



**V&A Dundee**

Scottish Design Galleries

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“The influence of Scottish design is not limited to one country: it has been felt around the world. I think those who visit V&A Dundee will be intrigued and inspired to learn about the impact this relatively small country has, and continues to have, on the world of design.

“The Scottish Design Galleries will transform people’s knowledge of Scotland’s legacy of design and innovation.

“Drawing on the V&A’s world-famous collections of art, design and performance, as well as other collections across Scotland, it has taken several years of careful research to bring together this unique collection of objects to tell a fascinating and relatively unknown story.”

**- Joanna Norman, Director of the V&A Research Institute and Lead Curator of the Scottish Design Galleries**

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## Introduction to the Scottish Design Galleries

The Scottish Design Galleries are at the heart of V&A Dundee and explore what is unique about Scotland's design landscape, historically and today. Visitors will experience the processes that underpin Scottish design and will discover the everyday relevance of design and how it improves lives.

The galleries display around 300 beautiful and innovative objects representing a wide range of design disciplines, from the decorative arts – including furniture, textiles, metalwork and ceramics – to fashion, architecture, engineering and digital design.

Located on the upper floor of the museum, the 550 square meter space of the galleries is split into three sections, each looking in detail at a different area of design.

The first section, **The Story of Scottish Design**, looks at design as a collaborative process, in which designers and makers draw on what is around them for inspiration. It also shows how Scotland's design reflects its history, politics and geography, and explores how trade, fashion and migration have helped it achieve international impact. Included are examples of textiles used around the world by international fashion designers, as well as the rise of influential movements like the Glasgow Style and industries like Fife-based linoleum.

The second section, **Design and Society**, focuses on how design influences and shapes the places we live and the way we do things. It looks at how designers aim to create solutions to problems and highlights how design can transform communities, organisations, businesses and services. This section includes an architectural model of Maggie's Dundee, the first UK building designed by Frank Gehry, and celebrates engineering achievements such as the construction of the Forth Bridge.

The final section, **Design and the Imagination**, explores how design can be used to tell stories and spark the imagination. It also shows how it makes the world more beautiful and fun. Included here are comics and graphic novels, including original Dennis the Menace artwork by David Law for the Beano, as well as contemporary videogames, an area of design that is particularly strong in Dundee.

At the centre of the galleries stands Charles Rennie Mackintosh's magnificent **Oak Room**, designed for Miss Cranston's Ingram Street tearooms in Glasgow, which has been in storage since it was salvaged from its original location almost 50 years ago. The tearoom has been restored, conserved and reconstructed in a major partnership with Glasgow Museums and Dundee City Council.

## Design of the galleries

The Scottish Design Galleries have been designed by award-winning architectural and exhibition design practice ZMMA. Their exhibition design contextualises the collection in three distinct display spaces and atmospheres using varied lighting, materials, colour and changing scale to create engaging galleries which guide visitors through the displays.

The first area is made up of clusters of object-rich displays, encouraging visitors to explore freely. Fresh colours provide rich backdrops and the materials used, such as linoleum and textiles, allude to some of the industries represented in the galleries. In this section an impressive oak-lined 'inspiration wall' with a dense display of juxtaposed objects provides a sourcebook of design ideas, together with an interactive digital table, encouraging visitors to engage with the processes of design. The second space, which is airy and light, features an undulating, cast-concrete display surface. This runs right along one wall and creates a contextual landscape for the display of architecture, healthcare and engineering design objects.

From this section of the Scottish Design Galleries visitors can walk into Charles Rennie Mackintosh's fully-restored Oak Room. The historic panelled interior is at the heart of the galleries and ZMMA, in collaboration with Arup, has created an atmospheric lighting scheme to give a subtle glow to the window openings.

The third section of the Scottish Design Galleries takes visitors on a journey through design for performance, entertainment and digital games. Here, moody tones, colours and lively projections are used to create a dramatic finale.

The exhibition design has included collaborations between ZMMA and graphic designers Why Not Associates, digital designers ISO, as well as technical support from Arup Lighting and Eckersley O'Callaghan structural engineers.

**Adam Zombory-Moldovan, Director of ZMMA**, said: "Responding to the remarkable spread, reach and worldwide influence of Scottish design, and the astonishing objects displayed in the galleries, ZMMA's exhibition design draws visitors to discover connections between its diverse stories in inviting and absorbing atmospheres. Simultaneously beautiful and playful, the spatial unfolding of themes and objects as they thread through the sequence of galleries is designed to inspire."

## Highlight objects

The Scottish Design Galleries contain around 300 objects which together will tell the remarkable and largely untold historic and contemporary story of Scottish design. The majority of the objects come from the V&A's world-renowned collections of art, design and performance. Others are loans from museum and collections in Scotland and further afield. Entry to these galleries is free.

This pack contains some of the highlight objects that are on display in the Scottish Design Galleries, including the oldest item in the collection, a 15<sup>th</sup> century book of illuminated manuscripts, and one of the most recent, a videogame has only just been completed.

### Lemmings, designed by DMA Design, published by Psygnosis



In the mid-1980s Dundee emerged as a centre for videogame design. The Kingsway Amateur Computer Club nurtured the programming skills of Mike Dailly, Dave Jones, Russell Kay and others who would become internationally significant videogame creators.

The initial idea for Lemmings came from a competitive challenge to find as many moving objects on the screen as possible at one time. Small moving characters moving en masse across the screen made the team think of the apocryphal story of small rodents leaping from cliffs.

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. DMA Design also created the first and second versions of Grand Theft Auto.

Lemmings was one of the most successful videogames of the early 1990s, with over 15 million copies sold worldwide in its multiple versions.

V&A Dundee will show footage of the game being played by one of its creators, Mike Dailly.

## Part of the Glass Drawing Room from Northumberland House, designed by Robert Adam (V&A)



Designed by Robert Adam in 1773-4, the Glass Drawing Room was the lavish centrepiece to the fashionable London residence of the 1<sup>st</sup> Duke and Duchess of Northumberland.

Adam created a glittering interior, using panels of red and green glass backed with foil and coloured paper, to evoke the richness of ancient Roman interiors. Into this panelled interior he set large plate-glass mirrors imported from France, also adding decorative elements, including painted roundels and gilded metal ornaments, to complete his scheme.

Adam was born in Kirkcaldy in 1728 and studied in Edinburgh before travelling to continental Europe, where he spent five years studying and drawing architecture of the ancient world and developing his individual style of neoclassicism.

Subsequently establishing an office in London, and working alongside his brothers there and in Edinburgh, he became one of the most important architects and designers in Britain. Inspired by a range of classical sources, he designed dozens of public buildings and private residences including Register House in Edinburgh, Culzean Castle in Ayrshire and the Adelphi complex in

London. The influence of 'Adam Style', as it is now known, can be found around the world.

When Northumberland House was demolished in the late 19<sup>th</sup> century to make way for urban developments in London, the Glass Drawing Room panels were extracted and put into storage, before being acquired for the V&A in 1955. Now partially on display in London and partially in Dundee, the Glass Drawing Room still succeeds in conveying its original spectacular effects.

## Throne Chair designed by Robert Home (V&A)



This lavish chair was designed by artist Robert Home, the son of an eminent Berwickshire army surgeon. It is made of wood with gilt brass and gilt gesso; the velvet upholstery is from a later date.

Home spent much of his career in India, like thousands of Scots in the 18<sup>th</sup> and 19<sup>th</sup> centuries including soldiers, merchants, administrators, surgeons, educators and architects.

At the age of 38 he accompanied the grand army to Bangalore during the 3<sup>rd</sup> Anglo-Mysore War, sketching captured forts, officers and the countryside. He later travelled to Calcutta establishing a portrait painting business before being invited to Lucknow to serve as court artist to Nawab Ghazi-ud-din Haidar of Oudh (now Awadh). As part of his duties he also designed barges, carriages, howdahs and other court trappings such as furniture.

It was an established practice for Indian elites to give richly worked furniture to British officials. This chair, which integrates Mughal and European aesthetics, was probably given by the King of Oudh, Ghazi-ud-din Haidar, to Lord Amherst, Governor-General of India, who visited Lucknow in 1827.



### Plate with 'Buah Nanas' (meaning 'Pineapple') pattern, by J. & M.P. Bell & Co. Ltd (V&A)



In the 1880s Scotland became a major exporter of ceramics to Asia. Based in Glasgow, R. Cochran & Co. and J. & M.P. Bell & Co. were two of the most important potteries supplying products to these new, growing markets.

Both potteries made use of Glasgow's maritime links, improvements in steamship transportation and clever marketing to make their businesses a success. The firms designed and produced products with ranges of patterns that suited the needs and cultural contexts of overseas markets, with Bell's specialising in particular in South-East Asia

This plate, designed and made by J. & M.P. Bell & Co. around 1888, was one of a series that Bell's produced featuring patterns with a name and motif chosen to appeal to its intended market, in this case Malay-speaking Muslim communities. 'Buah Nanas' means pineapple in the

Malay language and the pattern includes images of the tropical fruit and an Islamic crescent moon.

The plate also demonstrates Bell's pioneering innovation of transfer-printing in two colours, a technique that involved transferring designs from prints on paper to ceramic dishes in two colours.

Bell's also served domestic markets, producing hand-painted porcelain tea services that proved popular among the Scottish middle classes.

### Pair of Hunter Green wellington boots (V&A)



This pair of classic Hunter 'wellies' dates from the 1980s, when the utilitarian boots became associated with the fashionable urban middle and upper classes. The boots became status symbols, fashion accessories that conjured up nostalgia for the lifestyle of the rural gentry.

Constructed of 28 pieces of 100 per cent rubber in a design that makes it entirely waterproof, the design of the Hunter wellington boot has remained unchanged since it came onto the market in 1956. However, the origins of the company are much older.

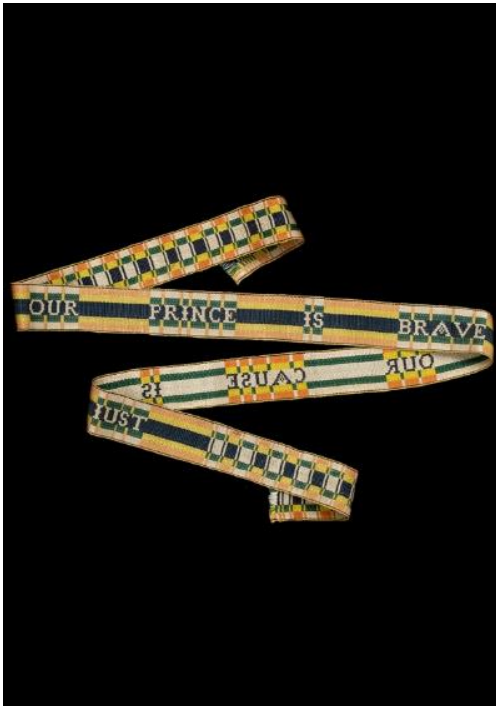
The North British Rubber Company was founded in Fountainbridge, Edinburgh, in 1856 by the American Henry Lee Norris. Norris emigrated to Scotland with a patent to produce vulcanized rubber, a revolutionary material created by adding sulphur to natural rubber to increase durability.

Original products included waterproof boots and 'storm resisting overshoes' and by the mid-20<sup>th</sup> century the firm's output ranged from golf

balls to bicycle tyres. The firm was particularly important in the First World War when it provided boots for over one million soldiers, helping to reduce the number of cases of trench foot.

The company, also for a time known as Gates Rubber Company Ltd, was renamed Hunter in 2004. Today, Hunter Original boots are still handcrafted using the traditional techniques.

## Woven silk Jacobite garter (V&A)



In the 18<sup>th</sup> century garters became associated with the expression of political allegiance. This one, made in around 1745, reads 'Our Prince is brave our cause is just' and was worn to express support of Prince Charles Edward Stuart's claim to the throne.

Originally one of a pair, it would have been worn above the knee under long skirts, enabling the wearer to express their loyalty to the Jacobite cause in secret. Fans, glasses and snuffboxes also survive that reveal Jacobite sympathies, demonstrating the use of design to express allegiance.

The chequered pattern at each end of the garter is a reference to plaid. Bonnie Prince Charlie adopted Highland dress during the Jacobite risings, which relied heavily on the support of clans.

Documentary evidence suggests this garter was probably made in Manchester, which specialised in the manufacture of smallwares. In 1748 the Gentleman's Magazine described such garters as "daubed with plaid and crammed with treason".

## Book of Hours, known as the 'Playfair Hours' (V&A)



This exquisite Book of Hours, decorated with painted miniatures, was made in Rouen in northern France, around 1480, making it the oldest object in the Scottish Design Galleries.

Every Book of Hours is unique and usually contains Christian text, prayers and psalms. The month-by-month calendar of feast days in this book includes several Scottish saints, including St Monan, indicating that it was made for a Scottish owner.

Many Scottish merchants were present in France at this time, and Scots were also highly valued in France as soldiers, often being rewarded for their loyal service with gifts of land. The Garde Écossaise was a group of elite Scottish soldiers who served as personal bodyguards to the French king from 1418. It is possible this Book of Hours was made for a former officer of this type.

The book is known as the 'Playfair Hours' because it was owned by a Rev Dr Playfair of St Andrews in the early 20<sup>th</sup> century. He sold it in 1918 for the benefit of the Scottish Red Cross, on the condition that it became national property. It was bought by Sir Otto John Beit and presented to the V&A the same year.

### **Bookcase, designed by George Logan and made by Wylie & Lochhead Ltd (V&A)**



This bookcase was designed by George Logan to be exhibited at the 1901 Glasgow Exhibition. It was shown in the Rossetti Library, one of several rooms in the pavilion of Glasgow interiors firm Wylie & Lochhead.

It is an example of the evolution of the Glasgow Style, almost certainly the most significant modern design movement to have originated in Scotland. Often considered the Scottish interpretation of Art Nouveau, Glasgow Style combines eclectic influences, from the Pre-Raphaelites and European symbolists to Celtic imagery and Japanese art.

Pioneered by Charles Rennie Mackintosh, Margaret MacDonald, James Herbert McNair and Frances MacDonald, the style is characterised by stylised, geometric motifs derived from the natural world. It was applied across the decorative arts by a multitude of designers based in the city.

Made of mahogany and featuring stained and leaded glass, mother of pearl, white metal mounts and leather inserts, the bookcase is also decorated with the recognisable motif of the Glasgow Style, the Glasgow rose.

Moving away from Mackintosh's strict adherence to the idea of 'total work of art', Wylie & Lochhead's more 'homely' version of the style proved very marketable, appealing to middle-class customers in Scotland and beyond.

### **'Clutha' glass vase, designed by Christopher Dresser and made by James Couper & Sons (V&A)**



Christopher Dresser, born in Glasgow in 1834, was Britain's first independent industrial designer. Taking inspiration from a wide range of sources – from botanical drawings to Japanese art – he worked closely with manufacturers across the country, commissioned by them to design sophisticated products for mass-production, including wallpaper, glassware, ceramics, metalwork and furniture.

At the age of just 13 Dresser began studying at the School of Design in London. He went on to become the first European designer to study in Japan (in 1876-7), an experience that had a great influence on his work.

Dresser's designs always considered the properties of the materials he was working with and the process of production. This vase was manufactured by Glasgow-based glassworks James Couper & Sons and was sold at Liberty & Co., London. James Couper & Sons established their glassworks in 1850 on Kyle Street in Glasgow as manufacturers of decorative glassware, as well as industrial glass, until they closed in 1922.

The name of this range of glassware, 'Clutha', is the ancient name for the River Clyde. Inspired by Japanese craftsmen, Dresser embraced the accidental bubbles and random streaks in the glass, which he designed in forms inspired by ancient Roman and Middle Eastern vessels to create extremely striking pieces.

## Promotional case for the 1972-3 Nairn Floors catalogue (V&A)



Linoleum was a revolutionary product when it was invented in 1863 because it was hard-wearing, easy to clean and affordable.

The world's most popular floor covering from around 1870-1970, it could be printed with a huge variety of designs that often imitated much more expensive materials such as granite and marble, making it extremely versatile for wide-ranging uses.

Nairn Floors Ltd, based in the Fife town of Kirkcaldy, was one of the most important firms for the design and manufacture of linoleum in the world. At its peak in the early 20<sup>th</sup> century Nairn Floors Ltd exported its products internationally, and had branches in Britain, Europe, America and Australia.

This geometric elephant was designed by Scottish artist and designer Eduardo Paolozzi. Made of cast PVC, the elephant is a case with a lid designed to contain the Nairn Floors catalogue for 1972-3. Paolozzi was asked to design the case to help promote the firm's linoleum products to modern architects.

Although linoleum was mostly superseded by vinyl products from the 1970s, it is gaining popularity again due to its environmental credentials. Forbo-Nairn still designs and manufactures linoleum in Kirkcaldy today, and is the only factory in the UK still to do so.

## Snake bangle by James Cromar Watt (Aberdeen Art Gallery & Museums Collections)



James Cromar Watt trained as an architect but is best known as an Arts and Crafts designer and maker of jewellery.

He was a keen horticulturalist and grew rare species at his home at 71 Dee Street, Aberdeen. He also had a large collection of art, including ancient ceramics and East Asian metalwork.

Largely self-taught, Cromar Watt specialised in gold granulation – an ancient technique revived in the 1870s – as well as enamelling techniques including the use of translucent enamels over foils. He often used botanical motifs or serpentine and dragon-like creatures

inspired by his collections. Alongside Charles Rennie Mackintosh, Cromar Watt exhibited in the Scottish section of the First International Exhibition of Modern Decorative Art in Turin in 1920.

This snake bangle dates to around 1905 and is made of gold, foiled enamel and opal.



### Chest-on-chest, probably by Thomas Affleck, Philadelphia, USA (Philadelphia Museum of Art)



Born in Aberdeen, Thomas Affleck worked in Edinburgh and London before emigrating to Philadelphia in 1763 and establishing a shop.

He became known as one of the state's finest craftsmen, benefiting from commissions secured through his Scottish emigrant and Quaker networks.

Affleck produced stunning and elaborate pieces of fashionable furniture, such as this mahogany Chippendale-style chest-on-chest, for some of the wealthiest families in Philadelphia society. He even produced chairs for the United States Congress Hall.

Affleck's work is still in great demand today. Despite his Scottish roots there have been no pieces of Affleck furniture on show in his home country until now, and no known examples of his work held in any UK collections.

This chest-on-chest has been loaned to V&A Dundee by the Philadelphia Museum of Art.

### Pistol signed by Alexander Campbell (V&A)



In the 17<sup>th</sup> and early 18<sup>th</sup> centuries there was an international market for 'Highland Pistols', distinctively shaped and intricately decorated weapons made entirely of steel.

Scottish pistols acquired a very high reputation and were sold to local aristocrats, Highland regiments and even foreign royalty. Peter the Great of Russia and Louis XIV of France both owned examples.

Doune became particularly renowned for the manufacture of pistols, and it was a gun made in the Perthshire town that reputedly began the American War of Independence.

This pistol, signed by the gunsmith Alexander Campbell and made between 1740 and 1760, dates from a period of extreme suppression of Highland identity. Campbell is known to have supplied guns to officers loyal to the Stuarts and this one incorporates subtle engravings of roses and a five-pointed star, symbols of loyalty to the Jacobites.

## Maggie's Dundee designed by Frank Gehry of Gehry Partners



Maggie's Centres was founded by Maggie Keswick Jencks, her husband Charles Jencks and her cancer nurse Laura Lee, in response to Maggie's own experience of cancer.

A model of Maggie's Dundee, opened in 2003, will be displayed in the Scottish Design Galleries. It was the first UK building designed by the internationally renowned architect Frank Gehry.

Gehry's design is consciously domestic in scale and recalls traditional Scottish architecture. The white-harled exterior reflects traditional Scottish building techniques, and the tower recalls the drystone conical Iron Age brochs. This is set

off by a folded metal roof inspired by a Vermeer painting of a woman in a ruff.

Inside, curving timber walls and ceilings envelop the visitor, while huge windows offer spectacular views, away from Ninewells Hospital and across the River Tay.

The brief for all Maggie's Centres is the same: to offer free, practical and emotional support for all people living with cancer, and their family and friends, in an uplifting environment through its architectural design.

This pioneering approach can now be seen in 21 Maggie's Centres in the UK and abroad, designed by a wide range of architects who have all responded to the same brief in very different ways.

## Photograph of the Forth Bridge (V&A)



This Victorian photograph by an unknown photographer was taken shortly after the Forth Bridge was completed in 1889.

Designed by English engineers John Fowler and Benjamin Baker, the bridge was the first major structure in Britain to be built of steel and was considered the engineering marvel of late Victorian Britain.

It was a mammoth construction project, being over 8,000 feet (2.4 km) in length from shore to shore. The superstructure, weighing more than 50,000 tons, required 6.5 million rivets and at its peak the construction employed

around 4,600 men.

Fowler and Baker's Forth Bridge utilises the principle of the cantilever, enabling structures supported at one end to reach out horizontally into space. Three diamond-shaped four-tower cantilever structures, each 362 feet (110 metres) tall, support the central girders carrying the line.

The Forth Bridge created new opportunities for tourism and commerce in Scotland. Before it was completed the journey from London to Aberdeen took 17 and a half hours. After it was built this journey was eventually reduced to eight and a half hours.

## snap40 designed by Christopher McCann and Stewart Whiting (snap40)



snap40 is a wearable device that uses artificial intelligence to monitor a hospital patient's vital signs, alerting physicians and nurses via wireless technology if there is a problem.

It measures respiratory rate, heart rate, relative change in systolic blood pressure, oxygen saturation, temperature, posture and movement to automatically detect signs of deterioration.

The device, worn on a patient's arm, was designed by Christopher McCann and Stewart Whiting, co-founders of snap40, which is based in Edinburgh. McCann has a computer science degree and also studied medicine in Dundee. Seeing simple problems occurring daily in hospitals, as well as through illness in his own family, he drew on his medical and computing background to develop a solution for easily monitoring health and enabling much faster intervention when required.

snap40 aims to improve care by predicting the risk of a patient's condition deteriorating whilst also reducing the time associated with observing vital signs, from an estimated two hours in a standard nurse's shift to just two minutes.

The company is now rolling out its product in hospitals across the UK, as well as expanding into the United States.

## Travel disguise costume from *Star Wars: Attack of the Clones* (On loan from The Lucas Museum of Narrative Art, Los Angeles, California)



This intricately embroidered dress, inspired by a vintage piece of Paisley pattern, was worn by Natalie Portman's character Padmé Amidala and features an ornate copper plated headdress.

Designed by Scottish designer Trisha Biggar, it is known as the travel disguise costume and was worn by Padmé as she secretly travelled with Anakin Skywalker to her home planet of Naboo.

Biggar, from Glasgow, spent eight years leading the team responsible for creating some of the most memorable costumes in film while working on the *Star Wars* prequel trilogy. She was involved in the design of everything from Jedi robes to CGI clothing for characters such as Jar Jar Binks.

She took inspiration from a piece of vintage fabric found in Glasgow for the design which features embroidered floral shapes reminiscent of the Paisley pattern. The distinctive shape of the garment was influenced by Russian folk costume.

This costume will be displayed in V&A Dundee for six months.



## Pop-up book theatre set designed and painted by John Byrne (National Library of Scotland)



Made in 1973, this giant pop-up book designed and painted by Scottish artist John Byrne was the original stage set for *The Cheviot, the Stag and the Black, Black Oil*, John McGrath's influential play about the history and exploitation of the Highlands.

Measuring more than three by four metres when open and over two metres tall, it is made up of five pop-up scenes, including a Highland landscape, a croft house, a poppy-strewn war memorial and a Native American tipi.

The set's compact design, made of cardboard, meant the set was cheap to make and could be transported on the top of a van and quickly set up in village halls as it toured around Scotland. The actors would turn the page during the play to reveal the next scene.

*The Cheviot, the Stag and the Black, Black Oil* was the first play to be performed by the theatre group known as 7:84 (Scotland). The company used theatre as a platform to tell stories about the Highland Clearances, ruthless landowners and the North Sea oil boom, taking the play to village halls across the Highlands and Islands. During the first run more than 30,000 people came to see them perform.

The National Library acquired the set in 2009, where Library conservators preserved the set to be enjoyed by future generations.

## Artwork for Dennis the Menace strip (The Beano & Beano Studios)



This artwork by David Law for a Dennis the Menace comic strip was made for publication in the Beano on 30 April 1960.

Law used sound effects such as 'roar' and 'whack' to draw the eye of the reader through the strip as Dennis the Menace 'livens things up' with a megaphone. Law pioneered this sketchy style of comic illustration, which was widely imitated.

Hand-coloured and with pencil annotations that convey printing instructions, the artwork represents an important stage in the design process. The speech bubbles were made separately, and have been glued on. Although many comics are now made digitally, the core skills and stages involved remain largely the same.

DC Thomson in Dundee is Scotland's best-known comics publisher, responsible for characters such as Oor Wullie, The Broons, Minnie the Minx and Desperate Dan as well as Dennis the Menace.

Beano was first published in 1938 and is one of DC Thomson's best-loved comics, known across the world. Its style defined the look and tone of British comics from the mid-1930s onwards. Historically and today, comics are one of Scotland's most important creative exports.



## Tiara (private collection)



This spectacular diamond-winged tiara was commissioned by the late Mary Crewe-Milnes, Duchess of Roxburghe. New research has uncovered that the piece combines the work of two superb jewellers: the bandeau was made in the fashionable Art Deco style by Cartier London in 1935, to take a pair of wings that had been made in the 1880s by Oscar Massin, described by his contemporary Henri Vever as ‘one of the most celebrated jewellers of the 19<sup>th</sup> century’.

It comprises more than 2,500 brilliant-cut, single-cut, rose-cut and baguette diamonds, mounted in gold and silver. The pair of ‘en tremblant’ wings was constructed using wire-coiled springs so that they move slightly when worn. The wings can also be detached and worn separately. Similar wings were exhibited at the international exhibition in Paris in 1889.

1935 was the year of the Duchess’s marriage to the 9<sup>th</sup> Duke of Roxburghe, when the couple resided in Floors Castle, near Kelso. The tiara had its own bespoke cream leather Cartier case, which bore the Duchess’s initials in gilt tooled lettering in a Celtic font.

## Beckett videogame designed by The Secret Experiment (The Secret Experiment)



Released earlier in 2018, Beckett is one of the most contemporary objects represented in the Scottish Design Galleries. The videogame is a surreal noir designed by Glasgow-based games studio The Secret Experiment, founded by Simon Meek.

A reimagined take on the point-and-click adventure game genre, it is an interactive experience in which the player influences the path of an ageing tracing agent, exploring the world and unfolding the narrative. The game uses text as its main storytelling method, designed and over-layered on an explorable visual landscape that puts the player's imagination at the forefront of the experience.

Meek collaborated with a wide range of creative professionals, including graphic designers, artists and illustrators, to create the game's dark, abstract aesthetic. To achieve its odd surrealist setting, 2D and 3D works were hand-crafted, photographed and incorporated into the game.

Taking inspiration from a broad range of creative disciplines, from literature, film and theatre to installation arts and counter-culture movements, Meek sees himself as a storyteller, and believes that the interactivity of videogames makes them ideally placed to immerse audiences in powerful narrative experiences.

## Fashion in the Scottish Design Galleries

“The influence that Scotland has had, and continues to have, on the world of fashion is truly remarkable. From the global adoption of fabrics such as tartans and Harris Tweed, to the enduring popularity of Paisley patterns and Fair Isle jumpers, the impact of Scottish design on fashion is as impressive as it is wide-ranging.

“Innovation plays a key role in the story of Scottish fashion. The willingness to push boundaries, experiment and problem-solve has resulted in innovative designs, such as in performance wear, that have over time become iconic. Speedo’s Racer-back swimsuit and Hunter wellington boots are two prime examples.

“The Scottish Design Galleries will represent designers from Scotland, as well as celebrate those who have embraced the country’s rich and distinctive heritage. Spanning almost 100 years of Scottish fashion, V&A Dundee will also celebrate contemporary designers who are writing the next chapter of the story.”

**- Joanna Norman, Director of the V&A Research Institute and Lead Curator of the Scottish Design Galleries**

### **Dress, designed by Christopher Kane, 2015 (V&A, given by the designer)**



Christopher Kane grew up in the village of Newarthill, near Motherwell, and his Scottish upbringing forms one of his many sources of inspiration. He established his label with his sister and collaborator Tammy in 2006 – almost immediately after his graduation from Central Saint Martins – and is now part of the luxury group Kering.

Known for his eclectic influences, bold aesthetic, innovative approach to fabrics and highly skilled craftsmanship, Kane’s collections have generated a loyal following.

This dress, from Kane’s Autumn/Winter collection 2015, represents entwined naked bodies, based on sketches made during life drawing classes in his studio. The designer has spoken in the past about his passion for life drawing, something he first took up while at school.

### **Silk and leather dress by Holly Fulton, 2011 (V&A)**



This dress was part of Holly Fulton's Autumn/Winter 2011 collection, loosely inspired by the love affair between the Duke of Westminster and the French fashion designer Coco Chanel, set against the backdrop of the Duke's Scottish estate. The graphic print is made up of hundreds of hand-drawn lips, each pair strategically positioned on the garment.

Holly Fulton has become known for her bold, hand-drawn prints that incorporate influences from Art Deco to Pop Art. Born in Edinburgh in 1977, she studied at Edinburgh College of Art and the Royal College of Art and established her own label in 2009 at Fashion East.

In July 2018 she was the featured designer for the V&A's acclaimed Fashion in Motion, celebrating the tenth anniversary of her label.

### **Suit by Vivienne Westwood, 1995 (V&A, given by Mark Reed)**

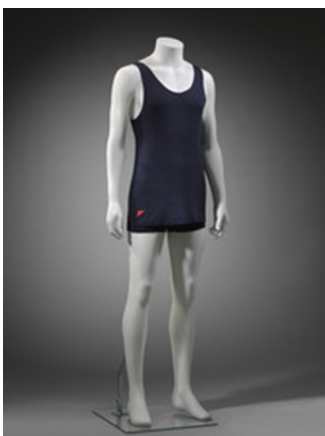


Since the mid-1970s, Vivienne Westwood has championed the use of Scottish fabrics, with tartan plaids regularly featuring in her designs. In 1982 she began working with Harris Tweed as part of an overt interest in subverting ideas of heritage and traditions of tailoring.

Woven by islanders at their homes, Harris Tweed is only made in the Outer Hebrides, its quality guaranteed by the Harris Tweed Authority through the orb mark. It is exported all over the world and used by fashion designers internationally.

This suit, from the Vivienne Westwood Autumn-Winter 1987/88 collection titled 'Harris Tweed', features a Savile Row-inspired Harris Tweed jacket and trousers, as well as a waistcoat adopting Westwood's distinctive tailoring.

### **Speedo Racer-back swimsuit, 1930s (From the collections of Leicestershire County Council Museums Service)**



In the 1920s the design of the Racer-back swimsuit revolutionised the swimwear industry and, in doing so, challenged contemporary moral boundaries. It was produced by MacRae Knitting Mills, founded by Highlander Alexander MacRae, who emigrated to Sydney in 1910. The Racer-back was a radical departure from traditional long-sleeved, woollen costumes.

Made of cotton or silk, with straps that crossed at the back, it reduced drag and allowed swimmers more freedom of movement, dramatically improving their speed. Although it was banned from some beaches for being too revealing, it quickly became a favourite of Olympic record breakers.

In 1929 MacRae Knitting Mills was renamed Speedo, and in 1936 the company caused yet more controversy when it dressed the Olympic men's Australian team in swimming shorts instead of a one-piece.

**Suit made with fabric by Bernat Klein, designed by Edwin Hardy Amies, c.1970 (V&A, given by Mrs Gould)**



Born in Serbia, Bernat Klein was a textile designer and artist whose innovative textiles were highly sought-after by fashion designers and houses such as Chanel, Balenciaga and Yves Saint Laurent in the 1960s.

After moving to the Scottish Borders in 1951, he created new fabrics inspired by the colours, textures and landscapes of his adopted home. He created a new technique, 'space-dyeing': dyeing yarn in overlapping sections of different colours to create multi-coloured effects.

He also supplied high street stores including Woolworths and Marks & Spencer.

This jacket and skirt suit is designed by Edwin Hardy Amies, best known for being Queen Elizabeth II's official dressmaker. It is made from a 'space-dyed' mohair tweed, showing Klein's originality in creating textured fabrics that incorporate a

wide range of colours.

**Evening dress, designed by Bill Gibb, 1972 (V&A)**



Bill Gibb created romantic, flowing garments of layered fabrics that fit in with the hippie aesthetic of the 70s. He took inspiration from the past, drawing on a wide range of historical influences including Renaissance dress and folk costume, as well as the natural world and traditional Indian dress.

Born in the Aberdeenshire village of New Pitsligo, and brought up on a farm, Gibb went on to be named Designer of the Year in 1970 by British Vogue – just two years after leaving college.

This dress, trimmed with leather streamers, was worn by the singer Sandie Shaw and used three different fabrics designed by Susan Collier and Sarah Campbell for Liberty & Co. The actress Elizabeth Taylor and model Twiggy were also devotees of his work.

**Ski ensemble, sweater by Pringle of Scotland, ski pants by Croydor of Switzerland, 1968 (From the collections of Scottish Borders Council administered by Live Borders, Hawick Museum)**



The Scottish Borders has been the home of British knitwear production for 300 years – with Hawick at the centre of the industry. The pioneering work of hosiers based in the town, combined with technological innovation, enabled the industry to adapt to customer demands over time, expanding production from underwear to knitted outerwear.

In the 1930s Pringle and Co., originally a stocking manufacturer, became internationally renowned for its twinsets – a favourite of glamorous actresses like Joan Crawford and Grace Kelly.

The company, now known as Pringle of Scotland, went on to develop specialised machinery to knit apparently seamless multi-coloured 'intarsia' patterns. This was used to great effect in the 1960s and 70s when the company collaborated with other manufacturers to create sportswear like this ski ensemble.



### Paisley shawl, designed by Charles Burgess, 1845 (V&A)



In the 18<sup>th</sup> century Paisley transformed from a rural town into a global centre of textile manufacturing. This remarkable development was rooted in the skills of a small community of handloom weavers who had earned a reputation for producing fine fabrics from the 17<sup>th</sup> century, developing particular expertise and success in the weaving of silk gauze from 1759.

In 1805, following the introduction of cotton spinning, the weaving of shawls began in Paisley. The 'imitation Indian' shawl, as it was first known, featuring the characteristic teardrop or pine cone pattern, became the town's main product over the course of the 19<sup>th</sup> century. During this time the design evolved its own distinct characteristics and the town's shawl production became so successful that the teardrop became known as the Paisley pattern.

Paisley shawls fell out of fashion in the 1870s, but the pattern has enjoyed resurgence in the 20<sup>th</sup> and 21<sup>st</sup> centuries, embraced in the 1970s by stars like Jimi Hendrix and Mick Jagger. This shawl, designed in Paisley by Charles Burgess, was made in 1845.

### Fair Isle jumper, 1920–30 (V&A, given by Mrs M. Kirke)



Fair Isle jumpers have been produced since the 17<sup>th</sup> century by generations of Shetlanders, usually by women, children or the elderly. Knitted in the round, they traditionally incorporate four colours created from local plant-based dyes, and feature standard motifs such as anchors and crosses.

In the 1920s the future King Edward VIII, then Prince of Wales, helped to start a craze for knitted jumpers after wearing a Fair Isle jumper to play golf at St Andrews. The garments were taken up in fashionable sporting circles from the golf course to the ski slopes.

In the 1970s Fair Isle-style tank tops became popular with punks and skinheads, and designers today continue to reinterpret the style. This Fair Isle jumper was worn for golfing by General Sir

Walter Kirke, a former Commander-in-Chief of the British Home Forces.