

V&A Dundee
Scottish Design Galleries

Large Print

The Stories of Scottish Design

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The logo consists of the letters 'V', '&', and 'A' in a large, bold, black serif font. The 'V' and 'A' are tall and narrow, while the '&' is shorter and wider, centered between them.

The Stories of Scottish Design

These galleries tell stories from Scotland's design history from 1500 to the present day. Their themed displays focus on things that make design in Scotland unique, from the country's specific natural resources, to its patterns of immigration and emigration. You can explore them in any order you like.

The objects are drawn from the permanent collections of the V&A alongside objects lent by other museums, archives, designers and companies. Together they show the huge breadth of design creativity across Scotland, from weavers and furniture makers to shipbuilders, architects and digital innovators.

Whether design is on a local or global scale, it is often a collaborative process, involving many people with different skills. As you explore, think

about all the connections between the objects and design stories. Think about how design affects your life: the place you live in, the products you use, the clothes you wear.

These galleries are not a definitive statement about Scotland's design history. They are a snapshot of a much more complex picture. Each year we will focus on a new theme to bring in missing perspectives that help to decentre prevailing narratives.

Our focus in 2020/2021 is to begin decolonising the galleries, acknowledging that much of Scotland's design history is built upon the exploitation of enslaved and colonised people around the world. As a new design museum, we have no excuse for omitting and misrepresenting this history. Through collaboration, we will begin to address this by adapting our labels, bringing in new objects and developing a new commission.

As this is only a small start, it is more important than ever that we open the conversation beyond our walls, speak with our audiences and neighbours, whilst using our platform to effect change. We have a lot of work to do ourselves and we'd love to hear from you.

For more information visit vam.ac.uk/dundee/decoloniseSDG and share your views using **#decoloniseSDG**

This display has been made possible as a result of the Government Indemnity Scheme. V&A Dundee would like to thank The Scottish Government for providing indemnity and the Arts Council England for arranging the indemnity.

The Kaleidoscope

Sir David Brewster created the kaleidoscope in Edinburgh in 1816. He designed it to demonstrate his research into the reflection of light. It consists of a tube fitted with angled mirrors that create symmetrical patterns from fragments of coloured glass when the tube is turned. The kaleidoscope was an instant sensation in Britain and Europe and is still a popular children's toy. Brewster was part of a culture of great intellectual and scientific enquiry in Edinburgh at this time, which produced many pioneering innovations of worldwide importance.

1. Kaleidoscope

About 1983

Retailed by W. H. Smith

UK

Plastic and tin

Given by Mrs. T.Z. Hudson

V&A Museum of Childhood:

MISC.283-1985

2. Kaleidoscope with Yogi Bear

About 1960

By Green Monk Products

Barnsley, South Yorkshire

Metal and plastic

Given by Joan Ethel Thompson

V&A Museum of Childhood:

B.530-1997

3. Kaleidoscope

1994

By Cowley

Blackpool

Card and plastic

V&A Museum of Childhood:

B.387-1994

4. Kaleidoscope

1930–9

Probably Hong Kong or Japan

Card, printed paper and plastic

Given by Mary Kempson

V&A Museum of Childhood:

MISC.189-1988

5. Kaleidoscope

1830–9

Germany or England

Printed paper, cardboard and glass

Given by Mr. Arthur Moyse

V&A Museum of Childhood:

MISC.506-1986

6. Brewster's Patent Kaleidoscope

About 1820

Patented by David Brewster,
made by Philip Carpenter

Birmingham

Silver-painted brass, glass, velvet, wood

On loan from the Science Museum

Group: 1918-112

Ship Design

The importance of maritime trade led Scotland to develop world-renowned expertise in ship design and building. Aberdeen shipbuilders created fast sailing clippers for the tea trade, while Dundee's yards designed ships for the city's jute and whaling industries. From the 1850s, Glasgow became the most important centre, where shipbuilders combined design skill with engineering innovation. In the early 20th century one fifth of the world's ships were built in Scotland.

1. Model of the Stornoway

1959

This model of the Stornoway, a ship built in 1850 for the tea trade, shows the revolutionary Aberdeen bow developed by shipbuilders Alexander Hall and Co. in 1839. This streamlined hull-form increased speed and efficiency by minimising water resistance, cutting swiftly through the waves. The Aberdeen bow became a standard feature on all tea clippers, which often engaged in competitive races from Britain to China.

By James Henderson

Aberdeen

Wood, metal and cord

On loan from Aberdeen Art Gallery & Museums

Collections: ABDMS003125

2. 'A ship-yard seen from a big crane',
from the series The Great War: Britain's
Efforts and Ideals

1917

By Muirhead Bone

UK

Lithograph

Presented by the Ministry of Munitions

V&A: E.758-1918

3. Model of the Lawhill

Date unknown

The Lawhill, built in 1892 by the Caledon Shipbuilding & Engineering Company at W.B. Thompson, was originally designed to transport jute from India to Dundee. Fast and efficient, this steel-hulled, four-masted barque required smaller crews than larger types of sailing ship. Dundee's yards also built whaling ships, whose design inspired the Antarctic scientific research ship RRS Discovery.

By an amateur model maker

Dundee

Wood, paint

Dundee City Council (Dundee's
Art Galleries and Museums):

2012-64-1

4. Model of the Saikio Maru

About 1888

The Saikio Maru was one of six ships built in Glasgow in 1887 by the London and Glasgow Shipbuilding Co. for the Japanese shipping line Nippon Yusen Kaisha. Japan was rapidly modernising and sought the renowned expertise of Scottish shipbuilders to help develop its own industry. Scots were involved in the establishment of new Japanese shipyards, and of pioneering engineering departments and courses in Japanese universities.

Govan, Lanarkshire

Wood, metal

Lent by Glasgow Life (Glasgow Museums), on behalf of Glasgow City Council: T.1957.11.a

above:

Half hull plating model for the Queen Mary

1936

Ship designers used this model to work out the precise size, shape and layout of the steel plates that would form the hull of the ocean liner Queen Mary. Such advanced construction techniques enabled Glasgow shipyards to build larger and faster vessels for export all over the world. The hull's streamlined design helped the Queen Mary maintain the fastest speeds across the Atlantic during the late 1930s and 1940s.

By John Brown & Co.

Clydebank, West Dunbartonshire

Wood

Lent by Glasgow Life (Glasgow Museums), on behalf of Glasgow City Council. Bought by Glasgow Museums with assistance from the National Fund for Acquisitions:

T.1973.10.z

National Fund
for Acquisitions

Managed by National Museums Scotland
Funded by the Scottish Government

Presentation drawing of side lever marine engines for the Palermo

1841

Steamship technology developed at a rapid rate on the river Clyde. Shipbuilder Robert Napier was a key figure in the development of marine steam engines, and many important future engineers trained at his shipyard in Govan. He was a skilled businessman with a flair for marketing, commissioning detailed but elegant and visually appealing drawings to attract prospective clients.

By David Kirkaldy for Robert Napier

Glasgow

Ink and watercolour on paper

Lent by Glasgow Life (Glasgow Museums),
on behalf of Glasgow City Council: 1913.10.b

Design Inspiration

Inspiration is where you find it
Eduardo Paolozzi

A great variety of sources inspire design. Designers may aim to solve problems or improve functionality, to entertain, to provoke, to delight. They often experiment with traditional and innovative materials and techniques in the pursuit of cutting-edge design. Many of these objects show how collaboration across different artistic and design disciplines can create something new.

Colour, Texture, Landscape

From the 1950s, Serbian textile designer Bernat Klein combined technological innovation with colours and textures inspired by the Scottish Borders, where he made his home. Influenced by Pointillist painting, in which small dots of colour are used to create an image, he developed his own 'space-dyeing' technique to create similar effects in textiles; dyeing yarn in overlapping sections of different colours along its length. Klein's vibrantly-coloured tweeds were used by fashion designers including Chanel and Hardy Amies.

Suit

About 1960–9

Designed by Edwin Hardy Amies,
made with fabric designed by Bernat Klein

London and Scotland

Space-dyed mohair tweed and wool jersey

Given by Mrs Gould

V&A: T.82:1, 2-1992

Samples of Aspen furnishing fabrics

1969

While some of Klein's fabrics featured jewel-like colours, others were inspired by the natural colours of the Scottish landscape. The collection Aspen, Larch, Rowan, Spruce, designed for Margo Fabrics Ltd, was intended to be used for upholstery. It was produced in a range of colourways to appeal to different international markets and won the Council of Industrial Design Award in 1969.

Designed by Bernat Klein, made by
Margo Fabrics Ltd

UK

Wool, viscose and cotton, backed with acrylic

Given by Margo Fabrics Ltd

V&A: Circ.721-1969

Suit

About 1995

Scottish fabrics including tartans, cashmere and tweeds have long been valued and used by fashion designers around the world. Only made in the Outer Hebrides, Harris Tweed is handwoven by islanders at their homes.

Its quality is guaranteed by the Harris Tweed Authority through the orb mark. Exported globally, its supporters include Vivienne Westwood, who has collaborated with Harris Tweed since 1982. This suit by Westwood seems conventional, with its tailored Harris Tweed jacket, but subverts tradition with the baggy trousers and voluminous shawl collar of the waistcoat.

Designed by Vivienne Westwood

London and Scotland

Harris Tweed (jacket), wool (waistcoat and trousers), wool and acetate (tie), cotton (shirt)

Given by Mark Reed

V&A: T.37:1 to 3-2011

'Lovers Lace' dress, from
Autumn / Winter 2015 collection
2015

A graduate of Central St Martins, Christopher Kane has been acknowledged as a major fashion talent since establishing his label with his sister Tammy Kane in 2006.

Christopher Kane garments are known for their bold, often provocative, design and ingenious craftsmanship using an eclectic range of materials. Kane's collections explore a range of themes, such as his Scottish upbringing, an interest in science and, with this dress, the naked body. The erotically entwined naked 'lovers lace' figures are based on sketches that he and his studio made during life drawing classes.

By Christopher Kane

London

Swiss lace

Given by the designer

V&A: T.24-2018

above:

Lemmings played by Mike Dailly

1991

In the mid-1980s Dundee emerged as a centre for videogames design. Lemmings was one of the most successful videogames of the early 1990s, with over 15 million copies sold worldwide in its multiple versions. At each level the player must race to guide a group of lemmings through a landscape of obstacles by making them climb, float, bomb, block, bash, mine or dig. The addictive game was a forerunner of the RTS (real-time strategy) videogame genre. DMA Design also created the first and second versions of Grand Theft Auto.

Designed by DMA Design, published by Psygnosis

Dundee

Videogame

Lemmings™ ©1991-current year Sony Interactive Entertainment Europe. “Lemmings”, “Psygnosis” and the “Owl’s Head logo” are trademarks or registered trademarks of Sony Interactive Entertainment Europe.

Plain and Ornamental of Every Description 2018

This new work by Maeve Redmond is the first in a series of commissions inviting artists and designers to respond to themes explored in the Scottish Design Galleries. Here, Redmond focused on how designers took advantage of new technologies and the networks that Scots built around the world through emigration, trade and Empire. Redmond was inspired by the catalogues of Walter Macfarlane & Co. (1850–1966), a Glasgow-based manufacturer of architectural cast iron. As in modern mail-order catalogues, Macfarlane's catalogues listed its prefabricated elements in multiple variations, from which international customers could choose to suit their requirements.

See one of Macfarlane's catalogues in the Scotland and Asia display behind you.

Plain and Ornamental of Every Description (Cont.)

2018

By Maeve Redmond

Glasgow

Cut vinyl, photographic paper, painted MDF

Images provided by the Victoria and Albert Museum,
London, David Mitchell, Gordon Urquhart, and the
University of Glasgow Library, Special Collections

Model for the Monument to Sir Walter Scott

1840

Over 61 metres tall, Edinburgh's monument to Sir Walter Scott is the world's largest memorial to a writer. The designer, George Meikle Kemp, took inspiration from Scottish medieval architecture, such as Melrose Abbey in the Borders. This building featured in several of Scott's novels, whose settings and characters disseminated an image of Scotland around the world. Due to Scott's international fame and popularity, financial contributions towards the construction of the memorial came from as far afield as Russia.

Designed by George Meikle Kemp

Probably Edinburgh

Wood and plaster

Museums and Galleries Edinburgh: HH394/1904



The ruins of Melrose Abbey, from Walter Scott's *The Lay of the Last Minstrel*, engraved by W. Forrest after W.H. Townsend, 1850

© The University of Edinburgh

Scotland and Asia

Following the Acts of Union in 1707, many Scots made their careers abroad in the East India Company. The British crown enabled the company to have an army, wage wars and collect taxes, and Britain benefitted substantially from the company's annexation of regions across the Indian subcontinent. The growing British Empire provided opportunities for Scots to establish shipping companies, tea plantations and jute mills, as well as to manufacture products aimed at markets in the colonies. Scotland's gains came at great cost to colonised people across South Asia, with cheap Scottish industrial products undercutting local craftspeople.

1, 2, 4. Three fabric samples

About 1860–80

By John Orr Ewing and Co.

Dumbarton

Dyed and printed cotton

Given by the Society of Dyers & Colourists

V&A: T.133:19-1976, T.133:20-1976, T.133:6-1976

3. Fabric sample

About 1860–80

By Archibald Orr Ewing and Co.

Dumbarton

Dyed and printed cotton

Given by the Society of Dyers & Colourists

V&A: T.133:30-1976

5. Fabric sample

About 1865

By William Stirling and Sons

Dumbarton

Dyed and printed cotton

Given by the Society of Dyers & Colourists

V&A: T.133:16-1976

The Vale of Leven became a centre for the production of Turkey Red fabrics from the late 18th century. The area offered clean flowing water, fresh air and fields for sun-bleaching cloth. The Turkey Red process dyed cloth bright red and made it able to withstand strong light without fading. Motifs like peacocks were aimed at Indian markets, but Hindu consumers were not aware that during the dyeing process madder root extract was combined with bullocks' blood, which was against their religious beliefs.

6. Cap

About 1855

The Indian embroidery and *buta* patterns on this cap, as well as its form resembling a Scottish Glengarry bonnet, suggest it might have been made by a Punjabi craftsman to sell to Scottish soldiers. At this time Scottish regiments were deployed across India to maintain British rule. Following British victory in the First Anglo-Sikh War, the newly formed Regiment of Ludhiana, which included colonised Indian soldiers, adopted the Glengarry as its uniform cap. Is this a sign of cultural exchange or subjugation?

Ludhiana, Punjab, India

Wool with silk embroidery

V&A: 8078 (15)

7. Palace chair

About 1820

The form of this chair is European, but it is decorated with a *kataar* (dagger) and two *matsya* (fish), emblems of the court of Awadh in Lucknow, northern India. It was designed by Robert Home, a Scottish artist put forward as the court painter to the King of Awadh in 1814, a time when Britain was attempting to exert more power in this region. As well as palace furniture, Home designed carriages, barges and furnishings, cultivating the King's taste for European-style luxuries.

Designed by Robert Home

Lucknow, India

Wood with gilt, brass and gilt gesso, later velvet upholstery

Given by the 5th Earl Amherst of Arracan

V&A: IS.6-1991

8. Trade catalogue of Macfarlane's castings

About 1875

Founded in 1850, Walter Macfarlane & Co. became the most important Scottish manufacturer of ornamental ironwork.

Macfarlane's specialised in cast iron structures such as drinking fountains, bandstands and prefabricated buildings, advertising them at home and abroad in trade catalogues.

Macfarlane ironwork can still be found around the world, particularly in former colonies like India, Malaysia and Singapore, where new buildings and infrastructure advanced the interests of the British empire.

By Walter Macfarlane & Co.

Published in Glasgow

Printed book

V&A: L.7668-1980

9. Huqqa

About 1867

From 1815, the Edinburgh goldsmiths firm Hamilton & Co. was working in Calcutta. Hamilton's produced silver wares for British and Indian clients which combined styles and techniques from both cultures. This *huqqa* or smoking pipe showcases Indian bidriware, a technique of inlaying a blackened alloy of zinc, copper, lead and tin with silver. The company exhibited it at the Paris International Exhibition of 1867.

Marked by Hamilton & Co.

London and Scotland

Silver and blackened zinc alloy overlaid with silver (bidriware)

Calcutta (now Kolkata), West Bengal, India

V&A: 2510:1, 2 & 3 (IS)

Exporting Ceramics

Scotland became a major exporter of household ceramics to Asia in the 1880s. The Glasgow firms of R. Cochran & Co. and J. & M.P. Bell & Co. created transfer-printed ceramic ranges designed to appeal to specific export markets. Bell's pioneered transfer-printing (transferring designs from prints on paper to ceramic dishes) in two colours, to great success. It also established systems of agents and steamships to facilitate exports from Glasgow to Rangoon in Burma (now Yangon, Myanmar).

1. Plate, 'China' pattern

About 1880–90

This plate is decorated with a scene from a 13th-century Chinese drama, *Romance of the Western Chamber*, copied directly from a Chinese original. R. Cochran & Co. (later renamed the Britannia Pottery) exported ceramics to South East Asia. They were also successful in supplying North American and Canadian markets with wares that featured local views or flora and fauna.

By R. Cochran & Co.

Glasgow

Lead-glazed earthenware, transfer-printed in underglaze purple

V&A: C.92-2007

2. Plate, 'Buah Nanas' pattern

About 1888

J. & M.P. Bell & Co. designed a series of patterns with motifs and names inspired by their intended markets overseas. 'Buah Nanas' means pineapple in the Malay language, while Makassar was the largest city in South Sulawesi, an important trading centre in eastern Indonesia. Bell's also printed some of their pattern names in Malay, both in Roman script and in Jawi (the Malay form of Arabic script), which was widely used by South-East Asian traders.

By J. & M.P. Bell & Co. Ltd

Glasgow

Lead-glazed earthenware, transfer-printed in underglaze red and blue

V&A: C.85-2007

3. Plate, 'Makassar' pattern

About 1890

By J. & M.P. Bell & Co. Ltd

Glasgow

Lead-glazed earthenware, transfer-printed in
underglaze green and red

V&A: C.88-2007

4. Plate, 'Makassar' pattern

About 1890

By J. & M.P. Bell & Co. Ltd

Glasgow

Lead-glazed earthenware, transfer-printed in
underglaze red and green

V&A: C.89-2007

5. Plate, 'Buah Nanas' pattern

About 1888

By J. & M.P. Bell & Co. Ltd

Glasgow

Lead-glazed earthenware, transfer-printed in
underglaze blue

V&A: C.86-2007

Scotland and Europe

From about 1300 to 1707, Scottish design reflected the country's strong links with France and the countries trading around the Baltic and North seas. Many Scottish churchmen, scholars, merchants and mercenaries travelled to or settled on the continent, while Scotland's east coast towns became active trading ports and centres for skilled craftsmanship. These links enabled the movement of designers and craftsmen, objects, fashions and design ideas between Scotland and Europe.

1. Valance

About 1570–99

Originally part of a set of bed hangings, this valance depicts a pair of lovers in a garden, accompanied by musicians and figures representing the virtues of Prudence and Fidelity. Hangings like this are still found in several Scottish country houses. Inspired by French design, they may have been embroidered in France, indicating a shared courtly culture at the end of the 16th century.

Scotland, France or England

Linen canvas, embroidered
with wools and silks

Bequeathed by Miss Maud Lilian Ochs

V&A: T.136-1991

2. Falkland Palace, from Theatrum Scotiae

1693

From 1501 to 1541, Kings James IV and V of Scotland transformed the royal residence of Falkland from a former hunting lodge and castle into an elegant Renaissance palace in the French style. At least two French masons were involved in its remodelling. This engraving was made nearly 200 years later as part of a survey of Scotland's landscapes, towns and architecture.

Engraved by John Slezer

Published in London

Engraving

The National Library of Scotland: EMS.b.5.1

3. Book of Hours, known as The Playfair Hours

1480–90

This devotional book was probably made for a Scottish owner resident in France, possibly a merchant or a soldier from the elite Scottish Guard, bodyguards to the French king.

A calendar inside includes paintings of the Labours of the Months (scenes depicting seasonal activities) and a list of religious feast days featuring those of several Scottish saints, such as St Monan (1 March).

Rouen, France

Manuscript on parchment, with painted miniatures and decorations

V&A: National Art Library, MSL/1918/475

4. Baptismal basin from St John's Kirk, Perth

1591–4

By David Gilbert

Edinburgh

Silver, partially gilded

Perth Museum and Art Gallery: 2003.223

5. Patch box

About 1695

By William Clerk

Glasgow

Silver

Lent by Glasgow Life (Glasgow Museums),
on behalf of Glasgow City Council: E.1981.95.a&b

National Fund
for Acquisitions

Managed by National Museums Scotland
Funded by the Scottish Government

6. Pair of communion beakers for Nigg Church

1700–5

Surviving pieces of early Scottish silver often reveal links to European work. Straight-sided communion beakers found in north east Scotland strongly resemble Dutch drinking vessels, reflecting trade influences. This patch box, used to hold artificial beauty spots, is made using silver filigree wirework, a technique predominantly practised in Scandinavia. Due to its monetary value, silver was often recycled: this dish was originally a domestic rosewater basin but was given to St John's Kirk in the 1640s, most likely to serve as a baptismal basin.

By George Walker

Aberdeen

Silver

On loan from Aberdeen Art Gallery & Museums Collections. Purchased with assistance from the National Fund for Acquisitions: ABDAG001037

National Fund
for Acquisitions

Managed by National Museums Scotland
Funded by the Scottish Government

7. Flagon

1702

Scotland

Pewter

Port Bequest

V&A: M.134-1930

8. 'Pot-bellied' measure

1700–1800

Measures like this were regularly used for the sale and serving of liquids, such as wine, ale, buttermilk and vinegar. In Scotland, 'pot-bellied' forms were seemingly only made in the North East. They are similar to vessels used at that time in the Low Countries (now Netherlands, Belgium and Luxembourg).

Scotland

Carvick Webster Gift

Pewter

V&A: M.56-1938

9. Quaich

About 1700

Scotland

Pewter

V&A: M.161-1930

10. Quaich

About 1750–94

By Thomas Borthwick

Inverness

Silver

Engraved 'A McK' and 'KC'

On loan from Inverness Museum & Art Gallery:

INVMG.1974.077.L

11. Quaich

1810

By Charles Jameson

Inverness

Silver

Engraved 'DMK' and 'FM'

On loan from Inverness Museum & Art Gallery:

INVMG.1974.078.L

12. Quaich

1800–25

Scotland

Pewter, machine-turned

Alfred Yeates Bequest

V&A: M.53-1945

The quaich is a traditional Scottish drinking vessel. Although it is unique to Scotland, it shares similarities with other European two-handled shallow vessels, such as the Swedish *kuksa* and the French *porringer* or *écuelle*. Originally made in wood, they were made in silver in Scottish metropolitan centres from the late 17th century. They are often associated with ceremonial celebration. James VI of Scotland (later also James I of England) supposedly established the practice of gifting quaichs when he presented one to his bride, Anne of Denmark, in 1589.

13. Egg-shaped coffee urn

1742

By Alexander Johnston

Dundee

Silver

Private Collection

14. Bullet teapot

1735

By George Cooper

Aberdeen

Silver and ivory

On loan from Aberdeen Art Gallery & Museums
Collections. Purchased with assistance from the
National Fund for Acquisitions

National Fund
for Acquisitions

Managed by National Museums Scotland
Funded by the Scottish Government

Although the Acts of Union in 1707 increased English trade and influence, continental European links did not cease. Some of these vessels developed through the adoption of fashionable social practices that came into Scotland from the continent, particularly the drinking of tea, coffee and chocolate. This led to a demand for teapots, seen here in a characteristic Scottish 'bullet' form, and coffee urns, such as this egg-shaped form with legs, unique to Scotland. Egg-shaped coffee urns are now very rare, and this is the only surviving example known to have been made in Dundee rather than Edinburgh.

15. Jug

1764–70

By West Pans Porcelain Manufactory

West Pans, East Lothian

Soft-paste porcelain painted with enamels

Given by Lady Charlotte Schreiber

V&A: 414:99-1885

16. Sauceboat

About 1765–70

By West Pans Porcelain Manufactory

West Pans, East Lothian

Soft-paste porcelain painted
with underglaze blue and oil-gilded

Bequeathed by Mr Arthur Hurst

V&A: C.266-1940

In 1764, William Littler founded a porcelain factory at West Pans, near Musselburgh. At the time, porcelain was extremely hard to produce and very fashionable. The factory produced porcelain ranges including tea wares and new dining vessels such as sauceboats, continental innovations that had appeared to suit new forms of dining. Littler advertised his porcelain as 'not inferior to the foreign china both in transparency, beautiful colours, and uses', evidently competing with European manufacturers.

The Fashion for Neoclassicism

From the 1750s, a new architectural and design style became fashionable throughout Europe. Known as Neoclassicism, it was inspired by archaeological discoveries from ancient Greece and Rome. Characterised by straight lines, symmetry and classical motifs, the style spread through the movement of artists and designers such as the Adam brothers, and through architectural publications and pattern books. These enabled craftsmen anywhere to reproduce the most fashionable designs, adapting them to local materials and their clients' tastes.

Balcony front from 5 Robert Street, part of the Adelphi, London

About 1773–5

The Carron Iron Company in Falkirk and the Adam brothers pioneered the use of cast iron in Neoclassical decoration. Balcony fronts provided elegant, linear ornament for the long, unified façades of Neoclassical architecture. These included the Adelphi Buildings, designed and built by the Adam brothers in 1768–72. Such usage rapidly promoted the fashion for using cast iron as architectural ornament.

Designed by Robert and James Adam,
probably made by the Carron Iron Company

Probably Falkirk

Cast iron

Given by the Adelphi Development Company

V&A: M.428-1936

Pair of Drawers

1770–85

Aberdeenshire-born Thomas Affleck worked in London before emigrating to Philadelphia. He became one of Philadelphia's most important cabinet-makers, initially through his wife's connections to Scottish emigrant and Quaker networks. This monumental pair of drawers represents his adoption of the fashionable Neoclassical style made popular by the English cabinet-maker Thomas Chippendale.

Probably by Thomas Affleck

Philadelphia, USA

Mahogany, mahogany veneer, red gum,
white cedar, tulip poplar, brass

Philadelphia Museum of Art: Purchased with
the Elizabeth S. Shippen Fund, 1926: 1926-19-1

Chair

1770–1800

From the mid 1700s, a fashion developed, particularly north of the River Tay, for furniture made from Scottish laburnum (*Cytisus alpinus*). Locally available and attractive in colour, it was used by Scottish wrights (furniture makers) to make fashionable items such as this. It is one of several chairs that imitate designs made famous by Thomas Chippendale's publication *The Gentleman and Cabinet Maker's Director*.

Perthshire

Scottish laburnum

From the collection at Blair Castle, Perthshire

Plan of the new streets and squares intended for the city of Edinburgh

1768

In 1767, James Craig won the competition to design a New Town in Edinburgh. The project aimed to relieve the overcrowded medieval city centre and to present Edinburgh as a modern, ordered capital. Craig devised a rectilinear plan with well-proportioned streets giving good views and fresh air to inhabitants. Architects including the Adam brothers designed elegant buildings for these new streets in the Neoclassical style.

By James Craig

Edinburgh

Engraving

The National Library of Scotland: Bart.Firm.s.001

above:

Section of painted ceiling from Craig Castle

About 1550

Scottish houses of the 16th and 17th centuries often featured decorative painted ceilings, like this fragment from Craig Castle in Montrose. Such ceilings were generally constructed from boards and beams, using timber probably imported from Scandinavia or the Baltic. The decoration was often designed in bands to suit the construction. Subject matter, like this combination of scrolling ornament and profile heads, often reflected contemporary continental European printed sources, indicating the transmission of design ideas and taste into Scotland.

Scotland

Wood, painted with tempura

On loan courtesy of National Museums Scotland:

A.1929.571 C

Robert Adam and Adam Style

Robert Adam was one of the most important architects and designers of the 18th century. Born in Scotland, Adam and his three brothers developed a distinctive form of Neoclassicism known as Adam style. It was characterised by a bold use of colour influenced by ancient Roman interiors, classical motifs such as scrolls and urns, and a concept of total design encompassing ceilings, carpets, walls and furnishings. The brothers secured patrons and commissions across Britain, working from offices in London and Edinburgh.

Part of the Glass Drawing Room from Northumberland House, London

1773–4

Robert Adam designed the Glass Drawing Room as the spectacular centrepiece to the Duke and Duchess of Northumberland's fashionable London residence. He set large and expensive mirrors into panels of green and red glass, backed with metal shavings to give a rich, glittering effect. The strong colours, gilded elements and classical ornament evoked ancient Roman interiors. The room was removed from Northumberland House when the house was demolished in 1874.

Designed by Robert Adam, with painted roundel probably by Giovanni Battista Cipriani, and leadwork by G. Colle
London

Glass, backed with coloured pigment and metal foils;
pilasters of carved and gilded wood, inset with coloured
and foiled glass; scrolling decoration of cast copper and
lead; paper; replacement elements

Given by Dr W.L. Hildburgh FSA

V&A: W.3-1955

Chimneypiece, originally from 15 Portman Square, London

About 1760

During the 17th and 18th centuries, young gentlemen were encouraged to finish their education by undertaking a Grand Tour of Europe. Artists also studied abroad if they had the means. From 1754, Adam spent five years on the continent. He visited and recorded ancient ruins and decoration, later using them as inspiration for his own works. The central panel on this chimneypiece depicts a scene from classical mythology: Bacchus, the god of wine, and his bride Ariadne, in a chariot drawn by panthers.

Probably designed by Robert Adam

London

Carved marble

V&A: A.14-1952



Model of the Glass Drawing Room from
Northumberland House, made by Lucy Askew, 2001
© V&A

Design and New Opportunities

The Acts of Union between England and Scotland in 1707 had mixed consequences for Scotland's design industries. Many important patrons moved to London, the new capital of the whole kingdom. However, closer links with England also opened up new markets for Scottish goods, closer relationships between Scottish and English designers and manufacturers, and opportunities for Scottish designers and architects to seek new patronage.

1. Hopetoun House, near Edinburgh,
from vol. 2 of Vitruvius Britannicus

Probably 1725

The Scottish architect Colen Campbell was little known until he moved to London and published Vitruvius Britannicus in three volumes from 1715 to 1725. This book promoted modern architecture and architects for the first time in Britain. Campbell depicted important recent buildings, such as Hopetoun House by Sir William Bruce. He also included his own designs in a simple, classical style inspired by the Italian architect Andrea Palladio. Vitruvius Britannicus established Campbell as the leading architect in London with this new Palladian style.

By Colen Campbell

Published in London

Printed book with engraved illustrations

V&A: National Art Library, L.4059-1961

2. Design for plaster decoration

About 1765–85

Robert Adam's style reinterpreted elements of the architecture and interior decoration of ancient Rome in buildings across Britain. This design for plasterwork features a variety of classical elements including a scrolling frieze of foliage, rosettes and an altar with ram's heads. Adam and one of his brothers, James, based themselves in London to make the most of opportunities and patronage in the new capital. However, Scotland provided an important stream of commissions throughout all the brothers' careers, managed from John Adam's office in Edinburgh.

By Robert Adam

Probably London

Pen, ink and wash

V&A: 3436:61

3. Model of a Light New Constructed Gun

About 1776

Established in 1759, the Carron Iron Company was the largest ironworks in Europe by 1814. It benefited from the Falkirk area's rich coal deposits, fast-flowing rivers and access to canal networks. Carron produced functional and decorative ironwork as well as holding a near monopoly on sales of short-range cannon called carronades to the British navy. These guns were used to hold onto Caribbean colonies like Jamaica during the American Revolutionary Wars to protect access to sugar grown by enslaved people.

By Carron Iron Company

Falkirk

Cast iron

On loan from the Board of Historic Environment Scotland,
William and Henry Haworth Collection: OBJ 15

4. Design for Carron Iron Company ironwork

1785

By William Haworth

Falkirk

Ink, graphite and watercolour on paper

On loan from the Board of Historic Environment
Scotland, William and Henry Haworth Collection:
DC 67608

5. Maquettes for Carron Iron Company ironwork

1770–1800

The Adam brothers had a long and fruitful collaboration with the Carron Iron Company in Falkirk. John Adam was a director of the company from 1764, which produced many Adam designs for ironwork. Carron also employed the designers Henry and William Haworth, who had trained at the Royal Academy in London. They supplied Neoclassical designs and carved maquettes (models) for the relief decoration of cast iron goods such as fire grates.

Designed by Henry Haworth, William Haworth and possibly James Tassie

Falkirk and London

Plaster, wax, vitreous paste, metal, carved wood

On loan from the Board of Historic Environment Scotland.

William and Henry Haworth Collection: OBJ 2-14

Design and Identity

Design has long been used to express identity or allegiance. When James II (also VII of Scotland) was exiled in 1688, his supporters expressed their 'Jacobite' allegiance through items of clothing and personal effects. Highland weapons and dress, including tartan, plaids and short kilts, were banned after the Jacobites were defeated in 1746. Some of them were revived in the 19th century alongside an interest in Celtic design and culture, helping to create a romantic vision of Scotland that still resonates today.

1. Basket-hilted broadsword

About 1730

Stamped by T Gemmil

Glasgow

Pierced steel

Hilt stamped 'T. GEMMIL ARMORE(R)'; blade inscribed 'VIVAT' and 'PRO DEO FIDE ET PATRIA'

V&A: M.83-1930

2. Dirk and sheath

1760–1800

Scotland

Steel, wood, copper-alloy and leather

V&A: 2231&A-1855

3. Targe (shield)

Dated 1708

Highland weaponry included a range of arms to serve different purposes. Scottish broadswords, made with basket hilts to protect the hand, were made from the 16th century. The dirk was a stabbing weapon, while the targe was a defensive shield. Many were banned following the defeat of the Jacobite risings in 1746. By the 19th century they often served a decorative and evocative function in antiquarian displays of historic weapons.

Scotland

Oak, leather, plaited wire, decorated with copper alloy studs

Inscribed in studs: WM 1708

Bequeathed by Mr G.H. Ramsbottom through Art Fund

V&A: M.2713-1931

Art Fund_

4-7. Four pistols

About 1701–20; 1775–1800; 1740–60; 1775–1800

From the early 1600s, Scottish gunsmiths produced weapons of self-defence that were worn with Highland dress. The sole use of steel and the shape of their butts (handle ends) makes them identifiably Scottish. Their elaborately engraved decoration could represent owners' coats of arms or banned Jacobite symbols. Made in towns bordering the Highlands, they were also exported abroad. It was reputedly a pistol by John Murdoch that fired the first shot in the American War of Independence (1775–83).

Made in Brechin, probably by James McKenzie (4),

and in Doune by James Patterson (5),

Alexander Campbell (6) and John Murdoch (7)

Major Victor Alan Farquharson Bequest (4);

Given from the collection of the late Col. G. Stovell (5)

V&A: M.648-1927; V&A: M.179-1928; V&A: 1425-1874; V&A:

M.2801-1931

8. Fan depicting Prince Charles Edward Stuart

About 1745

After Robert Strange

Probably UK

Engraved leaf painted with gouache,
with carved and pierced ivory sticks

Given by HM Queen Mary

V&A: T.204-1959

9. Jacobite garter

About 1745

Probably Manchester

Woven silk

Inscribed 'OUR PRINCE IS BRAVE
OUR CAUSE IS JUST'

Bequeathed by Miss Evelyn Cooke

V&A: T.121-1931

10. Glass, engraved with Jacobite texts

1740–50

Probably made in England, engraved
in Scotland

Glass with diamond-point engraving
Purchased with contribution from the
Hugh Phillips bequest

V&A: C.117-1984

11. Toasting glass

1740–60

England

Glass with air-twist stem
and engraved decoration

V&A: Circ.208-1910

12. Glass, with portrait of Charles Edward Stuart

1750–60

Jacobite associations were often expressed through imagery or inscriptions on small, personal items like fans. Hidden under skirts, garters conveyed allegiance in secret, described in 1738 in *The Gentleman's Magazine* as 'daubed with plaid and crammed with treason'. Glasses engraved with Jacobite symbols and mottoes were used to toast the exiled Princes James Francis Edward Stuart and Charles Edward Stuart, son and grandson of James II and VII, at Jacobite clubs. They continued to be produced long after the defeat of the Jacobite cause.

England

Glass with air-twist stem and engraved
decoration

Given by C. Rees-Price, Esq. and
Mrs Jeanie H.R. Price

V&A: C.506-1925

13. Frontispiece from
Poesie di Ossian

1763 edition

James Macpherson first published the poems of Ossian, supposedly an ancient Celtic bard, between 1760 and 1762. Although now generally agreed to be largely Macpherson's work, their popularity was instant. Translations were made across Europe, and the French emperor Napoleon was an avid reader. Ossian, and the later novels of Sir Walter Scott, created and projected a dramatic, romantic image of Scotland around the world. Craggy landscapes, lone stags and heroic figures became popular decorative subjects for paintings and decorative arts.

By James MacPherson, translated
by Melchiorre Cesarotti

Published in Padua

Engraving

The National Library of Scotland:

Oss.153

14. Snuff Mull

1850–1900

Scotland

Ram's horn mounted in pewter,
formerly plated

Greg Gift

V&A: M.202-1929

15. 'Gordon', 'Prince Charles' and 'Black Watch' tartans

1851

The visit of a tartan-clad George IV to Edinburgh in 1822, and the subsequent publication of books like *The Clans of the Scottish Highlands*, promoted a revival of tartan. It had previously been banned following the Jacobite risings of 1746. Woven in wool and silk, tartan became fashionable for furnishing fabrics and dress, and was worn by Queen Victoria and Empress Eugénie of France. The renewed interest in wearing Highland dress also saw a revival of traditional brooch forms, sometimes used to fix plaid.

Retailed by James Locke at the 1851
Great Exhibition, London

UK

Wool twill

Presented by Messrs Locke, formerly
of Regent Street, London

V&A: T.319&A-1967, T.323&A-1967, T.325&A-1967

16. Tartan bag

1840–60

England

Embroidered silk satin,
lined with silk, wood

Given by

Capt. H.G.H. Tracy, RN

V&A: T.67-1961

17. The Clans of the Scottish Highlands, vol. 2

1857

By James Logan, from original sketches
by Robert Ronald Mclan

Published in London

Printed book

V&A: National Art Library: 38041800874661

18. Mirror

About 1900

Glasgow

Glass

V&A: Circ.18-1975

19-21. Three traditional brooches

1797-1819, 1748-74, 1713

Made in Inverness by Charles Jamieson;
probably Old Aberdeen by Colin Allan; Crieff

Silver

On loan courtesy of National Museums

Scotland: H.NGA 175; H.NGA 292; H.1992.1865.192

22. Granite brooch

About 1880

By James Hardy

Probably Aberdeen

Silver, pink and grey granite

On loan from Aberdeen Art Gallery & Museums

Collections: ABDAGo11452

'Hebridean' rug

About 1949

A new fashion for Celtic design developed in Scotland from the 1890s. Designers took inspiration from ancient stone carvings, metalwork and manuscripts, adapting motifs to create a new Scottish style. Later in the 20th century George Bain closely studied Celtic designs, incorporating them into his work and publishing an influential guide to Celtic ornament. This rug combines a range of motifs including interlace patterns and a Viking ship, probably inspired by West Highland grave slabs.

Designed by George Bain, made
by Quayle and Tranter Ltd

Kidderminster

Machine-woven carpet

V&A: T.579-1995

Panel of the Incorporation of the Hammermen of South Leith

1660

From the medieval period until the abolition of guild trading privileges in 1846, the work of Scottish craftsmen was organised and governed by trade incorporations. These civic bodies represented workers' interests but also guaranteed the quality of their goods and gave them a sense of group identity. This ceremonial panel was made for the Incorporation of Hammermen of South Leith, which represented armourers, goldsmiths and others who employed hammers in their trade.

Edinburgh

Wood, gesso, polychrome, gilding

Museums and Galleries Edinburgh: HH919/35

Tomb slab from Elgin Cathedral

About 1688

This tomb slab marked the grave of Murdoch Mackenzie, Bishop of Orkney (1677–1688). He can be identified from the carved heraldry on the stone depicting a stag's head with a star between the antlers. The plumed helmet recalls heraldry's origins on the battlefield, where it served to identify friends and enemies when masked by armour. Although this military function has long ceased, heraldry continues to be used to signify individual, family and civic identity.

Scotland

Sandstone

On loan from the Board of Historic Environment Scotland:

ELG/ts/7

Weaving on the East Coast

Weaving was a specialism of the east coast of Scotland from the 1500s. Craftsmen chiefly used flax, a plant fibre often imported from Northern Europe, to make linen. In 19th century Dundee, this expertise was adapted to weaving raw jute, which was imported from British-ruled Bengal (now part of Bangladesh and India).

The booming jute industry brought economic success to the city, but also considerable hardship to exploited workers in Bengal.

The Dundee industry declined from the 1920s, but its influence survives in the work of some modern and contemporary designers.

1. Bomber Jacket from the Spring/Summer 2017 Juteopolis collection

2017

Contemporary fashion designer Nicholas Daley explores his mixed Scottish and Jamaican heritage through his collections. Here, he took inspiration from his Scottish ancestors' trade in jute, a vegetable fibre used to make hard-wearing cloth. He created garments in jute, linen and cotton in collaboration with Scottish textile manufacturers such as Dundee-based Halley Stevenson, producers of waxed cotton fabrics since 1864.

Designed by Nicholas Daley,
with fabric made by Halley Stevenson

London and Dundee

Jute, waxed cotton

Lent by Nicholas Daley

2. Knitted beret from the Spring/Summer 2018 Madras collection 2018

Designed by Nicholas Daley,
with fabric made by Nutscene

London and Forfar

Jute

Lent by Nicholas Daley

3. Samples of Glendale woven fabrics

1964

Donald Brothers Ltd was one of many Dundee firms producing coarse linen and jute from the 1830s. When these industries started to decline, Donald Brothers branched into furnishing fabrics. In the 1960s, partners William Robertson and Peter Simpson developed award-winning ranges of roughly textured fabrics inspired by the utilitarian fabrics that originally made the firm's name. They were intended for furnishing modern homes in a range of bright or muted colours.

Designed by Peter Simpson and
William Robertson for Donald Brothers Ltd

Dundee

Linen blended with rayon and cotton

Given by the Council of Industrial Design

V&A: CIRC.116-1965

4. Poster for Nairn's Linoleum

About 1890

Kirkcaldy became a major producer of linoleum in the late 19th century. Linoleum became the principal product of Michael Nairn, whose factory previously produced waxed waterproof floorcloth made from jute, flax and oil. This poster was designed to promote Nairn's linoleum to the French market by illustrating all the medals the firm had won at International Exhibitions.

Printed by Banks & Co. for Michael Nairn & Co. Ltd
Edinburgh

Printed paper

Fife Cultural Trust (Kirkcaldy Galleries) on behalf of Fife
Council: FIFER:2013.8

5. Sample of floorcloth for a national hospital

About 1880

Kirkcaldy

Floorcloth

Fife Cultural Trust (Kirkcaldy Galleries)
on behalf of Fife Council: FIFER:2017.5

6. Sample of inlaid linoleum

About 1900

By Barry, Ostlere & Shepherd & Co. Ltd Linoleum

Kirkcaldy

Linoleum

Fife Cultural Trust (Kirkcaldy Galleries)
on behalf of Fife Council: FIFER:2017.16

7. Printing block for 'Nairn's Art Linoleum'

About 1900

Linoleum was a revolutionary product. It was hard-wearing, easy to clean, and could imitate more expensive floor coverings like mosaics or marble. The Kirkcaldy firms Michael Nairn & Co. and Barry Ostlere & Shepherd were world-renowned for their design, manufacture and export of linoleum. It was made by pressing a cement of oxidised linseed oil, wood dust or chalk, rosin, gum and pigments onto a canvas backing between rollers, before block-printing designs onto the surface.

By Michael Nairn & Co. Ltd

Kirkcaldy

Wood and metal

Fife Cultural Trust (Kirkcaldy Galleries)

on behalf of Fife Council:

KIRMG:1992.243

I have seen our floorcloth and linoleum beyond
the first cataract of the Nile; and I have seen it
in the mosques of Constantinople.

Michael Baker Nairn, about 1900

Promotional case for a Nairn Floors Ltd catalogue

1972

Nairn Floors Ltd commissioned 3000 geometric elephants from the artist and sculptor Eduardo Paolozzi in 1972. They were intended to promote Nairn linoleum to modern architects: each elephant is a case with a removable lid designed to store Nairn catalogues. Paolozzi worked with a plastics engineer to achieve the complex moulding required to produce the elephant's geometric form, which resembles the style of Paolozzi's sculptures.

Designed by Eduardo Paolozzi

UK

Cast PVC and polystyrene

V&A: W.94-1978

Napkin

1762

Linen weaving became one of Scotland's main industries following the Acts of Union of 1707. It was promoted by the government to complement, rather than compete with, England's woollen industry. Scotland mostly produced coarse linen for export, 90% of which was sold to plantations in the Americas for clothing enslaved people. Edinburgh and Dunfermline later became centres for fine linen damask goods including napkins and tablecloths with geometric, floral or figurative designs.

Probably Dunfermline or Edinburgh

Woven linen damask

Inscribed 'C'EST LES ARMES D'ECOSSE' (It is the arms of Scotland), 'Nemo Me Impune Lacesset' (No one assails me with impunity) and 'May Lawrie 1762'

V&A: T.112-1932

Bale marks

1960–9

Strong, durable and inexpensive, jute was the ideal material for making sacks to transport goods. These bale marks identified the manufacturer and product. Nicknamed Juteopolis, Dundee became the world's foremost manufacturer and exporter of jute products in the 19th century. Dundee-built ships brought the raw fibre to the city from Bengal, where it was grown by peasants, or *ryots*, in the Ganges river delta. Whale oil from Dundee's whaling industry softened the jute fibres for processing and weaving.

Dundee

Printed jute

Dundee City Council (Dundee's Art Galleries and Museums): 1998-152-12, 1998-152-3

Cotton sample sack
for G.B. Ollivant Ltd
About 1965

By A. & S. Henry & Co.

Dundee

Printed cotton

Dundee City Council (Dundee's Art Galleries and
Museums): 1973-884-2

Design and Weaving in Paisley

From 1760 to 1870 Paisley was a powerhouse of textile design and manufacture. Paisley weavers adapted their skills to changing fashions. They first produced linen cloths, followed by fine silk gauze fabrics, then cotton muslins, and finally imitations of cashmere shawls from Kashmir (now part of India, Pakistan and China). Paisley shawls became so successful that their characteristic mango, teardrop or pinecone shaped motifs, known in Kashmir and Persia as *buta*, became known in the West as the 'Paisley pattern'.

1. Pattern book with figured silk gauze samples

About 1770

In 1759, Humphrey Fulton introduced the weaving of expensive and fashionable silk gauze to Paisley. It was very expensive and so was usually used for dress trimmings and accessories. Paisley weavers designed their own patterns, which manufacturers collated in sample books like this to show to buyers eager for novelty and variety. Paisley's silk gauze was exported to Russia and the Americas and was sought after in London and Paris, the fashion capital of Europe.

By Brown & Sharp

Paisley

Silk and cotton on paper, in a half-leather binding with paper sides

Lent by Renfrewshire Leisure Limited on behalf of Renfrewshire Council: Album 1*, Sharpe 1770

2. Sketch for a Paisley shawl

About 1830

Paisley

Watercolour and pencil on paper

Lent by Renfrewshire Leisure Limited on behalf
of Renfrewshire Council: 2017-337

3. Section of a point paper for a Paisley shawl

About 1860

This sketch and point paper show how a pattern design was developed before being woven on the loom. The design process had several stages, each managed by a different person with different skills. Once the design was complete, preparatory work for weaving was carried out by winders, warpers, dyers and beamers. Draw-boys or draw-girls worked with the weaver to operate the loom. Finishing was done by clippers, sewers, fringers, washers, pickers and dressers, many of whom were women. By the mid-19th century, French Jacquard looms were introduced, and the Paisley shawl industry became so highly organised that it overtook competitors in Edinburgh and Norwich.

Paisley

Watercolour and pencil on paper

Lent by Renfrewshire Leisure Limited on behalf
of Renfrewshire Council: E.224-1965

4. The American Ornithology ..., vol. 2 1810

Paisley weavers were renowned for being well read, often holding public office and establishing their own workers' unions. Following imprisonment for political agitation, the weaver and poet Alexander Wilson emigrated to Pennsylvania in the 1790s. There he developed a passion for birds, publishing the most complete written and illustrated account of North American birds to date. He is now known as the Father of American Ornithology.

Alexander Wilson

Published in Philadelphia, USA

Coloured engraving

Lent by Renfrewshire Leisure Limited

on behalf of Renfrewshire Council: Ref A852

1. Shawl

1845

The 19th-century demand for hand-woven “India” shawls inspired Paisley weavers to develop cheaper machine-woven imitations. They appropriated and adapted Kashmir and French imitation patterns, fashioning their own versions for a British and global market. Over time, Paisley designers and weavers developed ever more complex designs that increasingly covered the shawl’s traditionally plain centre. This one has elongated criss-crossed teardrop shapes and snakes, evoking the idea of the East for Western consumers.

Designed by Charles Burgess

Paisley

Wool, silk and cotton

V&A: T.1-1960

2. Imitation India Shawl

About 1845

Kashmiri shawls became popular in Europe in the late 1700s as one of the many luxury items brought back from colonies in South Asia. In Kashmir the shawls were traditionally worn by men, but in Europe they were worn by women as accessories for simple, high-waisted dresses. Despite fluctuating economic success, Paisley produced large numbers of imitation shawls until fashions changed in the 1870s towards dresses with bustle skirts, whose silhouette did not suit shawls.

Possibly designed by William Eadie
and made by John Morgan

Paisley

Wool

V&A: T.229-1982

Interactive Table

Scopas Lamp

Hunter Wellies

S'up Spoon

Lynne Maclachlan necklace

For more information, please ask a guide
within the Scottish Design Galleries,
thank you.

Materials and Making

Please touch

Natural materials

The natural world is our primary source of materials, from woods to clays, textile fibres and dyes. Some material uses are specific to places: Orkney islanders used dried oat straw in place of wood on the treeless islands. Particular techniques, such as steaming, can be used to bend woods like ash into curved forms and so maximise its potential. Traditionally, heat was also used by Travellers to soften cow horn before pressing it within wooden moulds to form spoons.

above:

Panel

1500–20

Designers and makers have long explored the toughness, ease of carving and attractive colours of different woods. Although oak is native to Scotland, much was imported from the Baltic region to east coast ports from the 13th century onwards. Used for the construction of houses, churches and ships as well as for furniture, oak is hard and very strong and can be decoratively carved, as seen here.

England or Scotland

Carved oak

V&A: W.153-1921

Spoon

1800–1900

By Travellers

Scotland

Cow horn

On loan from Highland Folk Museum,
High Life Highland: W.2018.0004

Replica spoon mould

2018

Made by Hannes Schnell after
a mould in the Highland Folk Museum

Newtonmore

Wood and twine

Courtesy of Highland Folk Museum,
High Life Highland

Sample of plaited straw

2017

By Kevin Gauld

Orkney

Straw

Courtesy of Kevin Gauld

'Hamilton' tankard

1966

Stoneware is a type of ceramic that is very hard and strong, as it vitrifies (transforms into a glass-like substance) at very high temperatures during firing. This tankard was made by the Govancroft Potteries, Glasgow's last working pottery, which specialised in practical, domestic objects. The stoneware is glazed to create a smooth, watertight surface.

Designed by Tarquin Cole and John Minshaw,
made by Govancroft Potteries Ltd

Glasgow

Glazed stoneware

V&A: Circ.402-1967

Traditional and innovative textiles

Scotland boasts a long history of textile design and manufacture. It has produced fabrics for many uses including interior furnishings, fashion, protection from the elements and more technical applications. Some are longstanding local specialisms, such as Harris Tweed, Fair Isle knitwear and cashmere, all valued for their warmth and breathability. Experimentation with materials and techniques has developed waxed fabrics for waterproofing, digitally- and 3D-printed textiles, and new sustain-able materials such as nettle cloth.

Harris Tweed sample

2018

Outer Hebrides

100% New Wool

Harris Tweed Authority

Lace sample from the Galloway Sheers collection

2014

By MYB Textiles

Newmilns, Ayrshire

Cotton and polyester

MYB Textiles

Fair Isle knitting sample

2018

By Mati Ventrillon

Shetland

Shetland wool

Courtesy of Mati Ventrillon

Cashmere sample

2018

By Barrie Knitwear

Hawick

Knitted cashmere

Barrie Knitwear

Section of Golden Oriole fabric

2017

By Timorous Beasties

Glasgow

Velvet, hand- and digitally-printed

Courtesy of Timorous Beasties

Waxed cotton sample

2017

By Halley Stevensons

Dundee

Waxed cotton

Halley Stevenson

Nettle cloth used to make backpacks

2018

By Halley Stevensons, used by Trakke, Glasgow

Dundee

Cotton and stinging nettle

Courtesy of Trakke

Innovation in Textiles

Traditional manufacturing processes can be used to create innovative textiles with highly specialised uses. Scott & Fyfe, formerly a linen and jute works, produces industrial textiles such as Alphashield. Its knitted glass composition gives it strength and flexibility, making it ideal for lining curved pipes. Endura's Hummvee Lite glove, favoured by cyclist Danny MacAskill, is knitted in a lightweight and stretchable nylon for maximum breathability, with a durable micro-fibre palm for enhanced control.

Pipe section with Alphashield lining

2016–18

By Scott & Fyfe

Tayport, Fife

Knitted glass

Scott & Fyfe

Hummvee Lite Glove

2017

By Endura

Livingston, West Lothian

Nylon, elastane and polyester

Endura Ltd.

Sample of heat-sensitive fabric

2014–17

Designed by Sara Robertson and Sarah Taylor
for the Digital Lace project

Scotland

White-scattering liquid crystal thermochromic
dye printed on black Holland linen

Courtesy of Sara Robertson and Sarah Taylor

Elements for 'Attracted to Light' lamp

2018

3D printing turns a digital file into a physical object through an additive process, gradually building up layers of fused powder. Originally devised with nylon powder, an increasingly wide range of materials are now employed.

3D printing can accurately reproduce complex digital designs that would be hard to produce in any other way. Objects can be made on an industrial scale, or quickly and cheaply with a desktop 3D printer.

Designed by Geoffrey Mann

Edinburgh

3D printed polyamide nylon and resin

Courtesy of Geoffrey Mann Studio

Sustainable materials

Today, designers and makers are seeking to make more sustainable use of the Earth's resources. Angus Ross sources materials as locally as possible by using trees from his own woodland. Blue Marmalade works with recycled materials to reduce the damaging impact of plastics on the environment. Others seek to make efficient use of waste products. The material draff is created from by-products from the brewing and distilling industries, its characteristic pattern created by compressed grains or botanicals.

Plastic used in the IB Pop Chair

2004

By Trade Secrete for Blue Marmalade

Germany

Bespoke compounded recycled polypropylene

Blue Marmalade Ltd

Table top

2018

By Aymeric Renoud

Dundee

draff

draff

Section of a leg from Unstable Stool

2018

By Angus Ross

Aberfeldy, Perthshire

Steam-bent Scottish ash

Angus Ross Ltd

above:

Bracket

1882–3

By Macfarlane and Company

Glasgow

Cast iron

V&A: M.170-1978

Replica section of a cable from the Queensferry Crossing

2017

Due to their strength, cast iron and steel have been staple materials for construction. Cast iron is made by pouring molten iron into a mould, allowing multiple copies to be made quickly. It can be brittle but is strong under compression. Steel is a key component in modern engineering because of its strength, durability and resistance to rust. The 288 stay cables from the Queensferry Crossing over the Firth of Forth are some of the strongest in the world, supporting the load of the bridge's road deck, traffic and wind forces.

Made by Heriot-Watt University EGIS Technical
Services Department for the ICE Scotland Museum
Edinburgh
High tensile steel strands within a HDPE sheath
ICE Scotland Museum, Heriot-Watt University

Longitudinal section and south elevation of the Cathedral Church of All Saints, Khartoum, Sudan

1906–12

Planning for this Anglican cathedral began in 1900, two years after Sudan's violent conquest by British-led armed forces. Its design and construction signalled the consolidation of British colonial rule. The deep-set windows and multiple entrances were designed to shield worshippers from desert sunlight and sandstorms. These features were incorporated into a Latin cross plan typical of Christian churches. Schultz probably gained the commission because he had recently designed the Scottish home of the new British Governor General of Sudan.

By Robert Weir Schultz

London

Pen, ink and watercolour on paper

Given by Robert Weir Schultz

V&A: E.2310-1934

Jewellery Design

Jewellery design is vibrant and dynamic in Scotland today. It is rooted in a long history of art school education, cross-fertilisation with other disciplines, and the movement of designer-practitioners to and from Scotland. Since the early 1900s, designers have experimented with ideas, materials and techniques. Many are associated with the well-regarded jewellery courses at art schools in Aberdeen, Dundee, Edinburgh and Glasgow.

1. Casket

1928–9

Designed by Phoebe Anna Traquair for Brook & Son
Edinburgh

Silver with enamelled plaques

Phoebe Anna Traquair Bequest

V&A: M.599-1936

2. Enamel plaque for a hand mirror

About 1900

By James Cromar Watt

Aberdeen

Painted enamel on copper with translucent enamel
over silver foils

V&A: 161-1901

3. Snake bangle

About 1905

By James Cromar Watt

Aberdeen

9.37 carat gold, foiled enamel and opal

On loan from Aberdeen Art Gallery & Museums

Collections: ABDAGoo8791'

Phoebe Anna Traquair and James Cromar Watt were key figures in Scotland's Arts and Crafts movement. Each worked across different disciplines but both specialised in enamelling. Traquair produced narrative scenes in enamel: the plaques set into this casket represent the spiritual theme of the soul's journey through life. In contrast, Watt often used botanical motifs or serpentine and dragon-like creatures inspired by his collections of East Asian, particularly Chinese, art.

4. Pair of earrings

1982

By Georgina Follett

London

Gold, with plique-à-jour enamel

V&A: M.46&A-1982

5. Necklace

1954–5

The painter Alan Davie experimented with jewellery design when teaching at Central School of Art and Crafts in London. He exhibited at the ground-breaking 1961 International Exhibition of Modern Jewellery in London, which aimed to ‘show that creative imagination shown in one visual art can often be diverted into another’.

Davie was inspired by an eclectic range of sources from jazz improvisation to African and Oceanic art.

By Alan Davie

Scotland

Silver and copper

V&A: Circ.374-1961

6. Armband and brooch set

1980

By Eric Spiller

Scotland

Anodised aluminium
and white acrylic

On loan courtesy of National Museums Scotland:
A.1991.413 A – E



7. 'Bracelet 2'

1987

By Peter Chang

Glasgow

Polystyrene foam, acrylic and PVC

On loan courtesy of National Museums Scotland:
A.1991.517



8. Brooch

2004

By Peter Chang

Glasgow

Acrylic with a steel pin

The Louise Klapisch Collection,
given by Suzanne Selvi

V&A: M.25-2014

9. Spinning Ring

1998

By Adam Paxson

Glasgow

Thermoformed and carved laminated acrylic
and silver leaf ring with spinning mechanism



Crafts Council
Collection: J267

Eric Spiller was one of the pioneers of the use of plastic and computer-aided design (CAD) in jewellery, establishing a CAD facility at Gray's School of Art in Aberdeen. In contrast, plastics (usually acrylic) are hand-crafted in the work of both Peter Chang and Adam Paxon. Chang's futuristic, organic forms are carved and inlaid to create surfaces that reference traditional techniques such as lacquer or mosaic. Paxon laminates layers of coloured acrylic together to produce sensuous pieces with lustrous effects.

10. 'World on its own'

1988

By Judy McCaig

London

Silver, coloured golds and enamel (brooch),
painted wood (box), hand-coloured etching



Crafts Council

Collection: J193a-c

11. 'All my own words and thoughts' brooch

2015

By Jonathan Boyd

Glasgow

Silver with applied photographic image
and cast detailing

Given by Jacqueline and Jonathan Gestetner

V&A: M.3-2016

12. 'Dear Green Place' brooch

2005

By Jack Cunningham

Glasgow

White metal, wood, paint, carnelian and ready-mades

V&A: M.32-2017

Judy McCaig, Jonathan Boyd and Jack Cunningham all create miniature narratives in their jewellery. McCaig experiments with mixed media, blurring disciplinary boundaries. Boyd here combines text with images of Glasgow to explore the relationship between language and environment. Cunningham works with found objects and ready-made items to create personal narratives, often of family or place. He also takes inspiration from Glasgow, playing here with emblems taken from the city's coat of arms.

13. 'Hinterlands II' necklace

2009

By Beth Legg

Burntisland, Fife

Oxidised silver, rutilated quartz and gold

The Louise Klapisch Collection, given by Suzanne Selvi

V&A: M.37-2014

14. Brooch from Artery Series

2008

Dorothy Hogg led the acclaimed jewellery and silversmithing programmes at Edinburgh College of Art from 1985 until 2007. She began her Artery Series in 2000, which she further explored when she undertook a V&A residency in 2008. The theme of the series, mostly executed in silver, was in Hogg's words 'the fragility of human systems, structures and life'. The red coral here evokes blood vessels.

By Dorothy Hogg

Edinburgh

Oxidised silver and coral

The Louise Klapisch Collection,
given by Suzanne Selvi

V&A: M.32-2014

15. 'Four Gentlemen of China'
set of brooches

2017

By Anna Gordon

Gullane, East Lothian

Silver, oxidised silver, gold leaf and mother
of pearl in a wooden frame.

Spring: orchid, summer: bamboo, autumn:
chrysanthemum, winter: plum blossom

V&A: M.36 to 40-2017

16. 'Eclipse' brooch from
Loop the Loop series

2004

By Susan Cross

Edinburgh

Oxidised silver and gold

V&A: M.34-2017

17. Ring from Lenticular series

2015

By Andrew Lamb

Aberdeen

Yellow and white gold

V&A: M.33-2017

18. 'Colliding Galaxies' brooch from the Nebular series

2014

Tonal and textural effects can be created using different metals in different ways. Susan Cross and Andrew Lamb work with gold and silver wire, Cross often using textile techniques like knitting and crochet to create semi-transparent effects like the deliberate tangle of this brooch. Lamb layers, twists and loops gold and silver wire, creating optical illusions. Malcolm Appleby expertly combines iron, gold and platinum in his brooch, intricately engraved to create painterly tonal effects across the different metals.

By Malcolm Appleby

Grandtully, Perthshire

Hand engraved recycled gun barrel,
gold and platinum

V&A: M.35-2017

Earlshall, Fife, the House and Garden...

1895

Robert Lorimer undertook the restoration of 16th-century Earlshall and its gardens for his father's friend R.W. Mackenzie. His garden design recalls Scottish enclosed formal gardens of the 16th and 17th centuries, with distinct zones for a lawn, kitchen garden, orchard, rose garden, yew alley and a pleasance (a secluded area). Lorimer believed that garden design should be a collaboration between architect and horticulturalist.

By John Begg

Scotland

Pen and ink on paper

Royal Scottish Academy of Art & Architecture
(Diploma Collection): 1993.106

A garden is a sort of sanctuary, a chamber
roofed by heaven ... In the garden something
of the golden age still lingers

Robert Lorimer, 'On Scottish Gardens', talk to
the Edinburgh Architectural Association, 1898

The Arts and Crafts Movement in Scotland

The Arts and Crafts movement developed in response to concerns about the negative impacts of industrialisation in Britain. Pioneered by the artist and writer William Morris, it advocated unity and collaboration across the arts and a revival of traditional craftsmanship. In Scotland, Arts and Crafts architects, designers and makers, from Robert Lorimer to Alexander Ritchie, revived traditional materials and techniques. They took inspiration from the past to create designs that combined practicality and beauty.

Headboard from a single bed

About 1905

Robert Lorimer was deeply interested in materials and cultivated long collaborations with specialist craftsmen throughout his career. Alexander and William Clow worked with him from 1892, both on major public commissions and carved elements like these bedpost figures, interpreting Lorimer's ideas from an initial sketch. The headboard imitates the medieval technique of linenfold carving, reproducing the effect of textile folds in wood.

Designed by Robert Lorimer, probably made by James Joe, with figural carving by William and Alexander Clow

Edinburgh

Carved oak

On loan courtesy of National Museums Scotland:

H.SVL 13

Fire basket, probably for Midfield House, Lasswade

About 1914–18

For 30 years, Thomas Hadden produced decorative wrought iron to Lorimer's designs. These included public commissions, such as the Thistle Chapel and Scottish National War Memorial, and private commissions, like this fire basket for Midfield House. They often took inspiration from motifs and techniques found on historic Scottish wrought ironwork. Their association helped to revive interest and skills in the material.

Designed by Robert Lorimer, made
by Thomas Hadden

Edinburgh

Wrought iron

On loan courtesy of National Museums Scotland:
K.2005.77

Firescreen

About 1900–14

In 1899, Alexander and Euphemia Ritchie established Iona Celtic Art, a small craft business on the island of Iona. Having taken classes in metalwork and embroidery at Glasgow School of Art, they produced hand-crafted pieces with decoration taken from Celtic carved stones on Iona. This firescreen shows one of Ritchie's favourite motifs, a birlinn or West Highland galley, symbolising the journey of life.

By Alexander Ritchie

Iona

Inscribed in Gaelic 'Tuig thusa am bàta agus tuigidh am bàta thu' (Understand the boat and the boat will understand you)

Repoussé brass panels set in carved oak frame

Private Collection

Design Reform

By the 1830s, there were growing concerns regarding the quality of design in British manufacturing. Government Schools of Design and the South Kensington Museum (now the V&A) were founded to improve the training of designers and provide inspiration. As part of this design reform movement, a group of Scottish designers including Daniel Cottier, Bruce Talbert and John Moyr Smith successfully pioneered new stylistic approaches. They were inspired by historic sources from ancient Greek and Egyptian art to medieval Gothic architecture.

Section of Tynecastle Tapestry

1882

Tynecastle Tapestry, also known as Tynecastle Canvas, was an innovative, inexpensive material. Created by William Scott Morton, who had studied at the Government School of Design in London (later the Royal College of Art), it imitated much more expensive wall coverings, such as embossed and gilded leather. Tynecastle Tapestry lined the interiors of houses, railway carriages and Clyde-built steamships, and was exported to America and Canada.

By Morton & Co.

Tynecastle, Edinburgh

Embossed canvas/paper laminate with oil colour and resin glazes over silver leaf

V&A: W.24:4 to 5-2016

Cabinet

1867

Dundee-born Bruce Talbert designed this prize-winning cabinet for the 1867 International Exhibition in Paris. Made by the London furniture firm Holland & Sons, it epitomises Talbert's style, combining rich materials and varied techniques with motifs inspired by medieval Gothic architecture. Talbert became a successful independent industrial designer, publishing a guide to the use of Gothic ornament that proved highly influential in Britain and America.

Designed by Bruce J. Talbert and
made by Holland & Sons

London

Walnut with other woods, part gilded, with electrotype panel (copper gilt), champlevé enamel roundels, silvered and enamelled copper alloy, glass and silk velvet

Given by Paul F. Brandt

V&A: Circ.286-1955

Design for Caledonia Road Church, Glasgow

About 1856–7

Alexander Thomson was nicknamed ‘Greek’ due to his passion for ancient Greek architecture. He designed a wide range of buildings in Glasgow, experimenting with industrial materials in commercial and residential blocks and, unusually, taking inspiration from ancient Greek temples for his urban church designs. Caledonia Road was the first of four churches he designed, but is now a ruin following a fire in 1965.

By Alexander ‘Greek’ Thomson

Glasgow

Pen and ink with grey wash on paper

Lent by Glasgow Life (Mitchell Library Special Collections)
on behalf of Glasgow City Council:

MLSC.898034.AGT03

Chair

About 1870–5

Daniel Cottier collaborated with Alexander Thomson on building interiors in Glasgow. He later established his own furniture and decorating firm in London, subsequently opening branches in New York and, with a partner, in Australia. This chair was probably one of a suite. It takes inspiration from ancient Greek and Egyptian forms, and its ebonised (darkened) and gilded decoration shows the influence of Thomson's style.

Cottier & Co.

London

Mahogany, ebonised, painted and gilded,
with replacement upholstery

V&A: W.89-1982

Innovation in Design

By the 1840s, there were concerns that industrialisation had caused a decline in the quality of British design. Government Schools of Design aimed to inspire practitioners through teaching, while the later Arts and Crafts movement rejected the machine-made. Glasgow-born Christopher Dresser became Britain's first independent designer, producing innovative designs for numerous manufacturers. Like other designers and makers, including Peter Gardner of the Dunmore Pottery and John Duncan, he used an eclectic variety of sources, from Celtic motifs to Japanese forms.

1. Tiles from the Shakespeare series

About 1873

Designed by John Moyr Smith
and made by Minton's China Works

Stoke-on-Trent

Earthenware, dust-pressed, with
transfer-printed decoration

Mrs G. M. Spear Bequest

V&A: C.15:H-1971, C.15-1971, C.15:E-1971

2. Wallpaper sample

1877

Designed by Bruce Talbert, produced
by Jeffrey & Co.

London

Colour woodblock print on paper

Given by the Wallpaper Manufacturers Ltd.

V&A: E.1855-1934

3. Claret jug

1879–80

Designed by Christopher Dresser,
with metal mounts made by
Stephen Smith & Sons Ltd

London

Glass and silver

V&A: Circ.416-1967

4. Clutha glass vase

About 1890

This vase is from a range named after the ancient name for the River Clyde in Glasgow. Clutha ware was produced by the Glasgow glass manufacturer James Couper & Sons, working with designers including Christopher Dresser. In pieces such as this vase, and the nearby claret jug, Dresser took inspiration from Middle Eastern and East Asian forms. He visited Japan in 1876–7 on behalf of the South Kensington Museum (now the V&A), an experience which profoundly influenced all his subsequent designs.

Designed by Christopher Dresser,
made by James Couper & Sons

Glasgow

Glass, streaked and bubbled with silver flecks

V&A: C.52-1972

5. The Defence of Guenevere and Other Poems

1904

Jessie M. King became Tutor in Book Decoration and Design at Glasgow School of Art after her graduation in 1899. She was one of a group of female artists and designers known as the 'Glasgow Girls', part of the Glasgow Style movement. As well as teaching, she designed book covers and illustrations, her elongated graphic style and dreamlike imagery sought after by commercial publishers. King later settled in the artists' colony of Kirkcudbright where she produced ceramics, decorating factory-made blanks with brightly coloured enamels.

By William Morris, illustrated by Jessie M. King

Published in London and New York

Printed book

Donated by Veronica Babington Smith

V&A: National Art Library, L.571-1971

6, 7. Cream jug and sugar bowl

About 1920-40

By Jessie M. King

Kirkcudbright

Lead-glazed earthenware painted
in enamel colours

V&A: C.186-1977, C.187-1977

8. Quaich

1900

Designed by John Duncan,
made by James Ramsay

Dundee

Silver

Dundee City Council (Dundee's Art
Galleries and Museums): 2004-135

9. Vase

1875–1900

By Peter Gardner of Dunmore Pottery

Dunmore

Earthenware moulded in low relief
and glazed

Transferred from the Museum of
Practical Geology, Jermyn Street

V&A: 3748-1901

10. Ewer

About 1850–1900

By Peter Gardner of Dunmore Pottery

Dunmore

Glazed stoneware

Given by Lt Col K Dingwall, DSO, through Art Fund

V&A: C.13-1917

Art Fund_

Design Inspiration

Collaboration

Collaboration is often a crucial element of the design process. From the 1930s to the 1960s, Scottish textile manufacturers Edinburgh Weavers and Donald Brothers held an international reputation for sophisticated printed and woven furnishing fabrics designed to suit modern architecture and interiors. Key to these firms' success was collaboration with freelance designers and artists. They experimented with new styles, innovative techniques and textures, producing textiles that could be regarded as works of art in their own right.

above:

'Skara Brae' furnishing fabric

1958

The director of Edinburgh Weavers, Alastair Morton, asked Scottish artist William Scott to design textiles for his firm. He believed the abstract compositions, rich textures and harmonious colours of the artist's paintings would translate very well to fabric. This design was inspired by the unforgiving landscape of Orkney, so Morton used grainy printing effects to create a ruggedly textured fabric.

Designed by William Scott for Edinburgh Weavers

Carlisle

Screen-printed slubby cotton tweed

Given by Edinburgh Weavers Ltd

V&A: Circ.266-1960

Fabric samples from an Edinburgh Weavers sample book

About 1945–69

By Edinburgh Weavers

Probably Carlisle

Printed and woven fabrics adhered to paper

Given by Sara Lee Courtaulds

V&A: Archive of Art and Design: AAD/2002/7/7/62

Modern painters should really work in textiles ...
as nowhere else are the qualities they are after
available in such diversification.

Alastair Morton, *Contemporary Design in Furnishing Textiles*, notes from a lecture given in 1961

Design for 'Cyprus' furnishing fabric

About 1936

Probably designed by Marion Dorn

Dundee

Pencil, bodycolour and kaolinite
on paper

V&A: E.197-1994

'Cyprus' furnishing fabric

1936

Marion Dorn was an American freelance designer of textiles, carpets, wallpaper and interiors. In this fabric, she included several of her signature motifs, including stylised ivy trails, classical columns and birds. Draughtsmen and weavers in Donald Brothers' studio converted Dorn's initial design into a finished textile, adapting it to create the desired effect when woven. The soft, muted colours were intended to contrast with the sometimes austere environments of modern architecture.

Designed by Marion Dorn for
Donald Bros. Ltd

Dundee

Reversible jacquard woven cotton

V&A: Circ.521-1954

Maquettes for door panels for the Hunterian Art Gallery

1976–7

Over his 50-year career, Eduardo Paolozzi was a hugely prolific artist and designer. He worked across many disciplines, including painting, sculpture, ceramics, textiles and printmaking, and introduced a radically new collage technique to Britain. He juxtaposed disparate sources such as pop art and Surrealism with an industrial, machine aesthetic. He applied this process across all media, from a set of low-relief aluminium doors designed for the Hunterian Art Gallery in Glasgow, to a series of highly original screenprints.

Designed by Eduardo Paolozzi, made by R. Watson

Made in London

Wood, shellac and plaster

National Galleries of Scotland, Edinburgh.

Presented by Sir Eduardo Paolozzi:

GMA.A.40.1/2407 and GMA.A.40.1/2403

'Tortured Life' from the series

As is When

1965

The As is When series was inspired by the Austrian-born British philosopher Ludwig Wittgenstein, with whom Paolozzi felt a strong affinity. Boldly coloured and technically accomplished, the prints are made from collages of images taken from comics, science fiction, machinery and text by or about Wittgenstein. The abstract, geometric forms of 'Tortured Life' can be seen to refer to cinema, with film spooling from box-like cameras.

By Eduardo Paolozzi

London

Screenprint

V&A: Circ.551-1967

High-performance Design

High-performance design is often the result of experimentation and technical innovation. Designers use new materials and techniques, design and engineering skills and rigorous testing to develop and improve the performance of products and their users. Scotland has a long history of expertise in this field, such as the Borders knitwear industry, the design of golf balls, the rubberised fabrics of Charles Macintosh and the North British Rubber Company (now Hunter). Experimentation continues today with technical, medical and aerospace fabrics.

above:

tempest™

2018

By Blue Marmalade

Edinburgh

Recycled plastic

Blue Marmalade Ltd.

'Attracted to Light' from the Long Exposure series

2005

These two lamps use lighting to explore different ideas through form and materials. Blue Marmalade's tempest™ is designed as a complex-looking but structurally simple shade that conceals the lightbulb within to create a diffuse light. It is produced from recycled plastic with as little environmental impact as possible. In contrast, the design of Geoffrey Mann's lamp follows a moth's path in response to light, captured cinema-tically and then 3D printed. It represents a brief moment transposed into physical form.

By Geoffrey Mann

Edinburgh

3D printed polyamide nylon

Courtesy of Geoffrey Mann Studio

Ski ensemble

About 1968

The Scottish Borders developed a hugely successful hosiery industry, producing technically advanced knitted undergarments for retail in British department stores. Like other Borders firms, Pringle was originally a stocking manufacturer, later becoming known internationally for its twinsets. During the 1960s and 1970s Pringle collaborated with other manufacturers on sportswear, including this ski ensemble. The sweater is made from double-weight cashmere and lambswool for warmth, breathability and flexibility. Pringle developed a specialised machine to knit apparently seamless multi-coloured intarsia patterns like this.

By Pringle of Scotland (sweater) and
Croydor of Switzerland (ski pants)

Scotland and Switzerland

Cashmere (sweater), wool and elastane (ski pants)

From the Collections of Scottish Borders Council
administered by Live Borders (Hawick Museum):

HAK-MG: 15 – 0367, HAK-MG: 15 – 0368

Cycling skinsuit

2017

This is an exact replica of the suit worn by professional cyclist Alex Dowsett when he set a new Hour Record in 2015. Endura has developed its own fabrics using patented silicon technology to fill a gap in performance cyclewear. Designed to a 3D print of Dowsett's body, the suit uses this technology to create texture, improving aerodynamics, and is tested in a wind tunnel to maximise performance. Endura clothing has been proved to yield some of the fastest cycling results in the world.

By Endura

Livingston, West Lothian

High stretch elastomeric material

Endura Ltd.

1. Feather golf ball

About 1840

Scotland

Leather and feathers

The Royal and Ancient Golf Club of St Andrews:

RNA 04 018

2. Gutta percha golf ball

About 1850

Scotland

Gutta percha

The Royal and Ancient Golf Club of St Andrews:

RNA 04 021

3. White Colonel rubber-core golf ball

1910

By St Mungo Manufacturing Co.

Govan, Glasgow

Rubber core with gutta percha cover

The Royal and Ancient Golf Club

of St Andrews: RNA 04 154

4. R&A research and testing calibration golf ball

2004

Golf ball design and technology have continually been updated to improve performance. Early feather balls, which split easily, were succeeded by more durable gutta percha (South-East Asian tree sap), rubber cores and now synthetic materials. Surface textures have evolved from squares and brambles to today's dimples, to create the most aerodynamic surface possible. The R&A in St Andrews still rigorously tests all new golf balls worldwide, using calibration balls like the one shown here.

Japan

Solid polybutadiene rubber core with ionomer cover

The British Golf Museum: BGM 04 223

Combinations

About 1906

By Elliot of Hawick, retailed by Marshall
& Snelgrove, London

Hawick

Knitted wool, machine-made lace, satin ribbon

Worn and given by Heather Firbank

V&A: T.134-1960

Racer-back swimsuit

1930–9

In 1914, Scottish émigré Alexander MacRae founded MacRae Knitting Mills in Sydney, Australia. Initially manufacturing under-wear, MacRae became the worldwide pioneer of performance-enhancing swimwear, renaming his company Speedo. The Racer-back swimsuit revolutionised swimwear. Made from cotton or silk, it created less drag than wool, while its inverted back straps enabled freer arm movement whilst increasing speed. Speedo's design innovations shot to fame when the Swedish swimmer Arne Borg broke a world record wearing the Racer-back in 1927.

By Speedo

Sydney, Australia

Cotton jersey

Leicestershire County Council Museums Service:

X.C145.2013

above:

Clam shell dish drainer

2015

Glasgow-based Scott Jarvie has designed several products for the kitchenware company Lakeland. His dish drainer offers the user great flexibility: the grid of prongs allows dishes to be stacked in various configurations, and it has removable feet so that it can be sloped to drain or flat to retain water. Efficient, simple and easy to clean, it neatly fulfils its function.

Designed by Scott Jarvie for Lakeland

Designed in Glasgow, made in China

Polypropylene

Lent by Scott Jarvie

above:

Allegro armchair

1949–50

This armchair is part of a dining suite made from plywood, the revolutionary laminated material developed during the Second World War to make helicopter blades. With his Allegro furniture the architect Basil Spence exhaustively explored the technical and expressive possibilities of this new material. It required over 100 mahogany and betula (birch) laminations bonded under pressure with a phenolformaldehyde resin. The result was extremely stable, light and strong.

Designed by Basil Spence, made by
H. Morris & Co.

Designed in Edinburgh, made in Glasgow
Laminated wood with leather upholstery
Given by H. Morris & Co.

V&A: Circ.183-1951

above:

Golden Oriole

2017

The design studio Timorous Beasties originally created this design for wallpaper, and has now adapted it for velvet. The studio was established by Alistair McAuley and Paul Simmons, having studied textile design at Glasgow School of Art. The studio's designs often subvert historical aesthetics and techniques, characteristically combining traditional hand-printing techniques and modern digital-printing techniques.

By Timorous Beasties Glasgow

Printed velvet

V&A: T.8-2018

above:

Unstable Stool

2017

Angus Ross specialises in making furniture from steam-bent wood. Steam-bending loosens wood fibres, enabling it to be shaped into forms like the legs of this piece. Ross designs and works with wood from his own sustainably managed woodland. Unstable Stool was his first design to use local green (undried) wood, employing both steam-bending and traditional craft and joinery techniques.

By Angus Ross Aberfeldy, Perthshire Scottish ash
Angus Ross Ltd

Jug

1987

This jug playfully challenges our ideas of what a jug should be. Theoretically it is functional, but in practice it is too large and unwieldy to be used and pours badly. McLean plays on the notion of function, creating a bold, sculptural piece from painterly and ceramic techniques. It defies categorisation by being both a traditional design form and an unconventional artwork.

By Bruce McLean

London

Earthenware with incised decoration through orange, black, green and blue

V&A: C.98-1987

Maquettes for reliefs for the façade of the National Library of Scotland

1938–56

These preliminary models are for a series of six reliefs representing different forms of communication, in this case braille and sign language. They are part of a broader sculptural scheme on the library's façade, all executed in a bold Modernist style. It was a collaborative effort: the architect Reginald Fairlie appointed Hew Lorimer to execute some sculptures and to choose and supervise other sculptors, including Barr. Although designed in 1938, the library was only finished in 1956 following the disruption of the Second World War.

By James Barr

Edinburgh

Carved limestone

V&A: A.10 to 11-2016

Evening dress

1972

With their flowing lines and romantic silhouettes, the designs of Bill Gibb (born in Fraserburgh, Aberdeenshire) offered women a completely new style for the 1970s. Finding inspiration from the past, he drew on a wide range of influences, from Renaissance dress to folk costume and Indian saris, and often incorporated fabrics by other designers. This dress, worn by the singer Sandie Shaw, uses three different fabrics trimmed with leather motifs and streamers.

Designed by Bill Gibb, made with 'Tana' lawn, 'Nimbus' voile and 'Country' cotton fabrics designed by Susan Collier and Sarah Campbell for Liberty & Co. Ltd

London

Printed cotton trimmed with leather, plastic, lined with silk

V&A: T.94-1981

1, 2, 3. 'Lochshiel' vase, 'Stroma'
decanter and 'Morven' decanter

1961–5

Caithness Glass introduced a new style to British glassware in the 1960s. Chief designer, Domhnall O'Broin, combined Scandinavian modernist forms with colours inspired by the Scottish landscape.

The company was founded in Wick by landowner Robin Sinclair in 1961 to create local employment. It won various Design Council awards for O'Broin's striking designs and experimented with a variety of techniques over several decades. Caithness Glass is now based in Perth and owned by Dartington Crystal.

Designed by Domhnall O'Broin for
Caithness Glass Ltd

Wick, Caithness

Moss glass (1), clear glass (2) and soot glass (3)

V&A: Circ.197-1966, Circ.1169&A-1967, Circ.1167&A-1967

4. Vase

1979

By Margery Clinton

Haddington, East Lothian

Earthenware, matt black glaze with lustre glazes

V&A: C.117-1979

5. Bowl

1919

Designed by Gordon Mitchell Forsyth for Pilkingtons
Tile and Pottery Company

Clifton, Manchester

Earthenware with painting in lustre and lettering
in resist. Lettered 'beauty for ashes, the oil of joy
for mourning'

Given by British Institute of Industrial Art

V&A: C.499-1934

6, 7. 'Hamilton' sauce boat and stand, and set of spice jars

1966

Designed by Tarquin Cole and John Minshaw,
made by Govancroft Potteries Ltd.

Glasgow

Glazed stoneware (jars with teak lids)

Given by the Council of Industrial Design V&A:

Circ.407&A-1967 (sauce boat and stand),

Circ.409 to E-1967 (spice jars)

These ceramics explore function, form and decoration in different ways. Clinton's vase and Forsyth's bowl experiment with Islamic lustre, the shimmering glaze created using gold, silver or copper. In contrast, Govancroft Potteries' 'Hamilton' wares embody a simple aesthetic executed in practical and durable stoneware. They encapsulate contrasting ideas of good design: Forsyth was an influential teacher and advocate for improving design in industry, while Govancroft's spice jar set won a Design Council award in 1966.

8. Vases

1920–69

Monart Ware was first developed in the 1920s at Moncrieff's Glassworks in Perth. Isobel Moncrieff, wife of the owner, encouraged Spanish-born employee Salvador Ysart and his sons to design a range of art glass. All Monart ware was free-blown without moulds and made in a huge number of colours, sometimes including goldstone (aventurine glass) or enamels. Several of the Ysarts' apprentices also founded glassworks, including Peter Holmes, who established Selkirk Glass in 1977 making abstract paperweights.

Designed by Salvador or Paul Ysart with Isabel Moncrieff, made by Salvador Ysart or his sons at John Moncrieff & Co. Perth

Glass with aventurine gold or copper inclusions

V&A: Circ.252-1976, Circ.251-1976, Circ.243-1976:

Miss Catherine S. Reid Bequest

V&A: Circ.26-1975

9. 'Wizard's Eye' paperweight

1977–8

Designed by Peter Holmes for Selkirk Glass Ltd

Selkirk

Glass

V&A: C.97-1978

10. Vase

2001

Scotland has a long creative history of silversmithing that remains strong today. Michael Lloyd is an exceptionally skilled specialist in the technique of chasing (hammering from the front of a piece to create patterns). This vase is chased with stylised oak leaves and acorns. It is made from Britannia standard silver which is purer and softer than Sterling silver, enabling Lloyd to work with great delicacy and precision.

By Michael Lloyd

Edinburgh

Silver with gold inserts

Purchased with funds from the Yorke-Radleigh Trust Fund

V&A: M.4-2002

above:

Poster for Rowntree's Elect Cocoa

About 1896

Between 1893 and 1899, artists James Pryde, born and trained in Edinburgh, and his brother-in-law Sir William Nicholson, collaborated on designing posters and other graphics using painting, stencilling and the new technique of collage. Influenced stylistically by the French artist Toulouse-Lautrec, their original style proved too radical for British tastes and they secured relatively few commissions.

Designed by the Beggarstaffs
(James Pryde and Sir William Nicholson)

Probably Uxbridge

Colour lithograph

V&A: Circ.600-1962

above:

Dress from Autumn/Winter 2011 Collection

2011

Holly Fulton's Autumn/Winter 2011 collection took inspiration from the love affair between Hugh Grosvenor, 2nd Duke of Westminster, and the French fashion designer Coco Chanel. For some garments she used Scottish fabrics such as tweeds, but she made others from her own striking hand-drawn lip print fabrics. Fulton is renowned for bold, graphic prints, often inspired by the Art Deco style or Pop Art. She also often designs jewellery, to create an overall look.

By Holly Fulton

London

Silk and leather

V&A: T.56-2013

Orkney chair

About 1900–20

The Orkney chair is a traditional form that found an international market around the early 1900s. The Kirkwall joiner David Kirkness took a pre-existing island tradition of making chairs from locally available materials, notably dried black oat straw and driftwood, and made it a commercial business. He produced four standard designs of chair including this hooded form. Orkney chairs evoked nostalgia and appealed to enthusiasts for the hand-made, Arts and Crafts aesthetic.

Probably made by David Kirkness

Probably Kirkwall, Orkney

White pine, straw (probably black oat) sewn with bent grass and rush

V&A: W.11-2017

Local Traditions, Skills and Resources

Certain forms of design have evolved within distinct groups or in particular parts of Scotland. Across Scotland some craft skills, such as the working of horn, silversmithing and later tinworking, were specialisms of Gypsy/Travellers. They were important sources of domestic and other goods, particularly in rural areas such as the Highlands and Islands. Some local traditions achieved international acclaim: Ayrshire embroidery, exported to London, Europe and America; Shetland knitting of lace shawls, and Fair Isle-patterned knitwear that remains fashionable today.

Fair Isle jumper

1920–30

Shetland

Hand-knitted
two-ply wool

Given by Mrs M. Kirke

V&A: T.185-1982

Shetland hap (shawl)

1900–29

Shetland

Knitted Shetland wool

Given by Mrs C.E. Johnson

V&A: T.42-1967

Christening robe

About 1840–50

Ayrshire

Muslin

Given by Mrs M Eadie

V&A: T.30-1963

Highland and Traveller Crafts

1. Staved vessel

About 1840

Probably made by Travellers

Isle of Mull

Wood, sycamore and alder, bound with split rattan

On loan from Highland

Folk Museum, High Life Highland: SJ 3

2. Powder horn

1700–1800

Lochaber

Cow horn, brass and steel

Engraved by A. Maclean
of Ardgour, 1745

On loan from Highland Folk Museum,
High Life Highland: LK 61

3, 4. Spoon and Spoon mould

1800–1900

Made by Travellers

Aberfeldy (mould), Scotland

Cow horn (spoon); wood,
steel and leather (mould)

On loan from Highland Folk Museum,
High Life Highland: SKA 74, SKA 59

5. Luckenbooth brooch

1800–1900

Made by travellers,

Applecross,

Silver,

On loan from Highland Folk Museum, High Life
Highland, K36.

6. Blanket

About 1830

Ness, Isle of Lewis

Wool

On loan from Highland Folk Museum, High Life
Highland: SMA 21

The Glasgow Style

The Glasgow Style is often considered the Scottish form of the international Art Nouveau movement that flourished between 1890 and 1910. It incorporated wide-ranging influences, including Japanese and Celtic art and stylised geometric forms. It was pioneered by Charles Rennie Mackintosh, Margaret MacDonald Mackintosh, Frances MacDonald and Herbert McNair, collectively known as The Four. Francis Newbery, then director of Glasgow School of Art, nurtured and promoted the style, while Glasgow manufacturers adapted it to appeal to middle class consumers.

above:

Banner for the British Association for the Advancement of Science

1901

This banner bears a stylised version of the Glasgow coat of arms, representing St Mungo, the city's patron saint, and some of his associated symbols. It was made collaboratively by Jessie Newbery, Head of Embroidery at Glasgow School of Art, and her student Ann Macbeth. The soft greens and pinks, the stylised motifs and lettering, and the simple linen embroidery technique are typical of the Glasgow Style.

Designed and embroidered by Jessie Newbery
and Ann Macbeth

Glasgow

Hessian with appliqué linen, embroidered with
metal threads and coloured silks

Lent by the British Association for the
Advancement of Science

V&A: LOAN: BRITISH ASSOC.1-2004

Bookcase

1901

This bookcase is decorated with the Glasgow rose, a popular motif of the Glasgow style. The designer, George Logan, trained and later taught at Glasgow School of Art. He and other designers at the Glasgow furnishing firm Wylie and Lochhead created a version of the Glasgow style that allowed consumers to embrace its modern aesthetic without needing to adopt it throughout their homes.

Designed by George Logan, made by Wylie & Lochhead Ltd for its pavilion at the Glasgow International Exhibition, 1901

Glasgow

Mahogany, stained and leaded glass,
mother-of-pearl,
white metal mounts, leather inserts

V&A: W.23-1972

above:

At a Window I / The Spotted Dress, Second Version

1980

This tapestry is one of seven in the At a Window series. Artist, designer and weaver Archie Brennan is acknowledged as a key figure in 20th-century tapestry weaving and design. He was formerly artistic director of Dovecot Studios and founder of the tapestry department at Edinburgh College of Art. This design cleverly plays on contrasting patterns of different textiles represented in an illusionistic setting. Brennan sought to recreate a more creative process for tapestry design than the mere reproduction of a painted image.

Designed by Archie Brennan, woven by Douglas Grierson, Jean Taylor, Annie Wright, Harry Wright and Johnny Wright for Dovecot Studios

Edinburgh

Tapestry woven in wool and cotton

V&A: T.177-1980

‘Holy Spirit’ (above) and ‘Physics’ (below),
from the John Cruickshank Memorial
Window, Marischal College Library,
University of Aberdeen

1906

Douglas Strachan was one of Scotland’s finest stained glass artists, with commissions across Scotland and in continental Europe. He designed the John Cruickshank Memorial Window in Aberdeen to celebrate scientific endeavour through the theme of creation. Strachan’s combination of different types and thicknesses of glass, with etching and painting techniques, caused the daily changes in sunlight to produce shifting effects of light and colour.

Designed by Douglas Strachan

Scotland

Leaded glass

University of Aberdeen Collection: ABDUA: 64093.005 and
ABDUA: 64094.014



Cartoon for the Cruickshank Window,
by Douglas Strachan, 1905
© University of Aberdeen

V&A Dundee
Scottish Design Galleries

Large Print

The Oak Room
Design and Society
Design and the Imagination

Please return this book to its holder

The logo consists of the letters 'V', '&', and 'A' in a large, bold, black serif font. The 'V' and 'A' are tall and narrow, while the '&' is shorter and wider, centered between them.

The Oak Room

Architect and designer Charles Rennie Mackintosh conceived the Oak Room for Miss Catherine Cranston, the owner of four tearoom complexes in Glasgow. Tearooms were a new kind of establishment that emerged in the 1870s through the alcohol-shunning temperance movement. At a time when women were beginning to socialise outside the home, they offered new places to meet and take refreshment.

Miss Cranston championed the work of emerging experimental designers in her artistic tearooms. Mackintosh orchestrated every aspect of the Oak Room's design to create a unified, conceptual interior, from the stained oak panelling to punctuations of coloured glass and carefully positioned light fittings.

The conservation and restoration of Charles Rennie Mackintosh's Oak Room is a collaboration between Glasgow Museums, V&A Dundee and Dundee City Council. The project is made possible by a long-term loan from the collections of Glasgow City Council, grant funding from the Heritage Lottery Fund, and dedicated support from Art Fund, the Scottish Government, the Dr Mortimer and Theresa Sackler Foundation, Alan Carlaw, Dunard Fund and Tim and Kim Allan.



Art Fund_



Scottish Government
Riaghaltas na h-Alba

The Oak Room from Miss Cranston's Ingram Street Tearooms, Glasgow 1907–8

Mackintosh's approach to 'total' design precisely positioned all interior elements, including furniture and fittings, for a unified effect. However, despite the original room panelling of the Oak Room surviving largely intact, very little is known about the design and location of the freestanding furnishings. The room is therefore exhibited here unfurnished. This presentation reveals Mackintosh's rhythmic placing of line, form and colour to direct the eye, and his expertise in utilising daylight, electric light, reflected light and shadow to build effect.

Designed by Charles Rennie Mackintosh
Glasgow

Stained and polished oak, pine, composite wood,
enamelled opalescent glass, flashed glass, leaded coloured
and mirrored glass, blown glass, cast iron, painted steel,
lacquered brass, textile, cement

Lent by Glasgow Life (Glasgow Museums) on behalf
of Glasgow City Council: ISTR.10 (room); E.1986.107;
E.1986.109; E.1986.111 (light fittings and replicas)

Design and Society

Design shapes the places we live in. Urban planners, architects and designers in Scotland have long tried to improve living conditions. Design proposals for urban housing have aimed to provide healthy environments for large numbers of people through light, good sanitation, fresh air, wide streets and green spaces. Today, designers respond to the need for homes to be economical to run and, particularly in rural environments, sensitive to their surroundings.

Design also influences the way we work, travel and learn. This includes our schools and religious buildings, the infrastructure that connects us, and ways of generating energy to power our transport, industry and homes. Service design offers a human-centred approach to problem-solving. It can be used in public services such as health and social care to improve patient care and services, or in businesses to foster innovation and create better customer experiences.

Design for improvements to tenements on Hope Street, Glasgow

1906

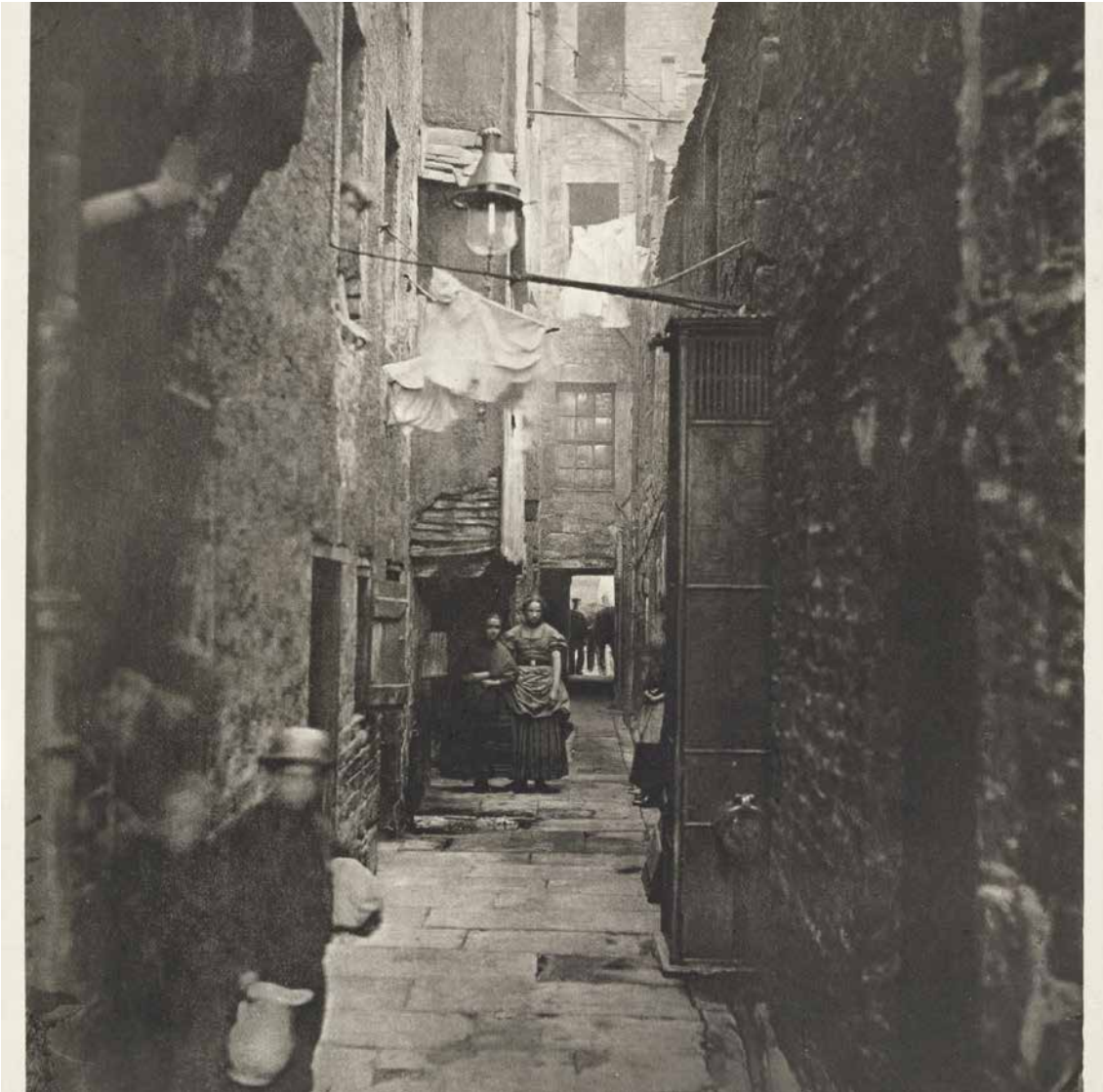
Rapid urbanisation in Victorian Glasgow created serious overcrowding, and sanitary and health problems. To improve conditions, Glasgow City Improvement Trust cleared slums and created wider streets lined with sandstone tenements. This design included hygienic improvements: open-air balconies to the rear, flat roofs to dry laundry and wash houses concealed from the street by the attractive architectural façade.

By Honeyman, Keppie and Mackintosh

Glasgow

Photomechanical reproduction and wash,
with ink inscriptions

Lent by Glasgow Life (Glasgow City Archives)
on behalf of Glasgow City Council: B4/12/2/1234



Close no. 37, High Street, Glasgow, photographed by
Thomas Annan, 1868-89

© V&A

South-west elevation of Hutchesontown Area C, the Gorbals, Glasgow

1958

In 1958, the Gorbals were some of the worst slums in Scotland. Basil Spence's design for new high-density concrete housing to replace the slums included large communal balconies. These served the residents as gardens, outside spaces where they could chat and hang out laundry and their children could play, without needing to descend to ground level. Described as the Hanging Gardens of the Gorbals, Spence's utopia proved very difficult to maintain. It eventually fell into disrepair and the tower blocks were demolished in 1993.

By Spence, Glover and Ferguson, to a design by Basil Spence
London and Edinburgh

Photomechanical process with graphite

On loan from the Board of Historic Environment Scotland.

The Royal Incorporation of Architects in Scotland (RIAS)

Collection: SGF 1950/16/15/3

On Tuesdays, when all the washing's out,
it'll be like a great ship in full sail!

Sir Basil Spence, reported by James Kernohan, Glasgow
Deputy Housing Architect, in an interview of 1987

Design for Worship

After the Second World War, rebuilding was required on a huge scale across the United Kingdom. While housing was vital, places of religious worship were also considered important. Two Scottish architectural practices played a leading role in the design of new churches. Basil Spence designed Coventry Cathedral, a national symbol of peace and regeneration, while the firm of Gillespie, Kidd & Coia designed innovative, Modernist Catholic churches to serve populations rehoused in Scotland's new towns in the 1950s.

Interior perspective of Coventry Cathedral from the south towards the altar

1951

The rebuilding of Coventry Cathedral, bombed during the Second World War, was the most important commission of Spence's career. He preserved the ruins of the old cathedral, placing his new building at right angles to it and linking the two through a large, columned porch. Spence commissioned furnishings, stained glass and sculptures from several contemporary artists. This early presentation drawing shows Spence's open, vaulted interior, with slender columns. The altar wall shows an early proposal for a full-height tapestry designed by Graham Sutherland.

By Basil Spence

London

Oil on canvas with graphite underdrawing

On loan from the Board of Historic Environment Scotland,
Sir Basil Spence Archive: SPE ENG/9/2/1/12

Plan for St Peter's Seminary, with section through the sanctuary

December 1961

Architects Isi Metzstein and Andy MacMillan of Gillespie, Kidd & Coia designed churches as spiritual journeys. Their Modernist masterpiece, St Peter's Seminary, was commissioned to house trainee priests. Its bold design, in rough-cast concrete, created a ceremonial route through the building towards the altar, dramatically lit by a hidden light source above. Closed in the 1980s, the building has since become a spectacular ruin. There have been attempts to reimagine its future, but the most recent by arts organisation NVA was abandoned due to insufficient funding. Currently it is proposed that the A-listed building is managed in a state of 'curated decay'.

By Gillespie, Kidd & Coia

Glasgow

Pencil and black ink on tracing paper

The Glasgow School of Art: 600.CC.008

Design for Round Riding Development, Dumbarton

1962-71

Gillespie, Kidd & Coia were invited by Dumbarton Town Council to devise a sheltered housing development with around 30 homes designed specifically for elderly people. They designed a radical scheme; a low-lying structure that snaked around a communal community garden. This aerial plan shows how much their Modernist design contrasted with the more conventional grid plan of the surrounding streets. Each unit had a living room with a separate bedroom, kitchen and bathroom, all on a single storey. It is still used as sheltered housing today.

By Gillespie, Kidd & Coia

Glasgow

Pencil and black ink on tracing paper

The Glasgow School of Art: HDU/3/7/1

Design for Urban Life

For centuries, architects, town planners and governments have tackled the challenge of providing adequate city housing. The need to relieve overcrowding and improve poor sanitary conditions produced Edinburgh's Georgian New Town and Glasgow's late Victorian sandstone tenements. It also drove the creation of large housing estates and New Towns after the Second World War. Although all have sought to improve lives, some designs have failed with devastating consequences. Today, significant challenges for urban housing design include sustainability, efficiency and, above all, affordability.

Sketches of Chessel's Court

1909

By Norah Geddes

Edinburgh

Pencil and wash on paper

Archives and Special Collections, University of
Strathclyde: T-GED/7/5/30/191

Sketch of King's Wall Garden

About 1909-14

By Norah Geddes

Edinburgh

Watercolour

Archives and Special Collections, University of
Strathclyde: T-GED/7/5/30/14

Norah Geddes' designs transformed derelict urban spaces into pleasant, functional gardens for children. She was the daughter of town planner Patrick Geddes and wife of his business partner Frank Mears, and she worked together with them to improve slum conditions in Edinburgh's cramped Old Town. Patrick Geddes opposed mass demolition and instead advocated sensitive changes to existing buildings. Norah's designs for gardens and playgrounds put these ideas into practice.

Norah Geddes' initials can be seen on her drawing for Chessel's Court, but her contribution to the movement has often been overlooked. It is almost certain that much of her other work has been credited to her father, her husband or to the Outlook Committee, who managed many of the Old Town improvement projects.

Design for Rural Life

Since the early 2000s, creativity has flourished in the design of Scottish rural architecture. Firms like Rural Design and Dualchas draw on research into low-energy design and use new materials, building imaginative homes that respond sensitively to the landscape around them. Much of this new architecture is inspired by traditional rural forms, such as blackhouses or agricultural buildings. Initiatives like Dualchas's Hebridean (Heb) Homes also provide consumers with affordable kit homes that share the same design values.

Models of Colbost and Cliff House, Isle of Skye

2018

Colbost, a family home, consists of a group of buildings around a courtyard inspired by traditional agricultural buildings. Both Colbost and Cliff House sit low in the landscape, sheltered from the wind, and are highly insulated and efficient. Dualchas design buildings to work with their surroundings, offering panoramic views and using the best modern technology and materials to make them environmentally sound.

By Dualchas

Isle of Skye

Cork and wood

Dualchas

Design for the Hen House at Fiscavaig, Isle of Skye

2010

By Rural Design architects

Isle of Skye

Ink on paper

Rural Design architects

Model for the Hen House at Fiscavaig, Isle of Skye

2010

The award-winning Hen House is located on the western coast of Skye. Its name was coined by local residents who likened its perched form to a chicken coop. Rural Design architects designed it to be sympathetic to Skye's barns and cottages, yet strikingly modern. Its compact form is built from sustainable materials including Scottish larch. The high levels of insulation and water efficiency meet the owners' requirement for a house with low environmental impact.

By Rural Design architects

Isle of Skye

Plywood

Rural Design architects

Reverse the Odds

2014

Videogames are increasingly used as tools for health and social care, and medical research. In this simple puzzle adventure game, players move up levels and win awards by identifying patterns in slides of real cancer cells. Videogame players can accomplish this in days, rather than the many months that scientists would take to analyse them. Reverse the Odds players have analysed 5 million images of cancer cells, helping to inform future treatments for bladder cancer.

By All 4 Games, Maverick Television, Chunk Digital and
Cancer Research UK

Glasgow

Videogame

© Channel 4 Television Corporation 2016

The Definitive Human

2018

The Definitive Human project aims to create a highly detailed 3D digital model of the human body. Anatomically precise and able to be rotated or magnified on screen, it is intended as a teaching and learning tool for medical students and trainees, as an alternative to physical dissection. Phase one of the project, the Head and Neck model, is already in use in medical schools across Scotland.

By the School of Simulation and Visualisation,
The Glasgow School of Art
Glasgow

Digital representation

School of Simulation and Visualisation, The Glasgow
School of Art, Glasgow; Royal College of Surgeons
of Edinburgh; NHS Education for Scotland; Scottish
Funding Council

Design in Health and Social Care

Design has many applications to health and social care. By applying design thinking, the care sector is increasingly placing individual care needs at the heart of the care design process. This leads designers to become facilitators, collaborating with healthcare professionals and patients. They are designing new physical and digital products, services and care environments to better serve patients, healthcare professionals and organisations, and achieve the outcomes that matter most to all of them.

1. Instruments for endoscopic (keyhole) surgery

1994–2012

From the 1980s, the Dundee-based surgeon Professor Sir Alfred Cuschieri contributed to the development of pioneering minimal access or keyhole surgery. He collaborated with European surgeons and scientists, and the company Karl Storz, one of the leading designers and manufacturers of surgical endoscopic instruments. Cuschieri also established a new skills centre in Dundee, to train surgical teams in applying these new techniques safely.

See surgeons being trained to use the instruments on the screen to the right.

By KARL STORZ

Tuttlingen, Germany

Stainless steel

University of Dundee, Ninewells Hospital & Medical School

2. McGRATH™ MAC portable video laryngoscope

2010

Designed by Matt McGrath

Steel alloy overlaid with medical grade thermoplastics,
and medical-grade optical polymers

Dalgety Bay, Fife

On loan from Medtronic

3. Extra small i-limb™ Ultra Revolution prosthetic hand

2016

Touch Bionics by ÖSSUR

Livingston

Metal and plastic

ÖSSUR Global Marketing

4. snap40 remote patient monitoring device

2017

Designed by Christopher McCann
and Stewart Whiting

Scotland

Cycloy (blend of polycarbonate and ABS plastic)

snap40 Ltd

Maggie's Cancer Caring Centres

The first Maggie's Cancer Caring Centre opened in Edinburgh in 1996, conceived by Maggie Keswick Jencks, her husband Charles Jencks and her cancer nurse Laura Lee. Maggie's Centres offer cancer patients practical, social and emotional support in uplifting, inspiring buildings designed by contemporary architects. All the centres are different but are designed to the same architectural brief: they must be imaginative, economical and domestic in scale. There are now over 20 Maggie's Centres either built or under construction in the UK and overseas.

Early study model for Maggie's Centre, Dundee

1999

Frank Gehry's concept for the first new-build Maggie's Centre, in Dundee, brought the initiative to international attention. His design draws on traditional Scottish buildings and techniques with its white roughcast exterior and conical tower recalling Iron Age brochs (round drystone structures). These echoes are juxtaposed with a folded metal roof that glints in the sunshine. Inside, huge windows offer spectacular views across the River Tay.

Designed by Frank Gehry

Dundee

Foamcore, paper and tape

Maggie's (on loan from Gehry Partners, LLP)

Sketches of Maggie's Centre, Lanarkshire

2017

Neil Gillespie designed Maggie's Lanarkshire as a series of walled gardens. Perforated brick and glass walls create a fluid relationship between inside and outside, with pierced brass lanterns casting golden light into sheltered internal courtyards. Beyond the centre building is the garden, offering sensory richness and reflecting Maggie's belief in the importance of 'a view out to trees, birds and sky'.

By Neil Gillespie, Reiach and Hall Architects

Edinburgh

Ink on paper

Reiach and Hall Architects

Model for Maggie's Centre, Highlands

About 2005

Gardens and landscape are integral to the design of Maggie's Centres. In Inverness, Page\Park Architects designed the Highlands centre, and Charles Jencks its landscape, as a harmonious whole. The design represents the division of healthy human cells, symbolically affirming life. Page\Park's curved green copper roof echoes Jencks's curved grassy landforms. Inside, birch plywood walls lean gently outwards, bringing natural light into the building.

By Page\Park Architects

and Charles Jencks

Probably Edinburgh

Card, paper and wood

Maggie's

A Maggie's is all about a different kind of care, a care that is dispensed from a domestic scaled building yet it is not a house nor is it a hospital nor is it a church. Virtually all Maggie's plans evolve from the kitchen table; around having somewhere to go to the moment you enter the building. Our plan too develops from the kitchen table outwards to the courtyards, the trees and beyond.

Neil Gillespie of Reiach and Hall Architects, 2015

Designs for the People's Money

2015

Banks have long used design to make banknotes difficult to forge. The Royal Bank of Scotland, founded in 1727, was the first bank in Europe to produce multicoloured notes in 1777. In 2015, it commissioned a new set of banknotes, known as the People's Money. Public consultation and workshops with Scottish creatives developed the overall design theme, the Fabric of Nature. A broad range of Scottish designers collaborated on the design motifs, such as extracts from Scottish poetry, patterns evoking tweed, and Scottish flora and fauna, including midges.

By O Street, Stuco, Timorous Beasties
and Graven, design management by Nile

Designed in Glasgow

Paper and polymer

Royal Bank of Scotland

Bank note

1750

Engraved by Andrew Bell

Edinburgh

Ink on paper

Royal Bank of Scotland

Plan of Alloa ... In The Shire of Clackmannan

About 1710

John Erskine, 23rd Earl of Mar, was a prominent landowner and politician. He turned his family estates at Alloa, near Stirling, into a prosperous coal mining centre. This plan shows his landscape design: a formal garden with 32 avenues radiating out through his estates. Each avenue terminated with views of historic features, such as Stirling Castle, or industrial features, such as his water engine at Parkmill, highlighting the estate's industrial prosperity.

Designed by John Erskine, 6th Earl of Mar,
engraved by Bernard Lens

Alloa

Engraving with watercolour and ink additions

National Records Scotland: NAS RHP 13258.1

Design for power

Harnessing energy is vital for powering industry, transport and homes. Different energy sources require very different design solutions. While fossil fuel and nuclear energy has dominated Scotland since the 1950s, the country has a much longer history of using water to generate energy, including steam and hydroelectric power. Today, Scotland is a pioneer in renewable energy design and a testing centre for new ideas, through the European Marine Research Centre in Orkney.

Model of the Dounreay Fast Reactor

Probably 1955–6

Motherwell Bridge & Engineering Company designed the housing for the Dounreay Fast Reactor in Caithness, the world's first fast nuclear reactor to supply energy to a national grid. Chief designer James McLean designed a perfect sphere with no weak points to tolerate the most extreme build-up of pressure if the reactor circuits breached. Its construction was groundbreaking, requiring steel plates to be welded in situ to create a completely sealed environment.

Probably UK

Plastic, metal, wood, paint
and adhesives, with MDF base

Caithness Horizons Museum & Art Gallery, Thurso



Construction of the Dounraey Fast Reactor sphere,
by Motherwell Bridge & Engineering Company Ltd.,
Caithness, 1956. © Nuclear Decommissioning Authority
& Dounraey Site Restoration.'

AC-ROV 100

2004

The AC-ROV (remotely operated vehicle) is a vital tool for underwater visual inspection. It is used to inspect oil rigs, nuclear plant storage ponds and marine energy devices. The cube shape allows it to stay still in moving water to take photographs and film footage, and it has thrusters that power it forwards, backwards and sideways without getting caught in weeds, rope or line.

ALL OCEANS Engineering Ltd

Aberdeen

Plastic, ceramic and stainless steel

ALL OCEANS Engineering Ltd

Poster for the Exhibition of Industrial Power, Glasgow

1951

The Exhibition of Industrial Power in Glasgow was part of the 1951 Festival of Britain.

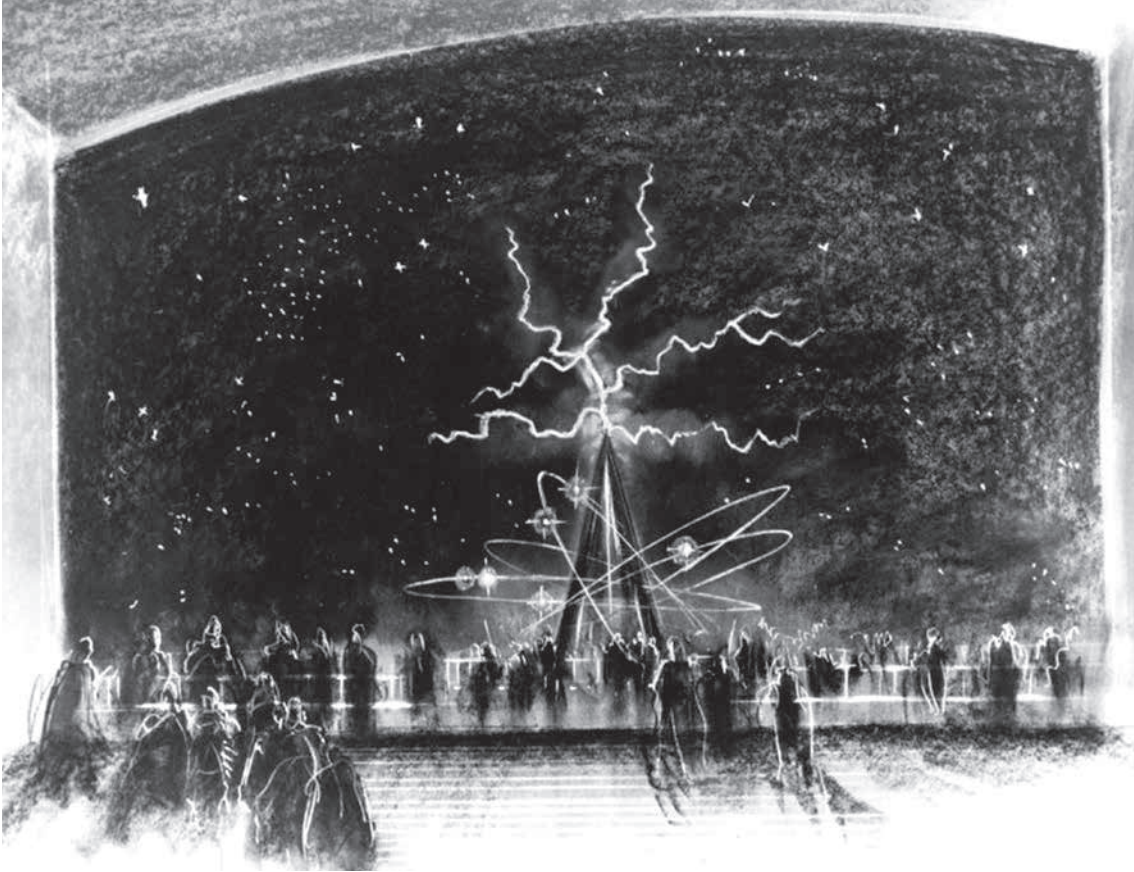
It represented Britain's history and future of energy production and engineering. Basil Spence led a team of five architects who designed six halls representing different forms of energy, featuring such highlights as a coalface and a 20,000-gallon waterfall. The last hall, the Hall of the Future, housed a million-volt machine demonstrating the theory of nuclear fission.

By Reginald Mount

UK

Colour offset lithograph

V&A: E.306-2011



Hall of the Future, Exhibition
of Industrial Power, 1949

© Historic Environment Scotland
(Sir Basil Spence Archive)

Designing Scotland's waterways

From the 1760s, the design and building of canals across Scotland improved inland communication and facilitated trade. The Forth and Clyde Canal (built 1768–90) first linked the country's east and west coasts, while the Union Canal (built 1817–22) brought coal from the west to Edinburgh. Originally linked by a flight of 11 locks, which closed in the 1960s, the two canals were reconnected in 2002 with the Falkirk Wheel, the world's first rotating boat lift.

Builder's model of the Falkirk Wheel

About 2000

The Falkirk Wheel is the world's first rotating boat lift. It was the centrepiece of a project to reconnect the disused Forth and Clyde and Union Canals, previously linked by a time-consuming set of 11 locks. RMJM's design was a feat of engineering incorporating various elements, including a tunnel and aqueduct as well as the wheel. Its distinctive design was inspired by a Celtic double-headed axe and allows boats to ascend or descend 25 metres in only 15 minutes.

By RMJM Architects

Probably Edinburgh

Painted wood, Perspex and plastic

Scottish Canals



Aerial view of the Falkirk Wheel, 2018
© Scottish Canals

Details of the Machinery of the Proposed Inclined Plane at Blackhill, Monkland Canal

1839

The Monkland Canal was designed to bring coal supplies quickly and reliably from the Monklands in Lanarkshire to Glasgow. This drawing proposes an inclined plane for the canal as an alternative to the existing series of locks. It would reduce the time needed to transport boats up and down the hill at Blackhill by 30 minutes. From 1850 to 1887 boats were floated in iron containers and hauled up the inclined plane.

By James Leslie

Probably Glasgow

Ink on paper

Scottish Canals: SC1499

Bridge Engineer

Test your engineering skills and build a bridge! Discover which solution works best for each crossing. How many bridges can you make?

A cable-stayed bridge, like the Queensferry Crossing, can cross the widest rivers with-out many supports. They are often tall enough to allow large ships to pass safely underneath.



Photography by Paul Baralos

Bridge Engineer

Test your engineering skills and build a bridge!
Discover which solution works best for each crossing. How many bridges can you make?

An arch bridge, like this one in Carrbridge in the Scottish Highlands, can be built without supports in the middle. This makes them great for deep, rocky gorges.



Photography by Siobhan Fraser

Bridge Engineer

Test your engineering skills and build a bridge!
Discover which solution works best for each crossing. How many bridges can you make?

Girder bridges, like the Tay Rail Bridge, are best for crossing wide, shallow rivers. Where each section meets, the bridge is supported by a column or pier.



Photography by Stephen Finn / Alamy Stock Photo

Bridge Design

Scotland's engineering excellence dates back to its expertise in iron production, developed from 1759. Through the 19th century the iron industry transformed the country's transport infrastructure, particularly roads and railway bridges, encouraging commerce and tourism. Scottish engineers found design solutions for challenging projects, such as bridging the deep Menai Strait between mainland Wales and Anglesey, and the canals of St Petersburg in Russia. The Tay and Forth bridges were feats of engineering that opened up communications in Scotland from the 1870s.

The New Iron Bridge on the Nevsky Prospekt in St Petersburg

1806

The Scottish mason William Hastie designed the first cast iron bridge in St Petersburg. His innovative design used prefabricated iron sections bolted together. It was so elegant and lightweight that it was adopted as a model for many other St Petersburg bridges. The iron was cast at the Petrozavodsk foundry established by Charles Gascoigne, the former director of the Carron Iron Company in Falkirk.

After Benjamin Paterson

Probably St Petersburg

Coloured etching

V&A: E.1099-1900

The Wonders of the Menai in its Suspension and Tubular Bridges

1850

Thomas Telford was an acclaimed and prolific Scottish designer of roads, canals, bridges, harbours and railways, affectionately nicknamed the 'Colossus of Roads'. Telford worked with cast iron and masonry, designing masterpieces such as the Menai Suspension Bridge. This crossing was a time-saving link on the journey from London to Ireland, via the ferry port at Holyhead on Anglesey. Crossing the dangerous, fast-flowing Menai Strait, his innovative design eliminated the need for sunken piers and was tall enough to let ships pass underneath.

Engraved by J. Fagan

Colour lithograph

Given by Mr A. R. Harvey

V&A: E.566-1936

New Tay Viaduct

1883

The Tay Railway Bridge was rebuilt from 1882 to 1887 and rigorously tested for weight and wind loading to avoid another disaster. This working drawing shows how some original iron girders were reused in the design of the second, wider, bridge, which was built parallel to the first. The details in this drawing are still actively consulted by engineers responsible for maintaining the bridge today.

By Barlow & Son

London

Ink and colour wash on paper backed with linen

Conserved with support from the
Railway Heritage Trust

Courtesy of Network Rail: NRCA110037

Photograph of the first Tay Railway Bridge

1879

Not all engineering schemes were successful. The Tay Railway Bridge, designed by Edinburgh-based engineer Thomas Bouch, opened in 1878 as the longest bridge in the world and dramatically improved communications between Edinburgh and Dundee. The central spans of the bridge collapsed on 28 December 1879 during high winter gales. A train crossing over carrying 75 passengers and crew plunged into the icy waters of the Tay. After the disaster, Scottish engineer David Kirkaldy revealed its design defects to the official inquiry.

Photographed by Valentine & Sons

Dundee

Albumen print mounted on card
with handwritten ink notation

Transferred from the British Museum

V&A: E.4945-2000

Photograph of the Forth Bridge under construction

1888

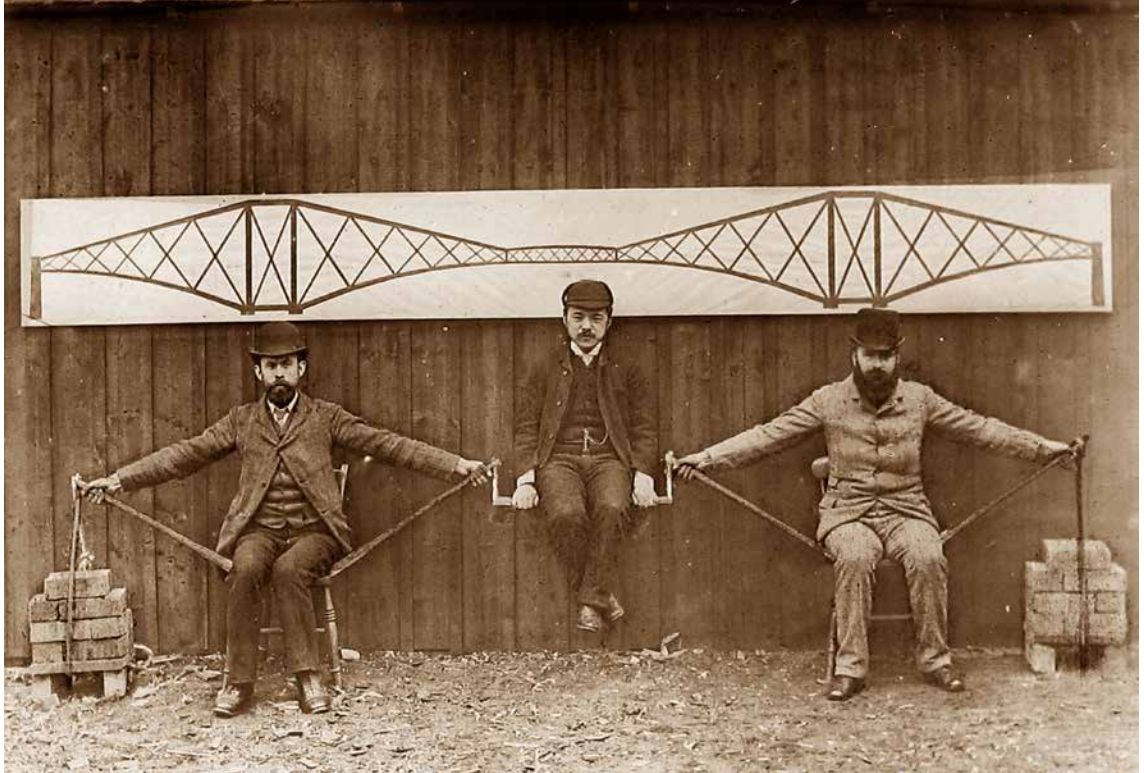
Thomas Bouch's original design for a suspension bridge over the Firth of Forth was abandoned after the Tay Bridge disaster and he was replaced by engineers John Fowler and Benjamin Baker. Their diamond-shaped cantilever design, built by the Glasgow-based civil engineering firm Sir William Arrol & Co., was the first major structure built from steel in Britain. Opened in 1890, it was one of the great engineering marvels of the Victorian age.

Photographed by Valentine & Sons

Forth

Albumen print

V&A: 590-1927



Construction of the Forth Bridge: Demonstration of the Cantilever Principle, about 1887

© KGPA Ltd / Alamy Stock Photo

Photograph of the Forth Bridge soon after construction

1890–99

Forth

Albumen print

V&A: PH.249-1902

Design and the Imagination

Design can be a form of storytelling, transporting us to other places and times.

Performance design draws on a multitude of skills, from costume and set design to lighting, sound and digital design. These elements help theatre and film designers create effects that appeal to our senses and evoke our emotions, from humour in pantomime to wonder at the creation of fantasy film worlds. Designers in other fields of performance also employ emotive effects, such as in the catwalk shows of the late fashion designer Alexander McQueen.

Graphic design on the page or screen can also tell stories, through illustration, graphic novels and animation. In Scotland, the combination of text and image has been used to particular effect, and international success, in the design of comics and videogames.

All these fields of creativity show the ability of design to move us, to make our lives more beautiful and fun, and to spark our imagination.

Videogame Design

Scotland has been a hub for videogame design since the 1980s, when Abertay University in Dundee established the world's first videogames degree course. Today, the industry includes global studios, such as Rockstar Games, as well as small independent companies and designers. Recent videogames explore educational and medical themes as well as literary and theatrical interactive experiences. Videogame design combines creative and technical skills, including storytelling, visual design, coding and composition, to immerse players in a rich, sometimes challenging, interactive world.

Killbox

2017

Artist Joseph DeLappe collaborated with Dundee-based game developers, Biome Collective, to create Killbox, a videogame that exposes the disconnection between military pilots and their actions caused by drone warfare. In two opposing sequences, the player takes the role of a drone pilot or of a targeted civilian child. Killbox shocks and provokes debate about remote warfare and the videogames industry's glamorisation of military conflict.

A collaboration between artist Joseph DeLappe and game developers Malath Abbas, Tom deMajo and Albert Elwin of Biome Collective

Dundee

Videogame

Biome Collective

Beckett

2018

The videogame Beckett is a surreal thriller inspired by the works of Samuel Beckett and William Burroughs. A strong graphic language of images and text guides players through a narrative that was written, directed and set to a score by founder of The Secret Experiment, Simon Meek. Meek collaborated with a digital artist, graphic designer and illustrator to create an abstract, eerie aesthetic intended to spark players' imagination.

Designed by Simon Meek

Glasgow

Videogame

The Secret Experiment

Theatre Design

In the 1970s, many Scottish playwrights, designers and theatre companies abandoned nostalgic visions of Scotland that had previously dominated Scottish theatre. Arts Council funding and the Edinburgh Fringe Festival encouraged new and progressive forms of Scottish theatre to flourish. The Citizens Theatre in Glasgow, and Traverse Theatre in Edinburgh, supported new writing and innovative productions. These often carried political messages, focused on working-class life and drew on Scotland's rich traditions of music hall and pantomime.

Poster for The Slab Boys trilogy ('The Slab Boys', 'Cuttin' a Rug' and 'Still Life'),
at the Traverse Theatre, Edinburgh
1982

John Byrne's best-known work, The Slab Boys (1978), was inspired by his experience at carpet manufacturers A.F. Stoddard in 1950s Paisley. It was his menial job as a 'slab boy' to grind and mix paint for the pattern designers. This poster shows his use of drawing techniques to create characters. Byrne also designed the sets and costumes for this 1982 revival of the trilogy.

Designed by John Byrne
Scotland
Printed ink on paper
V&A: S.3183-1995

Poster for Out of Our Heads, produced by
7:84 Scotland at the Royal Court Theatre,
London

About 1977

Probably UK

Printed ink on paper

V&A: S.3718-1994

Poster for The Appointment, produced by
Wildcat at The Citizens Theatre, Glasgow

1989

Probably UK

Printed ink on paper

V&A: S.2691-1995

Pop-up set for *The Cheviot, the Stag and the Black, Black Oil*

About 1973

Theatre company 7:84 toured this political play by John McGrath around Scottish village halls in 1973 with this set strapped to the roof of a van. John Byrne designed the set as a giant pop-up book, its pages turned by the cast during the performance. Although designed to look like a children's book, the set highlights the play's powerful themes of Scotland's economic exploitation, from the Highland Clearances to the 1970s North Sea oil boom.

Designed by John Byrne

Scotland

Reinforced cardboard

The National Library of Scotland: Acc. 13037



The Cheviot, the Stag and the Black, Black, Oil, performed in 1973

© The Scotsman Publications Ltd

I have heard the story of my people told with truth; if I die tonight, I die a happier man.

Member of the audience at a performance of The Cheviot, the Stag and the Black, Black Oil in the Outer Hebrides, 1973

Pantomime in Scotland

Pantomime is sometimes called the national theatre of Scotland. First performed in Glasgow in 1751, Scottish pantomime reached its heyday in the 1930s but continues to thrive today. It shares common features with its English counterpart, such as a Dame and audience participation, but has its own traditions, including the Scottification of titles such as Dick McWhittington. Pantomime is rich territory for designers, involving sumptuous costumes and elaborate sets, from royal balls to enchanted woodlands.

Set model for the finale of Aladdin, at the King's Theatre, Edinburgh

1986

The grand finale of a pantomime usually has the most spectacular set. Known for his use of glitter and sequins, theatre designer Terry Parsons created an elaborate willow pattern design as the final backdrop in this production of Aladdin. Parsons designed sumptuous costumes and sets for several pantomimes performed at the King's Theatres in Edinburgh and Glasgow throughout the 1980s, many of which starred Stanley Baxter.

Designed by Terry Parsons

Edinburgh

Ink and watercolour on board

Museums and Galleries Edinburgh: SH.2011.317

Press the red button to light up the model.

Costume designs for Cinderella, at the King's Theatre, Edinburgh

1979

These outrageous costumes for Cinderella's Ugly Sisters are inspired by Smarties and Jelly Tots sweets. They allude to the pantomime traditions of actors throwing sweets into the audience and of using contemporary brands for visual inspiration. For comic effect, Anthony Holland also designed the costumes to highlight the contrasting heights and physiques of Stanley Baxter and Angus Lennie, the actors playing the Ugly Sisters.

Anthony Holland

Edinburgh

Pencil, watercolour and ink on paper

V&A: S.543-2000, S.544-2000

Set design for Donald of the Burthens

About 1951

The 'Two Roberts', as these designers were known, met at Glasgow School of Art in 1933 and were inseparable until Colquhoun's death in 1962. They collaborated on a series of set and costume designs for Sadler's Wells Ballet with Donald of the Burthens. This ballet by choreographer Léonide Massine was based on an old Scots tale of a woodcutter who makes a pact with Death. The designers created over 250 designs, in a bold colourful style influenced by Cubist artists such as Picasso.

Robert Colquhoun and Robert MacBryde

London

Monotype with collage

V&A: Circ.61-1952

The Curious Incident of the Dog in the
Night-Time, as performed at the Apollo
Theatre and Gielgud Theatre, London
2013 and 2016

The Curious Incident, based on a novel by Mark Haddon, centres on a boy named Christopher who is mathematically gifted but unable to relate to other people's emotions. In an award-winning collaboration, Bunny Christie and Finn Ross created a set that uses digital projections to plunge the audience into Christopher's head. Numbers and patterns cascade gently in sequence when Christopher is calm, but explode into chaos when he is upset. Christie was the first female theatre designer to win an Olivier Award.

Production designed by Bunny Christie and Finn Ross
Photographs by Brinkhoff/Mögenburg

Models of set elements from *The Hairy Ape*, at Park Avenue Armory, New York
2016

Scottish theatre designer Stewart Laing created these models for a production of Eugene O'Neill's 1922 play, *The Hairy Ape*. The set was a revolving doughnut-shaped stage encircling the audience. Laing designed a sulphur-yellow enclosed space for the play's first four scenes, which are set in the stokehole of an ocean liner. The acidic colour created a claustrophobic and alien environment to reflect the frustration and isolation of the play's central character.

Designed by Stewart Laing,
made by Catherine Morgan

London

Paper, metal and plastic

V&A: NCOL.213-2018

Theatre costume for Phedra, worn by Glenda Jackson

1984

Phillip Prowse was a director at Glasgow's Citizen's Theatre from 1970-2003. In 1984 he designed a specially-translated version of Jean Racine's 'Phedra' at the Old Vic in London. This costume was inspired by seventeenth-century French theatrical costume and Greek draperies. Prowse is known for his sparing use of colour. Originally scarlet, the colour of the costume was changed to blue during the run of the play.

Designed by Philip Prowse, made by Susanna Wilson
London

Cotton, silk, nylon, metal thread embroidery (dress),
coated plastics, plated iron and hair (accessories)

V&A: S:930&A to J-1985

The Face, issue 59

March 1985

This striking cover of The Face magazine features a defining image of the Buffalo collective, a group of photographers, designers and artists. Founded and mentored by the Dundee-born stylist Ray Petri, Buffalo created and promoted a unique style and identity that challenged the elitism of 1980s fashion. Combining high and low fashion, worn by diverse models in shoots infused with attitude, Petri's styling created an image of tough male identity that has proved highly influential on fashion designers ever since.

Photographed by Jamie Morgan, styled by Ray Petri
for Wagadon Ltd

London

Printed magazine

Five posters for the Edinburgh Festival Fringe

From left to right, top to bottom:
1992, 2010, 2011, 1981, 2015

The Edinburgh Festival Fringe is the largest arts festival in the world. It has run alongside the official Edinburgh Festival since both were founded in 1947. Since 1980, the Fringe has run an annual Schools Poster Competition, for which Scottish school pupils are invited to design a poster that shows what the Festival means to them. The winning designs shown here were all used extensively as marketing during their year.

Designed by schoolchildren Andy Rae, Morven Donald, Ailsa Purdie, Lorna Hush and John Imray

Printed in Edinburgh

Printed ink on paper

V&A: S.463-2016, S.478-2016, S.479-2016, S.459-2016, S.483-2016

Excerpts from The Illusionist

2010

Graduates from Duncan of Jordanstone College of Art joined animation studios set up in Dundee and Edinburgh to create The Illusionist. This hand-drawn animated film was based on a script by Jacques Tati and directed by French animator Sylvain Chomet. Chomet was drawn to Scotland because of the country's distinctive light, which he compared to that of Provence. The production team rigorously researched how Edinburgh looked in 1959, when the film was set, even down to a local chip shop.

Directed by Sylvain Chomet,
produced and animated in Scotland
© 2010 Django Films Illusionist Ltd –
Pathé Films – France 3 Cinéma

Rough drawing of Tati for The Illusionist

About 2009

By Django

Edinburgh

Pencil on paper

Lent by Bob Last, © 2010 Django Films Illusionist Ltd –
Pathé Films – France 3 Cinéma

Final line drawing of a view of Edinburgh for The Illusionist

About 2009

Animators create hundreds of thousands of drawings for a film like The Illusionist. Each character had a separate set of drawings, with around 25 drawings (or frames) required per second of film. The creative process starts with rough blue pencil drawings, traced to create final line drawings, then digitally scanned and coloured. As the film has virtually no dialogue, the eccentricities of Tati's character are almost entirely conveyed through cautious, yet elegant, movements devised by the animators.

By Django

Edinburgh

Pencil on paper

Lent by Bob Last, © 2010 Django Films Illusionist Ltd –
Pathé Films – France 3 Cinéma

Comic Design in Scotland

Comics are one of Scotland's major cultural exports. Scotland's best-known comics publisher is Dundee-based DC Thomson, famous for characters such as Dennis the Menace and Desperate Dan. Scottish comic designers have long incorporated influences from related international artforms, from Italian fumetti to Japanese manga. Comic design encompasses many stages, including scriptwriting, pencilling, inking, colouring, lettering and printing pages. Today Scottish writers and designers of comics continue to make an international impact.

1. Animal Man comic, issue 26

August 1990

Written by Grant Morrison, pencilled by Chas Truog,
inked by Mark Farmer

Published in New York

Printed paper

V&A: National Art Library, 38041800977050

2. All-star Superman graphic novel, vol. 1

2006–7

Written by Grant Morrison, pencilled
by Frank Quitely, inked and coloured
by Jamie Grant, lettered by Phil Balsman,
for DC Comics

Published in New York

Printed paper

V&A: National Art Library, 38041009208414

3. Kick-Ass graphic novel

2010

From 2002, Scottish writer Mark Millar has worked with illustrator John Romita Jr to create the graphic superhero world of Kick-Ass.

Predominantly inspired by Spider-Man stories with added parody and cynicism, it also recalls the dark tone of Batman in the comic book miniseries *The Dark Knight Returns* (1986).

Millar has successfully translated his graphic novels into films, producing his first graphic novel franchise for Netflix in 2018.

Written and co-created by Mark Millar, pencilled and co-created by John Romita Jr, inked by Tom Palmer, coloured by Dean White, lettered by Chris Eliopoulos, for Icon (an imprint of Marvel Comics)

Published in London

Printed paper

V&A: National Art Library, 38041012074266

4. Robert Louis Stevenson's Strange Case of Dr Jeckyll and Mr Hyde graphic novel 2008

Adapted by Alan Grant, illustrated by Cam Kennedy,
coloured and lettered by Jamie Grant for
Waverley Books Ltd

Published in New Lanark

Printed book

V&A: National Art Library: 38041018002733

5. Harvest: A Collection comic

2015

Born in Libya, Asia Alfasi emigrated to Glasgow with her family when she was eight years old. This self-published comic reveals how re-discovering Japanese manga helped her to overcome bullying and make friends at her new school. Alfasi believes that comics can give a voice to marginalised people. She is one of the first artists to introduce Muslim characters into the comic-book world.

Asia Alfasi

UK

Printed paper

V&A: National Art Library: 38041015034663

Artwork for 'Dennis the Menace' strip,
for publication in The Beano

1960

By David Law

Dundee

Ink, pencil, watercolours and white-out on paper

On loan from The Beano and Beano Studios

© DC Thomson & Co Ltd. 2017:

AW Dennis 1960-04-30

Artwork for 'Bash Street Kids' strip,
for publication in The Beano

2012

By David Sutherland

Dundee

Paper, ink, pencil, crayon

On loan from The Beano and Beano Studios

© DC Thomson & Co Ltd. 2017: AW Bash Street Kids 2012-
09-12

Digital artwork for 'Bash Street Kids' strip, for publication in The Beano

2012

Dennis the Menace is one of the best-loved characters from The Beano, a children's comic produced by DC Thomson since 1938. In the 1950s and 1960s, comic artists Leo Baxendale, David Law and Ken Reid created a raw-edged, sketchy style to enhance the strip's anarchic humour and disrupt the rigid grid form of the comic strip. They hand-drew their artwork, which was then hand-coloured by the DC Thomson art department and staff, who also glued on the speech bubbles. David Sutherland has depicted the Bash Street Kids since the 1960s and still hand-draws the strips before they are digitally scanned.

By David Sutherland

Dundee

Modern print

On loan from The Beano and Beano Studios

© DC Thomson & Co Ltd

Record sleeves for Happy Birthday
by Altered Images, True by Spandau Ballet
and High Land, Hard Rain by Aztec
Camera

1981–3

The bold, graphic style of Scottish artist and designer David Band helped to define the look of 1980s music. Band was part of the design collective The Cloth, who made vibrant, abstract record covers, textiles and fashion as a means of financing their true passion, painting. Band specialised in record covers, seeing them as accessible and affordable artworks available to a mass audience. He collaborated closely with Altered Images, Spandau Ballet and Aztec Camera to define their image.

Designed by David Band

UK

Printed paper

V&A: E.376:1-2017, E.377:1-2017, E.378-2017

Wedding dress, from Widows of Culloden collection

2006

Emotional and theatrical, Widows of Culloden was one of two collections by Alexander McQueen to explore his Scottish heritage. He combined dramatic tailoring with McQueen tartan, exquisite craftsmanship and a mix of traditional textiles like lace with unusual materials such as pheasant feathers. The collection title referred to the women widowed by the Jacobite risings and the Battle of Culloden in 1746. This dress is based on one worn by Kate Moss, who appeared as an ethereal illusion in the haunting finale to the show.

By Alexander McQueen

London

Tulle, lace and imitation pearls

V&A: LOAN: AMERICANFRIENDS.718-2017

Film footage: Widows of Culloden Autumn / Winter 2006
catwalk show, Alexander McQueen

Winged tiara commissioned
by Mary, Duchess of Roxburghe
1880-90 (wings) and 1935 (bandeau)

This magnificent tiara was created for Mary Innes-Ker, Duchess of Roxburghe, in the year that she married into a Scottish dynasty. It combines the work of two superb jewellers. The bandeau, in the fashionable Art Deco style, was made by Cartier London in 1935 to take a pair of wings made in the 1880s by Oscar Massin, described by his contemporary Henri Vever as 'one of the most celebrated jewellers of the nineteenth century'. Winged tiaras may have been inspired by ancient history or mythology, such as the classical god Mercury, usually depicted wearing a winged helmet, as well as the natural world.

By Oscar Massin (wings) and Cartier (bandeau)

Paris (wings) and London (bandeau)

Brilliant-cut, single-cut, rose-cut and baguette diamonds,
gold and silver

Lent by a private collection

Full-size model of the I-PACE

2018

Vehicle design starts with a series of sketches. Once a design is selected, it is turned into a digital model and then created in physical form in foam and clay. Full-size models are an important part of the design process. They enable designers to test alternative proposals for the proportions and style lines, and so refine its design. Models can also be wrapped in DI-NOC, a flexible eco-friendly vinyl that creates an exterior paint effect, to show what the finished car will look like.

By Jaguar

Coventry

Clay, aluminium, MDF, foam, steel, DI-NOC and SLA Resin

Lent by Jaguar