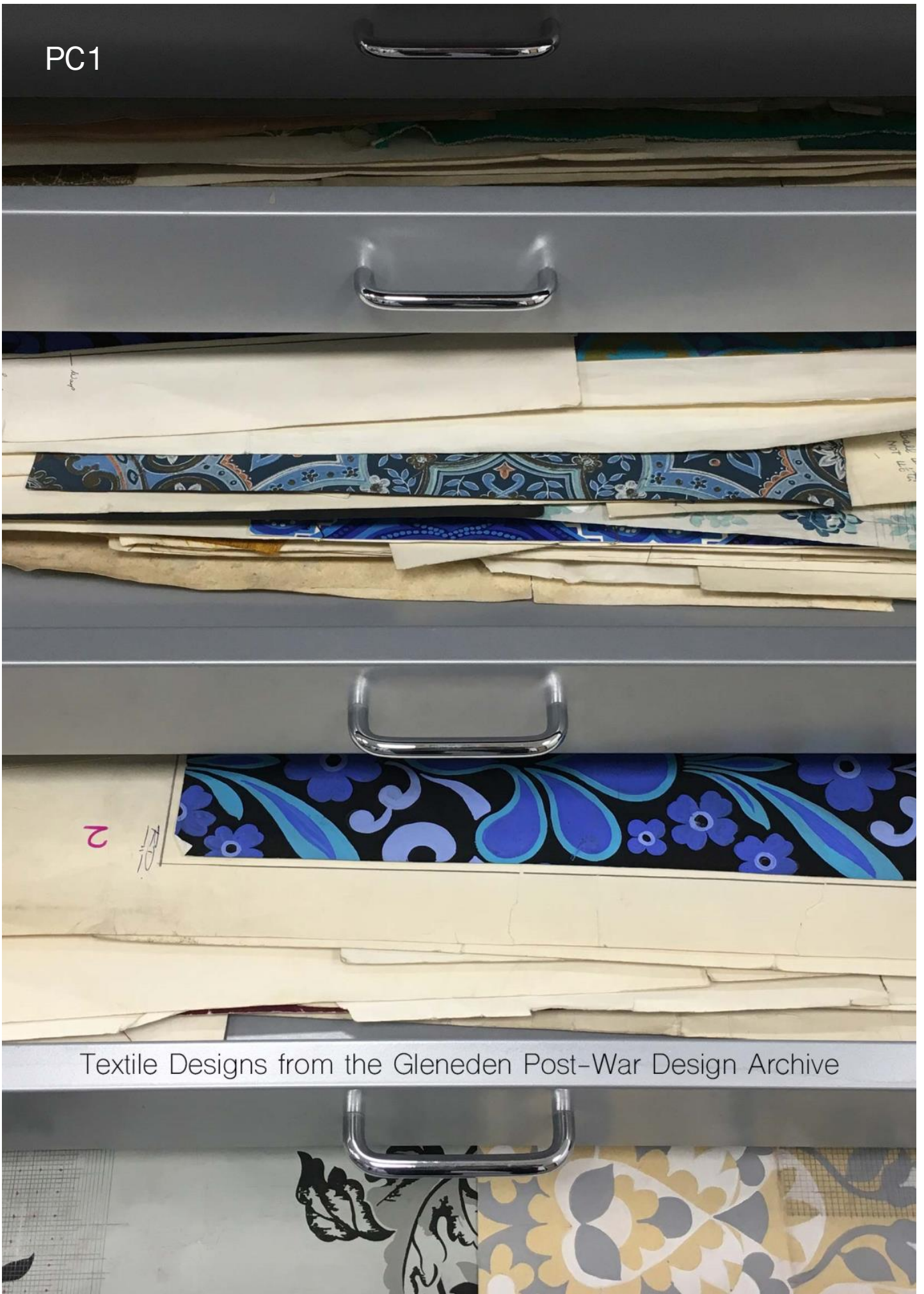


PC1



Textile Designs from the Gleneden Post-War Design Archive

Contents

Baskets	2
Bouquet Island	3
Brushstroke Look	4
Chains	5
Classic Ogee	6
Climbing Plants	8
Damask Look	9
Diamond	10
Flipped Large Floral Trail	11
Geometric	12
Grids and Graph Paper	13
Medallions	14
Paisleyesque	16
Posy Trail	17
Striped Grounds	18
Stylised Floral Allover	20
Trails and Vines	21

FLORAL: BASKETS, POTS AND VASES

1. Z 2457
2. Design No 3574
3. Design No 2662

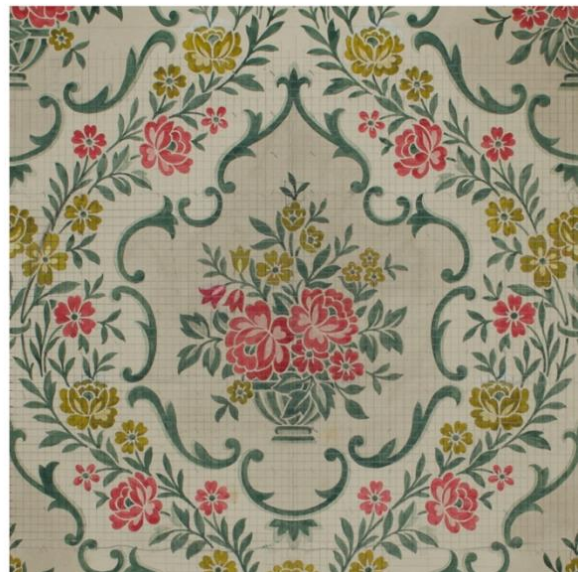
Baskets, pots and vases help to arrange floral patterns into a tidier structure. If present in a garden a pot may group flowers together through type or colour whereas a hanging basket provides the opportunity for blooms that trail, extending the length of the baskets point of focus. Flowers arranged in vases carry an association with romance as they are often gifted as a token of love. The arrangement of the flowers and the meaning that can be placed on an individual flower offers narrative opportunities. From a design perspective the flowerpot or vase contains the stems or roots and therefore resolves the issue of where these parts go. In a design the flower basket is often bordered with other elements. These can include foliage, flowers or ornamental brocades.



1.



2.



3.

FLORAL: BOUQUET ISLAND

1. Bentley Island
2. Des No 5002
3. Des No 4884

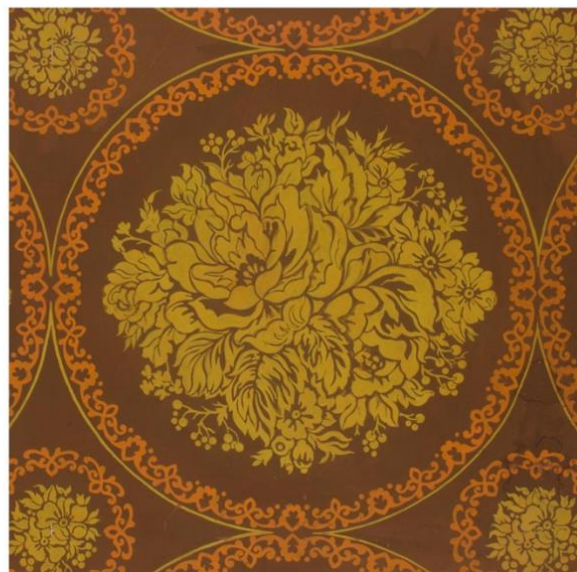
The bouquet is an enduring motif in textile design. Tidy and contained it is often seen from above as if held in hand, lifted into view to be presented as a gift. Natural imagery is placed in a formal arrangement and set in the centre of a geometric device. These bouquets or nosegays offer designers the opportunity to gather more than one type of flower into a motif, their association with presents make these designs inherently romantic. The island is a border or frame that may butt up against its neighbour or sit proud. These frames are suited to be arranged in columns or as drop repeats. The markets of different nationalities may find certain floral groupings more attractive than others, similarly flowers can have symbolic meaning and narrative potential.



1.



2.



3.

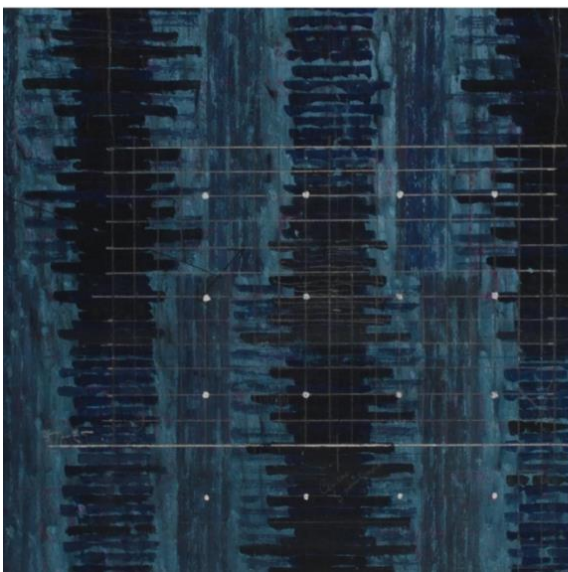
ABSTRACT: BRUSHSTROKE LOOK

1. Design No 1399
2. Design No 2598
3. Design No 2817

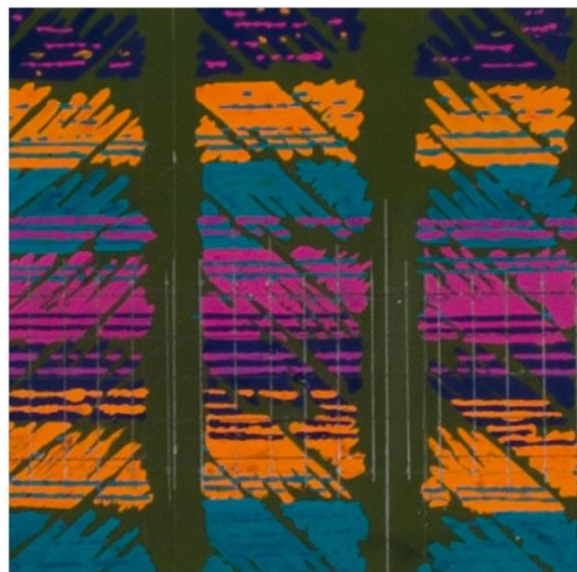
The practices of textile design and contemporary art have close ties. During the 20th century it was not uncommon for well and lesser known artists to be commissioned to produce designs for patterned, woven and printed textiles. As this practice coincided with the popularity of abstract painting it was natural for the painterly effects being seen on contemporary canvases to make their way on to commercial fabrics. The brushstroke look takes the fluid motion of a painterly gesture, placing the often briskly rendered components into satisfying repeating mechanisms. These abstract forms are perfectly suited to hide repeat structures, are appropriate for translation at various scales and designed to be modern in their outlook.



1.



2.



3.

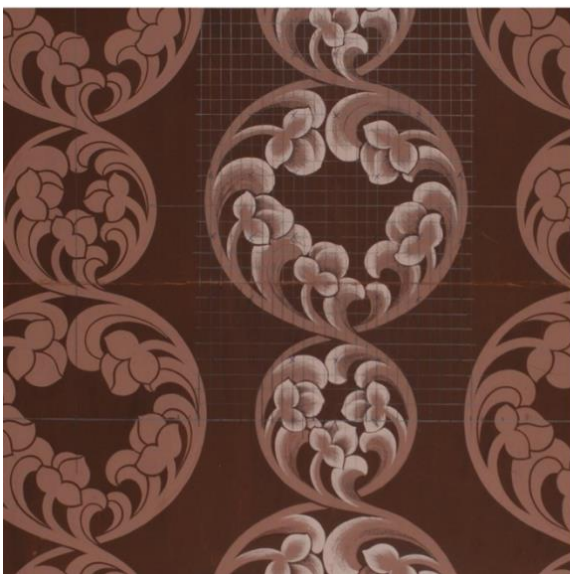
ABSTRACT: CHAINS

1. Design No 3719
2. Design No 4733
3. Cassette Chain

The connecting factor of these patterns is the fact that they connect. Utilising motifs that are often circular, chain patterns tend to link a couple of elements in a vertical column. They can be packed close together in a form similar to a classic ogee, spaced apart, overlapped or dropped. These are strong patterns developed from a gridded framework which is the essential element for a pattern-maker building a repeat. Although designed to be one directional these patterns also work from left to right as well as having strong diagonals. Chain patterns regularly utilise stylised floral motifs but inspiration can also be found in the imagery of mechanisation.



1.



2.



3.

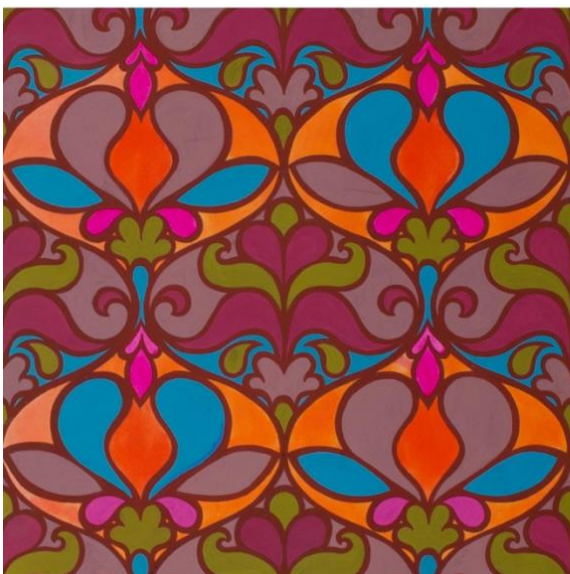
ABSTRACT: CLASSIC OGEE

1. Design No 3402
2. Des No 1236
3. S 10233
4. Z 2955

The Ogee or Ogive pattern is an onion shaped pattern that appears to be derived from architectural archways, skirting and architrave moulding. It contains a dominant S shaped figure with facing convex and concave lines. These attractive and graceful curves open out and come together in rhythmic waves. They may run vertically, lined up like hanging blown glass Christmas ornaments or run horizontally simulating stretched netting. The hole that naturally forms at the centre of this device is the natural resting place for other motifs such as leaves, flowers, medallions or Damask style patterns. The cyma recta and cyma reversa lines can be filled out becoming plant stems or ornamental borders.



1.



2.



3.

To Ricco ~~2/1/01~~
2/2/01



60
near
23/1/01

60
near

J.P.P. to
Dina at
16 or so
each
to C.C. Jones
Dina's share
Liquor \$50.12
Apple Cider \$30.17
Peaches \$50.18
Bananas \$50.10
Rice \$50.14
Slate Cakes \$50.18
Harrow \$50.14

6/1/01

leave a full
width sample
on your paper
wraps

To
Rico
2/2/01

60
near

60
near
60
near
60
near
60
near
60
near

SELV.

Now 2 on 3371
J.P.P. to
Z-2955

Buttons H.S.F. Ric

Buttons 1200 H-14
Draft with
2 x 2 paper
Cable
37%
56

for
1300
300
280

5/6
6 R.H.V.
R.H.V.
13/1/01

FLORAL: CLIMBING PLANTS

1. Floral Trellis Doodle
2. GT 408
3. Striped Floral Trail

Flowers and their stems or fern like fronds can be arranged to appear to cling and grow over and across a surface. Sometimes these blooms will appear to be supported by realistic or impressionistic lattice or trellis. The addition of an ornamental garden element can add depth to a design building in rigid formality to an otherwise natural and haphazard confection. The inclusion of latticework has tended to confine these climbing designs to the world of interiors, yet if the structure is taken away the design appears to grow more naturally and becomes equally suitable for a fashion context as well.



1.



2.



3.

FLORAL: DAMASK LOOK

1. Design No 93 or 1088
2. Seymour
3. GT130

Damask fabrics emerged from Damascus, the oldest city in the world and capital of Syria. They are double sided and often woven in one colour, tone on tone, with one warp yarn and one weft yarn. The word damask first appears written in 14th century French but the fabric was being produced long before that, as early as the 6th century in China and the Middle East. Although the term is associated primarily with woven and now jacquard cloth, the damask look is popular on printed fabrics and wallpapers. The motif device usually has a Renaissance style that repeats highly stylised forms of floral patterns, often at a large scale, featuring elements that are mirrored on the vertical axis.



1.



2.



3.

ABSTRACT: DIAMOND

1. Chestnut Diamond
2. Design No 1852
3. Design No 3088

A diamond is a four-sided rhombus that is a mainstay of textile design due to its adaptability and ease when putting in repeat. Essentially a shape with four equal sides where each side has equal length, opposite sides run parallel and its opposite angles are equal. All squares are rhombuses but not all rhombuses are square and the simple geometry of the shape has made it a useful starting point when building a textile design. These skewed parallelograms can be drawn to butt fit or arranged to make lattice like patterns. The form is often seen in Persian and European carpets and rugs. When elongated and placed in a contrasting colour pattern the diamond pattern becomes associated with the harlequin character that emerged from Commedia dell'arte in the 16th-century.



1.



2.



3.

STYLISED – FLIPPED LARGE FLORAL TRAIL

1. Design No 3488
2. Design No 1877
3. Des No 4140

Abstracted or simplified, these designs tend to be heavily stylised. A single motif is drawn, complex in its simplicity which is then repeated across the fabric. It is then flipped and dropped to be placed in the row below. Two colour designs use positive and negative space to create depth and shadow. Patterns emerge from the undrawn portions. Designs trail vertically in an attempt to disguise a brick or drop repeat. Individual motifs may be wholly incorporated, be independent or joined with the lightest of touches to the preceding and proceeding motif in that column. Designs tend to be one-directional which may limit their usage in a contemporary market.



1.



3.

2.

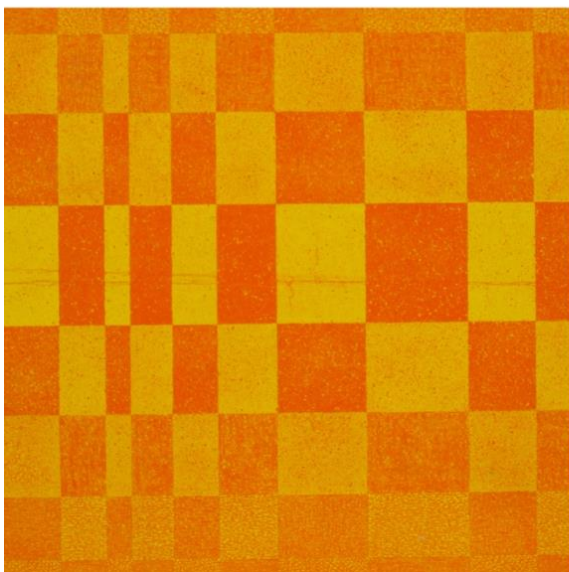
ABSTRACT: GEOMETRIC

1. Design No 2930
2. Design No 1695
3. SM 2035

Geometric and Abstract designs are often non-representational. Common features that enable them to be grouped together include the use of straight lines and curves in the pattern construction. Their component parts may include, squares, rectangles, circles, ellipses, triangles, hexagons, polygons etc. This type of pattern can suggest a connection to other motifs found in painting and architecture. Movements such as modernism, op-art and minimalism can be seen to have been influential. Repeat sizes vary and allow complex patterns to hide within straightforward repeat structures. Texture is often added to the design sheet through processes of mark-making such as stippling and airbrush application giving parts of surface an appearance of concrete, wood or stone.



1.



2.



3.

GEOMETRIC – GRIDS AND GRAPH PAPER

1. GT401
2. Design No 4733 c/o
3. Graph

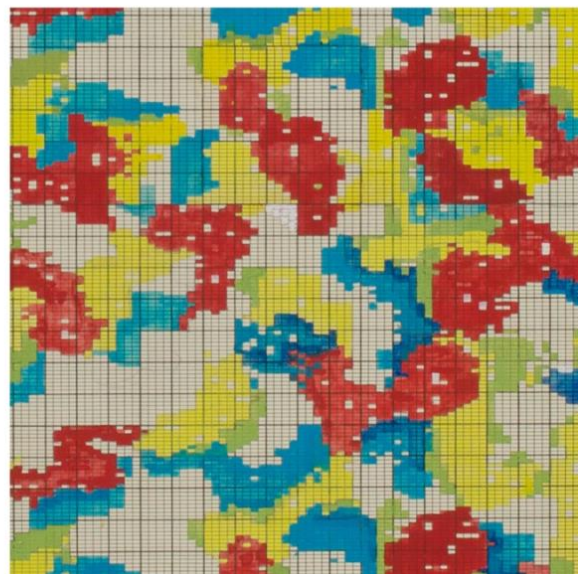
Many of the textile patterns in Gleneden have grids drawn upon to their surface, others are painted directly onto graph or point paper. There are also traced drawings that reveal the gridded composition but remove the evidence of the construction paper. Point paper designs were created to be passed on to card cutters who punched the holes in the Jacquard cards that fed the loom. These designs could be drawn at a larger scale to the final woven textile design to make detail and colour changes more noticeable. The colours used tend to not represent the finished weave, they were chosen to communicate a point, a code instructing the order the threads will pass through the loom. The bright colours make this instruction more visible in darkened workplaces.



1.



2.



3.

ABSTRACT: MEDALLIONS

1. Design No 4200
2. Design No 1602 or 3206
3. SM X 44
4. Design No 1736

Medallion patterns are largely circular, their design often built from a fractional repeat anchored from the circles central point. They may be loosely spaced or tightly packed. Inevitably these patterns take on floral qualities due to the formality of the device being used. As well as the botanical references other symbols are used that suggest numismatic interests in coins or medals, the horological qualities of cogs and dials or the microscopic snowflake photography of Wilson Alwyn Bentley. Medallion patterns can also display the influence of neoclassical architecture or have ecclesiastic associations.



1.



2.



3.



4.

ABSTRACT: ETHNIC - PAISLEYESQUE

1. Des 26
2. Design No1815
3. Des No 2702

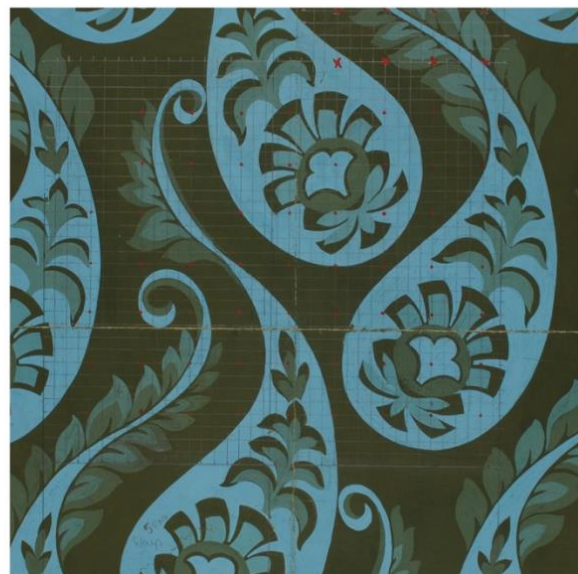
Ethnic is a catch all term used as a category by European design archives to group patterns influenced by or designed specifically for those markets that sat beyond boundaries of Europe. Paisley patterns are rich in their variety, scale and form. The motif which can also be called a Boteh, Buta or Pine has been found woven into Indian shawls from the 17th and 18th centuries. The Boteh is a Persian term and Buta is Azerbaijani, both relate to a pine cone or almond shaped motif that may have first been used to symbolise the growing shoot of a date palm. The usefulness of this plant made it both a fertility symbol and representative of the Tree of Life. The shape has enduring popularity, it can be relatively simple or highly complex, used in borders, stripes and all-over designs



1.



2.

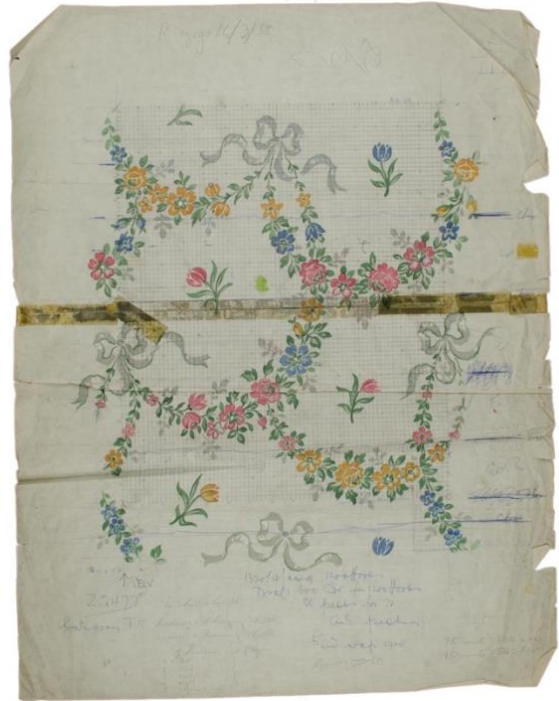


3.

FLORAL: POSY TRAIL

1. Z 2477
2. Z 2064
3. Z 2496

Combining the image of a handheld bloom or corsage with trailing daisy chain necklaces of floral and foliage elements posy trail designs are capable of taking on different pattern elements to fit a particular brief. Chains of flowers can drop, utilising perspective and variants in scale, making the larger flowers at the bottom appear closer. Vines may criss-cross to form diamond like intervals in which a floret is placed. Ribbons may attach themselves creating a wavy stripe that runs down the cloth vertically, again leaving space for solitary blooms, larger sprays or attractive nosegays. The lines of the vines build an interlacing network sympathetic to all-over repeats. The spaces in between provide space for the floral element to breathe.



1.



3.



2.

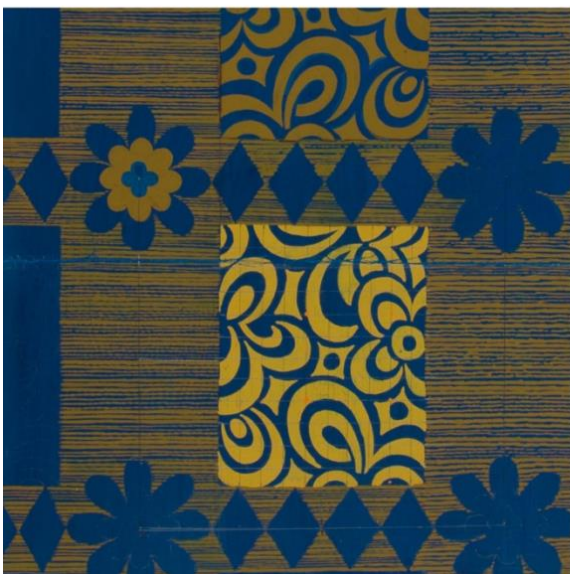
ABSTRACT: STRIPED GROUNDS

1. Design No 3831
2. Des 3018
3. Acetate Warp
4. Des No 3698

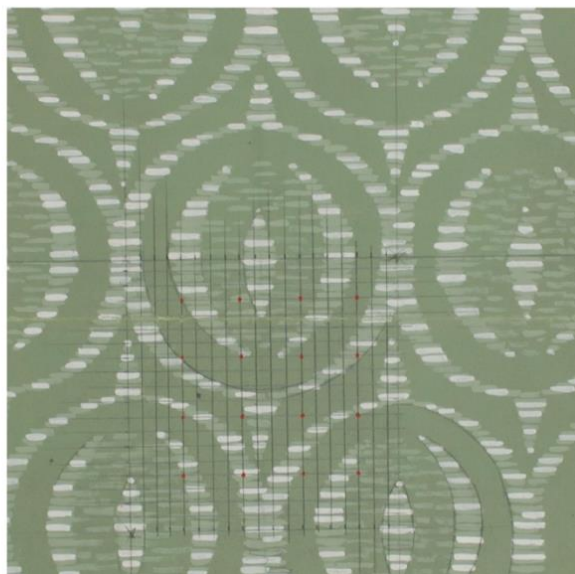
Woven fabric is essentially constructed from a lattice of straight lines so it is unsurprising to find that stripes, either as the primary or secondary design element, are commonly integrated into jacquard woven cloth. When used as grounds for a pattern the stripe can appear to be underneath the primary motif. When painted the lines make a virtue of their inexactness. They are painted to be straight and to match up on the horizontal axis but the quality of the line can gain something through application. Sometimes the line may break, it can be crinkled or undulating. The difficulty of painting multiple straight lines one atop the other gives license to this look and persistence in adopting the approach reaps rewards.



1.



2.



3.



4.

FLORAL: STYLISED – ALLOVER

1. Z 2946
2. GT 109
3. Design No 3201

The stylised floral contains motifs that are decorative and non-traditional that may contain abstracted elements giving a modern interpretation of a traditional form. Allover patterns tend to have evenly distributed motifs that are placed fairly close to each other to disguise the repeating mechanism. They can be multi-directional and one-directional. Multi-directional designs can be cut in any direction thereby reducing waste. One-directional designs have an obvious top and bottom that means that patterns cut from these designs need to be rotated to face the same direction. Having flowers facing the same direction is illustratively logical as flowers grow towards the light but to get the most out of the cloth, scattered rotated and placed blooms provide better value.



1.



2.



3.

FLORAL: STYLISED – TRAILS AND VINES

1. Flower Trail
2. Brown Back Floral
3. Z 2319

The floral trail arranges its botanical imagery in a swirled or striped format. The structure can be used to disguise a vertical stripe emerging from the positioning of the warp yarns. Trails can be tightly packed or loosely spaced, simulating the look of a gardens border or the climbing plants that cling to vertical structures. They can sit on both plain and decorated backgrounds. Some trails may be placed on to lattice or trellis like structures giving an extra illusion of depth. Vines offer the sense of a trailing pattern but with a more interconnected and all over network of stems onto which the blooms can be placed. Both types of designs can appear one-directional but vine designs are more likely to achieve multi-directionality if the flower motif is carefully drawn.



1.



2.



3.