Stoddard-Templeton Design Archive
Techniques for design made accessible

Technical Art History | University of Glasgow Archive Services

Introduction
The Stoddard-Templeton Design Archive encompasses the designs used by two of Scotland's most influential carpet manufacturers. It is managed by the University of Glasgow who are working on cataloguing, conserving, digitising and to make the collection accessible to the public. In order to increase the accessibility and the knowledge about the collection a study of the most common painting techniques used for the making of the designs were conducted. This included characterisation and description of the techniques as well as to make this knowledge accessible for everyone that are working in the archive or researching the designs. The techniques were described in such a way that someone with little or no previous experience or deeper knowledge about painting techniques and artist materials can use the descriptions as a key to identify the techniques used for any specific design in the archive.

Methodology
The techniques were described briefly in terms of their history and use. They were also described from a number of characteristics that can be identified without sophisticated analytical equipment. The techniques selected for this project was: watercolour, gouache, ink, crayon, pencil and print. They are the most common techniques in the collection and are used both individually and as mixed techniques. Designs from the archive that were considered representative for each technique were selected and used as examples of the techniques. The selected designs were studied closely in normal and raking light and with a portable USB microscope model DINO Lite AM4000/AD4000. The techniques were characterised from criteria such as surface structure, surface shine, transparency and paint application. The most characteristic properties of each technique were selected and exemplified in text as well as in pictures.

Result
The descriptions of the techniques were printed and mounted on foam board to create cards that can be used by anyone involved in handling or researching the collection.

On the front of the cards the history and use of the techniques as well as their characteristics are described in text and exemplified by close up pictures. On the back of the cards larger photographs of the techniques are provided. By comparing the information on the card with the designs in the archive the most likely technique can be determined. The cards have also been designed in such a way that they can be used digitally on tablets or laptops or printed as posters or postcards for example. Thus they can be used both as technical tools and as communication tools as a means of promoting the collection towards the public. A selection of the final product is presented below.

Acknowledgements
I would like to offer my special thanks to Elzbieta Gorska-Wiklo, Preservation Manager, University of Glasgow Archive Services.

References

All photographs have been taken by the author between January and April 2018.

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