

Interwoven Connections: Examining textile design processes through the archives and untold histories of Stoddard Templeton

This output comprises a journal article and a conference proceeding,
and uses exhibition curation as a catalyst for output development.

Dr Helena Britt



Section of carpet design paper 33/907, 1958.
Stoddard Templeton Design Archive, University of Glasgow Archive Services (GUAS).

Displayed in *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005*,
Mackintosh Museum, Glasgow School of Art (GSA), 9 November 2013 – 11 January 2014.

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Project Details

The rise, prominence and eventual decline of the carpet industry in the United Kingdom (UK) and in particular the Scottish context, has been overlooked as a subject of study until my investigation of the Stoddard Templeton archives and development of an exhibition (Britt 2013), that ran from 2013-2014. This exhibition straddled two REF cycles, and was not submitted to REF 2014. It marked the starting point for a more sustained and fundamental research enquiry into how curating, research and design history is formed and used by practitioners and working designers.

As practitioner researcher, my ongoing work is an examination of the ways in which designers and design groups act as curators, collectors and archivists, appropriating and remediating historical design practice, motifs and procedures to generate new work.

For the body of work presented through this portfolio, the practitioner researcher approach is central to the multi-method enquiry using

historical investigation, archival research, oral history interviews and an exhibition. Page 4 shows the methods in relation to the outputs.

Held in the Mackintosh Museum, Glasgow School of Art (GSA), 9 November 2013 – 11 January 2014 (Britt 2013), the exhibition *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005* disseminated the research in progress. Exhibition curation was the catalyst for the journal article (Britt and Chappell 2014a) and continued investigation informed the conference proceeding (Britt 2014a).

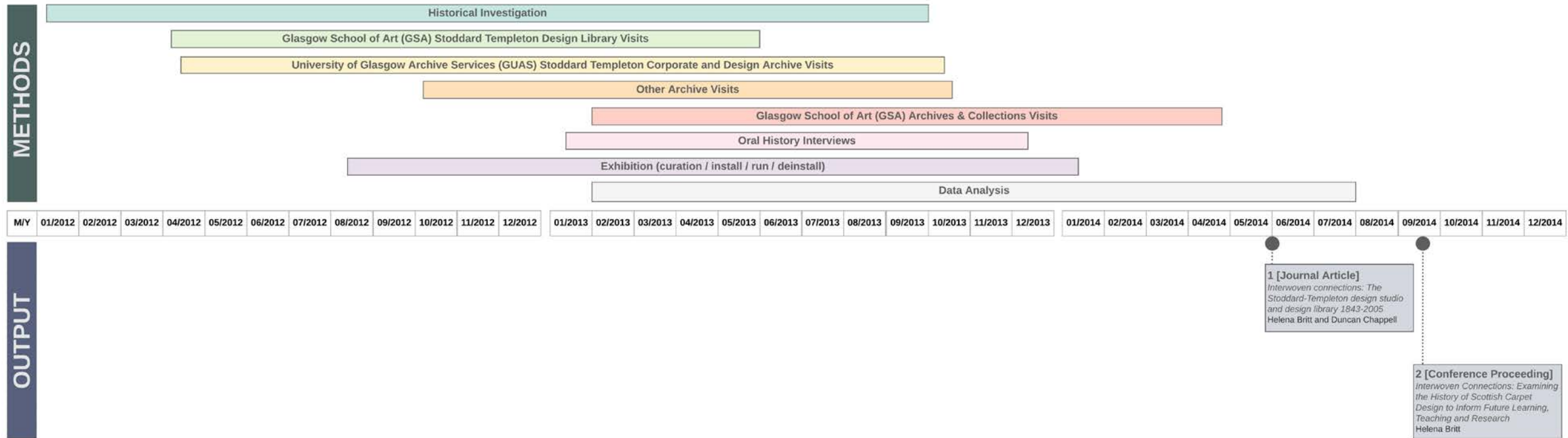
‘Stoddard’ and ‘Templeton’ are companies synonymous with the formation and development of the carpet industry. As design and manufacturing innovators, their foundations can be traced to the nineteenth century. For 160 years, they were famed for designing and producing carpets, exporting around the world.

Research questions (page 7) have been explored in relation to Stoddard Templeton and the carpet industry, they also apply to my subsequent and continuing work into other textile design practice contexts.

The body of work comprising this portfolio was supported by Duncan Chappell (GSA Academic Liaison Librarian), Susannah Waters (GSA Archivist), Michelle Kaye (GSA Collections Development Officer), Jenny Brownrigg (GSA Exhibitions) and Talitha Kotzé (GSA Exhibitions), and funded by The Royal Society of Edinburgh (£7,485), Design History Society (£500), GSA Research Development Fund (£16,965) and GSA Exhibitions (£5,000).
Total funding: £29,950.

The investigation is the first to examine Stoddard Templeton from a practitioner researcher textile design history perspective. The findings increase understanding about textile design processes, through uncovering hidden design histories before they are lost and presenting these to new audiences.

Project Details



Research Methods and Outputs Timeline

Research Output

1 [Journal Article]

Interwoven connections: The Stoddard-Templeton design studio and design library 1843-2005

Helena Britt and Duncan Chappell

Art Libraries Journal (ALJ), 2014, 39 (3). pp. 14-19. ISSN 0307-4722. Published online by Cambridge University Press, 6 June 2016.

DOI:

<https://doi.org/10.1017/S0307472200018393>.

(Britt and Chappell 2014a)

GSA LINK:

<http://radar.gsa.ac.uk/3385/>

Main achievements:

- co-authored article directed towards art libraries and heritage sector;
- describes efforts to save and interpret the historical collections of Stoddard Templeton, concentrating on the Design Library held by GSA;
- focuses on design library content and how this came to exist;
- explores the development of the library and its use within the design process;
- outlines history of Stoddard Templeton with focus on design;
- describes acquisition of wider collection;
- articulates historical links between Stoddard Templeton and GSA;
- areas for future research are indicated.

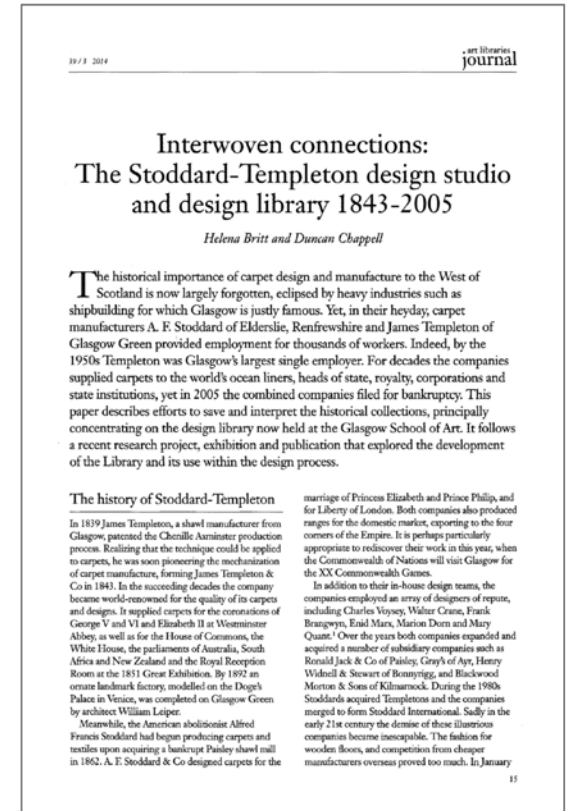


Image of first page of journal article.

Research Output

2 [Conference Proceeding]

Interwoven Connections: Examining the History of Scottish Carpet Design to Inform Future Learning, Teaching and Research

Helena Britt

In: Textile Society of America, 14th Biennial Symposium. New Directions: Examining the Past Creating the Future, University of California Los Angeles (UCLA), Los Angeles County Museum (LCMA), 10-14 September 2014.

Online proceeding:

<https://digitalcommons.unl.edu/tsaconf/931/>
(Britt 2014a)

GSA LINK:

<http://radar.gsa.ac.uk/3501/>

Main achievements:

- published conference proceeding which discusses investigation utilising the Stoddard Templeton Collection;
- outlines Stoddard Templeton company history with reference to significant carpets, decline in industry and acquisition of Stoddard Templeton Collection;
- overview of methods;
- outlines design library content, how library evolved;
- overview of understanding of design studio workings, design processes, use of design library and impact of digital technology on design processes;
- describes how dissemination activities have been used to tell the story of this once significant industry to new audiences and provides inspiration to learning, teaching and research;
- identifies areas for future investigation.

Textile Society of America Symposium Proceedings

Interwoven Connections: Examining the History of Scottish Carpet Design to Inform future Learning, Teaching and Research

Helena Britt, The Glasgow School of Art Follow

Date of this Version
9-2014

Citation
Published in *Textile Society of America 2014 Biennial Symposium Proceedings: New Directions: Examining the Past, Creating the Future*, Los Angeles, California, September 10–14, 2014.

Comments
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Abstract
As with much of the textile industry in the United Kingdom, carpet manufacturing in the West of Scotland was once thriving. Powder was ground, paint mixed, design papers painted, yarn dyed, spools set and carpets woven. The history of the carpet manufacturing innovators, Stoddard Templeton, dates back to 1845 when James Templeton, a Scot and then Alfred Francis Stoddard, an American, began to produce carpets from disused Paisley shawl mills. The story is one of growth, expansion, worldwide prominence and unfortunately eventual decline. Stoddard Templeton produced carpets for a highly prestigious array of events and interiors including royal coronations and weddings, ocean liners such as the Titanic and Queen Mary, for the Festival of Britain, for cathedrals, palaces and other significant residences including the White House. Carpets also graced the floors of many homes, hotels and offices. However, consumer trends and preferences for other flooring surfaces led to a decline in Scottish carpet manufacturing. Stoddard International PLC entered into receivership in 2005, with assets liquidated in 2009. At this time a consortium formed to purchase and safeguard the historically significant company archives. Within the remains were unique books, rare portfolios, textiles, intricate design sketches and exquisitely painted design papers. This paper describes a project that utilised this resource and in particular the Stoddard Design Library held by The Glasgow School of Art. By examining the past it has been possible to establish the workings of the Stoddard Templeton design studio, explicate the carpet design process, evidence utilization of design library items within the creative process and examine the impact of digital technology. Dissemination activities have been used to tell the story of this once significant industry and provide inspiration to learning, teaching and research. Examining the past continues to influence the designers and design researchers of the future.

Conference proceeding website.

Research Question

How can practitioner researchers investigate hidden textile histories to contribute to textile design process understanding; in this case, with reference to an exhibition on Stoddard Templeton?

What methods can practitioner researchers bring to uncovering textile design histories?

How have textiles been created and historical references utilised in design processes?

How can studying historical design processes inform contemporary textile practices?

Context

Investigating Textile Design

The wider context, which situates the body of work presented in this output, has evolved since the investigation was undertaken. Prior to my work, few examples of textile industry design process studies from a historical perspective existed (Norgate 1973; Dass and Belford 2020); this is still identified as an overlooked area of study (Sykas 2019). The focus tends to be on 'individual hero-designers' as visionaries and pioneers (Hendon 2018; Sykas 2019), for example Mason (2018). The rarity of surviving archival records and the small scale of design businesses can restrict historical textile design practice studies; company archives can hold information surrounding in-house design teams, but these designers were often anonymised and working processes unrecorded (Sykas 2019). It is recognised within textile history that there is scope for studies which extend understanding surrounding design practice connections, including people and processes (Hendon 2018; Sykas 2019).

The necessity to extend studies beyond textile practitioner tacit knowledge is evident in contemporary debates. 'Knowledge that is unique to a discipline is required to build and advance the discipline' (Bye 2010: 207). Design thinking and therefore design

process studies tend to come from outside of textile design, exceptions are Labat and Sokolwski (1999), Studd (2002), Parsons and Campbell (2004). With these examples, the design process is dissected into stages and represented diagrammatically. Textile designers practice tacit knowledge, by definition hard to articulate, and a subject avoided by researchers; textile designers' understanding and abilities have been undervalued (Niedderer 2009, Igoe 2010). As a result, focus is almost never on design processes but on resulting outcomes. It is against this backdrop that the investigation articulated through this portfolio is situated, being the first to study the textile design processes of the carpet manufactures Stoddard Templeton.

Textile Design and Historical References

Designers collect an array of images and information as inspiration, assembling their own libraries and using museum and archival resources (Eckert and Stacey 2003; Keller *et al.* 2006; Mougnot *et al.* 2008). Historical references often inform the creation of new work, however insights into textile designers' utilisation of archival resources in the design process are limited, although Perivoliotis (2005), Reading (2009), Marr (2011), Turpeinen (2012), Jane and Maughan (2020) give examples in textile education.

Previous practice-based inquiry at GSA, in which I was involved as practitioner researcher, examined the conceptual possibilities of reinterpreting archive material for contemporary textiles through the work of designer-educators (Britt 2008) at the institution (Stephen-Cran 2009; Stephen-Cran and Waters 2009; Magee and Waters 2011; Stephen-Cran and Britt 2013), concluding that further investigation into archival use was of pressing importance (Britt and Stephen-Cran 2014).

The investigation in this output focuses on the design practices of Stoddard Templeton, specifically use of historical resources within the design process. Resulting insights build more granulated understanding of textile design processes, the need for which has been identified by other researchers in the field (Sykas 2019).

Context

Significance of Stoddard Templeton

The scarcity of contemporary discourse surrounding the Scottish carpet industry is surprising considering the influence of carpets produced, and the impact of innovation to global manufacturing. From the mid-nineteenth century, the companies comprising Stoddard Templeton were Scotland's premiere carpet manufacturers; established as James Templeton & Co, Glasgow in 1845 and A F Stoddard & Co in 1871. Templeton pioneered the mechanisation of patterned pile carpet manufacture patenting Chenille Axminster, whereas, Stoddard evolved from Tapestry carpet looms. They were prolific in design and production, exporting worldwide. Initially, Stoddard focused on fast-growing USA markets and Templeton, the Commonwealth. In 1913, Templeton was the biggest producer of carpets by volume in the UK. During the 1950s they were Glasgow's single largest employer and '...biggest carpet manufacturing firm in the British Empire...' (Armstrong 2020: 353). In 1966 Stoddard received a Royal Warrant.

The significance of Stoddard Templeton is indicated through the many carpets produced for prestigious occasions and interiors, as well as numerous domestic and contract ranges. In addition to in-house design teams, the companies purchased designs and employed reputable designers. Page 10 gives examples of important designs and carpets.

To assist expansion, Templeton and Stoddard acquired subsidiary companies (for key dates see appendix, page 42). In the early 1980s the parent company of Stoddard purchased Templeton and the companies merged. By this time the declining carpet industry reflected the demise of the wider UK textile industry.

In 2005, the last remaining company, Stoddard International PLC entered into receivership with assets liquidated in 2009. At this time, auction house Christie's was enlisted to catalogue and value the company archive, interest in purchasing the collection came from around the world.

Last Updated: Thursday, 6 January, 2005, 17:04 GMT
 E-mail this to a friend Printable version

Historic firm calls in receiver

Scotland's oldest carpet manufacturer, Stoddard International, has gone into receivership.

The Stoddard board said it had been unable to secure funding to ensure the continuing operation of the company.

The Kilmarnock-based operation had employed over 500 people, but lost more than £6m in 2003, the last year for which figures are available.



The firm made carpets for the film Titanic and the red carpet used on the Queen's wedding day in 1947. Stoddard made the red carpet for the wedding of Princess Elizabeth

Ernst & Young, which is handling the receivership, will now assess the company's financial position with a view to selling it as a going concern.

Stoddard had warned before Christmas that it needed extra cash to survive.

A statement from the firm on Thursday said: "The board has resolved that it has no alternative but to invite its bankers to appoint a receiver and has requested the suspension of the company's shares."

“ The company is in a critical financial position and solutions to its problems will not be easy to find ”
 Tom Burton
 Ernst & Young

No further information was available on what would happen to the company's deficit-hit pension scheme, which was closed to new employees last year.

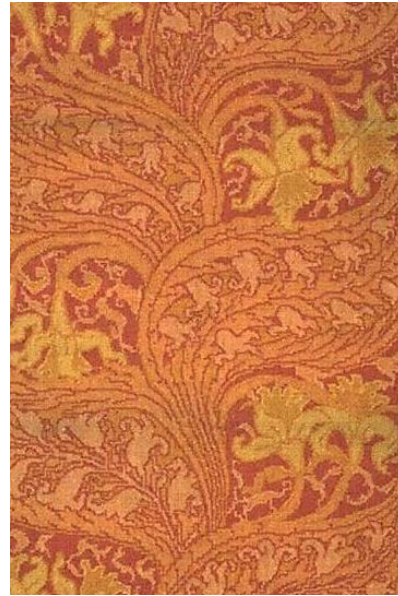
BBC News online article, 6th January 2005.
<http://news.bbc.co.uk/1/hi/scotland/4152369.stm>

**Selected carpet
designs and
commissions.**

Great
Exhibition
carpet, James
Templeton &
Co., 1851.



Daffodil and
Bluebell carpet
by Walter
Crane, James
Templeton &
Co., c1896.



Festival of
Britain carpet
design, James
Templeton &
Co., 1951.



Palace of
Holyroodhouse
carpet, A.F.
Stoddard & Co.,
c1960.



Westminster
Abbey carpet,
wedding of
Princess
Elizabeth and
Philip
Mountbatten,
A.F. Stoddard &
Co., 1947.

RMS Queen
Mary carpet by
Marion Dorn,
James
Templeton &
Co., 1936.



Carpet design
by Mary Quant,
James
Templeton &
Co., c.1980.

RMS Titanic
carpet,
Blackwood
Morton & Sons
(BMK), 1912
and Titanic
film, Stoddard
International
PLC., 1997.

Context

Stoddard Templeton Collection

A consortium comprising the GSA Library, Glasgow University Archive Services (GUAS) and Glasgow Life sought funding to purchase and safeguard the historically significant and unique archive. This acquisition made possible the investigation articulated through this portfolio; the first to examine Stoddard Templeton from a textile design history perspective. Today, the Stoddard Templeton Collection is divided, GSA holds the design library and a small collection of carpet samples, GUAS the design and corporate archives and Glasgow Museums the heritage carpet collection. The Stoddard Templeton Design Library comprises limited-edition portfolios, books, magazines and other items used by designers in the studio. It is particularly pertinent that this resource resides at GSA due to continuous historical connections between the School and these local companies since 1845. Prior to my research the focus of activity surrounding the collection was acquisition, cataloguing, conservation and some digitisation.

Previous Exhibitions and Publications

The *Inventors of Tradition* (Lipscombe and McKenzie 2011) exhibition featured a small selection of design library items. The accompanying publication (Duffy et al. 2011) has an interview with John Byrne (artist and playwright), former Stoddard's employee, outlining his time as a 'Slab Boy' (Byrne 1982), an apprentice within the design studio responsible for mixing paint, and his brief return as a designer after attending GSA. *Carpets of Distinction* (Panel and Dovecot Studios 2012) and *Artisan's Heirlooms* (Briggs and Cole in Egan 2012) used collection items to inform the creation of new patterned products and rugs, presented through exhibitions. Contemporary publications and other exhibitions featuring Stoddard Templeton carpets tend to include examples by renowned designers linked to key aesthetic movements such as Arts and Crafts or Art Deco (Haslam 1991; Boydell 1996; Day 2002, 2015; Jackson 2008; Parry 2010; Design Museum 2013), focusing on completed outputs not processes.



Stoddard Templeton Design Library,
GSA Library Special Collection.



Inventors of Tradition exhibition (Duffy et al. 2011). Photograph Alan Dimmick.

Carpets of Distinction exhibition (Panel and Dovecot Studios 2012). Photograph Michael Wolchover.

Context

Researching Design Libraries

The Stoddard Templeton Design Library is a unique resource. Certain volumes from this library can be found in other collections, for example, the V&A's National Art Library and Arthur D Jenkins Library, George Washington University Museum. However, use of these references within the textile design process remains unarticulated but tracing '...sources and the genealogy of motifs is essential...' to understand design (Sykas 2019: 76).

The archives of the Silver Studio, a textile and wallpaper practice in London (1896-1963) reside at the Museum of Domestic Design and Architecture (MoDA), Middlesex University. Publications (Hendon 2012a; 2012b, Hendon 2018, Hoskins and Hendon 2008) surrounding the Silver Studio evidence similarities with references in this archive to the design library, the rarity of portfolios is highlighted. Hendon (2012a) uses a selection of publications to suggest possible use within the Silver Studio. Aspects of this work are comparable with my own but the company, industry and methods of enquiry differ.



Items from the Silver Studio archive, MoDA, Middlesex University.
Photograph MoDA.

Methods

Research Approach

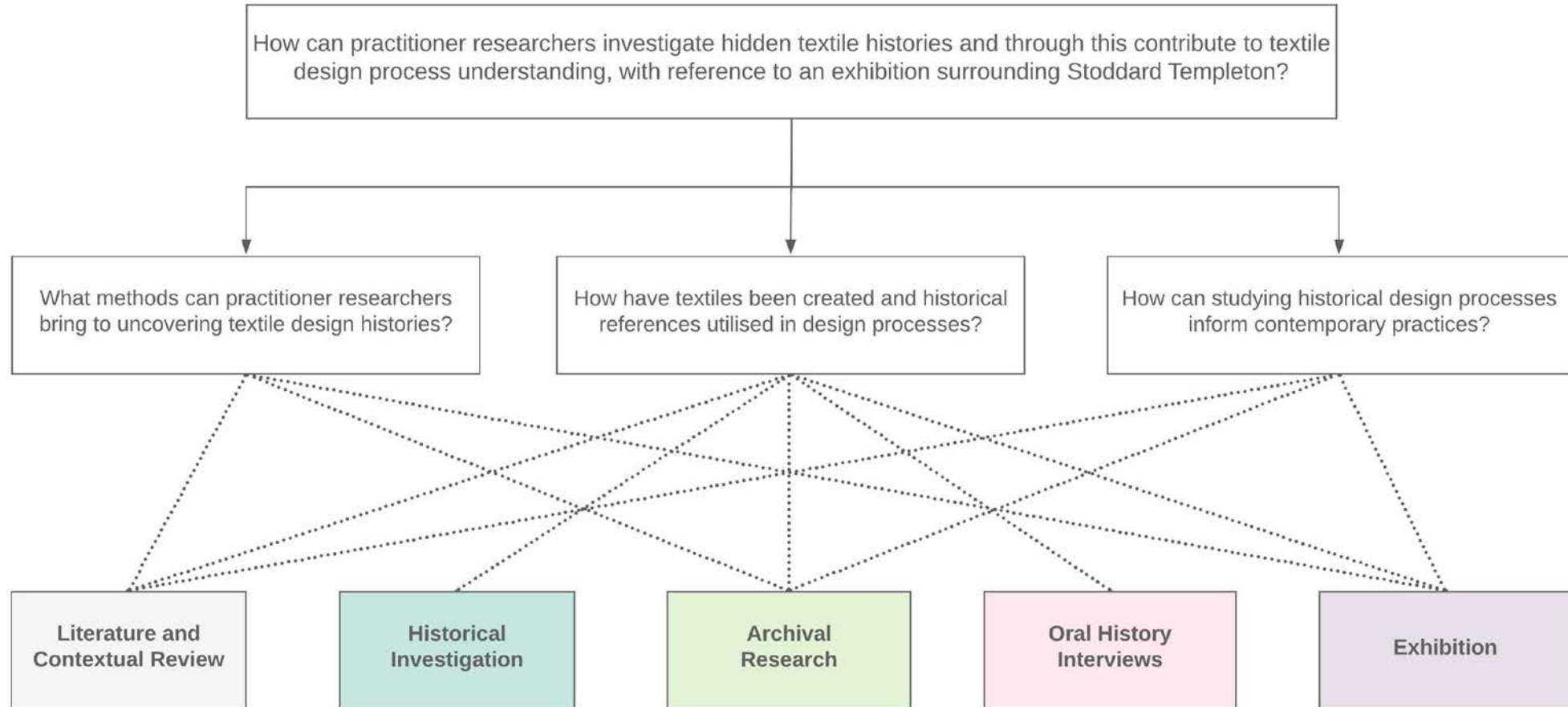
As practitioner researcher, someone employed in a particular area and concurrently undertaking systematic enquiry relevant to that employment (Robson 2001), my previous and evolving experiences as textile designer and educator informed the development of the enquiry.

Literature and contextual examples were reviewed relating to Stoddard Templeton, the carpet industry, textile design, decorative arts and design history, heritage and museum studies. This included consideration of how textile histories had been studied and disseminated, to examine approaches. These insights informed the adoption of a multi-method approach to explore the research questions which combined historical investigation, archival research, oral history interviews and an exhibition (see diagram page 15). Methods ran in parallel throughout the investigation (see timeline page 16).



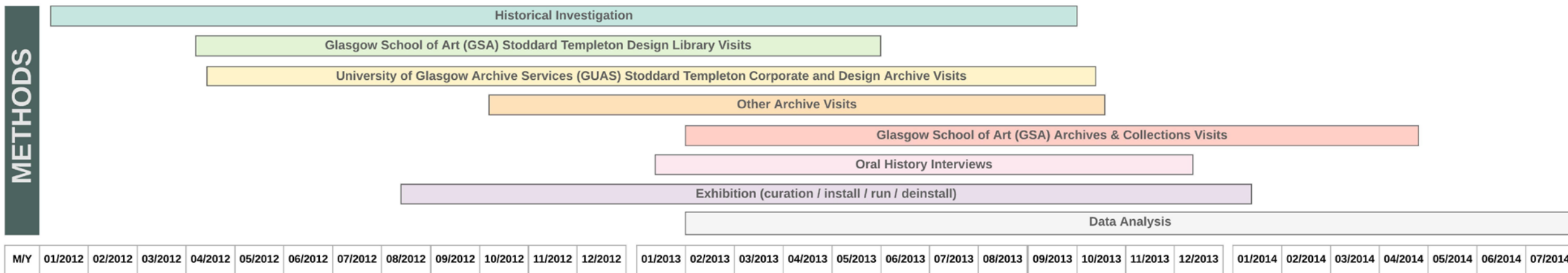
Lace Unarchived exhibition (Briggs-Goode 2018). Photograph Helena Britt.

Methods



Research Questions to Methods Diagram

Methods



Research Methods Timeline

Methods

Historical Investigation

This included examining elements of history and linking information surrounding, textile design, Stoddard Templeton and the carpet industry. Reviewing academic and alternative sources such as trade magazines or publicity material developed my understanding of the wider context in which Stoddard Templeton operated. A few published instructional books by designers provided design process insights at specific periods in time.

At different times, numerous companies comprising 'Stoddard Templeton' existed and it was necessary to construct a company history timeline (page 42) to begin to establish design studio locations, as a step towards seeking out former employees.

Further sources and items in public archives and collections were identified for follow-up.



James Templeton & Co advertisement, early 20th century (Woodward 1905).

Methods

Archival Research

Photography and notetaking were used for data collection in archives. On page 16, archival research is represented as time periods during which visits to different resources were undertaken. These were:

- *Stoddard Templeton Design Library*

Viewed approximately 670 titles organised by theme (page 19) such as woven textiles, floral, art deco, art nouveau, Japanese art and costume (for examples see page 20).

- *Stoddard Templeton Corporate and Design Archive*

Viewed documents (i.e. library report c.1980), company magazines, promotional materials, letters, photographs, archive and library colour code (page 19), sketchbooks, design papers (full-scale on point paper) and design sketches (small-scale preliminary artworks).

- *Other Archives*

- Glasgow Museums Stoddard Templeton carpet collection unpublished catalogue (Arthur 2007) (carpets inaccessible during the investigation);
- Museum of Carpet, Kidderminster;
- V&A Textile and Fashion collection at The Clothworker's Centre, London;
- Johnston Historical Society, Renfrewshire;
- Scottish Screen Archive (now the Moving Image Archive), National Library of Scotland.

- *GSA Archives and Collections*

Viewed related School records and 13 Stoddard Templeton (carpet, rug and textile) samples.

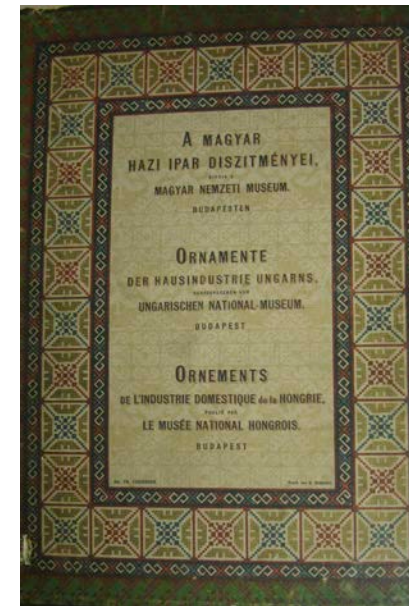
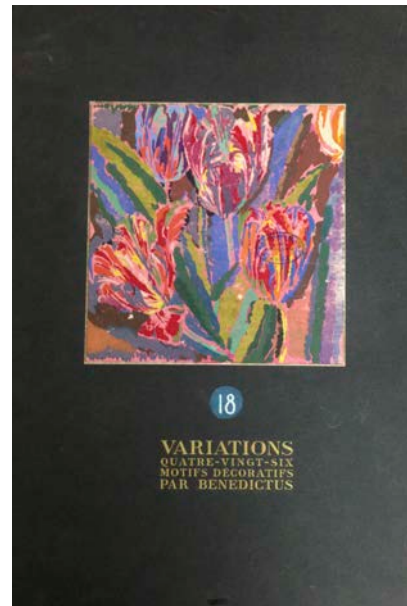
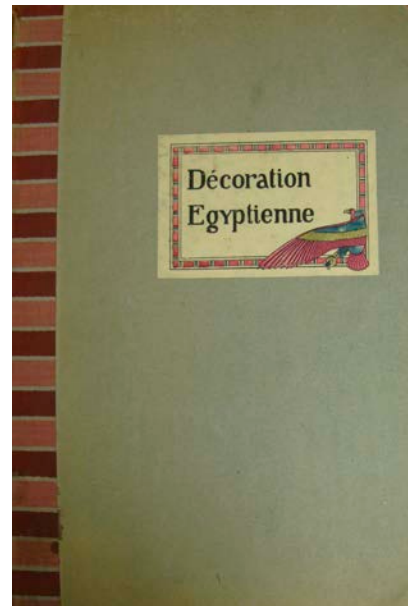
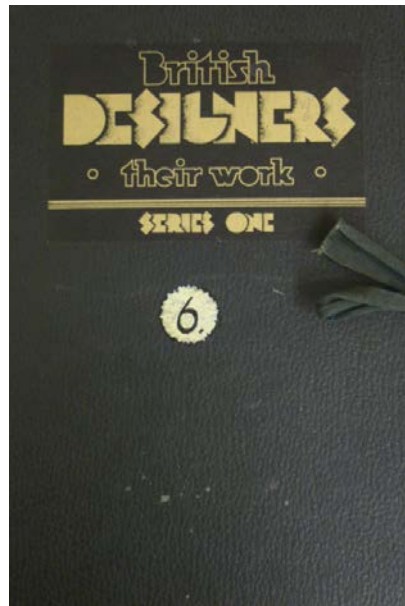


Film still 'From Glasgow Green to Bendigo' (Templeton Carpets Ltd. and Films of Scotland 1961). Moving Image Archive, National Library of Scotland.

SINGAPORE DANCE THERAPY	Z	A i	Carpets Oriental	1 A	A	Modern / Abstract / Graphic	2 A	A	Artists	2 A
CARPET CRAFTS		A ii	Carpets European	1 A ii	B	French	2 B	B	Painting / Drawing - Technical	3 B
PRINTING RECORDS		B i	Textiles - Print / Woollen	1 B i	C	Celtic	2 C	C	Museums Galleries	3 C
FLOOR	V	B ii	- Tapestry / Silk	1 B ii	D	Baroque Rococo	2 D	D	Photography / Photographic Art	3 D
DIAMOND MODERN	T	B iii	- Needlework Lace	1 B iii	E	Oriental	2 E	E	Printmaking Architecture Fine Art / Printing / Home Design / Sewing	3 E
GREEN STYLL ARCHITECTURE ARCHITECTURE	S	C	Wallpaper	1 C	F	Floral	2 F	<p>⊕ GENERAL</p> <p>A Advertising / Publicity 1 A</p> <p>B Technical 4 B</p> <p>C Travel 4 C</p> <p>D Lettering 4 D</p> <p>E Manufacturing History ⊕ E</p> <p>F Natural World 4 F</p> <p>G Colours 4 G</p>		
ART DECO	R	D	Industrial Art (Ink, etc)	1 D	G	Tartan	2 G			
ART NOUVEAU	Q	E	Costume / Theatre	1 E	H	Folk Art / National	2 H			
DECORATION	P	F	Tiles / Ceramics	1 F	I	Art Deco	2 I			
JAPANESE ART & COSTUME	O	G	Glassware	1 G	J	Art Nouveau	2 J			
NATIONAL ART & CARPETS	N	H	Antiques / Artefacts	1 H	K	Arts and Craft	2 K			
PAINT & STAIN ART	M	I i	Interior Design - Contemporary	1 I i	L	Ornament General (Pastel, etc)	2 L			
INDIAN CHINESE ART & COSTUME	L	I ii	- Traditional	1 I ii	M	Hierarchy	2 M			
		J	Furniture	1 J	N	Patterns	2 N			
		K	Architecture	1 K						
					<p><u>LARGE BOOKS / FOLDERS</u></p> <p>ORIENTAL CARPETS 1 K</p> <p>ORNAMENT 1 J</p> <p>Round Industrial Art</p>			<p><u>LITHOGRAPHY BOOKS</u></p> <p>1. STONING / TECHNIQUE / GRAYS / LOTS OF PASTEL</p> <p>2. BRITISH MANUFACTURES</p> <p>3. CONTINENTAL MANUFACTURES</p>		

Guide to Stoddard Archive & Library Colour Code, 20th century. GUAS, Records of Stoddard International plc. Design archive and design library theme categories, compiled by company archivist and designer.

Selection of
portfolios from
the Stoddard
Templeton
Design Library,
GSA Library.



Selection plates
from the
Stoddard
Templeton
Design Library,
GSA Library.



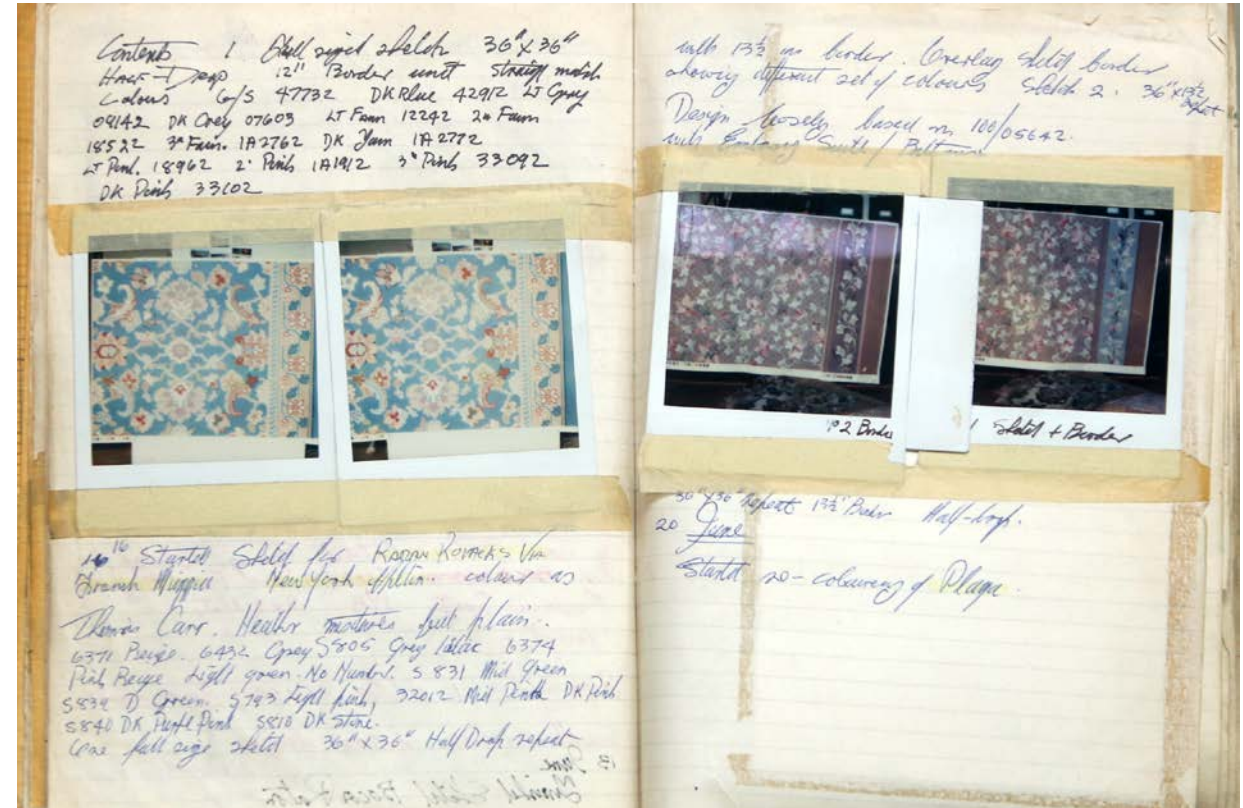
Methods

Oral History Interviews

An email call-out through the GSA alumni network (May 2013) resulted in contact with Ronnie Wilkie (former Templeton and Stoddard design studio employee, 1967-2004), who then became a key research participant and a link to other former employees. Online searches also identified potential participants.

Twenty-two semi-structured oral history interviews with relevant experts were audio recorded. These participants were primarily former Stoddard Templeton employees (slab boys and girls, apprentices, sketchers, designers, colourists, chief designers, design coordinators, design directors, marketing managers and archivists).

Insights gained through the interviews included memories of working in design studios, methods and techniques of designing, recollections of using historical references as sources and discussion surrounding items kept by individuals related to working in the carpet industry.



Example of research participant items, Helen Turner's design record book (1984-89).
Photograph Janet Wilson.

Methods

Exhibition Curation

Exhibitions are important to the health of textile scholarship (Hemmings 2019) and making exhibitions allows for development of understanding and different perspectives beyond the production of more conventional text-based forms of research (Bjerregarrd 2019). Within this investigation exhibition curation has been used as a method to explore and present aspects of the research in progress.

Exhibition design and curation commenced during the early stage of the investigation (August 2018) after the venue (Mackintosh Museum, GSA's Mackintosh Building) and dates (9 November 2013 – 11 January 2014) were confirmed. From the outset, the dimensions and existing features of the space informed decision making about the exhibition layout.

Curation explored how historical artefacts could be juxtaposed and positioned with accompanying text to communicate insights arising from the work in-progress. Aspects of the historical investigation, research in archives and oral histories informed the selection of documents, reference materials, photographs, magazine features, design sketches, design papers, film extracts, promotional materials, designers records, carpet and textile samples.

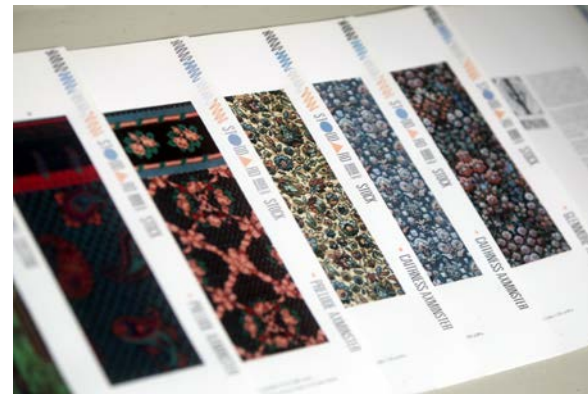
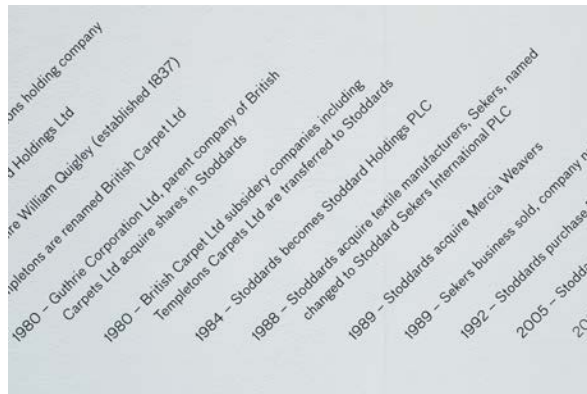
Previously unseen historical items from public and private collections were grouped and displayed to provide insights into the content of the Stoddard Templeton design library, an overview of design studio operations (including company timeline), examples of carpet design and evidence of historical reference use, presented alongside (textile and carpet) samples and rugs.



Detail of exhibition plan showing layout of Stoddard Templeton carpets from GSA Archives and Collections, August 2019.



Installation views *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005* (Britt 2013). Photographers Janet Wilson and Maeve Redmond.



Installation views and details
Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005 (Britt 2013). Photographers Janet Wilson, Helena Britt and Maeve Redmond.





Installation view and detail *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005* (Britt 2013).
Photographer Janet Wilson.

Methods

Exhibition in situ

After installation (4 - 8 November 2013), the exhibition became a site for investigation as organised events and activities explored certain research questions. A special preview event for research participants and invited guests (page 47) led to further oral history interviews and sharing of design process insights. The exhibition visitor comments book (pages 59-62) captured details of other individuals connected to Stoddard Templeton for follow-up. Gallery talks and workshops with GSA students, school pupils, widening participation and continuing education groups included historical design processes insights and discussion about methods of design creation, which informed making sessions and practical design projects (page 46).

Reflecting on the exhibition (Britt 2013) and in particular groupings of certain historical items from different sources, led to the development of the journal article (Britt and Chappell 2014a), one of two outputs comprising this portfolio.



Exhibition invited participants special event for former Stoddard Templeton employees, 8th November 2013. Friend of Jean Scaglione, Gordon Schofield, Lesley McDowall, David Blair, Jean Scaglione, Jim Rafferty, Rodger McDowall, Jane Gillies, David Abernethy, Jimmy Robertson, Tom Strong, Helena Britt, Alan Robertson, Robert Biggin, George Grant, Ronnie Wilkie, Ian Dallas and Rod Clark. Photograph Macateer Photography.

Methods

Post-Exhibition

Investigation continued based on particular designs, to locate and identify specific design library items and historical references to advance design process connections.

Data Analysis

Content analysis was applied to oral history summaries and research notes to extract key themes surrounding textile design processes and historical references use.

Organising, categorising and mapping visual content was an important part of the analysis. Digital photographs grouped by design style or motif were arranged to form connections between items and construct representations of textile design processes involving historical reference use, (see page 28 for an example).

Findings discussed through conference presentations (Britt 2014b, Britt et al. 2015) developed into the conference proceeding (Britt 2014a), the other output comprising this portfolio.



Design sketch, date unknown. GUAS, Records of Stoddard International plc.

Tapestry rug 'Peasant dancing', c1920s-30s.
Stoddard Templeton Carpet and Textiles Collection, GSA Archives and Collection..



Example of visual map of Stoddard Templeton carpet and tracing use of design library item.

Methods

Reflection on Methods

My intention was to trace design processes through historical references, library and archive items. In some instances this was possible, however, the extensive volume of designs produced throughout the existence of Stoddard Templeton, has meant that viewing more design archive content is necessary to extend connections.

Oral histories provided fascinating viewpoints and some participants' items have been accessioned to the wider collection. Time and budget constraints made it unrealistic to transcribe the interviews. Further analysis using transcripts could building on the findings and edited recordings could be made available to future users through the archive.

Exhibition talks and workshops tested out ways in which historical design process insights could be communicated to different groups studying creative arts subjects to inform contemporary textile practices. However, further evidence could have been collected to assess impact.



Design Studio, A.F. Stoddard & Co., c1960.
Private Collection Jim Rafferty.

Contribution to the field

Investigation Findings

This body of work adds to textile design history surrounding the carpet industry and Stoddard Templeton. The findings give new insights into textile design processes and utilisation of historical references, for example motifs found in design library items have been traced through to resulting carpets. Copying, reproduction and adaptation of existing design content has been explicated to highlight the prevalence of reusing and reinterpreting imagery within the carpet industry.

Furthermore, and of broader application, this work evidences distinctive methods of recording, archiving and mapping design processes by practitioners. This has become a recurring theme, transcending projects that I have and continue to work on, providing deeper research questions about how designers carry out visual research.

Assimilating historical artefacts with recollections from design studio employees indicates tools, mediums and techniques used to create designs and changes due to technology. The Stoddard Templeton Design Library provided designers with awareness of aesthetic trends and design styles from around the world. More is now known about how the library evolved - its formation, organisation and content. Impacting on use, access to the library changed over the years, from restricted, to active studio-based reference, to categorised resource as part of the wider company archive. Findings also contribute to understanding surrounding Scottish carpet industry operations, including design studio roles, gender imbalances within the studio (particularly Templeton), training designers and connections to GSA, employment longevity or employment across a network of different companies.



Detail of plate with gridded lines drawn for copying.
Empire seidenstoffe: von der wende des xviii. Berlin: Bruno Hessling.
Stoddard Templeton Design Library. GSA Library.

Contribution to the field

Transferable Methods

The practitioner researcher multi-method approach posits a methodology transferable to other creative arts practice contexts. Exhibition curation, the exhibition in situ and accompanying activities offer platforms for dissemination of and reflection on research in-progress and continued investigation.

Artefacts and untold design histories presented to new audiences, publicise previously unseen historical collections. Through the display and presentation of historical artefacts, creative process workshops, student textile projects and archive sessions, historical design process findings can be communicated to influence and inform contemporary textile practices.

My subsequent investigations surrounding other textile design archives continue to utilise and explore exhibition curation as a research method (for example, Britt 2019).



Detail of plate from Relais, 1930: quinze planches donnant quarante-deux motifs décoratifs, Edouard Benedictus Paris, Éditions Vincent, 1931. GSA Stoddard Templeton Design Library.

Detail of Tomato Plant Design Carpet, James Templeton & Co., date unknown. GSA Archives and Collection.

Contribution to the field

Further Work

Prior to this body of work, research on the Scottish carpet industry and the highly significant contribution made by Stoddard Templeton to design history and UK carpet manufacturing, was minimal. My investigation is the first to examine the textile design processes of Stoddard Templeton, providing foundations from which other researchers continue to build.

As Master Weaver for *Carpets of Distinction* (Panel and Dovecot Studios 2012), Cleaver's (2015) interest developed through studying the use of two photograph albums (in GUAS) of borrowed oriental carpets in Templeton designs between 1902-1915; doctoral work explores 'The Design of Machine-Made Carpets and Technological Innovation in the Stoddard Templeton Archives' (Cleaver 2021). As one of Cleaver's PhD supervisors I support this work and have been consulted about other projects involving Stoddard Templeton. For

example, as part of the Hunterian Associate Programme, Cunningham (2015) studied some of the Stoddard Templeton designs within the GUAS collection. The exhibition *Follow The Threads* (McDade, 2019) presented images from the GUAS collection with items from other business archives to highlight the importance of Scotland's textile industries and included audio recordings of Templeton factory women workers from 1960-1981 (Stride 2019).

Armstrong (2020; 2018) examined the famous Ardabil carpet from the V&A, London and its evolution from precious hand-woven artefact to imitation mass-produced product, within orientalism discourse; this work refers to aspects of my findings.

With these recent enquires, it is evident that the body of work comprising this output has inspired and informed other research in this field.



Follow The Threads (McDade 2019) exhibition.
Photographs Helena Britt.

Contribution to the field

The GSA Mackintosh Building fire in May 2014 impacted the further development of this body of work. The 2014 fire and impact on GSA's library and archives hampered my ability to undertake further investigation, develop a journal article from conference presentations (Britt 2014b; Britt et al. 2017), pursue book publication and formulate follow-on funding.

The June 2018 fire also impacted upon my research progress and at certain times directed activities. My work has evolved to carry out other studies using the GSA archives related to teaching textile design and significant events in the School's history (for example, Britt et al. 2019), creating textiles from the GSA archive for promotional post-fire fund raising (for example, Shaw et al. 2018) and other design process studies using unresearched archive resources (which suffered fire damage) to uncover and

explicate further textile design practice histories before they are lost (for example, Britt 2020).

Reflection upon the body of work in this portfolio, my subsequent research enquiry and awareness of new work by others in textile design education and practice involving the study of archives and collections, highlighted increased activity in this field and led me to formulate and edit a special issue for the *Journal of Textile Design Research and Practice* (Taylor & Francis). The call received a positive response and two special issues of the journal were published themed 'Utilising Archives and Collections: Textile Education, Industry and Practice' in 2019 and 2020.



Textile design on paper by Fraser Taylor c.1984,
GSA Archives and Collections, DC 089/3/6.

Before and after conservation treatment (post-Mackintosh Building fire, May 2014).

Photographs Helen Creasey,
Scottish Conservation Studio, September 2018.

Dissemination

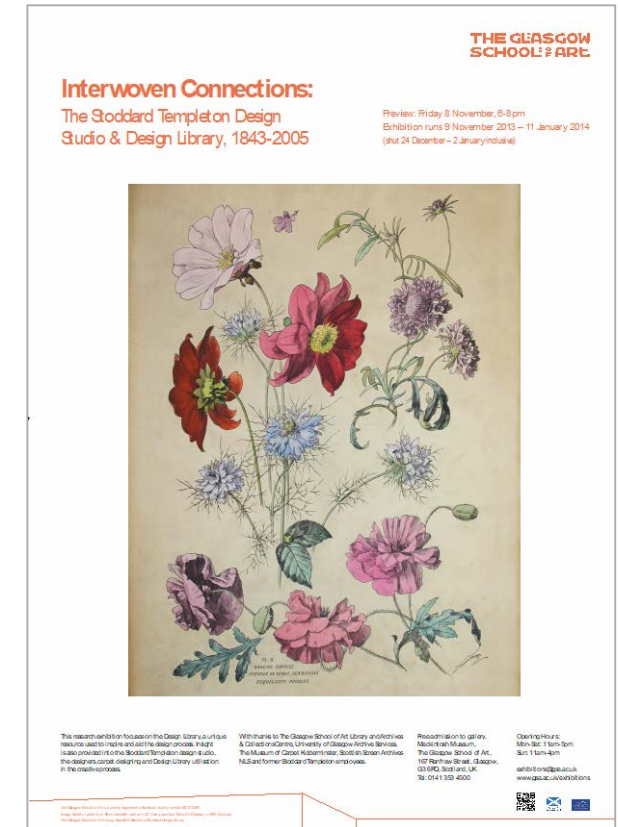
The exhibition *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1845-2005* (Britt 2013) (pages 23-25) disseminated findings from the research in progress, presented previously unseen historical materials to new audiences and received 4,500 visitors.

With support from various GSA departments and the educational group *Sew To*, further dissemination was through:

- Invited participants special preview event (pages 26 and 47);
- Exhibition private view (page 43);
- Exhibition publication (Britt et al. 2013a) (page 44);
- Exhibition Public lecture (Britt and Chappell 2014b) (page 45);
- Gallery talks to school pupils, GSA students and staff (page 46);
- Educational workshops (page 46).

Dissemination beyond the duration of the exhibition or encompassing other aspects of the investigation included:

- Exhibition and participant special event photographs on GSA Flickr (page 47);
- Exhibition short film on Vimeo (Britt et al. 2013b) (page 48);
- Exhibition Public lecture (Britt and Chappell 2014b) on Vimeo (page 48);
- Invited speaker presentations (page 49);
- Conference proceeding and presentations (page 49);
- ReCREATE Network Public Event (page 50).



Exhibition poster *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005*.

Evidence

Aspects of this body of work, primarily related to the exhibition *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1845-2005* (Britt 2013) attracted significant media attention including:

- Television (page 53);
- Radio (page 53);
- Magazines (page 53);
- Newspapers (pages 53-55);
- Online features and exhibition reviews (pages 56-57).

GSA Exhibitions, Library, Archives and Collections featured the work online (page 58). The exhibition comments book collected feedback from visitors to the exhibition (pages 59-62).

Evidence in relation to further outputs produced about the investigation can be found by following the links to GSA's RADAR on page 49.



Still from *BBC Reporting Scotland*, 5th November 2013.

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Appendix

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Appendix – A1

1800s

1839 - James Templeton & William Quigley obtain Chenille patent	1862 - Arthur Francis Stoddard sets up Glenpatrick Carpet Mills
1845 - James Templeton & Co established	1871 - Stoddard's company becomes A F Stoddard & Co
1855 - J & J S Templeton & Co established	1891 - Stoddards incorporated to become A F Stoddard & Co Ltd

1900s

1913 - Templetons are largest UK carpet manufacturer in terms of output	1918 - Stoddards acquire Ronald Jack & Ltd of Paisley	1980 - Guthrie Corporation Ltd, parent company of British Carpets Ltd acquire shares in Stoddards
1938 - Templetons incorporated to become James Templeton & Co Ltd	1918 - Stoddards acquire Caledonian Carpets Ltd of Stirling	1980 - British Carpet Ltd subsidiary companies including Templetons Carpets Ltd are transferred to Stoddards
1968 - Templetons acquire Gray's Carpets & Textiles Ltd	1947 - Stoddards acquire Douglas, Reyburn & Co Ltd	1984 - Stoddards becomes Stoddard Holdings PLC
1969 - Guthrie Corporation Ltd become Templetons holding company	1959 - Stoddards acquire Henry Widnell & Stewart Ltd of Bonnyrigg	1988 - Stoddards acquire textile manufacturer, Sekers, name changed to Stoddard Sekers International PLC
1974 - Templetons are renamed British Carpet Ltd	1966 - Stoddards granted Royal Warrant	1989 - Stoddards acquire Mercia Weavers
	1970 - Stoddards becomes Stoddard Holdings Ltd	1989 - Sekers business sold, company named Stoddard International PLC
	1970 - Stoddards acquire William Quigley (established 1837)	1992 - Stoddards purchase BMK Ltd

2000s

2005 - Stoddards goes into receivership	KEY: Company History - Templetons Company History - Stoddards Company History - Stoddard Templeton
2006 - British Carpets Lts are dissolved as part of liquidation of Stoddards	
2009 - Stoddard International PLC liquidated	
2009 - Stoddard Templeton Collection acquired by University of Glasgow Archive Services, Glasgow School of Art & Glasgow Museums	

Appendix – A2



Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005

Preview: Friday 8 November, 6-8pm

Exhibition runs 9 November 2013 – 11 January 2014

(shut 24 December – 2 January inclusive)

This research exhibition focuses on the Design Library, a unique resource used to inspire and aid the design process. Insight is also provided into the Stoddard Templeton design studio, the designers, carpet designing and Design Library utilisation in the creative process.

With thanks to The Glasgow School of Art Library and Archives & Collections Centre, University of Glasgow Archive Services, The Museum of Carpet Kidderminster, Scottish Screen Archives NLS and former Stoddard Templeton employees.

Free admission to gallery.

Mackintosh Museum,
The Glasgow School of Art,
167 Renfrew Street, Glasgow,
G3 6RQ, Scotland, UK
Tel: 0141 353 4500

Opening Hours:
Mon-Sat: 11am-5pm
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Image: Detail of plate from 'Flore aitanille - plates 1-40', Henry Lambert, Paris, Ch. Claeys, c. 1890. Courtesy The Glasgow School of Art Library, Special Collections, Stoddard Design Library.
This card is available in alternative formats upon request.

Exhibition flyer *Interwoven Connections: The Stoddard Templeton Design Studio & Design Library, 1843-2005*.

Appendix – A2



Exhibition publication (Britt *et al.* 2013a) designed by Maeve Redmond.
Photographs Maeve Redmond.

Appendix – A2

[Public Lecture]

Interwoven Connections - The Stoddard Templeton Design Studio and Design Library, 1845-2005

Helena Britt and Duncan Chappell

Mackintosh Lecture Theatre, The Glasgow School of Art, 10 January 2014.

Vimeo recording:

<https://vimeo.com/84115673>

(Britt and Chappell 2014a)

GSA LINK:

<http://radar.gsa.ac.uk/7212/>

Main achievements:

- marks end of *Interwoven Connections* exhibition;
- begins with background to Stoddard Templeton and design library at GSA
- overview of methods;
- insight into the research in progress including the archives consulted;
- outlines the exhibition;
- indicates areas for future activity i.e. digitization, other areas for research.

Life **Research** **Visit GSA**

Event:
Public Lecture: *Interwoven Connections - The Stoddard Templeton Design Studio and Design Library, 1845-2005*
GSA Exhibitions

Event Type:
Friday Event

Location:
Mackintosh Lecture Theatre, The Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ

Open:
10 Jan 2014
Friday,
12:45 - 13:30

Quicklinks:
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Image:
Design from *Kunstgewerbliche Schmuckformen für die Fläche in Stoddard Design Library.*
Courtesy The Glasgow School of Art Library, Special Collections.

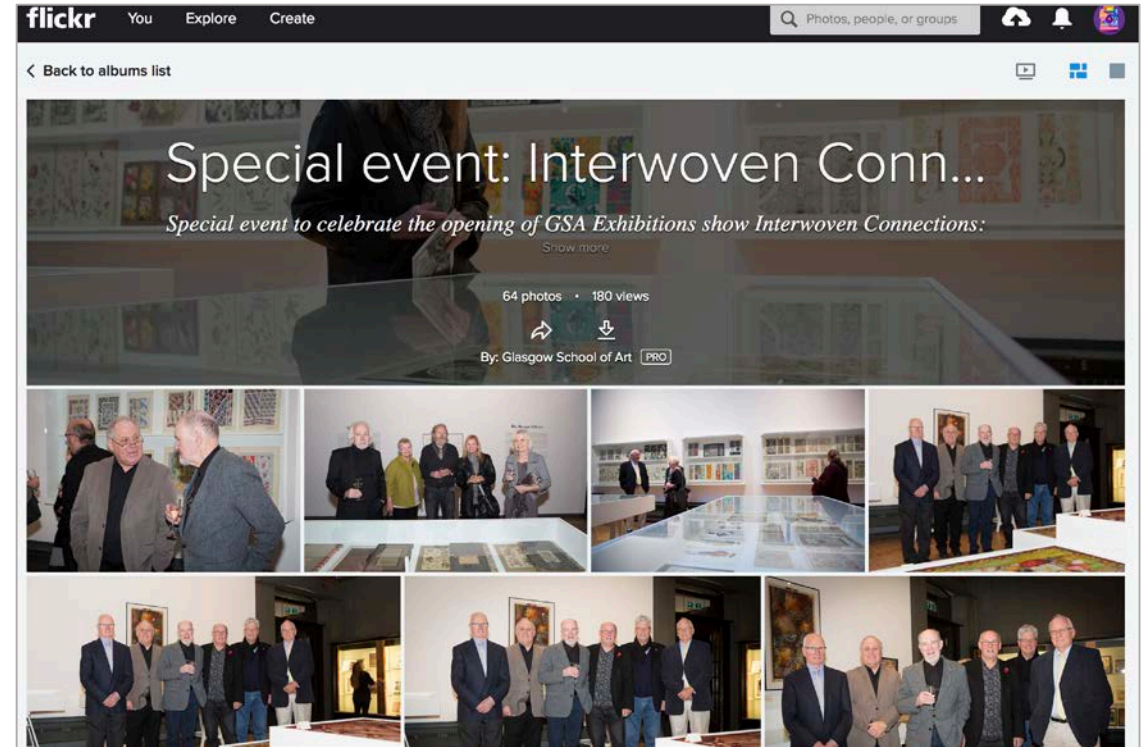
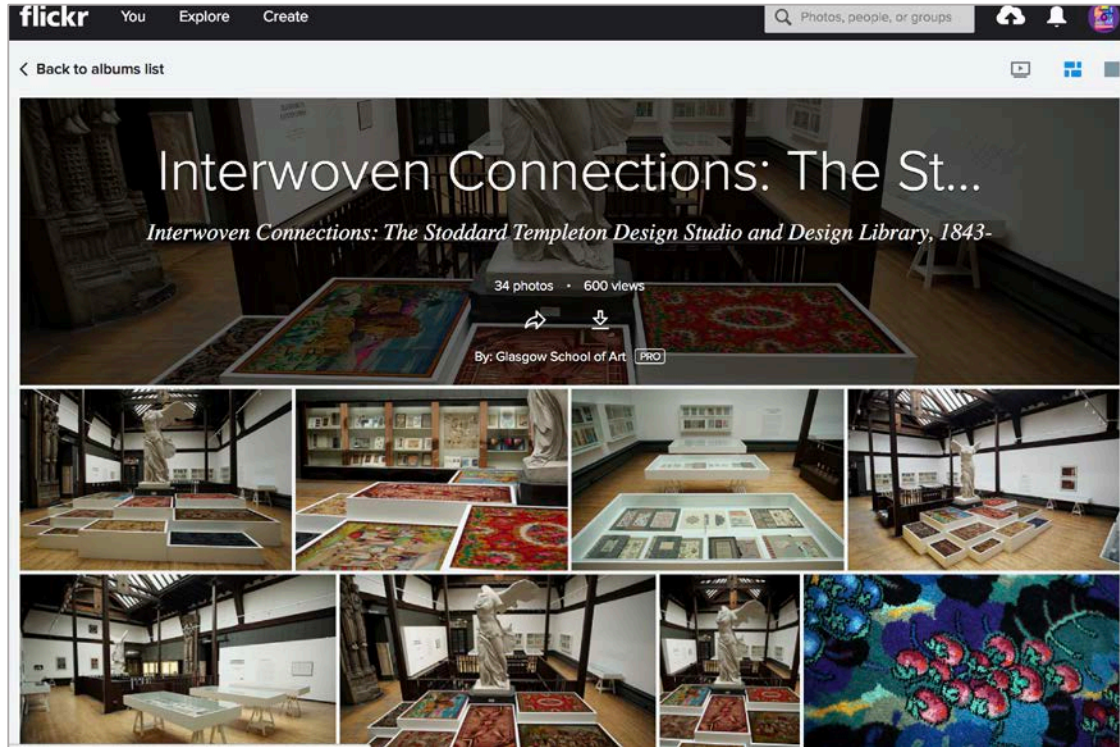
GSA website advert for Public Lecture.

Appendix – A2



Interwoven Connections gallery talks and workshops,
November 2013 – January 2014.
Photographs Helena Britt.

Appendix – A2



Interwoven Connections exhibition Flickr :
<https://www.flickr.com/photos/glasgowschoolart/sets/72157637691592346/>

Interwoven Connections special preview event (8 November 2013) Flickr:
<https://www.flickr.com/photos/glasgowschoolart/albums/72157637634647985/>

Appendix – A2

Interwoven Connections:
The Stoddard Templeton Design Studio and Design Library 1843-2005
Mackintosh Museum
The Glasgow School of Art
9 Nov 2013 – 11 Jan 2014

Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005
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Public
The Gl

Exhibition Vimeo (Britt et al. 2013b):
<https://vimeo.com/80325935>

Public Lecture Vimeo (Britt and Chappell 2014b):
<https://vimeo.com/84115673>

Appendix – A2

The investigation has been disseminated through further individual and co-authored presentations and proceedings:

Invited Speaker

Britt, H. (2020) *Interwoven Collections: Researching the Archives and Library Special Collections of the Glasgow School of Art*. In: *The Threads of Research: Weaving Narrative and Understanding Through Historic Textile Collections*, 21 July 2020, Cornell University [online]. <http://radar.gsa.ac.uk/7414/>

Britt, H. (2015) *Carpets of Distinction: Designs, Design Studios and Designers of James Templeton & Co*. In: *Glasgow's Gilded Age 1864-1914: Glamour & Grit*, 8th May 2015, Cottiers Theatre, Glasgow. <http://radar.gsa.ac.uk/3740/>

Britt, H. and Chappell, D. (2013) *Interwoven connections: The Stoddard-Templeton design studio and design library 1843-2005*. In: *STICK Annual Conference, Form or Function: What is more important?*, 19th October 2013, Scottish Historic Buildings Trust, Edinburgh.

Conference Proceeding

Britt, H., Stephen-Cran, J. and Shaw, A. (2014) *Past, Present and Future: Transformational Approaches to Utilising Archives for Research, Learning and Teaching*. In: *Shapeshifting: Transformative Paradigms of Fashion and Textile Design*, 14-16 April 2014, AUT University, Viaduct Events Centre, Auckland. <http://radar.gsa.ac.uk/3383/>

Conference Presentation

Britt, H. (2017) *Beneath the Pile: Investigating the Designers, Design Studios and Design Processes of Stoddard Templeton*. In: *Missing Persons: contemporary histories of textile knowledge, skills, technologies and materials*, 17-18 January 2017, Nottingham Contemporary, Nottingham. <http://radar.gsa.ac.uk/5210/>

Britt, H., Chappell, D. and Kaye, M. (2015) *Carpet Makers of Distinction: Examining Relationships Between Collecting and Designing at Stoddard-Templeton*. In: *Material Culture in Action: Practices of making, collecting and re-enacting Art and Design*, 7-8 September 2015, The Glasgow School of Art, Glasgow. <http://radar.gsa.ac.uk/3741/>

Britt, H. (2015) *Interwoven Treasured Cloth: Textile Research Strategies, Glasgow School of Art Library Special Collections and Archives*. In: *New Research Strategies III*, 28th March 2015, Wellcome Trust, London. <http://radar.gsa.ac.uk/3671/>

Britt, H. (2014b) *Delving into the Pile: Analysing Historical Stoddard Templeton Carpets for Textile Design Process Explication*. In: *Artefacta - How Do We Study Objects? Analyses in Artefact Studies*, The House of Science and Letters, Helsinki, Finland, 8–9 May 2014. <http://radar.gsa.ac.uk/3386/>

Britt, H. (2013) *Inspirational Archives: Examining Utilisation by Textile & Fashion Practitioners*. In: *New Research Strategies II*, 6th March 2013, Wellcome Trust, London. <http://radar.gsa.ac.uk/3739/>

Appendix – A2

Collaborative Partner ReCREATE Network, March 2014 – September 2015

‘...multidisciplinary research network to rediscover and reconnect the tools, materials, laboratory and workshop environments, manufacturing skills and experimental practice that Scotland used to make colourful decorative textiles in the Industrial Revolution.’

‘Knowledge exchange between the collaborators and invited specialists from the UK and Europe will inform and inspire reconstructive research for making decorative textiles, and contextualise the international significance of Scotland’s experimental culture before and during the Industrial Revolution.’

‘The network partners will ultimately share their expanded understanding through a public conference, and also scope collaborative research partnerships between the academic and heritage sectors to rediscover Scotland’s forgotten story of textile manufacturing innovation.’

Contributed to network meetings and events at various archives, collections and institutions including:

PUBLIC EVENT, Paisley Museum and Art Galleries, Paisley – Saturday 20th June 2015.

<https://www.gla.ac.uk/schools/cca/research/arthistoryresearch/projectsandnetworks/recreate/#networkobjectives,collaborators,networkingevents,furtherevents>



ReCREATE Network logo.

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Example of GSA textile design studio archive session with Stoddard Templeton items.
GSA Archives and Collections, March 2014.
Photograph Helena Britt.

Appendix – A2



Detail of a plate *Nouvelles fantaisies decoratives*, Henri Gillet, 1924, GSA Design Library.
GSA Year 3 student filmwork, dyed and screen-printed textile developed from the historical artwork.
Photographs Helena Britt.

Appendix – A3

Interwoven Connections exhibition Press, Publicity and Reviews

TELEVISION

BBC Reporting Scotland, 5th November 2013

STV News, 8th November 2013

RADIO

BBC Radio Scotland, News, 5th November 2013

BBC Radio Scotland, *The Culture Show*, 11th November 2013

MAGAZINES

'Got it covered', Homes & Interiors Scotland, November & December 2013

'Exhibitions Diary', The World of Interiors, December 2013

NEWSPAPERS

'The beauty of magic carpets', *The Herald – The Arts*, 2nd November 2013

'The art of making Templeton carpets', *Glasgow Now*, 6th November 2013

'Archive shows why Glasgow company's carpets were magic', *Evening Times*, 8th November 2013

'Inspirational carpets', *The Herald*, 9th November 2013

'Weaving magic', *The Scotsman*, Weekend Life, 30th November 2013

The Culture Studio with Janice Forsyth



Last on

Mon 11 Nov
2013
14:05
BBC Radio Scotland

See all previous episodes from The Culture Studio with Janice Forsyth

More episodes

11/11/2013

Janice marks Remembrance with a highly original play coming to a train station near you. 'Suitcase' marks the 75th anniversary of the first arrival of the Kindertransport in Britain and creator Jane Merkin talks to Janice ahead of the opening performance at Glasgow's Central Station.

Anthropologist, archaeologist and author of *The Poppy*, Nicholas Saunders tells Janice about the cultural significance of the flower from Ancient Egypt, to Flanders fields to Afghanistan.

And we look ahead to 'Stars on Parade', an extravaganza taking place at a Glasgow's Royal Concert Hall on Monday night. Director James Patterson tells Janice about the performances from service men and women, past and present plus the West End and Broadway names gracing the stage for Remembrance charities.

Glasgow's Templeton Carpet Museum throw open its doors on Saturday and we treat you to a walk-around and everyone's favourite art critic, Anne Ellis tells us some of the stories behind the magnificent building and its previous incarnation.

Comedy man-of-the-moment, Hal Cruttenden takes a breather with Janice during his massive 50 date UK tour of Tough Luvvie.

Professional Lego builder, Warren Elsmore joins Janice to talk about his exhibition Brick City running at Paisley Museum. < SHOW LESS

Advert of BBC Radio Scotland, *The Culture Show*, 11th November 2013.
Including a review of *Interwoven Connections* exhibition.

Appendix – A3

8 GALLERIES

The beauty of magic carpets

A new exhibition shows off the exquisite archive from the famous Templeton's and Stoddard's carpet factories, writes Jan Patience

In January 1986, John de Clair wrote in *The Glasgow Evening Citizen*, company proprietor of the Edinburgh-based carpet manufacturers AP Stoddard & Son: "In Glasgow is a great treasure... Few people - even those who have been led to see this display - are ever invited to see this display... A design may be submitted to the factory and its coloring is its death knell. If it is not taken on, it never reaches the looms of the great Glasgow town, that is to say, the factory which has made its name."



This exhibition, written some four decades before the demise of the once mighty legacy carpet manufacturing industry in the west of Scotland, forms the perfect introduction to the Glasgow Carpet Archive, a fascinating exhibition which shows over 300 designs at Glasgow School of Art (GSA).

Later in the Templeton's Journal article, de Clair mentioned that the archive of designs at Stoddard's was a "great treasure" which was "lost to the world". In a similar vein, although a design may be submitted to the factory and its coloring is its death knell, it is not taken on, it never reaches the looms of the great Glasgow town, that is to say, the factory which has made its name.

For 100 years, the two companies of Glasgow in the Glasgow Carpet Archive were the backbone of manufacturing in the West of Scotland. The archive, which includes over 300 designs, is a testament to the industry's history.

AP Stoddard & Son was founded in 1854, and its designs were a mix of traditional and modern styles. The archive includes designs from the factory's heyday in the late 19th and early 20th centuries.

The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854. The archive includes designs from the factory's heyday in the late 19th and early 20th centuries.

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Colourful surprise Lecturer Helena Britz, who picked 200 plates to exhibit, and a preview of some of the designs on display

The art of making Templeton carpets



Exhibition gives rare glimpse into history of famous firm

It is one of our best-known buildings, brightening even the greyest day with its colourful terracotta exterior.

The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854. The archive includes designs from the factory's heyday in the late 19th and early 20th centuries.

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The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854. The archive includes designs from the factory's heyday in the late 19th and early 20th centuries.

06.11.2013 3

“I don't know of any other UK institution that has a collection like this. It's invaluable to our students

NOBODY KNOWS GLASGOW BETTER Friday, November 8, 2013 430,284 WEEKLY AUDIENCE IN PRINT AND ONLINE

AN EXHIBITION WILL SHOW OFF THE ARCHIVE OF A



Images from the Bowing Times exhibition, Templeton's Carpet Factory in 1920. The Queen visits the design room in 1921.

Archive shows why Glasgow company's carpets were magic

The archive, which includes over 300 designs, is a testament to the industry's history. The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854.



These beautiful designs are from the archive.

TOP GLASGOW FIRM THAT SENT FLOOR COVERINGS AROUND THE WORLD



A carpet made for an Indian prince in 1925, a carpet made for the Pash Palace, 1871 as designed in 1825, and one of several carpets made for a Russian court in 1921

The archive, which includes over 300 designs, is a testament to the industry's history. The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854.



The archive, which includes over 300 designs, is a testament to the industry's history. The Glasgow Carpet Archive is a collection of designs from the Glasgow Carpet Factory, which was founded in 1854.

Helena Britz, curator of the exhibition, shows off one of the exhibition's Templeton carpet designs

- 'The beauty of magic carpets', *The Herald – The Arts*, 2nd November 2013
- 'The art of making Templeton carpets', *Glasgow Now*, 6th November 2013
- 'Archive shows why Glasgow company's carpets were magic', *Evening Times*, 8th November 2013

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Inspirational carpets

More than a dozen former designers from the famous Templeton Stoddard carpet manufacturer gathered for the launch of a new exhibition celebrating their designs.

Creative colourist Robert Biggin and former design director Ronnie Wylie joined designers such as Gerry Rafferty's brother Jim at the Interwoven Connection exhibition. In its day, Templeton Stoddard commissioned carpets for likes of the Titanic and Balmoral Castle. The exhibition at the Glasgow School of Art is free and will run until January. Picture: Phil Rider

arts

Weaving magic

A new exhibition is both a celebration and sad reminder of how extraordinary the Scottish carpet industry once was



In 2010, when Stoddard International PLC went into receivership, nearly two centuries of industrial and artistic history threatened to go with it. For the Stoddard name, synonymous with the Elderslie carpet mill, had also acquired Glasgow's legendary James Templeton and its range of subsidiaries had included Kilmauruck's B&B.

The loss of a company that made its wealth in its advertising black 'scapors for pulpers, carrels and James the Prince' meant the loss of jobs, skills, prestige and a way of life for generations of Glaswegians. It was another terrible agony in the West of Scotland's post-industrial death throes.

But the efforts of the University of Glasgow Archive Service, Glasgow Life and the Glasgow School of Art Library to secure the company's

rich to describe. Carpet designers at Templeton's, in particular, drew on a vast library of historical patterns to inspire new designs. The display cabinets show a fraction of that material: portfolios of flower designs, botanical specimens, historic Egyptian and Islamic motifs that were used in design houses across Europe. The material might include traditional Japanese felices or Finnish folk weaving, but designers were also kept up to date with the latest modernist designs from Paris or Brussels. The artist and designer Sonia Delaunay's gorgeous portfolio *Tapis et Tissus*, for example, included work by artists and designers as avant-garde and distinguished as Seurat, Popova and Albert.

This is also a social history of the design process. Carpet designs started as a male world, designers were skilled artisans who began apprenticeships as "slab boys" minding colours and washing out pots. There were slab girls too and women who worked as tracers and copyists would later become designers.

It was a world, of course, captured by the respectable artist and playwright John Burt Foster, who appears here among the dead-end jobs of the company in an archive photograph.

In the 1960s, a courier from Stoddard recalled memories of a time when that studio was in its heyday, in a year the mill of 50 weavers "sharpened away 875 pounds, used 97 crates and supply 700 lbs of paper... at the expense of 960 brooms".

Such was the scale of the industry, the danger of jobs of the 19th century, or the engineering skills of keeping big machines going in the 20th. In so richly detailed a show, however, it was worth of course to the hard labour and terrible danger of jobs of the 19th century, or the engineering skills of keeping big machines going in the 20th.

It is of course the time of year for

INTER-WOVEN CONNECTIONS
Glasgow School of Art

MARTINO GAMPER: TU CASA, MI CASA
Modern interior, Glasgow

HOUSE STYLE
Trompsburg, Glasgow



horses and heath. But even so, it comes as a bit of a shock to find the Modern Interior's Aida's Luce space transformed from its customary gritty factory chic to cosy domestic bliss by designer Martino Gamper. From the wood-burning stove to the top of the living condition in closely forged steel, Gamper has created a soft-edged domestic setting for an intersection of furniture and lighting that falls somewhere between practical design and speculative sculpture. Many designers are clear advocates, but the traditional high-end design solution to chairs is the attempt to arrive for a single, perfect example. Gamper, in contrast, is quick to add to it. His two bamboo chairs, 2007's *100 Chairs in 100 Days*, was an exhibition in which the purpose was to see the individual chairs as the reworking of found



Clockwise from main: Part of the 'Jazzman' exhibition collection at Interwoven Connections; Martino Gamper's artwork, sitting at the Modern Interior, Glasgow; House Style at Trompsburg

arts

marble shelves and pendant lights are truly lovely. There is reworking too in House Style at Trompsburg, where the Assorted Line and Storm Calves, a Duncan of Jordanstone graduate who it now a London-based film curator and writer. B&B worked with Glasgow design curators Pascal to re-release some archive items made by the Central Office of Information. It's hard to know how to describe the raw material, a magazine series called *Roundabout*, other than as good old-fashioned propaganda. Made between 1962 and 1974, the magazine was shown in cinemas in Asia and presented B&B as a thriving centre of technology and art.

Four artists and musicians (Itala Helander, Tiana Toppenberg, Bob Kazianky and Daniel Padden) have been invited to create the new material. Helander's film *Experiments with Plastic* is all thrillingly evocative and reveals, as is an exploration of group and cultural raw materials. Japanese take footage of military parades and forests and crafts a new narrative through a metaphoric

visions. An English Model sees composer Daniel Padden soundtrack an on-board fashion show "pink and white for the English Rose, green for the Broomfield beauty" with loopy dissonant sounds and traditional Baroque music. There are disarming returns, though, from the close confessions of these works, as they all tread similar ground. The most successful film is Bob Kennedy's *What are you Doing At?* a strict and ironic look at the traditional Freudian wheelbarrow of urban propaganda which also yields to the saturated colour and slippery textures for their own sake. From machine parts to the manufacture of rubber gloves, pinnae ragnas to piffelback and spick, Kennedy identifies a hidden energy to B&B's history to British capitalism. It is gloriously and hilariously soundtrack to the joys of an engine.

Interwoven Connections until 21 January; Martino Gamper: Tu Casa MI Casa until 25 January; House Style until 23 January

weekend: 26 NOVEMBER 2013

'Inspirational carpets', *The Herald*, 9th November 2013
'Weaving magic', *The Scotsman*, Weekend Life, 30th November 2013

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Interwoven Connections exhibition Press, Publicity and Reviews

ONLINE FEATURES

'Got it covered: Historic Stoddard Templeton works', Homes and Interiors Scotland, 25th October 2013

<https://homesandinteriorsscotland.com/2013/got-it-covered/>

'The beauty of Stoddard and Templeton's magic carpets', Herald, 2nd November 2013

https://www.heraldscotland.com/arts_ents/13129964.the-beauty-of-stoddard-and-templetons-magic-carpets/

'New Exhibition shows off the famous Templeton's and Stoddard's carpet factories archive', Scottish Visual Arts Group, Monday 4th November 2013

<http://scottish-visual-arts-group.blogspot.co.uk/2013/11/new-exhibition-shows-off-famous.html>

'World at their feet: Carpet factory archive opens to public', BBC News, 5th November 2013

<http://www.bbc.co.uk/news/uk-scotland-glasgow-west-24818520>

'Archive shows why Glasgow company's carpets were magic', Evening Times, 8th November 2013

<http://www.eveningtimes.co.uk/news/archive-shows-why-glasgow-companys-carpets-were-magic-141859n.22618398>

'Inspirational Carpets', Herald, 9th November 2013

<https://www.heraldscotland.com/news/13130969.inspirational-carpets/>

'Visual Art: Inter-woven connection, Martino Gamper, House Style', The Scotsman, 4th December 2013

<https://www.scotsman.com/arts-and-culture/visual-art-inter-woven-connection-martino-gamper-house-style-1551311>

'Interwoven Connections: The Stoddard Templeton Design Studio and Design Library', Museum of Carpet Kidderminster, 27th December 2013

<https://museumofcarpet.org/2013/12/27/interwoven-connections-the-stoddard-templeton-design-studio-and-design-library/>

'Interwoven Connections: finding inspiration in the company's in-house archive', The Working Archive, 7th February 2014

<https://workingarchive.wordpress.com/2014/02/07/interwoven-connections-finding-inspiration-in-the-companys-in-house-archive/>

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Interwoven Connections exhibition Online Press, Publicity and Reviews

ONLINE FEATURES

'Highlights 2013 – Sarah McCrory'

<https://www.frieze.com/article/highlights-2013-sarah-mccrory>

'RAQUIB SHAW at PACE, NYC and TEMPLETON DESIGN STUDIO 1843-2005, Glasgow UK'

<http://clarehenry-artjournal.blogspot.com/2014/01/>

'Interwoven Connections Exhibition at Glasgow School of Art'

<http://kestrelfindsandmakes.blogspot.com/2013/12/interwoven-connections-exhibition-at.html>

'Patterns and other stories'

<http://mono-blog.com/2013/12/patterns-and-other-stories/>

'Archive Services: partnership with business to explore their heritage – Stoddard-Templeton Collection – Inspiring designers through business records'

https://www.gla.ac.uk/media/Media_375434_smxx.pdf

'Interwoven Connections: finding inspiration in the company's in-house archive'

<https://workingarchive.wordpress.com/2014/02/07/interwoven-connections-finding-inspiration-in-the-companys-in-house-archive/>

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GSA department online features

Exhibition listing *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005*

<https://www.gsa.ac.uk/life/gsa-events/events/i/interwoven-connections-the-stoddard-templeton-design-studio-and-design-library-1843-2005/>

GSA Library Interwoven Connections Pinterest board

<https://www.pinterest.co.uk/amp/gsalibrary/interwoven-connections/>

Throwback Thursday: Dr Helena Britt on “Interwoven Connections”, 1 August 2019

<https://gsahatchery.wordpress.com/2019/08/01/throwback-thursday-dr-helena-britt-on-interwoven-connections/>

Special Collections: Research & Creative Practice, Interwoven Connections (2013-2014)

<https://lib.gsa.ac.uk/special-collections/mackintosh-library-collections-research-creative-practice/>

GSA Archives & Collections blog post *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005*

<https://gsaarchives.net/2013/11/interwoven-connections-the-stoddard-templeton-design-studio-and-design-library-1843-2005/>

GSA Archives & Collections blog post *Interwoven Connections: finding inspiration in the company’s in-house archive*

<https://gsaarchives.net/2014/02/interwoven-connections-finding-inspiration-in-the-companys-in-house-archive/>

Link to GSA Library Special Collections

Stoddard Templeton Design Library

https://discovery.gsa.ac.uk/discovery/collectionDiscovery?vid=44GSA_INST:44GSA_VU1&collectionId=8131539840006296

Appendix – A3

Interwoven Connections exhibition visitor comments book

'I really liked tiger carpet, would like to touch it!'

'Thanks – really enjoyed getting an insight into the carpet design craft.'

'Great'

'Amazing'

'Wonderful collection'

'Congratulations on a great show'

'Really good exhibition – I'll come back to spend more time looking at it!'

'Wonderful designs – a bit of nostalgia!'

'Worked here at 14 years of age until 23 years, as a spooler, setting the design designs. Great job. Brings back good memories.'

'Fantastic, gorgeous designs and collections Helena!'

'Impressive designs – and the bonus of seeing a photograph of my late uncle, Alex Greenhill, at Grays Design Studio!'

'Amazing, unbelievably modern, detailed what an exquisite exhibition. Thank you!'

'Bring back many memories.'

'Beautiful. Very inspiring. Reflections from skylight were distracting though!'

'Nice to see some of the design plates I used as research for my Degree Show. I worked with the Design Team and very kindly sponsored my show with carpet lengths and sample books. I still have some of them.'

'My late father Robert Anderson was Chief Designer in 'Templeton's when 'Templetons' was the 'tops' before 'rubbish' came in! Have many happy memories.'

'Wonderful.'

'Worked in Design Department. Templeton. John Anderson being my boss and then Gavin Hamilton. It was a wonderful place to work!!!'

[With reference to the above] 'This is spooky. X, if you are back in its X.'

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Interwoven Connections exhibition visitor comments book

'Well worth the visit. What a fund of memories.'

'Brining back many memories.'

'Very interesting indeed but where is the folio of Templeton carpet designs borrowed by the American interior designer XXXX XXXX when in Scotland c.1975-6? Magnificent it was, brilliant colours in a gum Arabic medium.'

'Wonderful to see all available designs and info from such an amazing industry.'

'Wonderful, brought back memories.'

'I was very impressed with the designs. My great great grampa was one of the designers in the 1920s.'

'I was a weaver for Templeton at the Glasgow Green for 25 years and enjoyed every new challenge they gave me and took pride in my work.'

'Bloomin' wonderful.'

'Wonderful – full of information.'

'Worked Design dept 1969-1972 – Brings back memories.'

'A trip down memory lane! Former Export Sales Rep. 80's.'

'Reminds me of Hermes scarves. Wonderful.'

'Very happy to stumble upon this. Wonderful samples, and beautifully displayed. Well done.'

'Delighted to gain an insight into the designing of carpets. My grandmother XXXX XXXX worked for Templeton's c.1901/04.'

'Very interesting!'

'Great exhibition.'

'A beautifully laid out exhibition of extraordinary things.'

'Jolly good show!'

'Amazing show, a real snapshot of the past.'

Appendix – A3

Interwoven Connections exhibition visitor comments book

'Great exhibition, gave a grant insight into the history of the design process.'

'Fascinating. My father, XXXX XXXX, is in photo no. 13. Anyone still alive who knew him?'

[In relation to the above]

'Yes! I was at Elderslie from 1963 to 1975 and knew him quite well.'

'Worked as a Spooler in the 60's'

'Worked as a Spooler in the late 1950/60's. The carpets were beautiful, I loved the colours! Thank you!'

'Great exhibition and reminder of happy working days there, Was Personnel Office Manager 1975-82.'

'Fantastic display, wonderful history.'

'Really enjoyed the wonderful colours.'

'Interesting. Brings back memories.'

'Very interesting.'

'Lovely to see, Former Stoddard employee.'

'Really enjoyed.'

'Very interesting.'

'Nostalgic!'

'Very interesting.'

'Brings back happy memories.'

'Really interesting. These patterns and makers/manufactures are very familiar to me – I used to fit and shampoo many of these as a student – father had a carpet supply and cleaning business. Interesting too how quickly styles and preferences change. Great show!'

Appendix – A3

***Interwoven Connections* exhibition visitor comments book**

'Superb craftsmanship – stunning results. Clear and concise exhibition. Thank you very much – I shall return when I have more time – Thanks again, and the A4 printouts – Much appreciated.'

'Most interesting and instructive.'

'As a ex/employee very interesting!'

'Very good.'

'Inspirational.'

'Great exhibition.'

'Nice exhibition, keep up the good work.'

'Splendid exhibition, displaying Scotland's artist talent.'

'Good to see the designs my mother and aunts work.'

'Beautiful, poignant exhibition. Thank you!'

'Very interesting, brings back memories of my late uncle XXXX XXXX, and all his designs and talent he had. Thank you. GSA.'

'Family has been involved in the company for over 131 years!!! Please contact – would like to speak to Archives and Helena.'



Journal special issue :
**‘Utilizing Archives and Collections: Textile
Education, Industry and Practice – Vol 1.**

Journal of Textile Design Research and Practice, 7 (2).

<http://radar.gsa.ac.uk/7486/>
<https://www.tandfonline.com/toc/rftd20/7/2?nav=toCList>



Journal special issue :
**‘Utilizing Archives and Collections: Textile
Education, Industry and Practice – Vol 2.**

Journal of Textile Design Research and Practice, 8 (1).

<http://radar.gsa.ac.uk/7485/>
<https://www.tandfonline.com/toc/rftd20/8/1?nav=tocList>

Appendix – A5

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