

Carpets of Distinction has been commissioned and produced by Panel in partnership with Dovecot Studios and the Stoddard-Templeton Archive at the University of Glasgow and Glasgow School of Art.

All archival material has been selected from the Stoddard-Templeton Archive at the University of Glasgow Archive Services and the Stoddard Design Library at Glasgow School of Art Library.

All rugs are copyright the artist and Dovecot Studios. Each rug is hand-tufted by Dovecot weaver and rug-maker Jonathan Cleaver. Each rug is available for sale as an edition of eight. Please contact Dovecot for further information and a sales list.

Carpets of Distinction is part of the Dovecot's 2012 centenary programme.

Showroom design and build by Steff Norwood
Showroom graphics by HIT

Exhibition runs
10 November 2012 – 12 January 2013
(closed 21 December – 3 January inclusive)
North Gallery
Dovecot Studios
10 Infirmary Street
Edinburgh, EH1 1LT

Dovecot Studios Shop, Café and Galleries
are open Mon – Sat 10.30 am – 5.30 pm

PANEL — Panel is led by design curators Catriona Duffy and Lucy McEachan. Based in Glasgow, Panel promotes design and craft locally and internationally through exhibitions, events and cultural projects. By animating spaces beyond the gallery Panel is committed to creating environments that give audiences, artists and designers the opportunity to engage with design and craft in imaginative and experiential ways.
www.wearepanel.co.uk

DOVECOT STUDIOS — Founded in 1912 by the Marquess of Bute, Dovecot champions art, design and making at the very highest level. Dovecot has produced tapestries and rugs with many of the twentieth century's leading artists from Scotland and internationally, including Eduardo Paolozzi, Frank Stella, Patrick Caulfield and Ian Hamilton Finlay. Dovecot's work is inherently collaborative in that the weavers work with artists to realise their ideas, whether it is developed from an artistic concept or a more tightly specified design brief.
www.dovecotstudios.com

THE STODDARD – TEMPLETON ARCHIVE — The Stoddard-Templeton Archive encompasses the design library, design archive and heritage carpet collection of James Templeton & Co. Ltd. and Stoddard International plc, two of Scotland's most significant and influential carpet designers and manufacturers. It is managed by the University of Glasgow, Glasgow School of Art and Glasgow Life.

The collection encompasses 2,000 design sketches, 3,800 design drawings/patterns, 130 boxes and albums of photographs, a design library of some 1500 titles including books and journals, and 226 carpet pieces.
www.gla.ac.uk/services/archives
www2.gsa.ac.uk/library

THANK YOU — Panel and Dovecot are extremely thankful to the following organisations, institutions, people and galleries:

HIT, Mitchell Library, Glasgow School of Art Library, University of Glasgow Archive Services
Maria Burke, Duncan Chappell, Elizabeth Cumming, Elzbieta Gorska-Wiklo, Lina Grumm, Fiona Hayes, Annette Lux, Steff Norwood, Clare Paterson
John Byrne, Nick Evans, Ruth Ewan, Alasdair Gray, Tom O'Sullivan, Nicolas Party, Joanne Tatham
Mary Mary, The Modern Institute, Rob Tufnell, Sorcha Dallas, The Fine Art Society

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The Hope Scott Trust



DOVECOT and PANEL present

CARPETS of Distinction

A showroom of six hand-tufted rugs commissioned by Panel in partnership with Dovecot Studios and the Stoddard-Templeton Archive at the University of Glasgow and Glasgow School of Art.

JOHN BYRNE
NICK EVANS
RUTH EWAN
ALASDAIR GRAY
JOANNE TATHAM and
TOM O'SULLIVAN
NICOLAS PARTY

INTRODUCTION — 2012 marks the centenary year of Dovecot Studios. To commemorate one hundred years of production Dovecot has worked with Glasgow-based design curators Panel to develop six new commissions.

Carpets of Distinction is a unique collaboration connecting the studio with seven artists and the Stoddard-Templeton Archive. Within a specially constructed showroom, designed by Steff Norwood and HIT (Lina Grumm & Annette Lux), the craft production of Dovecot is united with two of the most significant Scottish industrial textile companies of the twentieth century: A. F. Stoddard & Co. and James Templeton & Co. Ltd.

Stoddard's and Templeton's, as they were commonly known, were internationally respected Spool Axminster carpet manufacturers. Based in Glasgow and Renfrewshire they produced what were considered to be some of the world's most important carpets. In 1983 Stoddard's and Templeton's merged to form Stoddard International. The company was placed into receivership and closed in 2005 leaving a huge social, economic and cultural legacy.

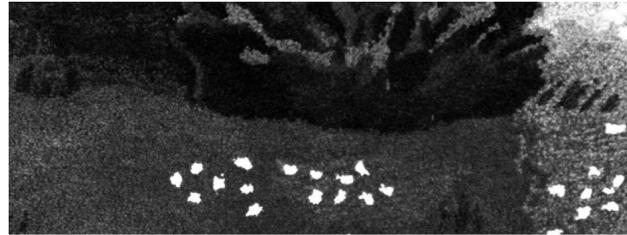
Carpets of Distinction (named after Templeton's 1940s trade publication) exhibits a collection of examples from the companies' archives, dating from the 1930s to the 1980s and includes reference materials, sales catalogues and rarely seen sketches. Displayed

alongside specially commissioned hand-tufted rugs, produced by Dovecot, the material acknowledges bold alliances with artists—whether in the factory or in the independent studio—and draws attention to the expertise, quality and innovation shared by the companies.

This ambition is extended by John Byrne, Nick Evans, Ruth Ewan, Alasdair Gray, Nicolas Party, Joanne Tatham and Tom O'Sullivan, in partnership with weaver and rug maker Jonathan Cleaver, in the production of six new limited edition works that honour the historically evocative, yet most commonplace of objects: the Rug.

Representing a broad range of concerns and distinct in their design, the commissions take inspiration from the history of carpet design through reference to traditional motif and pattern, as well as practical and aesthetic function. Considered as a group, the rugs offer new perspectives and connections to the Stoddard-Templeton Archive and through their layered narratives make explicit an interwoven chronology between the factories, the artists and Dovecot.

Presented within an exhibition scheme that is inspired by the showrooms and sales catalogues produced by Stoddard's and Templeton's at the peak of their production, the commerciality of the six rugs, produced as a saleable edition of eight, is made evident. In this way *Carpets of Distinction* seeks to explore not only style and taste, but also the value systems underlying our wider culture, of specific periods within Scotland during the last century.

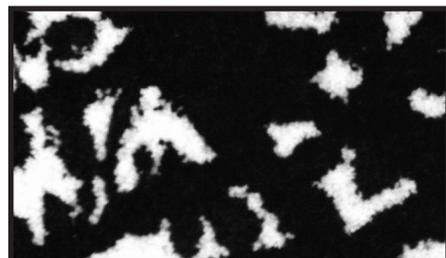
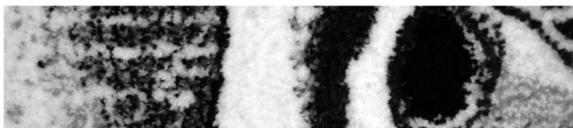


RUG MAKER — Visitors to Dovecot seeing rugs being made are frequently heard saying ‘It’s like a carpet!’ as they piece together the gun-tufting process and its results. They are right; the rugs are just like carpets in that they are practical floor coverings, but they are also right in the sense that the rugs are only *like* carpets. They often have split identities as domestic objects and artworks, and the way in which they are made sits between the artist’s studio and the factory floor.

From the founding of Templeton’s carpet factory in 1839, its production methods embraced both existing woven structures and more innovative constructions. The company’s founder, James Templeton, held the patent for the chenille process of carpet weaving, which he named ‘Victorian Axminster’. This complex method has two stages: separate lines of the design are first woven as thin, furry strips which are then used as a weft to weave the carpet, reconstituting the pattern. Unlike earlier machine-made carpets, in which the range of coloured yarns that could be selected from at any given point of the design was limited in number by the mechanism of the loom, Templeton’s chenille method enabled almost limitless possibilities for colour and design.

The gun-tufting technique used at Dovecot to make rugs doesn’t claim the industrial efficiency of the factory’s machinery but something of the spirit of the chenille method—of controlled but endless potential for colour and design—is carried through in its working. The equipment is a handheld power tool that uses compressed air to shoot yarns through a backing canvas, cutting the length of the pile as it goes. The ‘gun’ can be used as a drawing tool with the blending of colours and yarns done by hand and eye. In this way the same technique can produce effects as different as Byrne’s gestural drawing and the poker-faced aesthetic of Tatham and O’Sullivan’s rug. It strikes a useful midpoint between the beautifully precise but labour intensive method of hand-knotted carpets, and industrial processes which may lose in flexibility what they gain in speed. The very human relationship between the maker and the object when gun-tufting, has enabled Dovecot to work creatively with artists to make pieces which respond to their individual values and interests, whilst retaining their function as rugs. Indeed, it is notable that each of the artists independently chose to retain the functionality of the rug in their design, although this was not required by the brief. Each of the artists has taken the idea of the rug into their practice and this has been reflected in the making, producing works that are distinctively their artwork, but also quite like a carpet.

Jonathan Cleaver, Weaver and Rug Maker, Dovecot Studios.



ARCHIVIST — The Stoddard-Templeton Archive sits within the internationally significant Scottish Business Archive at the University of Glasgow. The University manages the Scottish Business Archive, and over five hundred collections which it comprises, to ensure the preservation of and access to the business, economic, industrial and social heritage of Scotland, the United Kingdom and the wider world.

The Stoddard-Templeton Archive is the product of the activities of Scotland’s carpet manufacturing industry. The records retained within the Archive were created, used, and maintained by the individuals who worked within the companies of James Templeton & Co. Ltd., A. F. Stoddard & Co. Ltd., Blackwood, Morton & Sons Ltd., Douglas, Reyburn & Co. Ltd., and the many other Scottish carpet manufacturers that became part of the Stoddard group.

One of the activities undertaken by the companies was the maintenance of their design archive. As the businesses came together, a single design archive was created, bringing together each company’s design papers: sketches and patterns, drawn in house, bought in from other studios or taken from published books and catalogues. The aim of this activity was two-fold, firstly to maintain a record of the patterns put into manufacture and secondly to provide an inspirational resource for the designers in their future work. In this way, work that had led to the manufacture of a particular carpet—a record of which can be traced through a pattern, a sample in a sales catalogue, an entry in the sales ledger—was incorporated into the archive to feed into the design process anew.

The term archive can often carry connotations of finality; the assumption can be made that an archive is something which is at the end of its useful life and is only retained for future historical reference. However with the Stoddard-Templeton Archive and the design archive in particular, any assumption about the records being a passive resource is false. Through this project and others, designers and artists have engaged and interacted with the drawings, sketches and patterns much as Stoddard’s and Templeton’s designers would have done when designing their next range of carpets for sale. In this way, the archive is no longer simply a record of what has been carried out in the past, but a dynamic resource for the future that will continue to engage and inspire.

Clare Paterson, Archivist (Scottish Business Archive), University of Glasgow Archive Services.

JOHN BYRNE

Artist, playwright and designer John Byrne worked as a menial slab boy mixing and grinding powder colour paints in the design department and then later as a designer at Stoddard’s in Paisley during the 1950s. *The Slab Boys* trilogy, a series of plays (originally titled *Paisley Patterns*) is based on Byrne’s experiences in the factory. Byrne who studied at Edinburgh College of Art and Glasgow School of Art, was briefly a graphic designer for Scottish Television and has designed record covers for Donovan, The Beatles, Gerry Rafferty and Billy Connolly.

His work is held in major collections in Scotland and abroad. Several of his paintings hang in the Scottish National Portrait Gallery, Edinburgh, the Gallery of Modern Art and the Kelvingrove Art Gallery and Museum, Glasgow. Byrne lives and works in Edinburgh. Recent exhibitions include *The Academicians* at the Glasgow Print Studio (2012) and a solo show at the Fine Art Society, London (2012).

John Byrne is represented by The Fine Art Society.

NICK EVANS

Nick Evans’ sculptural practice takes inspiration from both modernist and non-western artworks, combining figurative and abstract forms and images that demonstrate an interest in the art-historical fascination of the West with other cultures, traditions and concepts of exoticism.

Evans studied at Glasgow School of Art and the Royal College of Fine Arts, Stockholm and lives and works in Glasgow. In 2008 he held a residency at the European Ceramic Work Centre in the Netherlands. Selected solo exhibitions include *Oceania*, Scottish National Gallery of Modern Art (2011); *Flesh and Bones*, Liste (2011); *Anti Autonome*, Mary Mary, Glasgow (2010); *Use History Autonome*, Washington Garcia, Glasgow (2009); *Primary School*, Inverleith House, Edinburgh (2008); *Rational Slab*, Mary Mary, Glasgow (2007); *Abstract Machines*, Tate Gallery, St. Ives, Cornwall (2006); *Some Newer Formalisms*, Sorcha Dallas, Glasgow (2005) and *Lumumba is Dead*, Transmission Gallery, Glasgow (2002).

Nick Evans is represented by Mary Mary.

RUTH EWAN

Ruth Ewan studied at Edinburgh College of Art and currently lives and works in London. Her works are often grounded in context specific research and many of her projects have focused on individuals and groups who have utilised creative means to reimagine and reshape the world around them. Her work has been shown in museums and galleries internationally including Dundee Contemporary Arts, Tate Britain, New Museum, Badischer Kunstverein and Kunsthall Oslo. Her public projects include commissions with Artangel, Folkstone Triennial and Art on the Underground.

Recent exhibitions include *Liberties of the Savoy*, Frieze Projects East, London (2012); *Ruth Ewan*, Kunsthall Charlottenborg, Copenhagen (2012); *The Glasgow Schools*, The Common Guild/Glasgow International, Glasgow (2012); *Music Without Masters*, Badischer Kunstverein, Karlsruhe (2012); *How to Make Archway Tower Disappear*, AIR, London (2012); *Brank & Heckle*, Dundee Contemporary Arts (2011); *The Ephemeral Past*, Centro Andaluz de Arte Contemporáneo, Seville (2011); *Damnatio Memoriae*, Arthur Boskamp-Stiftung, Hohenlockstedt (2010); *Dreadnoughts*, Chisenhale, London (2010); *Anti-Bell*, Radar, Loughborough (2010); *These Airwaves Neutralise the Tools of Oppression*, Frieze Projects, London (2009) and *Fang Sang*, Nought to Sixty, ICA London (2008).

Ruth Ewan is represented by Rob Tufnell.

ALASDAIR GRAY

Alasdair Gray was born in Glasgow in 1934 and studied Design and Mural Painting at Glasgow School of Art from 1952–57. Since then he has exhibited widely across Scotland, particularly in his home city of Glasgow, where he has also undertaken several mural commissions for many of the city’s churches. He is also a prolific writer, with 18 published books to his name and a winner of the Whitbread and Guardian book prizes. Most recently, he completed his biography *A Life in Pictures* which was published in 2010 by Canongate to coincide with solo shows at The Talbot Rice Gallery and The Scottish National Gallery of Modern Art. Other solo exhibitions include *Now and Then*, Sorcha Dallas, Glasgow (2008) and *Printed Works*, Glasgow Print Studio, (2008).

He recently completed a new mural commission for Hillhead subway station in Glasgow (commissioned by Strathclyde Partnership for Transport). There will be a major retrospective of Gray’s visual and literary work across Glasgow Museums in Autumn 2014.

Alasdair Gray is represented by Sorcha Dallas.

JOANNE TATHAM and TOM O’SULLIVAN

Joanne Tatham and Tom O’Sullivan’s artworks often function as displacements or diversions and are situated between—and use—sculpture, painting, architecture, photography, performance, literature, institutional critique and curation. Their artworks position themselves against conventions and contexts and often function as absurd or contradictory interventions.

Tatham and O’Sullivan have worked in collaboration as artists since 1995. Solo projects include *The indirect exchange of uncertain value*, a Collective project at Fettes College, Edinburgh in 2011 and *Direct serious action is therefore necessary*, at CCA, Glasgow in 2010. In the last few years they have also exhibited work in group exhibitions at Musee d’art contemporaine, Lyon; Marres Centre for Contemporary Art, Maastricht; Frankfurter Kunstverein and at Artissima in Turin.

They are one of four artist practices shortlisted for the 2013 Northern Art Prize and are currently working on a solo exhibition for Chapter in Cardiff later in 2012.

Joanne Tatham and Tom O’Sullivan are represented by The Modern Institute/Toby Webster Ltd, Campoli Presti, London and Paris, and Galerie Francesca Pia, Zurich.

NICOLAS PARTY

Nicolas Party’s work is primarily concerned with the practice of painting and drawing, in which he explores traditional pictorial motifs and pattern and, when combined as large—scale sculptural installations, act to interrogate the language of painting in an expanded pictorial field.

Party studied at Lausanne School of Art and completed his Master of Arts at Glasgow School of Art in 2009. He lives and works in Glasgow. Current projects include solo presentations at Salon 94, New York, Kaufman Repetto, Milan, and group show *The Best of Times*, at Gregor Staiger, Zurich. Selected recent solo exhibitions include *Still lifes and big naked women*, Gregor Staiger, Zurich (2012); *Still Life, Stones and Elephants*, Swiss Institute, New York, (2012); *Charlotte* with Stephane Devidal, Doll Espace D’Art Contemporain, Lausanne (2011); *Still Life, Gold and Peeling Paint*, Remap 3, Athens (2011); *Dinner for 24 Elephants*, Upstairs at The Modern Institute, Glasgow (2011); *New Work Scotland*, Collective Gallery, Edinburgh (2010) and *Teapots and Sausages*, Intermedia, Glasgow (2010).

Nicolas Party is represented by The Modern Institute/Toby Webster Ltd and Gregor Staiger.