Large Print

The Stories of Scottish Design

Please return this book to its holder
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

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
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.
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
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
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
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.
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
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.
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

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 craftsperson 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 (IS)
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)
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
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
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
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.
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
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.
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 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.
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
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
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
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
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

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
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: ABDAG011452
‘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.
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

Designed by Nicholas Daley,
with fabric made by Nutscene
London and Forfar
Jute
Lent by Nicholas Daley
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
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
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
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.
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
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 sustainable 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
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
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.
The Story of Scottish Design

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
Bracket
1882–3

By Macfarlane and Company
Glasgow
Cast iron
V&A: M.170-1978
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
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 Paxon
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 inlayed 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: chysanthemum, 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
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.
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
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
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
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

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
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

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.
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 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
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
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
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
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
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)
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 Govancoft 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, Govancoft 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 Govancoft’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
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
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
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.
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
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
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
Large Print

The Oak Room
Design and Society
Design and the Imagination

Please return this book to its holder

V&A Dundee
Scottish Design Galleries
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.
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 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
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
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.
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
Cycoloy (blend of polycarbonate and ABS plastic)
nap40 Ltd
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
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
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
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
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 without 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.
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
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
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
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.
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.
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
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
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
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
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

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
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
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
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
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
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
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
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