



# University of HUDDERSFIELD

## University of Huddersfield Repository

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The Gleneden hand painted jacquard design archive: Drawing research from a hand painted textile archive

### Original Citation

Taylor, Matthew (2016) The Gleneden hand painted jacquard design archive: Drawing research from a hand painted textile archive. In: iJade, 18 & 19 November 2016, Chester. (Unpublished)

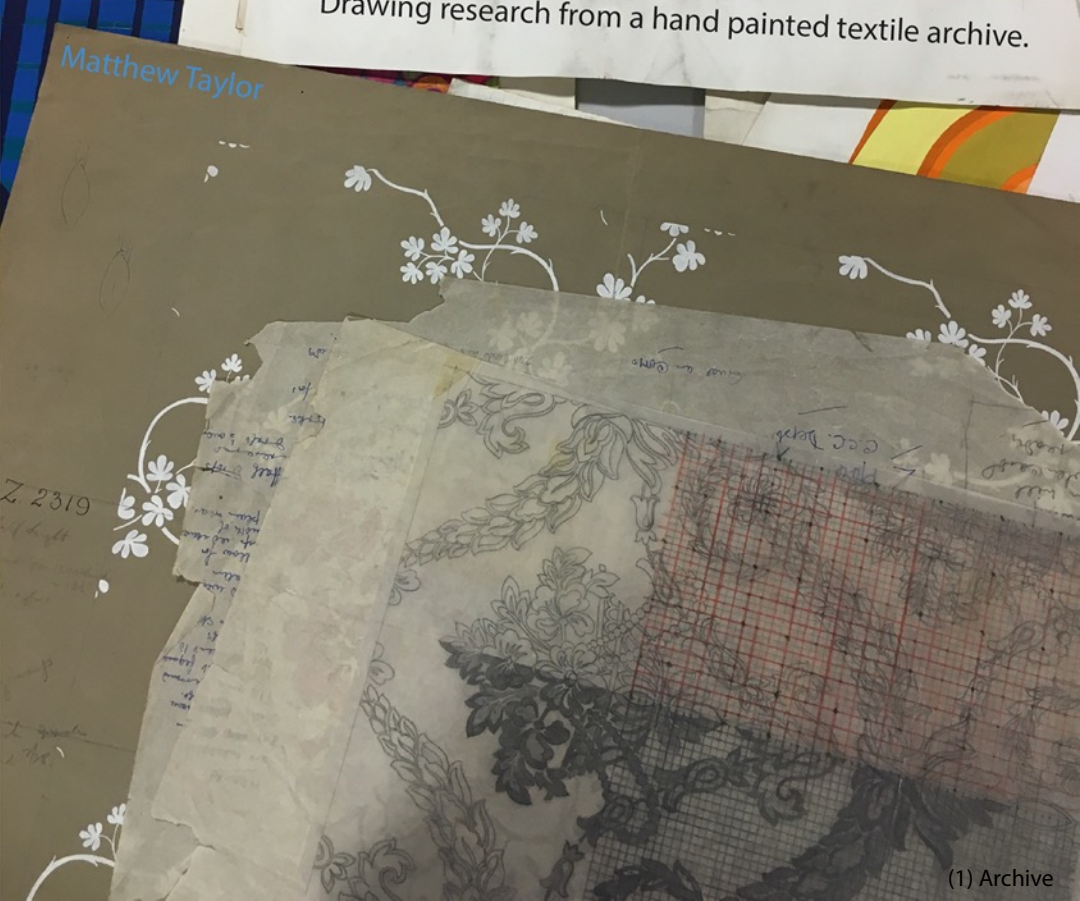
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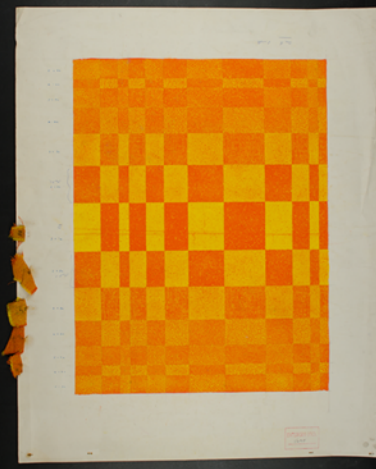
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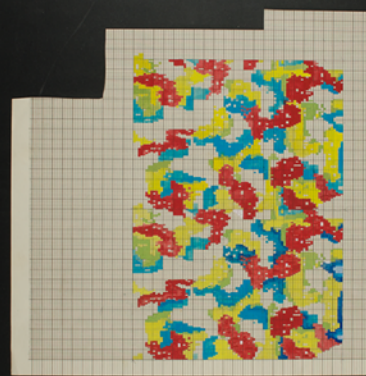
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Recording the Archive

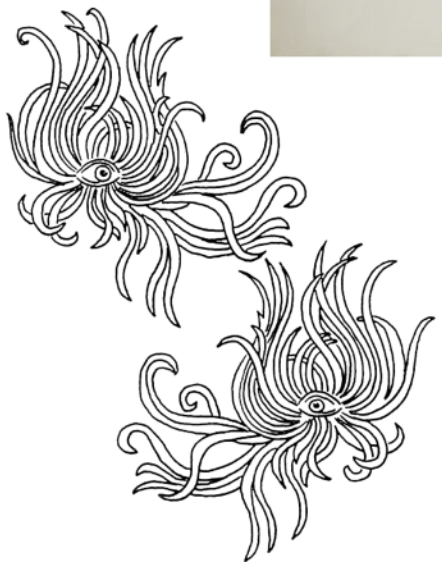


(2) Samples from the collection



(3) Archive Image

Digital Development



(4) Initial adapted version

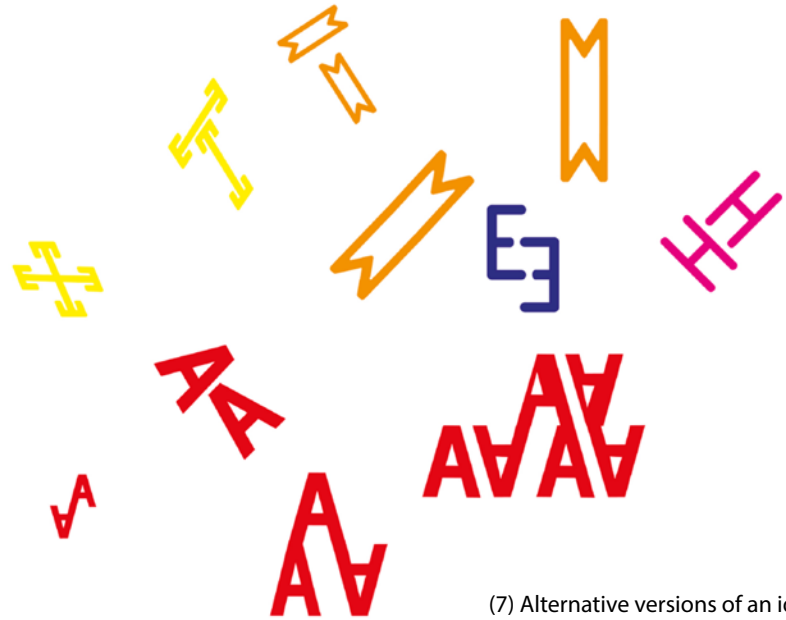


(5) Hairy Eyes

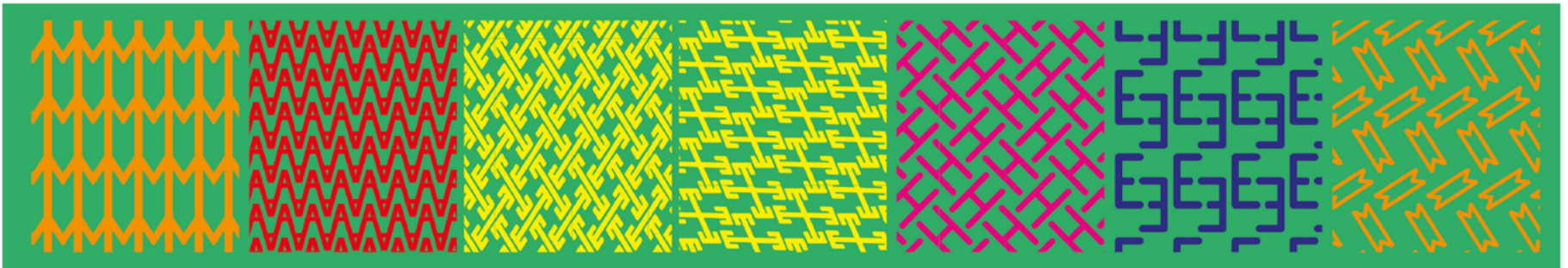


(6) Archive Image

Digital Development – Expanding an idea



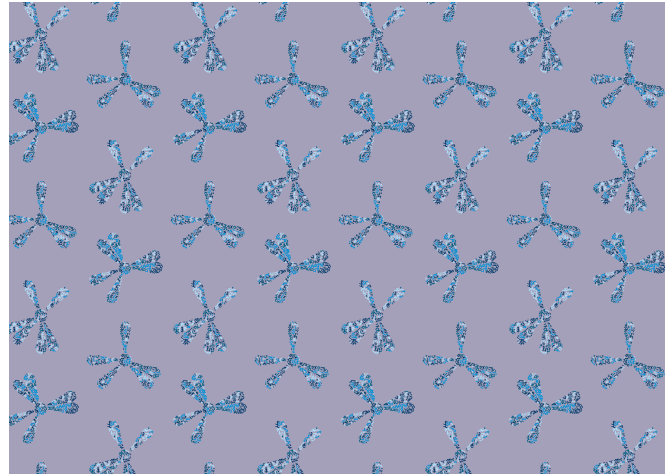
(7) Alternative versions of an idea



(8) Matthew font pattern



(9) Archive Image



(10) Petals blown

### Digital Development as a product



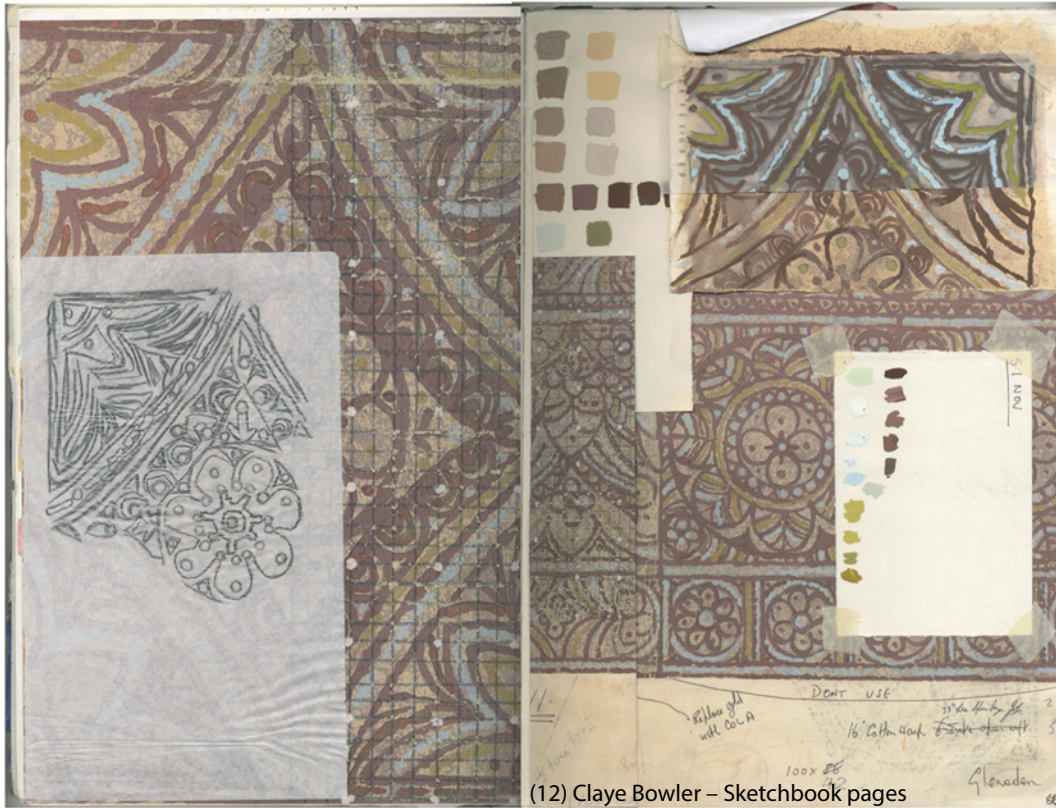
(11) Petals blown visualisation

What do we want you to do?

Using this collection of pattern archive material you will select and analyse colour and design composition, these choices should help you continue to explore the interaction of colour.

In the TREND HUB You will also be able to look at the Trend resource material such as View on Colour Magazines in order to select interesting colour palettes.

- 1) Photograph, scan, photocopy patterns that you finding interesting in some way.
- 2) Photograph, scan, photocopy pages from the trend resource that could suggest alternative colour palettes
- 3) Copy areas of your selected pattern(s) into your sketchbook and try to reproduce the colours exactly – Paint with Gouache
- 4) Copy areas of your selected pattern(s) and colour using the alternative colour palette.



(12) Claye Bowler – Sketchbook pages

Tracing

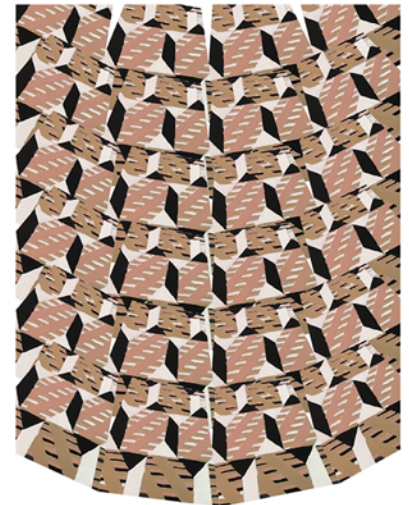
Image traced from a skewed photograph which has been traced and painted. Could the accidental skewing be used advantageously?



(14) – Fi Worrall - Sketchbook pages



(13) Trace-Edit-Repeat



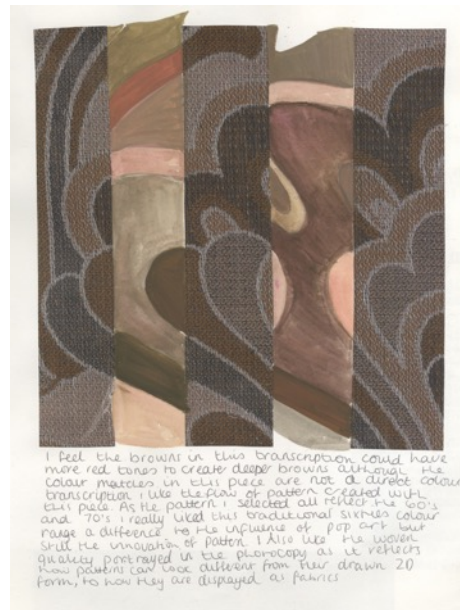
(15) Skew Ed repeat





(16) Ali Jones – Sketchbook Pages

Collage with additional drawing



I feel the browns in this transcription could have more red tones to create deeper browns although the colour matches in this piece are not a diverse colour transcription like the flow of pattern created with this piece. As the pattern I selected all reflect the 60's and 70's I really liked this traditional series colour range a difference to the influence of pop art but still the influence of pattern. I also like the woven quality portrayed in the photocopy as it reflects how patterns can take different from their drawn 2D form, to how they are displayed as fabrics.

(17) Ellen Cracknell – Sketchbook Page



(18) Collage Mirrored



(19) Bridget Heron – Sketchbook Pages

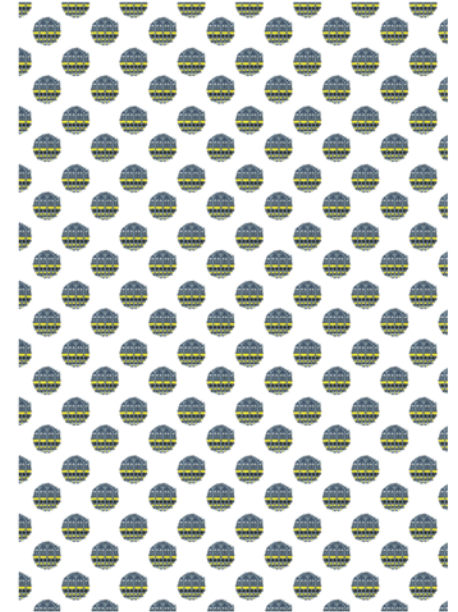


(20) Half a Heron Polka D

(22) 23<sup>rd</sup> and 7<sup>th</sup> PD



(21) Chelsea Bodell – Sketchbook Pages



Selection of certain areas whilst ignoring others

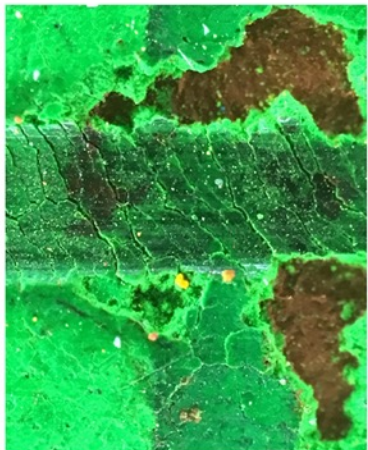


(23) Hope King – Sketchbook Pages

(24) Jess Turner – Sketchbook Page



Extreme close ups emphasising the detail in the components that make up a picture



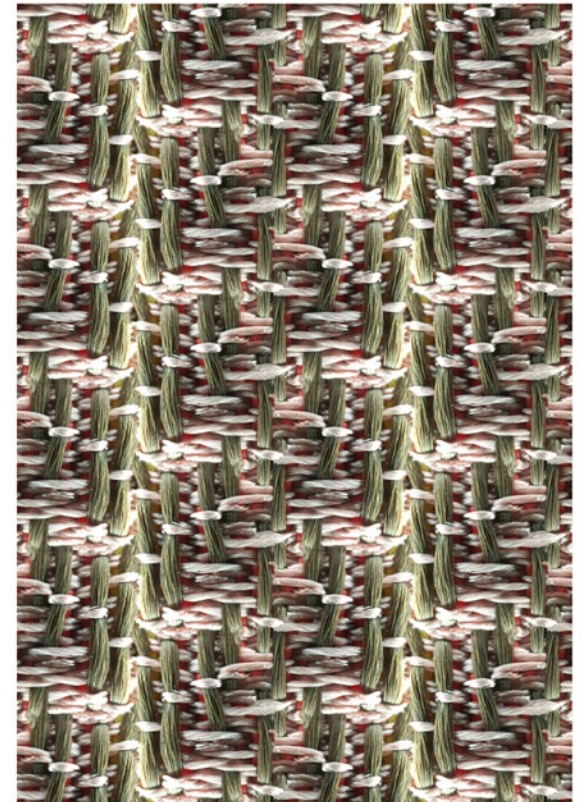
(25) Close Paint



(26) Paint Cracked



(27) Pencil and Pigment



(28) Close Cloth Repeat

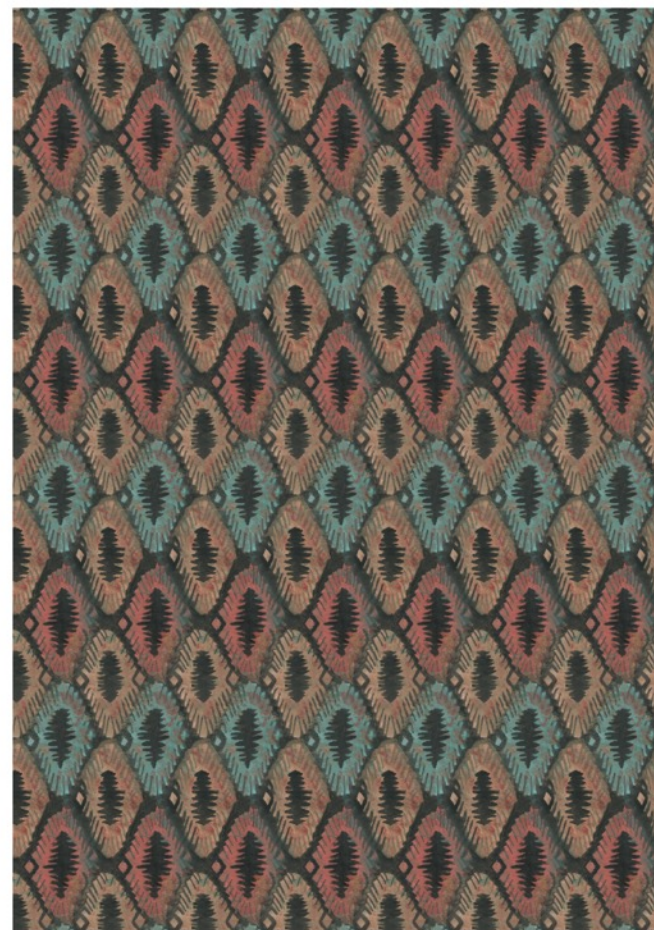


(29) Jess Turner – Sketchbook Pages



(30) Ali Jones – Sketchbook Pages

Attempts to copy accurately



(31) Diamond Trees/Geezer



(32) Georgia Kelly – Sketchbook Pages



(33) Grey Scream

## Unfinished Images

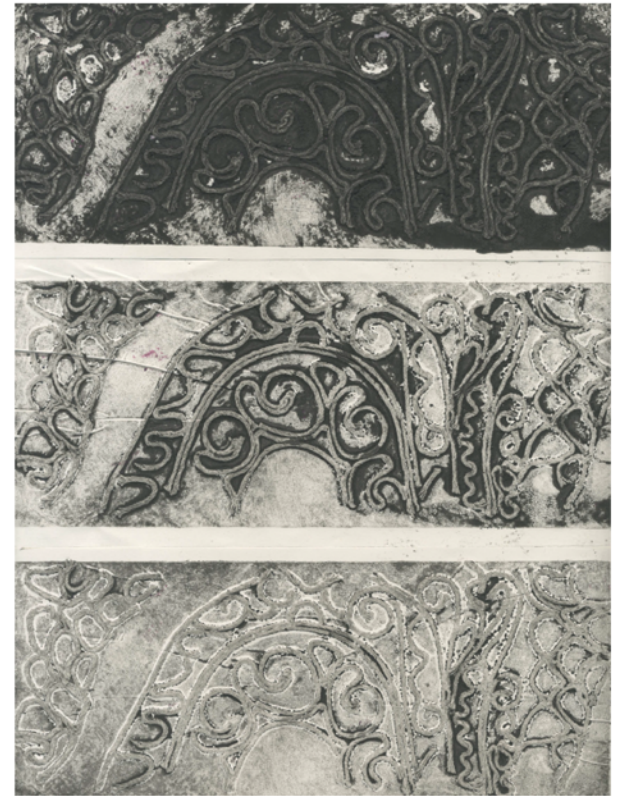


(34) Archive Image



(35) Undrawn and Quarter Lilly

(36) Laura Cloughton – Sketchbook Pages



Alternative modes of production such as collagraph

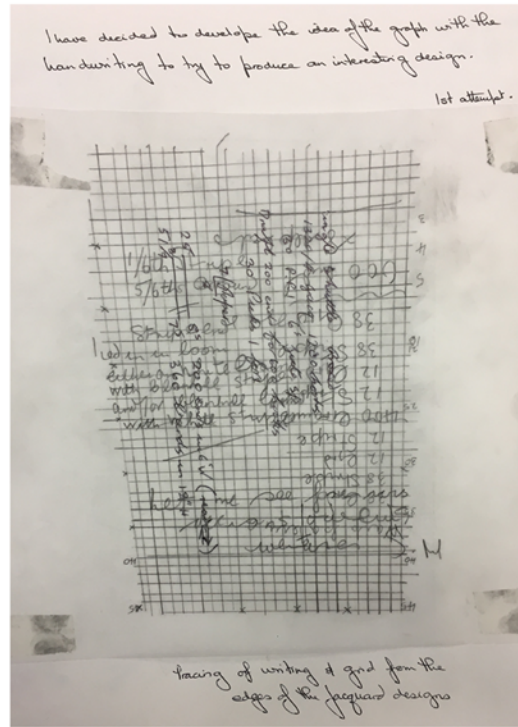
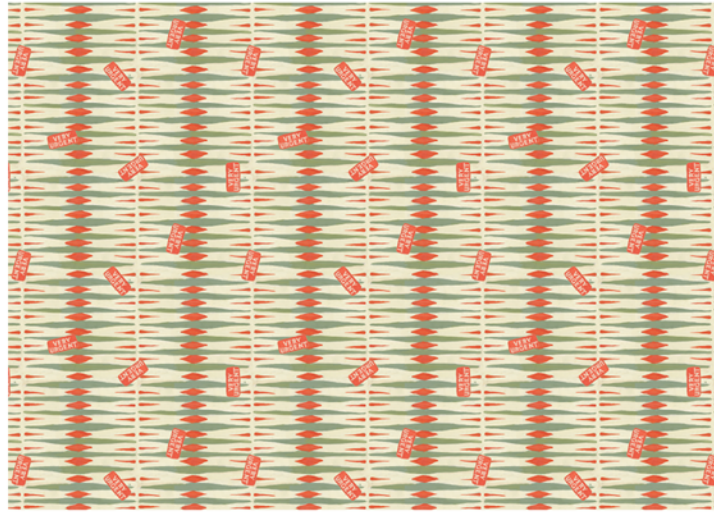


(37) Laura Cloughton – Collagraph – Print – Plate – Trace



A focus on the ephemera that may have been drawn, written or stuck on or around the borders of the image.

(38) Clay Bowler – Sketchbook Page

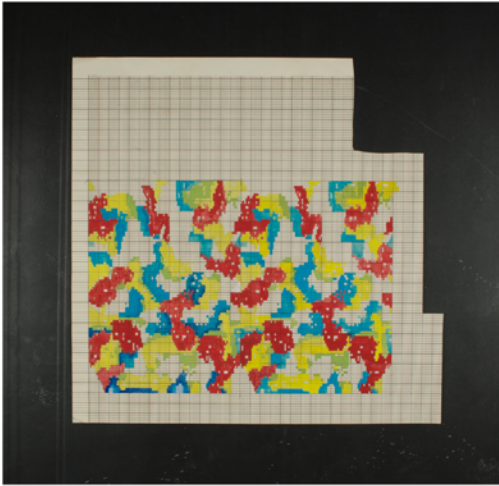


(40) – Fi Worrall - Sketchbook Page

(39) Very Urgent / Backgammon



(41) Group Think - Pink



(42) Archive Image

## In Conclusion

60 Students spend 6 hours each  
Producing interesting content using  
the archive = 360 hours of new content  
to experiment with.

Fresh ideas form from accidents

Less direction = More variation

Bad drawings can spark good ideas

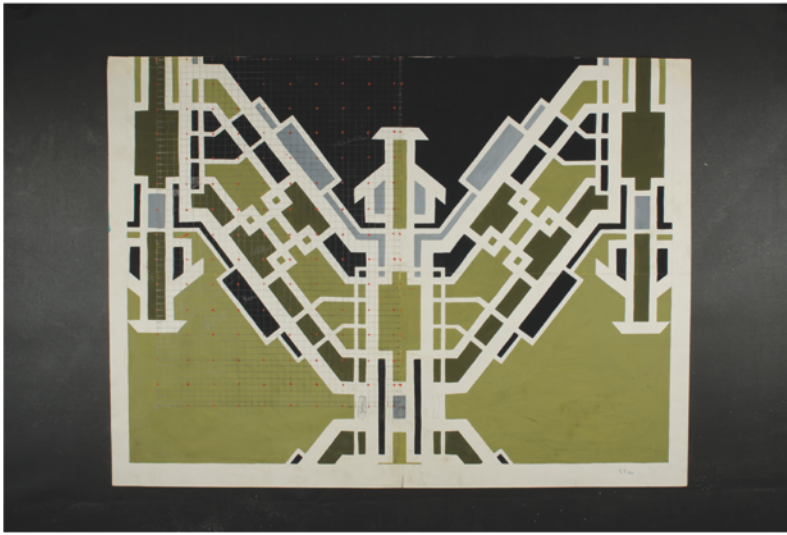
If you think you are close – get closer

Stay away from the centre – Be marginal



(43) Graph Camo





(44) Archive Image

Where to next?

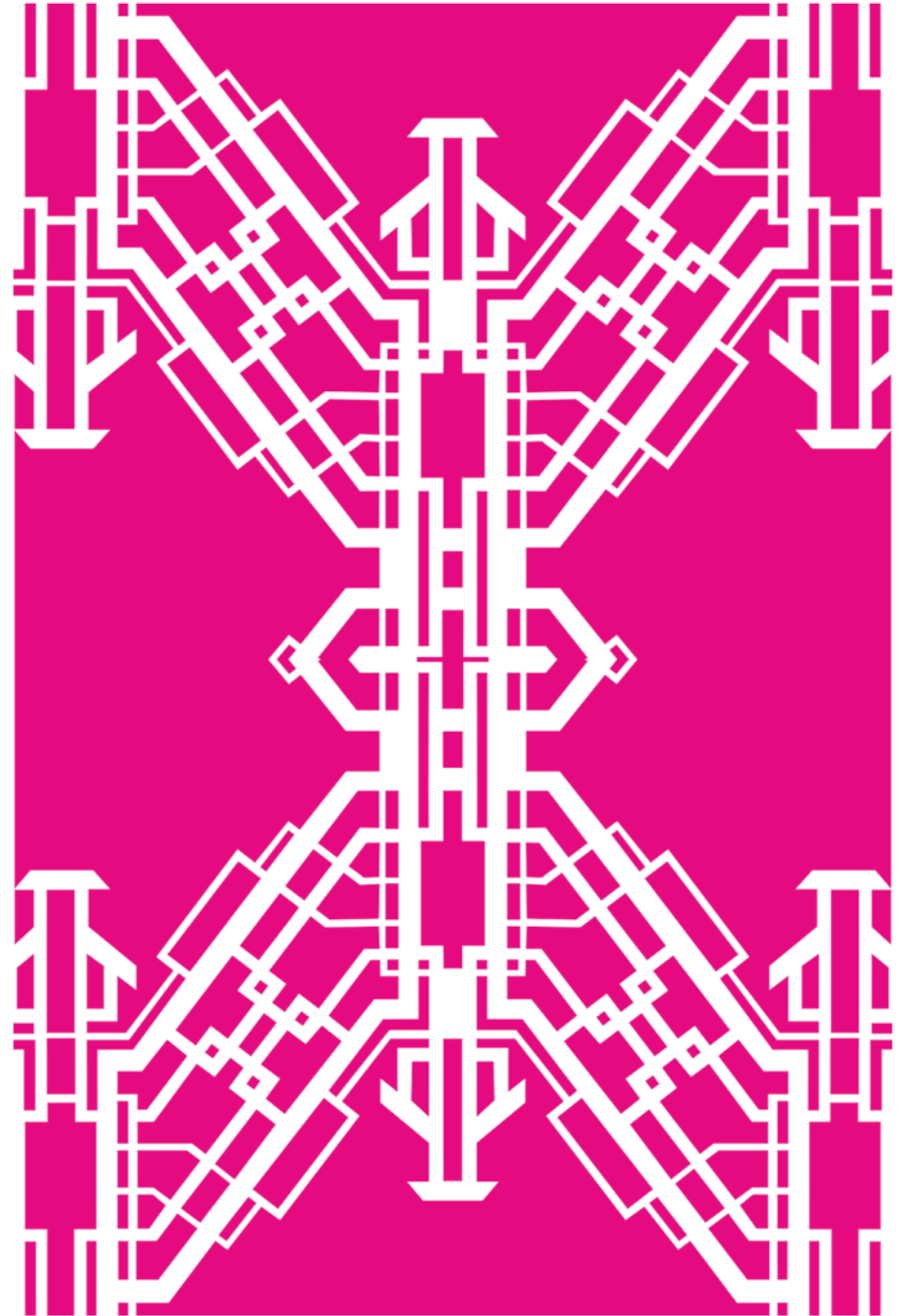
Fully digitise the archive to produce a searchable resource

Scale up drawings using students methods as inspiration

Print my versions on a variety of hard and soft materials

Extract music and poetry from the margins

Animate



(45) Hydraulic

BENTLEY, WALBANK & Co. LTD.  
 BINGLEY, YKS

	WEFT	WARP	
RED -	DARK & DARK	- WARP SATIN	
PINK -	LIGHT & LIGHT	WEFT 1/2 TONE	
ORANGE -	MIXTURE	WEFT	
PAPER -	LIGHT & LIGHT	- WEFT	
YELLOW -	DARK & DARK	WEFT	
GREEN -	DARK & LIGHT	WEFT	
LT. BLUE -	LIGHT & DARK	- WEFT	
PURPLE -	LIGHT & LIGHT	WARP SATIN	

50 x 28  
 100 x 56  
 16' E/E / 33' Lea Ray Shub  
 Cotton 8x4 1/2

336 CARDS

*S & F W E D E N*

1/3' END DARK (BLUE)

