish Screen Archive at the National Library of Scotland and Dawson International

CASHMERE: THE WORLD'S RAREST NATURAL FIBRE

Terence Donovan, GB, 1978
Running time: 13.28 minutes
Sponsor: Dawson International
Production company: Corpro
Colour
Sound
Promotional documentary

Cashmere: The World's Rarest Natural Fibre is a contradictory beast. That quality can perhaps be ascribed to the conglomerate nature of the film's commercial sponsor, Dawson International, a business alliance of five Scottish textile firms including Pringle of Scotland and Todd & Duncan, amongst others. On the one hand, the early moments of *World's Rarest …* imbue cashmere with ideas of rarefication and isolation. Raw wool, an unseen male narrator helpfully reminds us, is sourced 'from the farthest corner' and the 'highest slopes' of the planet: therein lies cashmere's appeal (and by implication, also its unavoidable expense). Such a strategy is familiar from earlier sponsored works such as *The World of Cashmere* and *Cashmere is Scottish*. Indeed, *The World's Rarest Natural Fibre* even reuses footage of Mongolian goats and goatherds already seen in those films. In all three works, it is not simply the pictures, but also the points made through them, which remain essentially the same.

But the subsequent introduction into the proceedings of Dawson International—'the largest processor of raw cashmere in the world'—forces *World's Rarest …* onto a different track; one that implicitly stresses notions of strategic collaboration, co-operation rather than isolation. These, of course, are precisely the values to which Dawson International owed its very existence. That enterprise's conglomerate nature is stressed with inelegant directness. Successive shots of participating textile firms' company logos and/or corporate premises give way to an image of a cashmere sweater and matching tartan scarf adorning a tailor's dummy. On one hand, the exquisite apparel offers corroborating evidence for the claim that Dawson International is a group 'dedicated to supplying world markets with Scottish cashmere of the highest quality […] stylish, elegant and made with traditional Scottish craftsmanship'. Yet at the same time, the symbolism of the tartan seen on screen here feels political as well as patriotic. The sight of an intensely familiar textile pattern stresses not so much the national origin of the clothes it decorates as it does the nature of the business arrangements through which the garments are produced. Dawson's respective partner firms, much like the different-coloured warp and weft threads of a tartan weave, each attempt to remain visibly distinct from one another, even as they come together to create something bigger and more complex than any of them individually.

When *World's Rarest …* then reverts to the standard sponsored documentary narrative model, elucidating the various factory stages of garment manufacture, the accompanying voiceover narration is still at pains to stress this overarching notion of diverse elements combined together in necessary unity. Cashmere yarn, we're told, is created from the 'uniform direction of millions of individual fibres […] and very little else', while the successful assemblage of collars, cuffs, skirts and other elements into a finished piece of clothing can only be achieved as a result of years of intensive specialist training. Only by working together, rather than alone, can it come to pass that, 'from raw material to finished product, cashmere is Scottish'. In this sense, *Cashmere: The World's Rarest Natural Fibre* constitutes an oddity within the Scottish sponsored documentary context. The film seems more concerned to sell the existence of Dawson International to that conglomerate itself than to promote the excellence of the partnership's products to potential paying customers.

Cashmere:
The World's Rarest Natural Fibre, 1978
Courtesy Scottish Screen Archive at the National Library of Scotland

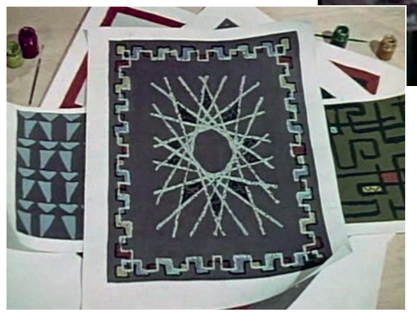
FROM GLASGOW GREEN TO BENDIGO

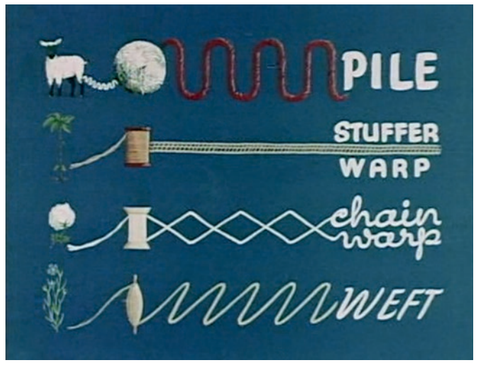
Robert Irvine, GB, 1961
Running time: 18.38 minutes
Sponsor: Films of Scotland and Templeton Carpets Ltd
Production company: Anglo-Scottish Pictures
Colour
Sound
Promotional documentary

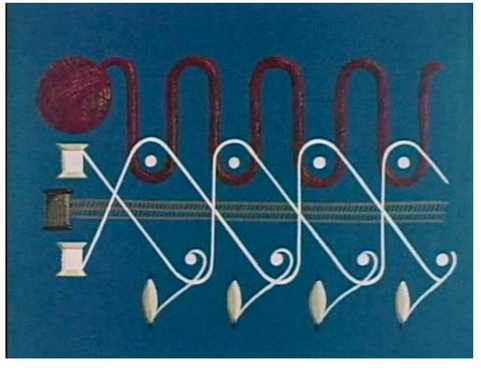
It's entirely fitting that *From Glasgow Green to Bendigo* was made by a production company called Anglo-Scottish Pictures. Though it explains patiently the precise distinctions between the crafting of Axminster or Wilton carpets at the world-famous Templeton factory in Glasgow, the film's main aim is to proudly acclaim an Anglo-Scottish cultural and political identity. Hence the opening historical anecdotes about the presence of Templeton carpets at the respective coronations of Elizabeth II and Victoria, and at the Great Exhibition of 1851. New voiceover narration accompanying archival footage of Elizabeth's ascension to the throne rejoices in the fact that 'a reign was opening […] upon a stately band of blue, stretching the length of the Abbey nave, bearing Elizabeth II to her crowning'. The marine metaphor here is striking. In prosaic terms, what is described is simply a carpet, something physical, a floor covering across which the new figurehead of the British Empire is ushered to her destiny. Yet Templeton's 'band of blue' is also figured as a sea, the elemental means that facilitates the transportation of goods, ideas, and military might upon which the new monarch's inherited empire was built. Little wonder, then, that *From Glasgow Green to Bendigo* identifies Templeton's home town as a 'city, port and Royal Burgh': that list imbricates Glasgow fully within the historic identity and infrastructure of Britannia's imperial project.

Elsewhere, the film's apparently fact-based focus, one that demonstrates both the artistic and technically skilled aspects of Templeton's work (described by voiceover narration as 'half an art, half an industry') and the international esteem in which the company's craftsmanship is held, is expertly turned to semi-covert ideological ends. A Templeton designer explains direct to camera his intensive study of a sixteenth-century Persian carpet originally commissioned for a Madrid convent by Philip II of Spain, but brought latterly to Glasgow. Immediately after this, the film's narrator identifies the influence of late-eighteenth-century Bourbon French aesthetics on other members of the Templeton design team. Both examples stress ideas that at first sight seem utterly unexceptionable. On one hand, there is the continuation in present-day Glasgow of a rich legacy of artistic expression and experimentation that spans centuries and continents alike. On the other, Templeton is figured as an active agent in the democratisation of design, facilitator of an egalitarian process by which 'the patterns of a Muslim weaver in sixteenth-century Persia […] reappear today on the nursery floor' of an ordinary schoolgirl ploughing through her homework. But here, too, Anglo-Scottish ideology is all-pervasive: the Templeton factory is constructed as a place where the confidence and cultures of disappeared foreign imperiums are subsumed within a triumphant latter-day British successor. The voiceover's 'wide world woven' into modern Scottish carpets, which contain Irish flax, Indian jute, and Pakistani cotton, reflects imperial Britain's remarkable ability to weave itself into huge swathes of the wide world. Equally symptomatic are the far-flung locations of Templeton products which *From Glasgow Green to Bendigo* concludes by listing. Alongside the White House (one imperial rival that got away), viewers witness a roll-call of British colonial seats of power: government buildings in New Zealand, South Africa, Rhodesia and Zambia. Perhaps most obvious (and therefore honest) of all is the film's very last image, the Anglo-Scottish Pictures company logo which appears after the end credits have rolled. In light of all that has gone before, it comes as little surprise to see an image of the globe proudly embossed with a thistle.

From Glasgow Green to Bendigo, 1961
Courtesy Scottish Screen Archive
at the National Library of Scotland







HOW TO MAKE YOUR OWN
TEMPLETON CARPETS

Anon, GB, 1973
Running time: 25.34 mins
Sponsor: James Templeton & Co. Ltd
Production company: Martin Benson Films, St. Albans
Colour
Sound
Promotional documentary

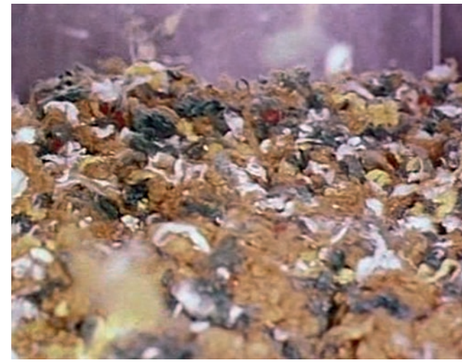
How to Make Your own Templeton Carpets, 1973
Courtesy Scottish Screen Archive at the National Library of Scotland and University of Glasgow Archive Services, Stoddard-Templeton Archive, GB0248 STOD

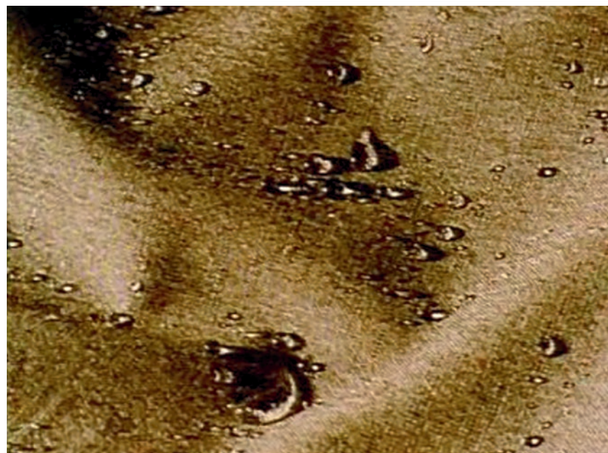
Rarely has the sponsored nature of the Scottish documentary short been as unapologetically blatant as in *How to Make Your Own Templeton Carpets*. This film is predicated on the notion that the difficult task of making fine floor coverings is nothing when set against the task of actually selling these to the heedless ingrate that is the modern-day consumer. Right from the outset, the spectator is left in no doubt as to the bemused contempt in which they are held by the movie's commercial sponsor. A young married couple announce themselves as the viewer's surrogates, saying: 'we are like most of you […] ordinary people with sensible standards, and we look for value in what we buy'. Note that the actors who utter these words are dressed as Pierrot clowns. What then follows is a surreal attempt to convince them (and by extension, us) of the error of their penny-pinching ways. Accordingly, the errant husband and wife are magically parachuted into Templeton's factory to witness first-hand the time-, skill-, material-, and money-intensive nature of the carpet manufacturing process.

One can only conclude that, by the early 1970s, Templeton viewed the contemporary world in which it was forced to operate as a fallen one. A mere twelve years previously, the Templeton-sponsored short *From Glasgow Green to Bendigo* boasted proudly of the ease with which the company sold its wares to queens and other heads of state. In contrast, the very existence of *How to Make Your Own Templeton Carpets* represented an admission on Templeton's part of how challenging it had latterly become to attract the custom of mere commoners deluded by the short-sighted, distasteful notion of, in the fictitious husband-and-wife team's words, 'wanting the best for the least'. The surface bonhomie of a fantastical story of fools convinced to leave foolishness behind is therefore an illusion. *How to Make Your Own Templeton Carpets* is in fact a thoroughly bad-tempered film. It vents barely concealed frustration with the consumer on the poor carpets themselves. Blameless fibres are subjected to successive trials by ordeal. What the female lead terms at one point a 'torture apparatus' pulls, rubs and crushes carpet materials before drowning them in detergent and bombarding them with ultraviolet light. That a Templeton carpet remains miraculously unworn at the end of all this is intended to have precisely the opposite effect on the sinning (because straying) customer.

Unlikely though it may seem, *How to Make Your Own Templeton Carpets* really does present its commercial sponsor's business dilemma in a theocratic light. In between visits to the Templeton factory, the central couple are transported back to a film studio empty except for a faux-Grecian temple arch. Leaving aside the (too) obvious pun on the Templeton brand name, the movie thus constructs itself as a site of quasi-religious instruction. After the work's first act demonstrates beyond doubt the hardwearing resilience of Templeton product, viewers are returned to the temple set so that our female guide can announce: 'Here endeth the first lesson.' The types of carpet in which Templeton specialises—Axminster, Wilton and tufted—are constructed as something approaching a latter-day Holy Trinity in which the doubting consumer is entreated to believe in once more. Ultimately, the central couple, by now enthusiastic penitents, revisit 'in all humility' a Templeton priest—okay, a professional carpet salesman—whom they had earlier offended mortally with a refusal to even countenance the asking price for a carpet made by the company. Renunciation of prior apostasy doubtless provokes much rejoicing in heaven. By extension, *How to Make Your Own Templeton Carpets* asks every one of its viewers to repent while there is yet time. But whether the sands are running out for swithering customer or struggling company remains a moot point.

Weave Me a Rainbow, 1962
Courtesy Scottish Screen Archive at the National Library of Scotland

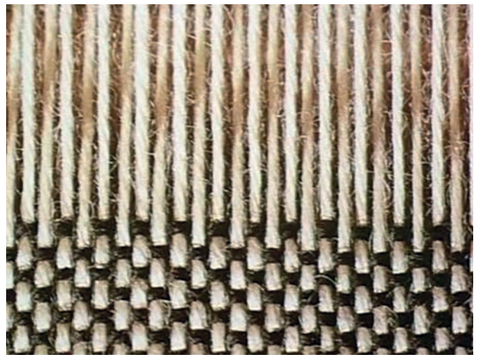


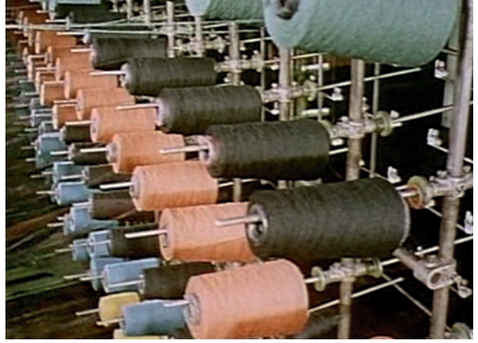


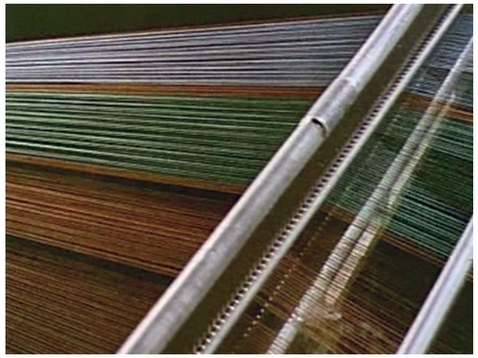
WEAVE ME A RAINBOW
Edward McConnell, GB, 1962
Running time: 30 minutes
Sponsor: Films of Scotland and National Association of Scottish Woollen Manufacturers
Production company: Templar Film Studios
Colour
Sound
Promotional documentary

Weave Me a Rainbow is easily the most aesthetically accomplished of the sponsored documentary films surveyed here. Ostensibly, the piece follows the standard-issue narrative format that defines other works of its ilk. The technical and scientific sophistication of modern Scottish textile manufacturing is explained in detail during the film's first half. Its climax is then given over to delirious consumerist fantasy: a veritable United Nations of solvent, good-looking foreign twenty-somethings descend (quite literally, given they work for an international airline) on Scotland for twenty-four hours of play, garbed in the finest woollen fashions the nation can offer. Yet within these constraints, director Eddie McConnell manages to craft a movie graced by a genuinely poetic take on the subject of wool. One defining characteristic of *Weave Me a Rainbow* is the film's interest in penetrating beneath the visible surface of things. Of course, all the sponsored Scottish textiles documentaries do this in one sense, showing as they do complex design and factory processes previously unfamiliar to the lay viewer. McConnell's work, however, goes much further: from beginning to end, it is concerned with rendering the interior exterior in multiple senses. The film's earliest shots, for instance, show a new-born lamb emerging from its mother's womb. If this sequence stresses the natural origin of wool—'born, not made', the film's voiceover narration states—it also sets out a significant part of the work's aesthetic project. Elsewhere, intensely magnified shots of woollen dye transform chemicals into a melange of slow-dancing coloured threads, while cartoon inserts produced by renowned British animators Halas and Batchelor transport the viewer inside individual fibres of wool in order to lay bare the material's 'hidden secrets'.

These and other sequences within *Weave Me a Rainbow* also indulge the film's passion for visual abstraction. Highly stylised shots of countless fibres oscillating to and fro upon industrial spinning and weaving machines fulfil a basic expository purpose: they show how woollen goods are manufactured. At the same time, however, the expressive precision of McConnell's framing makes these images look like outtakes from the experimental animation of Norman McLaren or Len Lye. Consistent and self-conscious use of elemental or anthropomorphic metaphor also encourages the viewer to look anew at wool in various ways. When the separated raw material falls gossamer-fine from industrial air vents, voiceover narration encourages us to see 'showers of colour drop[ping] like snowflakes'; meticulously lit close-ups of newly dyed red wool turn the sodden fibres into something resembling primordial mulch; running water or sand spring to mind as an endless torrent of woollen strands cascades though carding and combing machinery.
Metaphors drawn explicitly from nature assert themselves even more directly in that part of *Weave Me a Rainbow* which turns from the manufacturing process to the design one. 'Above all', the narrator informs us, 'the designer's inspiration today is the most natural one: the colours of Scotland […] a landscape recaptured in wool'. The film then cross-fades between images of an autumnal forest floor reminiscent of a collecting house full of raw woollen fragments and close-ups of serried green, brown and black threads that recall a tree line seen at a distance. Here, the voiceover's abstract metaphor becomes visceral because rendered visible. If Eddie McConnell's accomplished film reminds its viewer of the claustrophobic political constraints Scottish sponsored documentary filmmakers generally faced, it also underscores a gifted artist's ability to transcend these in pursuit of his own creative ends.







Weave Me a Rainbow, 1962
Courtesy Scottish Screen Archive at the National Library of Scotland

RODCHENKO'S WORKER'S SUIT HAD NO FLY

LUCY McKENZIE

Unlike wool, which is 'born' rather than 'made', traditions, as opposed to customs, can be as constructed as the patchwork of folk paganism in the 1970s horror film, *The Wicker Man*. Hugh Trevor-Roper's 1983 essay 'The Invention of Tradition: The Highland Tradition of Scotland' outlines the apocryphal origins of clan tartan. Trevor-Roper proposes that they stem not from an indigenous nobility but from a combination of Walter Scott's Romantic personal vision and eighteenth-century English militarism. Despite the disparaging tone in which it is written, and its obvious contempt for such inauthentic heritage, the essay contains insights that invite further examination.

The designer Beca Lipscombe and I, working under the name Atelier, present our first fashion collection, encompassing high-quality wovens, knitwear, raincoats, workwear and accessories. This collection is part of the project, *The Inventors of Tradition*, which also included an exhibition, a film screening and this publication. We wanted to discover what lies behind the public image of 'Scottish style', what industry has survived the shift to the Far East, and if the claim that symbolic value has vastly overtaken actual productive and creative might is correct. In so doing we continue Trevor-Roper's analysis of myth, but in a new climate and without his prejudices.

The purpose of the collection was to extend the research of *The Inventors of Tradition* into reality, and to do this Atelier collaborated with some of the most established manufacturers still producing in Scotland today. These include Mackintosh, Caerlee Mills, McRostie of Glasgow, Hawick Cashmere, Begg Scotland and Janette Murray Handknits. Discoveries in archives, as well as the content of film footage found at the Scottish Screen Archive, directly influence the style and ethos of the collection. After studying their archives and samples we discussed with the companies whether it would be possible with their current technology, labour force and workload to realise a small number of original designs. We tailored our ideas to these limitations: a finish that would be easily achievable, the adaptation of familiar shapes, working with the wool weight and colours already threaded on machines or fabric in stock.

The concept of the collection is a wardrobe for working women, especially artists and those in creative and artisan professions. As a painter, I understand exactly what I need in a work coat for the studio: it must be inexpensive and durable, but also rather dapper, like those worn by skilled factory workers when Scotland was an industrial power base. The act of adopting formal dress for work is in contrast to the contemporary norm of stained jeans and sweatshirts. In recent years embellishment and adornment have undergone a re-invention, and jeans can be bought pre-paint-spattered on the high street. Together with the tailor Steven Purvis, I designed a series of work coats inspired by historical models, following the example of Denise Van Der Kelen, the director of the decorative painting school I attended in Brussels.

A garment's use is dictated by its fabric. Several of the coats are manufactured in both cotton and silk to highlight this fundamental truth; in silk the same work jacket becomes delicate and can be used as evening wear. To give the best specific silhouette the coats are cut differently for men and women, rather than unisex. The lightweight masculine models echo those worn by designers in the atelier, or men of leisure in the library.

A work coat can simultaneously suggest both drudgery and liberation. The work coat signifies the bohemian emancipation of the women who were able for the first time to enter public and private art schools at the end of the nineteenth-century. Whether this is the group of artists and designers in the circle of Charles Rennie Mackintosh at The Glasgow School of Art, known as the Glasgow Girls, or Käthe Kollwitz posing with a beer tankard in her studio, the image of the smock-wearing 'New Woman' is iconic. One model in the Atelier collection is designed for housework, and the combination of white over darker tones alludes to the classic uniform of the domestic servant. As with that other luxury, haute couture, it was the decline of domestic service in the 1920s that ushered in the concept of ready-to-wear. Previously, a 'good' outfit was only needed on the weekly afternoon off, but with their shift from sculleries into offices and factories, working women needed available and practical daywear.

Beca Lipscombe's eponymous label manufactures exclusively in Scotland, a highly unusual undertaking where production limitations lead the design process. In this collaborative work she presents a selection of quality cashmere, pure wool knitwear and wovens to be worn with the work coats, as one inevitably does in a cold climate, by layering garments over each other. This honours a truth which is often negated in the aspirational fantasies of the fashion industry.

It is important for us, as in all our work together, that we maintain our separate identities. This creates not only a physical, but a conceptual layering. Our personal fashion histories are different. Beca, as a teenage model, was aligned with casual, expensive British and North Italian sportswear labels, hard-earned or stolen, and worn impeccably. By contrast, my adolescence was immersed in subculture, where fashion related solely to music and Siouxsie Sioux made swastika armbands okay. Gothic style is exceptionally elastic; expanding and splintering, with the enduring component of Celtic – especially pagan Celtic – images and sounds. Casual styles also evolve for each successive generation. There is no need for the result of these influences to be in conflict when no artificial unity is expected. Where we meet is in an appreciation of craftsmanship and in the wish to define our own ideas of what constitutes a personal Scottish style.

Beca shares a colour palette with her artist mother, whose *trompe l'œil* figurative tapestries use the macaroon, Caramac and neo-navy featured in her knitwear. These 'local' colours complement the shapes of her skirt and trouser suits, which are cut in the comfortable, flattering and luxurious style of classic leisure wear. Her contemporary take on the eternal Aran jumper, where the knit is loose enough to reveal naked skin underneath, typifies the sensuous flair she brings to Scottish traditions of clothing.

> *Some may argue, looking at Atelier's new collection: 'It's just a round neck cashmere jumper with a jogging bottom pant.' However, we challenge anyone to be able to shop for such a simple, no-nonsense garment now. We live in an over-designed world where branding, labelling and embellishment overrules quality, skill and style. To quote Jean Muir: 'less is Muir.' You may be able to find a round neck cashmere jumper, but we guarantee the trims on the sleeves and body will have been given the Italian finish (skinny and minimal) and there will be some form of applied symbol to reassure the customer of its status.* Beca Lipscombe, 2011

Beca's handknits are not skimpy, but robust: the kind that, combined with a cagoule or Mackintosh, can replace a winter coat. Her Mackintosh has deep sleeves reminiscent of the kimono shapes that Muir and Bonnie Cashin devised especially to accommodate chunky knitwear underneath. It is sportswear in its original incarnation, to contrast the formal structure of everyday dress.

Our hat designs are based on recognisable shapes associated with national costume – a Spanish *canotier,* or the traditional headscarf and bonnet of Scotland, all produced in sombre Presbyterian style. Like the work coat, they suggest the completion of an outfit considered unnecessary today, and therefore a deliberate action.

Belgium, like Scotland, is a post-industrial, rainy country with a strong manufacturing past. Unlike in Scotland, however, innovative Belgian fashion design has flourished in the last twenty-five years into a globally recognised economic and cultural force. This has happened through support by the state, higher education and an infrastructure of skilled production. Without serious investment by people who care, our industry will die, or at best decline into something devoid of local character. Belgian fashion honours tradition while extending and re-imagining it; can we blame our lack of creativity only on a lack of resources? We know that to dress idiosyncratically in Scotland must be something undertaken with bravery.

Atelier's take on national dress has little to do with the subversion of historicism exhibited by designers like Vivienne Westwood or Alexander McQueen. Nor do we align ourselves with the irreverent re-jigging of woollen golf wear for a younger market. Rather my antiquated shapes echo Glasgow at the turn of the twentieth century; their feminism is whimsically romantic. The Greek ornament Beca often uses, Running Dog, here unfinished on the edges of blanket skirts, is the neoclassical motif loved by Robert Adam and Alexander Thomson. We do not propose that people should be walking amalgamations of symbols, only that Scotland has the cultural and manufacturing potential to define itself away from predetermined myths.

THE INVENTORS OF TRADITION

ATELIER EB. COLLECTION 2011

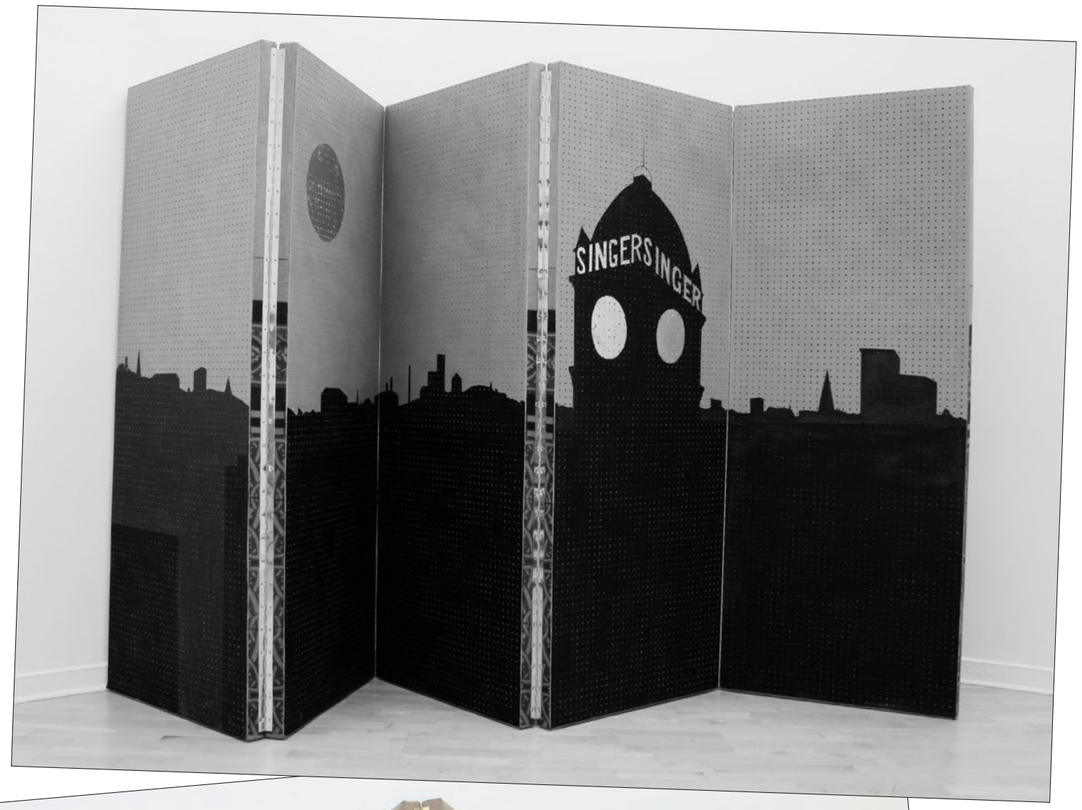
Pant suit / Poloneck top ***'Louise'***, Trousers ***'Charonne'*** (Caramac), Atelier in collaboration with Caerlee Mills, 2 ply Cashmere. Mohair jumper ***'Cherrie'*** (Caramac), Atelier in collaboration with Janette Murray Handknits, Mohair

Spanish Hat ***'Bonnie'*** (Noir), Atelier in collaboration with Mühlbauer, Felt & Silk Moire

Spanish Hat ***'Bonnie'*** (Noir), Atelier in collaboration with Mühlbauer, Felt & Silk Moire. Snood ***'Catriona'*** (Noir), Atelier in collaboration with Mühlbauer, Merino wool. Paisley Mackintosh ***'Cumbernauld'*** (Paisley pattern), Atelier in collaboration with Mackintosh, Wool and Rubber VC02/Treebark. Belt ***'Johnstone'*** (Conker), Atelier in collaboration with McRostie of Glasgow, Leather

This page: Bonnet ***'Tugendhat'*** (Noir), Atelier in collaboration with Mühlbauer, Silk and Silk Moire. Two tone Mack ***'Zurich'*** (Neo Navy and Noir), Atelier in collaboration with Mackintosh, Cotton and Rubber
Right: Bonnet ***'Tugendhat'*** (Noir), Atelier in collaboration with Mühlbauer, Silk and Silk Moire

Tapestry ***'Caron in Camel',*** Elizabeth Radcliffe, 2010



Atelier ***'Clydebank Room Divider'*** Digital print on jute
(printed by the Centre for Advanced Textiles, The
Glasgow School of Art) and oil and gold leaf on pegboard
Screen fabricated by Martha, 2011

Left: Bag ***'Carine'*** (Noir), Atelier in collaboration with McRostie of Glasgow, Leather. *This page:* Jogging suit / Roundneck top ***'Liz'***. Jogging bottoms ***'Phillipa'*** (Tobacco), Atelier in collaboration with Hawick Cashmere, 1 ply Cashmere

Industrial scarf ***'Summer School in the Ardennes'***,
Atelier in collaboration with Begg Scotland, Cashmere

Spanish Hat ***'Bonnie'*** (Noir), Atelier in
collaboration with Mühlbauer, Felt & Silk Moire.
Funnel neck jumper ***'Maggie'*** (Noir), Atelier
in collaboration with Hawick Cashmere, 1 ply
Cashmere. Ribbed skirt ***'Grainne'*** (Noir), Atelier
in collaboration with Caerlee Mills, 1 ply Cashmere

Jacket ***'Bosquette Lux'*** (Cream), Atelier in collaboration with Steven Purvis, Fuji Silk. Running Dog wrap skirt ***'Moira'*** (Noir side), Atelier in collaboration with Begg Scotland, Lambswool

Pant suit / Poloneck top ***'Louise'***, Trousers ***'Charonne'*** (Intarsia Harlequin), Atelier in collaboration with Caerlee Mills, 2 ply Cashmere

House Coat ***'Ruby'*** (White), Atelier in collaboration with Steven Purvis, Antique Belgian Cotton. Aran jumper ***'Janette'*** (Macaroon), Atelier in collaboration with Janette Murray Handknits, Pure New Wool

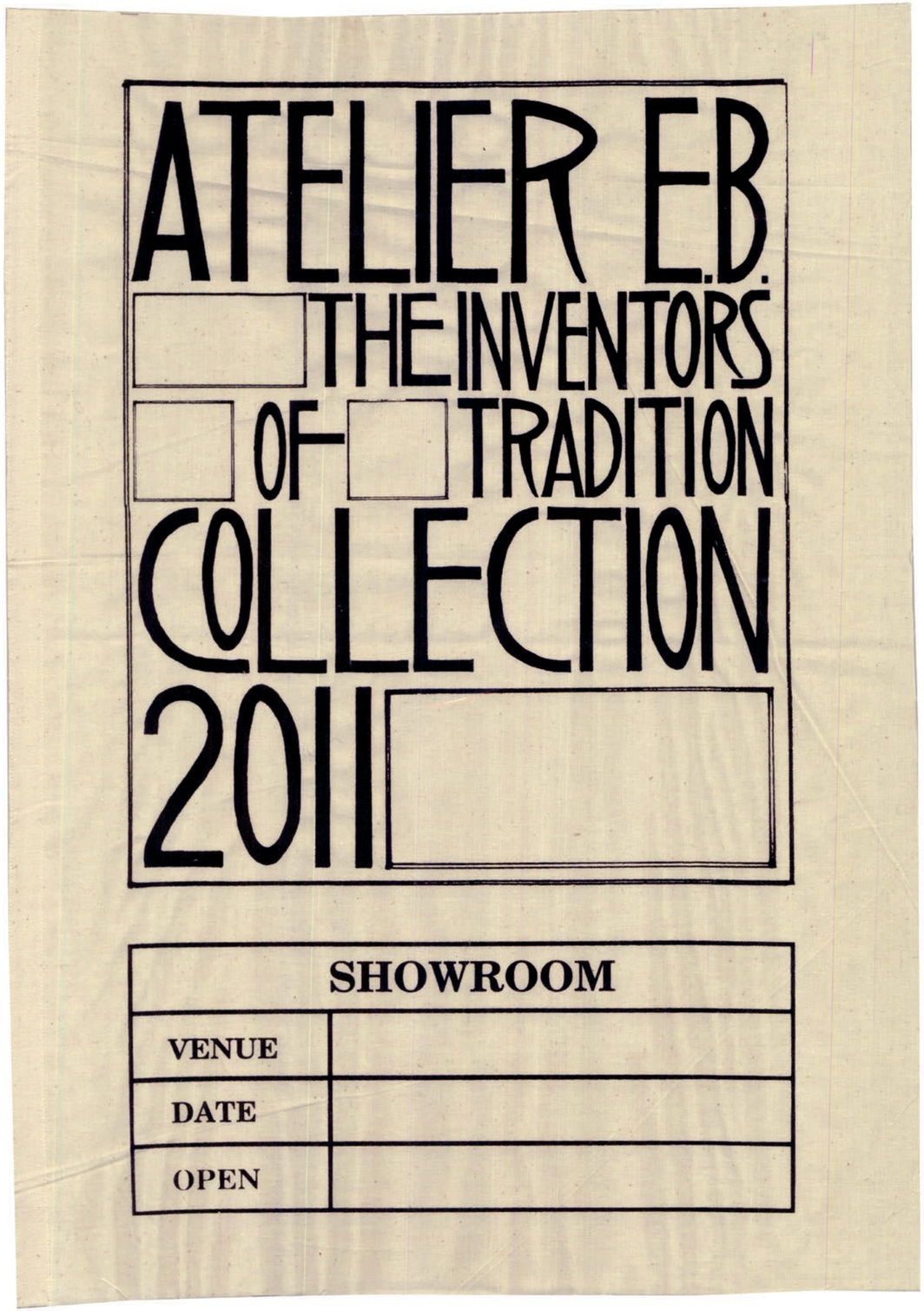
Lucy McKenzie *Quodlibet X, Janette Murray,* Oil on canvas, 2011

Left: Turtleneck jumper ***'Jean'*** (Neo navy), Atelier in collaboration with Hawick Cashmere, 1 ply Cashmere. Running Dog wrap skirt ***'Moira'*** (Noir side), Atelier in collaboration with Begg Scotland, Lambswool. *This page:* Marc Camille Chaimowicz jumper, ***'Camille'*** (Intarsia Pastel), Atelier in collaboration with Caerlee Mills, 2 ply Cashmere. Running Dog wrap skirt ***'Moira'*** (Grey side), Atelier in collaboration with Begg Scotland, Lambswool

This page: Pant suit / Poloneck top ***'Louise'*** Trousers ***'Charonne'*** (Grey Flannel), Atelier in collaboration with Caerlee Mills, 2 ply Cashmere. *Right:* Running Dog hood ***'Cashin Long'*** (Grey side), Atelier in collaboration with Begg

This page: Work coat ***'Bosquette'*** (White), Atelier in collaboration with Steven Purvis, Cotton Drill.
Right: House Coat ***'Ruby'*** (White), Atelier in collaboration with Steven Purvis, Antique Belgian Cotton.
Jogging bottoms ***'Phillipa'*** (Tobacco), Atelier in collaboration with Hawick Cashmere, 1 ply Cashmere

Ian Hamilton Finlay (with Michael Harvey), HOMAGE TO VUILLARD, Silkscreen, 1971. Courtesy The Estate of Ian Hamilton Finlay



Atelier SHOWROOM POSTER, Screenprint on calico, 2011

THE INVENTORS OF TRADITION

This book is published on the occasion of THE INVENTORS OF TRADITION, an independent project conceived by Beca Lipscombe and Lucy McKenzie of Atelier and Catriona Duffy and Lucy McEachan of Panel.
THE INVENTORS OF TRADITION exhibition took place at 21 Stockwell Street, Glasgow, 2011.
A screening of films from the Scottish Screen Archive took place at the Glasgow Film Theatre, as part of The Glasgow Film Festival 2011.
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