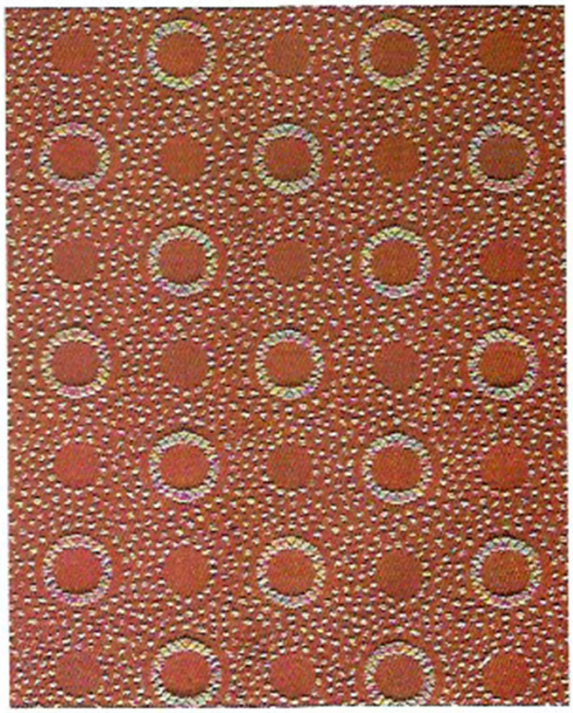
Chapter 1

When the Conservatives and the wartime coalition were running the country between 1939-1945, the making of goods for the domestic market was severely curtailed, everything was directed to the war effort. Raw materials were directed away from the domestic market, uniforms and workwear were more important, as was footwear for the military. Consequently, consumer goods were severely limited. (Addison 2012). 1941 saw the introduction of the Utility Scheme. The scheme was created to provide the population with some access to consumer goods, a team was set up to oversee the scheme. At the forefront was a commitment to continue a concept which arose in the nineteenth century promoting 'good design", this was to be adhered to albeit with limited resources. Enid Marx was one of the chief practioners of the time in the field of textile design and she became involved with the Utility scheme. (Ikoku 1999).

Marx was not impressed by the colours that were allowed to be printed onto the fabric. Ikoku (1999) states that Marx commented 'I certainly would have condemned the 'rust' which I think most deplorable and responsible for much of today's low standards of public taste'. Her dislike of 'rust' however, was inconsequential, the patterns proved to be influential, (Fig .1). Marx's patterns caught the eye of designer Eric Stapler, he reworked some of her patterns and the designs were printed on rayon for a series of dress fabrics for a well-known textile company, Ascher Ltd, 1945. (fig.2). Although the fabrics were printed on rayon they were promoted as 'linen tweeds'. Some patterns also included patriotic messages within the designs (Figs. 3 & 4), these were produced by some member firms of The Calico Printers Association and Jacqmar, a company well known for promoting the improvement of standards in British Textile design. (Ikoku 1999).

Designs by Enid Marx for the Board of Trade Utility Design Panel c.1949

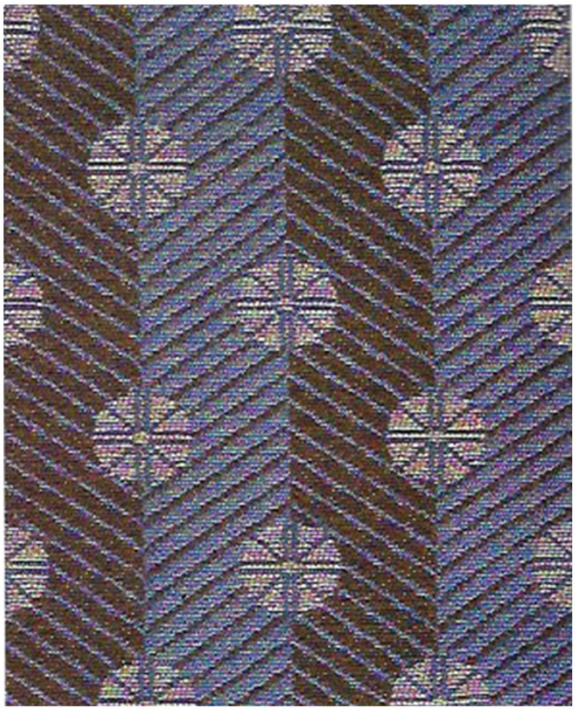
1. Ring



2. Honeycomb



3. Spot and Stripe



4. Chevron

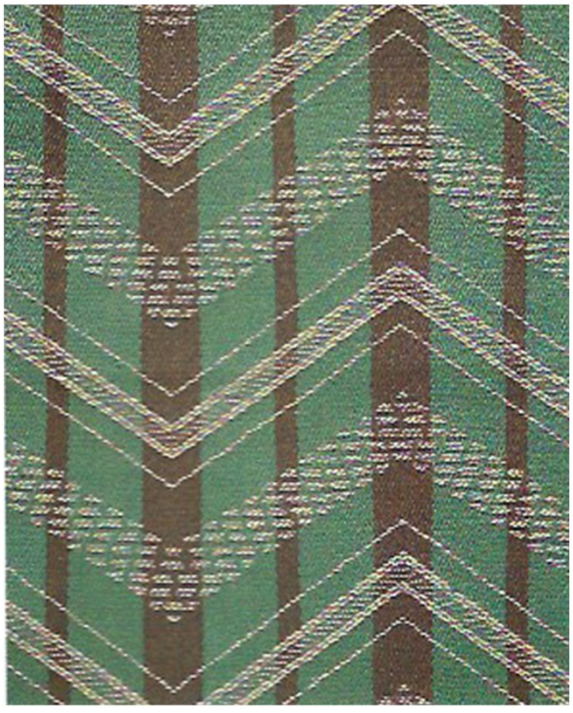


Fig 1

Screen printed rayon samples, designed by Eric Stapler for Ascher 1945

11. Screen printed rayon samples, designed by Eric Stapler for Ascher Ltd, 1945. T 137C 1988.



Fig. 2

Printed Silk Hankerchief 'Careless Talk Cost Lives' c.1943
(printer unknown)



Fig 3

Top image - London Wall, printed rayon, produced by Jacqmar Ltd Fabrics c.1942
Lower image - Careless Talk Costs Lives, printed rayon crepe c. 1943 (printer unknown)



Fig 4

Rayon is a semi-synthetic fibre which is still used within the fashion and interior textile industry today.

> ‘Rayon was invented in 1846 when Christian Friedrich Schonbein ‘accidentally’ treated cellulose with a mixture of sulphuric and nitric acids and produced a cellulose derivative that he called guncotton’ (Keist (2009).

According to Keist (2009) the new synthetic fabric was not manufactured for the domestic market until 1911 in the United States. Keist continues to explain that there is little evidence available to understand how the fabric was initially received by the general population. The synthetic textile was described in various terms such as, artificial silk, art silk, chemical silk, scientific silk, rayonner and rayon silk, which caused much confusion. The term Rayon was finally adopted in 1924. As Rayon became more available to consumers, so did the problems involved in promoting it as a desirable fabric. Rayon was viewed as substandard at first, it was much cheaper per yard than silk, thus enforcing the idea that it was not of good quality, it was regarded as inferior, and no one knew how to care for this new textile on a domestic level. Nonetheless, Rayon was here to stay and by the time the second world war began the fabric was well in use for socks, hosiery, garments and furniture fabrics. Rayon was more widely available in the United States, they did not have the same restrictions regarding consumer goods as Britain., many American uniforms were made from rayon (Fig.5).

An example of a jacket worn by a member of the American Women's Voluntary Services during WWII, made with rayon fabric. Date of manufacture unknown.



This WWII jacket is part of the collection of American Women's Voluntary Services uniforms recently conserved at MTS.

Fig. 5

Nylon was the first completely synthetic man-made material; it has no natural components. As with rayon the production of nylon was affected by the outcome of World War ll. William Carothers, an American chemist invented nylon in the 1930's when he was working for Dupont de Nemours, an American chemical company. (The company is now known as Dupont). A paper written by Prof. L Trossarelli "The History of Nylon" states: -

> 'Man's very first synthetic fibre, stronger than steel, fine as a spider's web, more elastic than any of the common natural fibres, splendidly shiny and due to be marketed with the commercial name of nylon, was presented by Dr. Stine, a DuPont vice president, at the New York World Fair on 27 October 1938. His words, according to the papers, were received with little more than polite respect until he mentioned that a factory had begun to knit nylon hosiery and these new stockings felt better than silk stockings, didn't bag or snag, and when they snagged, they didn't run. At this point that passive audience come to see Katherine Hepburn, the famous actress, stood and applauded' (Trossorelli 2002) (Fig 6 & 7)

Nylon stockings were an instant hit, according to Trossorelli (2002) over five million pairs of stocking were sold on May 15th1940, the very first day they were put on sale throughout the United States. Nylon for the domestic market was to be short-lived. The United States entered the war in 1941 and as in Britain previously, America directed production of materials to the war effort.

Redmond (2014) notes that during the second world war nylon stockings were almost unattainable, women had to be a little ingenious and covered white legs with gravy browning and painted lines up the back of their legs to imitate seams, mimicking the look of nylon stockings. (Fig. 8) The deployment of American troops and personnel on British soil meant that a lucky few were able to obtain the real thing during wartime. Nylon stockings (fake silk) for some were seen as dubious, silk stockings and stockings made from cotton and lisle were deemed respectable, whatever opinions individuals had about any type of stocking, 'nylons' as they came to be known were bought in their millions as soon as they were available after the war, by the time the Utility scheme ended in 1952 'nylons' were a must have fashion item.

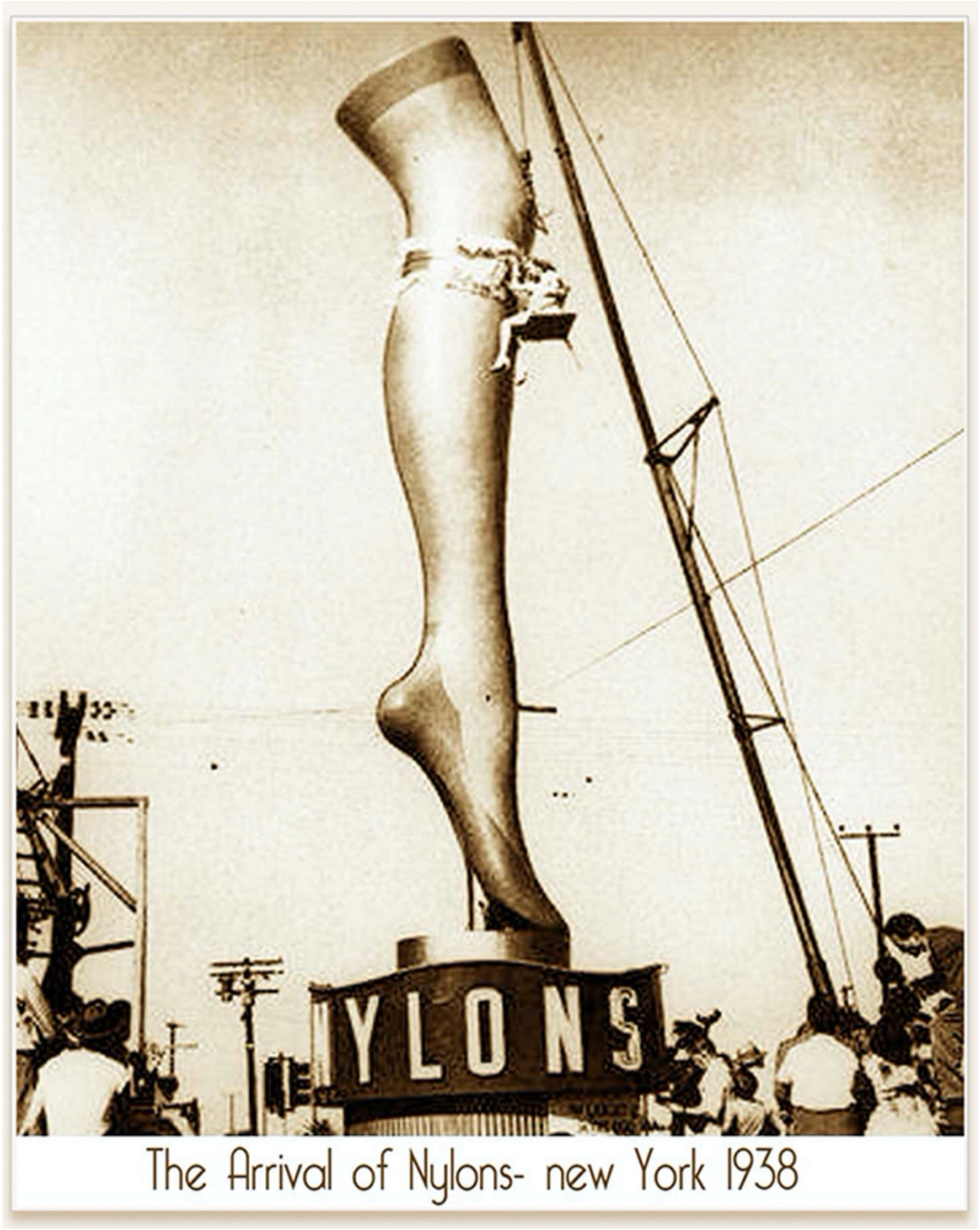


Fig. 6

Model wearing nylon stockings at San Fransisco World Fair 1939



Fig. 7

Women drawing seams on legs mimicking the 'look' of nylon stockings c. 1943



Fig 8

As well as Nylon, other lesser-known synthetic and semi – synthetic fibres were being created for textiles pre-war and post WW2. In 1924 Acetate was commercially produced by the British Celanese Company. 1936 an American company in Illinois began experimenting with glass filaments, and the production of Fibreglass began in 1936. In 1939 a year after nylon was hailed as the new miracle fibre Vinyon was developed, this was a bonding agent for non-woven fabrics. In 1941 an American Company The Firestone Plastics Company were the first to produce 'Saran,' a fibre which had sun resistant properties which made it very appealing for outdoor use. In 1946 the Dow Chemical Company created three new generic fibres, metallic, modacrylic and olefin. Luxurious textiles were created with these fibres they were used by designers of couture collections and eventually the fabrics found their way into production for the mass market for fashion and home furnishings alike, however, that was some time after the war and even after the Festival of Britain 1951. (Korosec and Pina 1991).

A year before the Utility Scheme ended in 1952 the Festival of Britain had been held all over Britain, the main site was London's South Bank with a Pavilion Garden set in Battersea. When the Conservatives were in power during the war years before Labour won in 1945, there was a plan put forward in 1943 by The Royal Academy of Arts to hold an International Festival to celebrate the centenary of the Great Exhibition 1851 and although the government initially agreed with the idea there were difficulties from the start. The Conservative Government did not support the original idea put forward for an International Festival, Britain would (hopefully) be recovering from war and the cost of the proposed festival which was estimated at £70 million at 1946 prices was unacceptable. It was agreed finally that the festival would be a more modest affair, possibly incorporating the British Industries Fair, an annual event postponed during the war years. In !947, two years after Labour had come into power Sir Stafford Cripps announced to the House of Commons that the Festival planned for 1951 was to be a national event and would include arts science, technology and industrial design. Mr. Herbert Morrison, the Lord President of the Council was handed the baton, the centenary festival had a title, The Festival of Britain 1951. It was hoped the Festival would 'display British prowess in design and craftmanship' and there was a hope too that Britain could increase its export trade (Leventhal 1995).

The Ambassador, a British Trade magazine had articles promoting the Festival of `Britain. Stapleton (2012) explains that in 1946 the British Export magazine 'International Textiles was re-vamped by Hans Juda and his wife Elspeth; their vision was to promote only British manufacturing, he saw the trade magazine as a way of achieving that goal and that the magazine was 'an ambassador' for all things British, hence the new name 'The Ambassador'. In recent years the magazine has been described as 'probably the most daring and enterprising trade magazine ever conceived'. Although not a fashion magazine it had the impression of one, glossy photos of unusual photo shoots with glamorous models showcasing the newest fashion and textile designs were in abundance (Fig. 9). Textiles for soft furnishings from all over the country were included along with the latest home furnishing trends. A design for nylon net curtains 'Contemporary Net' from the then young Terence Conran was included in a 1953 issue (fig 10). Besides showcasing design trends and new synthetic materials (Fig.11) the cover of the magazine was also displaying the work of up-and-coming designers. Two covers of the magazine dated 1948 (Fig.12) and 1950 (Fig.13) were designed by Jacqueline Groag (she later went on to be a major influence in textile design after the Festival of Britain). Her design on the cover of the 1948 issue eventually became a textile design for a dress fabric which was manufactured by the Calico Printers Association. The publication ran in its entirety as firstly from 1933 -1970. (Schoeser 2012). Throughout the 1950s' women artists, Lucienne Day, Jacqueline Groag and Marian Mahler 'brought modern and contemporary art into the home, making it quite literally a part of the furniture', the three designers are seen as the main leaders in textile design for that era and beyond (Fashion and Textile Museum 2011).

1951 - Model Barbara Goalen modelling an evening gown (designer unknown) for an evening wear feature at the Festival of Britain's pavilion building. The lighting behind the model shows off the sheer fabric of the gown. The model had been part of a photo shoot taken a year earlier when the site was being built.



Fig. 9

‘Contemporary Net’ Terence Conran - Ambassador Magazine 1953

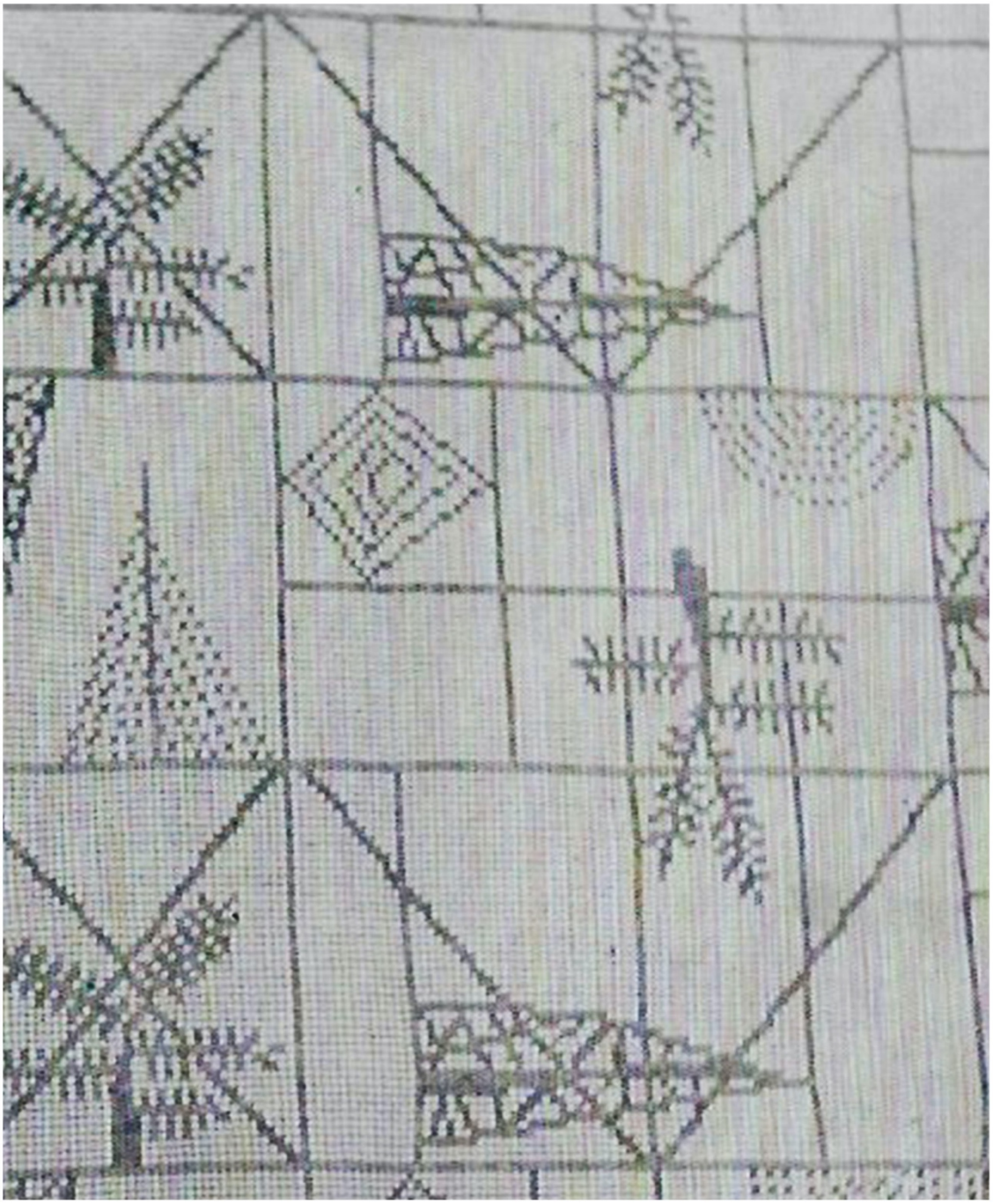


Fig. 10

'Knitting in Fashion' - Ambassador Magazine 1951

Plastic knitting needles and new mixed fibre yarns

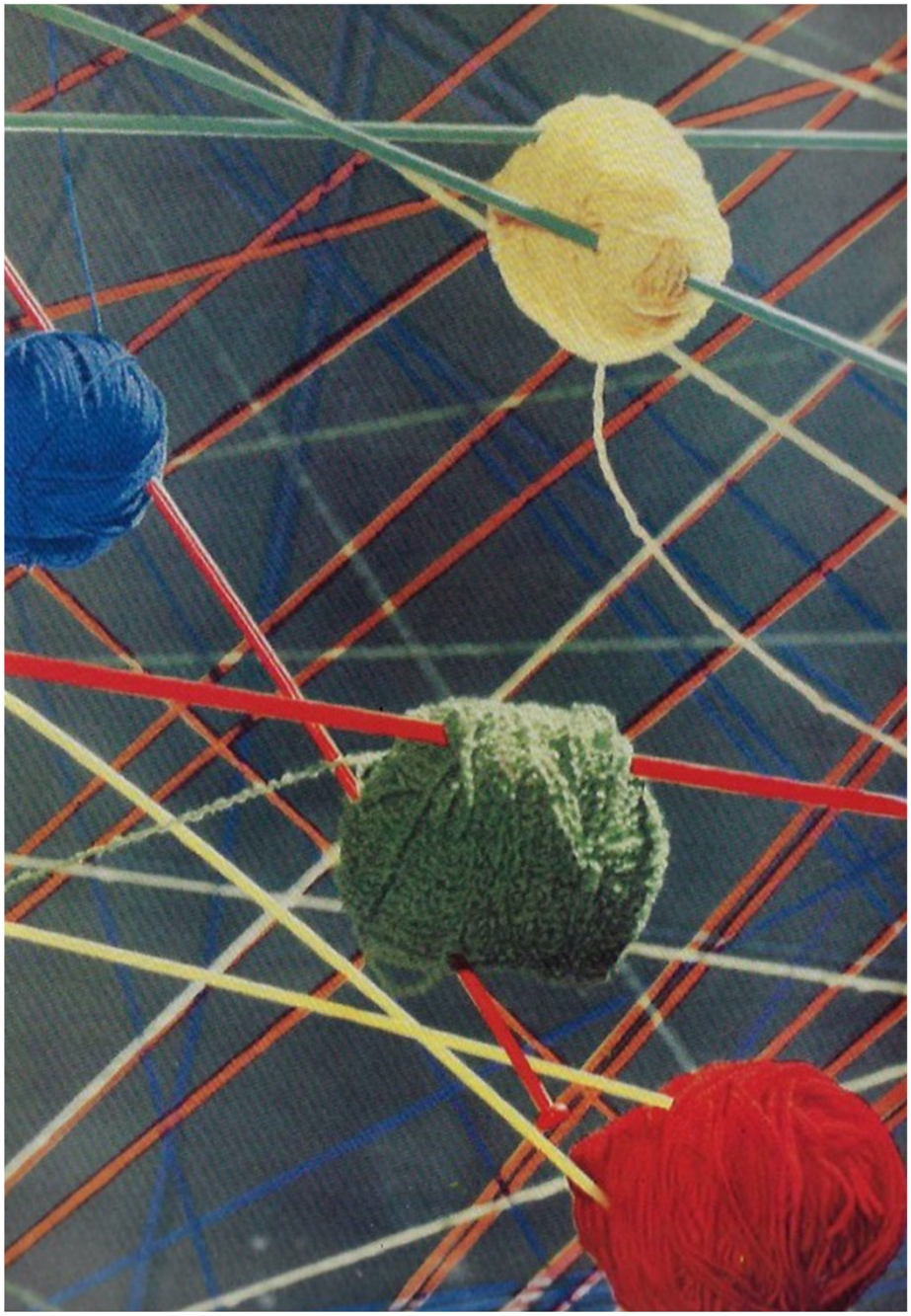


Fig. 11

1948 (no.12) - Jacqueline Groag's cover design for
The Ambassador Magazine

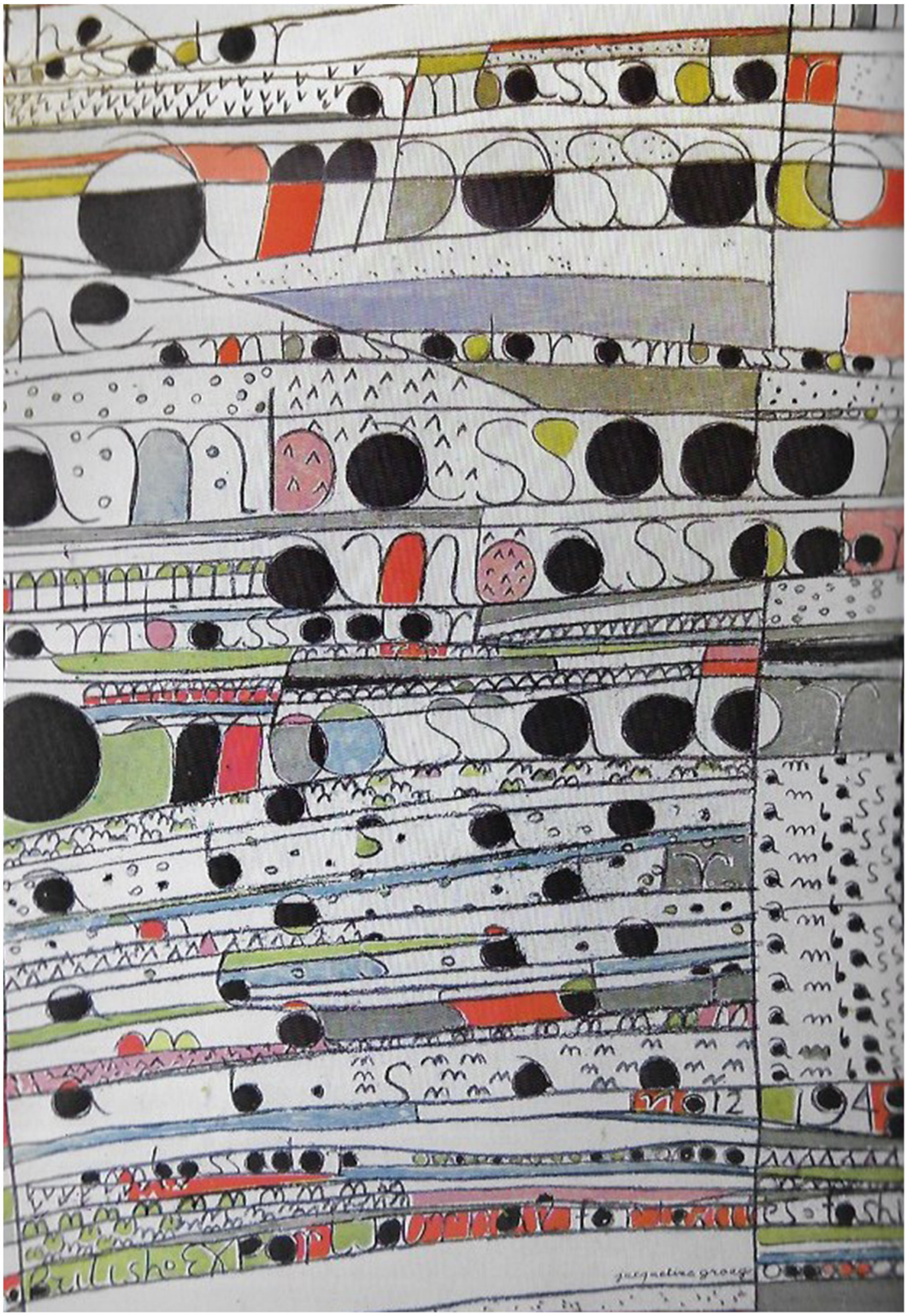


Fig. 12

1948 (no.12) Jacqueline Groag's Cover Design for the Ambassador Trade Magazine

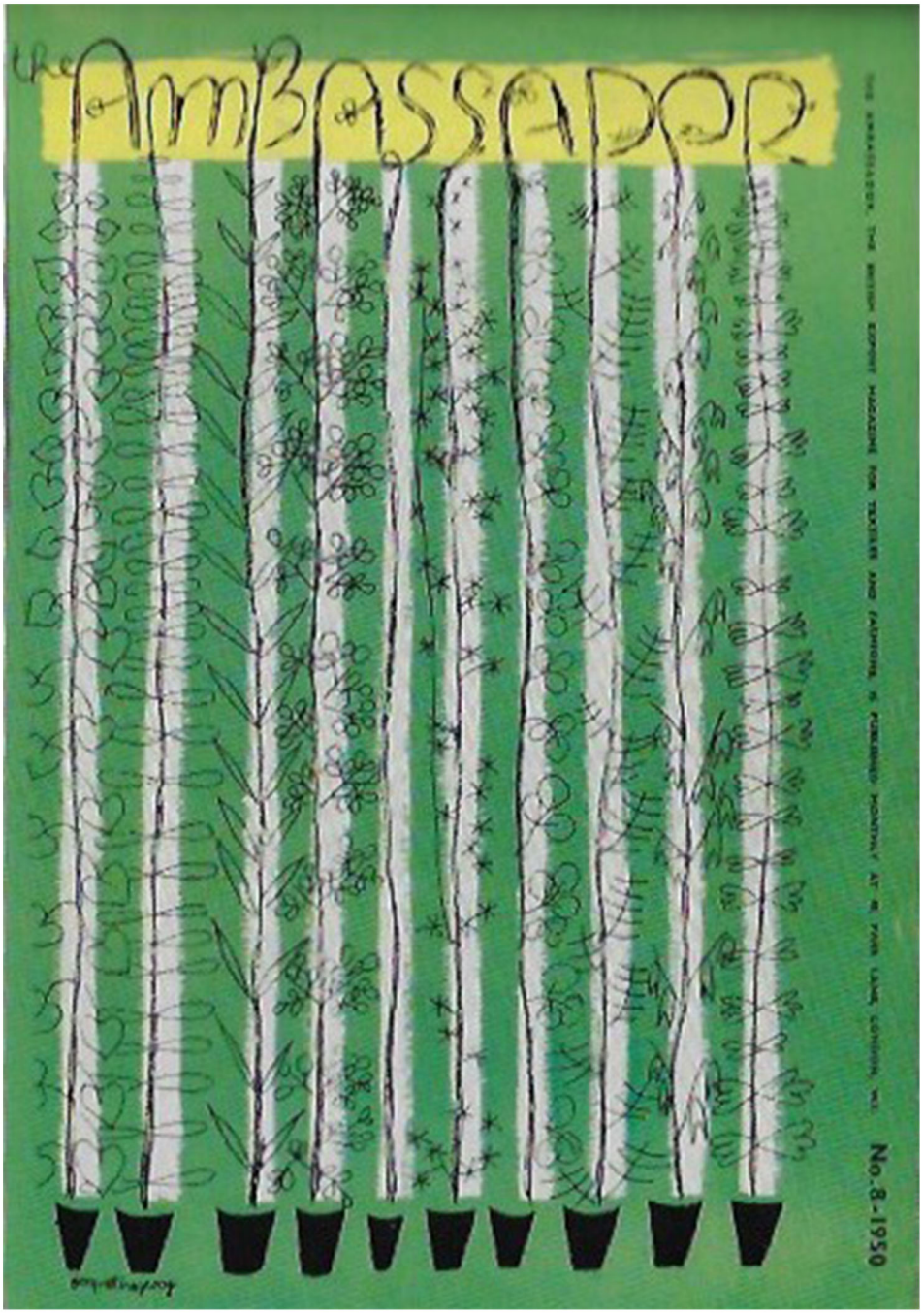


Fig. 13

Chapter 2 – Case Studies

Jacqueline Groag (1903 -1986)

Watt (2013) states Jacqueline Groag had studied in Vienna under Josef Hoffmann, an architect and designer and Franz Cizek, a portrait painter and teacher. Groag had an international reputation by the time she settled in London in 1939, with her husband Jacques Groag, an architect and designer. Having already gained success in Europe and the United States it wasn't long, with the support of influential men such as the architect Charles Reilly and furniture designer Gordon Russell that she became well known in Britain. During the bleakest times during the war and despite the shortages of raw materials, textile production continued, and Jacqueline Groag was constantly working, she embraced textile and fashion design in equal terms, in 1945 one of her dress designs was chosen by couturier Edward Molyneux for a collection of dresses for Her Majesty the Queen (Fig. 14).



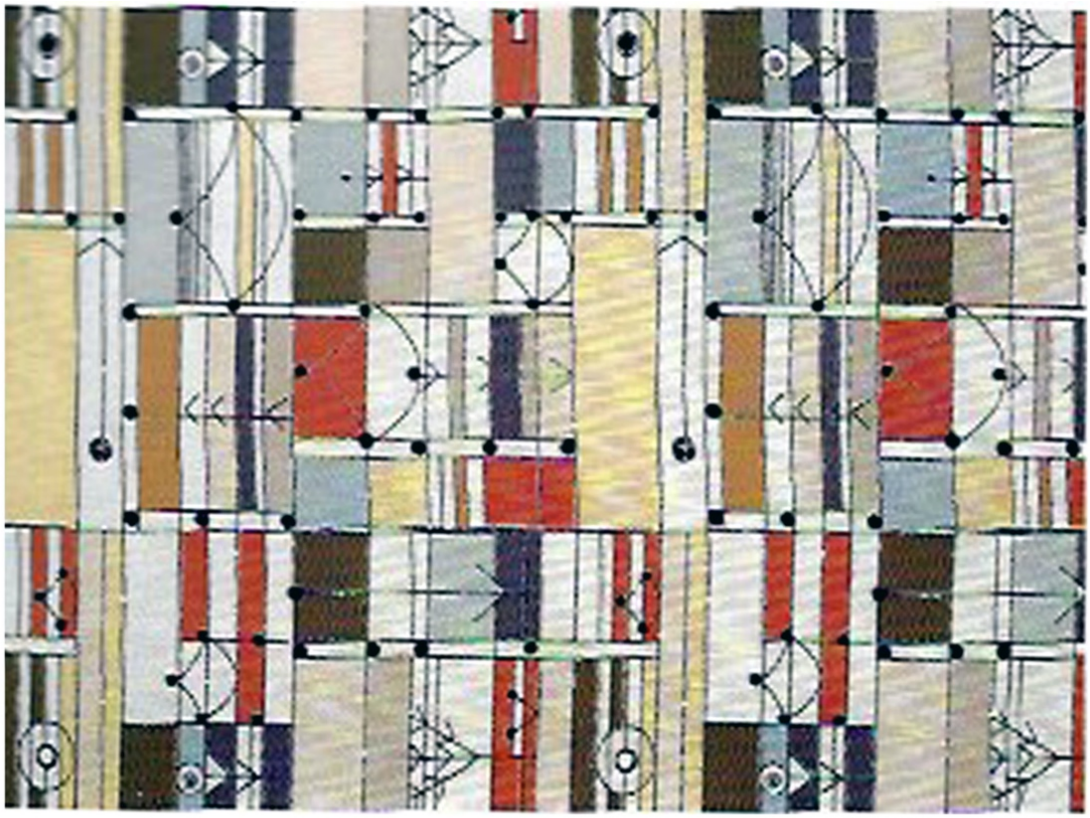
Fig. 14

During the war years Groag's main focus was the export trade, her main clients were 'F.W. Grafton, Gerald Holtom, Hill Brown and co., Moygashel and Cavendish Textiles, a division of John Lewis'. In 1948 she was commissioned to design textiles for Dennis Lennon who was working on converting a large eighteenth century house in Mayfair as the headquarters of the rayon industry, considered to be an essential part of the all-important export trade. Groag designed a number of textile designs including one depicting urns and columns (Fig 15). David Whitehead was to later modify the design for commercial use. Her collaboration with Dennis Lennon was a huge success and in 1949 it earned her a commission from Misha Black who had been a design consultant for the Kardomah Cafes since 1936. Her graphic design for a menu card as part of the commission was so successful that it survived in a Liverpool branch of the Kardomah well into 1966 (Fig.16). After the Kardomah commission ended Groag continued to work on another project for Black, this time it was for the Press Room of the Regatta Restaurant at the Festival of Britain 1951. As well as designing for the Press Room Jacqueline Groag also designed a three-dimensional screen for the 'Dome of Discovery' (Figs. 17 and 18). She also

designed for the ‘Hobbies and Home ‘section and the ‘House and Garden Pavilion’ area. One of her most famous designs was again later adapted by David Whitehead for the mass market, it was the textile design from the Festival’s information centre (Fig. 19). (Rayner 2015)

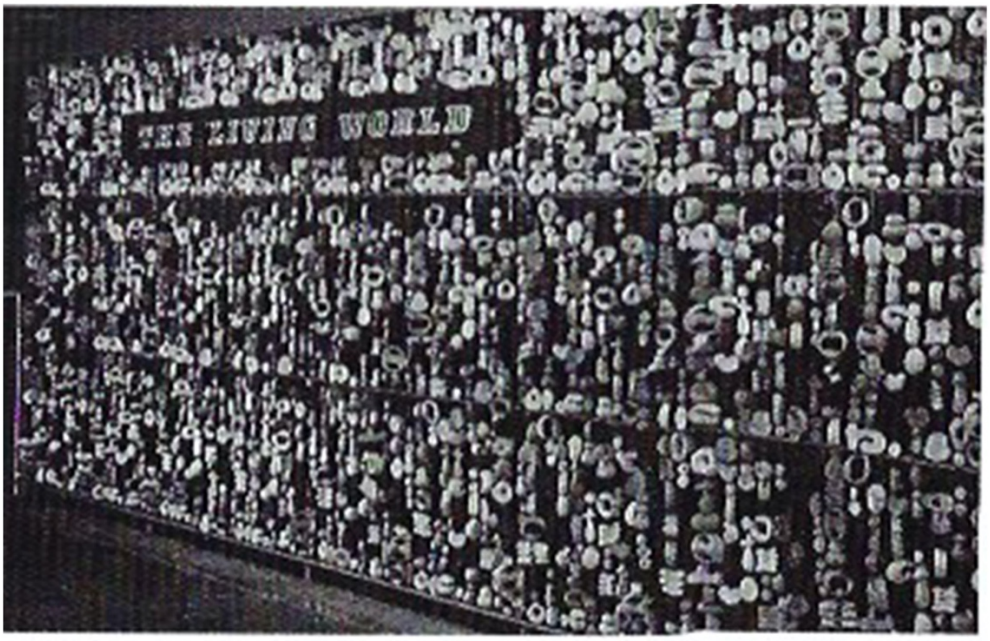


Fig. 15



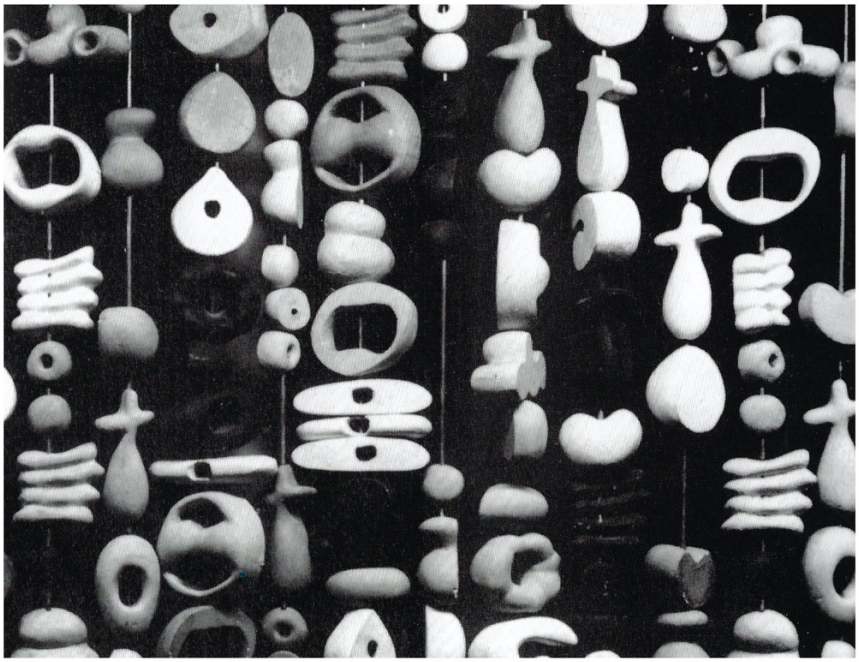
An example of the menu's graphic design for the Kardomah cafe, which proved very popular well into the mid sixties.

Fig. 16



Jacqueline Groag's three dimensional screen for the Living World section of the Dome of Discovery, at the Festival of Britain on The Southbank ,1951.

Fig. 17



Detail of the three dimesional screen designed by Jacqueline Groag for the 'Dome of Discovery, Living World section. The Festival of Britain 1951.

Fig. 18

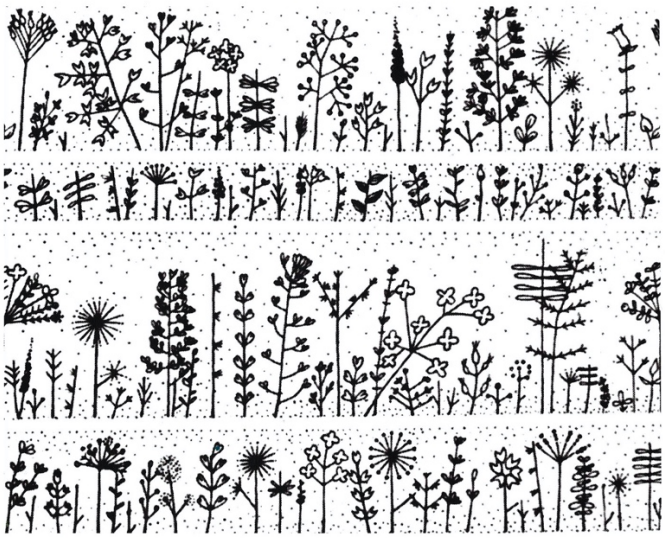


Roller-printed rayon furnishing fabric adapted from a textile design for the Festival Information Centre (Festival of Britain 1951) and produced by David Whitehead for the mass market 1952.

Fig.19

According to Rayner (2015) the exposure of her work at the Festival of Britain meant that by 1955 Jacqueline Groag had become a major influence on pattern design internationally, he states 'Jacqueline Groag was probably the most influential textile designer in Britain in the post war era'. As well as textiles, her designs were created for BOAC airlines, interiors. (Fig.20), Hallmark Greeting Cards (Fig.20), a dinnerware range for Johnson Matthey (image unavailable), carpet designs for Bond- Worth (Fig. 21), British Rail, St. Edmund Sealink Ferry (Fig. 22). During the mid-sixties she began teaching. Jacqueline Groag worked ceaselessly throughout her career despite being plagued by illness. In 1978 the Victoria and Albert Museum held an exhibition, The Way We Live Now, some of her work was included in that exhibition. Finally, in 1984 at the age of 81 years she was appointed a Royal Designer for Industry, a coveted award for any designer in Britain. Jacqueline Groag died in 1986.

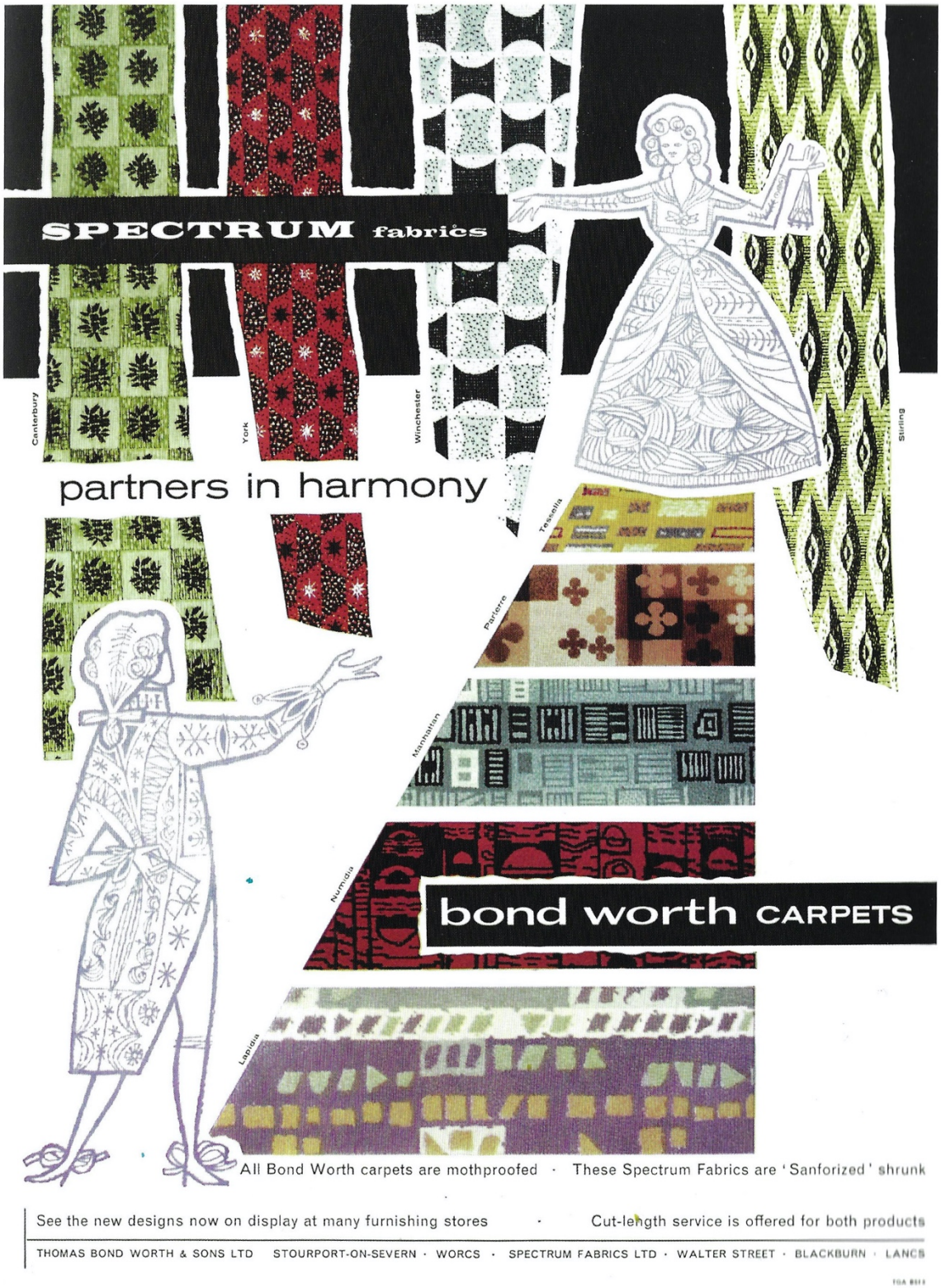
55 Opposite *Grasses*, a design for BOAC for multiple use in aircraft interiors. It was inspired by a print in an 1820 encyclopaedia and would have been commissioned from Jacqueline by Gaby Schreiber, the interior designer responsible for BOAC aircraft interiors. The design was used on decorative wall panels made from Synthede and a pvc coated fabric, Leonide, both produced by Jas. Williamson & Son.



1967 - Magazine advertisment -Jacqueline Groag's design for Hallmark's 'Plan a Party' paper range.

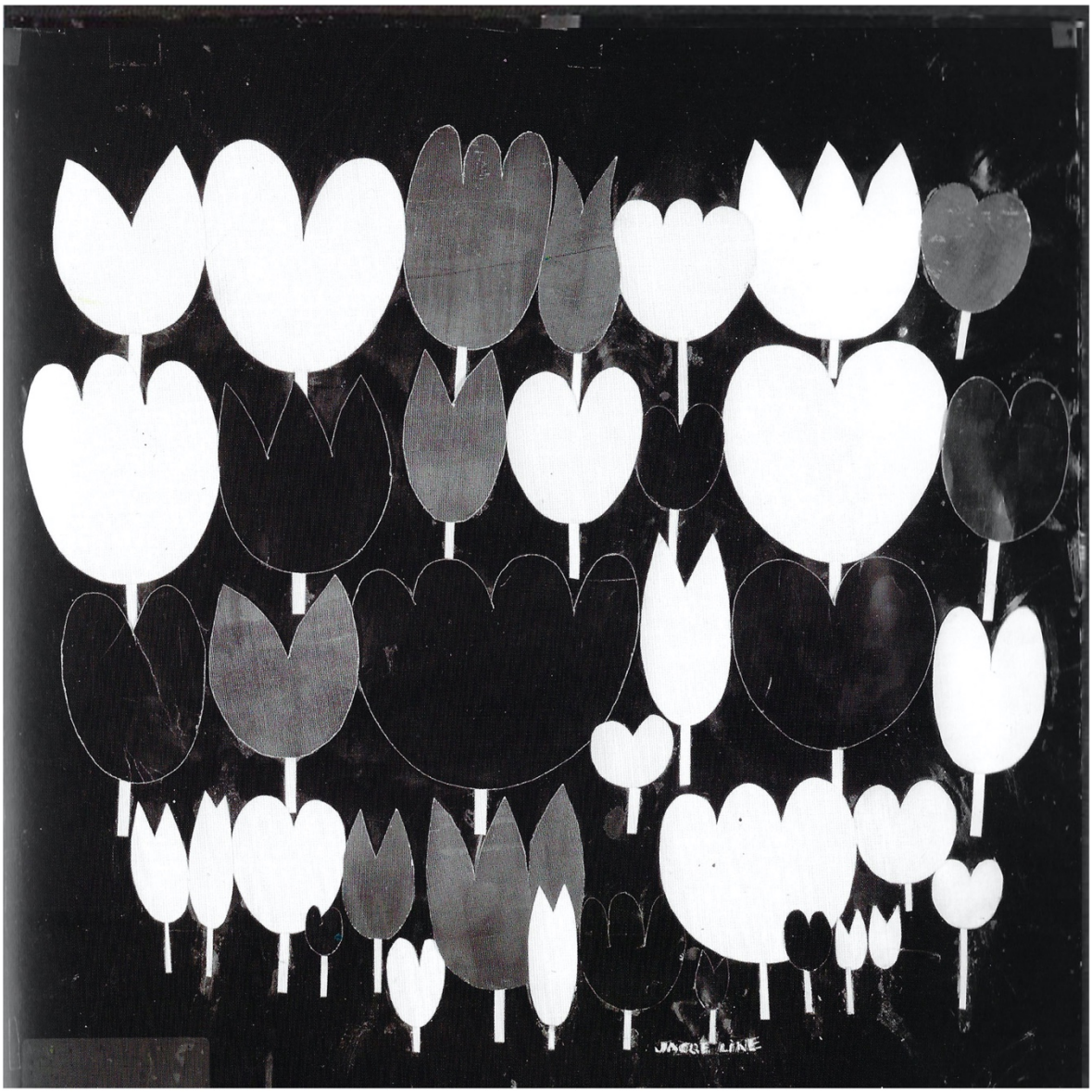


Fig. 20



Advertising material for Bond Worth's fabrics and materials illustrating five of Jacqueline Groag's carpet designs for the 'Augustine' range 1958.

Fig. 21



Collage design for a montage in the starboard lounge of St. Edmund, the British Rail Sealink Ferry between Harwich and The Hook of Holland circa 1975. Courtesy of the V & A Images/Victoria and Albert Museum, London

Fig. 22

Lucienne Day (1917 – 2010)

Casey (2014) At the age of seventeen Lucienne Day (formerly Conradi) enrolled at Croydon School of Art and studied there between 1934-1937. After her studies in Croydon, she enrolled at the Royal College of Art, in the Design Department for three years, she was offered a fourth year of studies with the RCA but as the college had to re-locate to Ambleside in the lake District, she declined the offer as she did not want to move away from her now widowed father. In 1940 she married Robin Day, a furniture designer and although they often collaborated both had completely separate design careers. Due to wartime (1939-1945) and the effect it had on textile manufacturing, Lucienne Day's design career was put on hold, instead of freelance work she took up a teaching post at Beckenham School of Art, when the war was over, she went back to freelance designing. Her first real breakthrough came when she undertook a commission for Edinburgh Weavers, she created a few designs, the two most important patterns were 'Elysian (4824)' and 'Florimel (4823)' (Fig. 23) both were very popular commercially, the "Florimel' pattern attracted the attention of Heal's Wholesale and Export (later to be known as Heal's), a London design store who was quite influential at the time, they commissioned her to create a pattern similar to 'Florimel' ; what she created was to become one of her most famous patterns of her design career, "Fluellin' (Fig.24). Thus, began a long-term relationship between Heal's and Lucienne Day, which lasted 24 years.



Above - A professional studio publicity photograph of Lucienne Day with her latest designs 'Florimel' and 'Elysian' for Edinburgh Weavers, 1949. Robin and Lucienne Foundation.

1948 -Below - Original fabric samples showing some of the different colourways for the 'Elysian' pattern designed for Edinburgh Weavers (the pattern was produced in 6 colourways).



Fig 23



The 'Fluellin' furnishing fabric. hand screen-printed linen, for Heal's 1950. This pattern was illustrated in *Designers in Britain* , 1951, p.253. The 'Fluellin' pattern was used for a Heal's advertisment in the CoID publication *Design in the Festival:Illustrated Review of British Goods,* HMSO, 1951,p.2. Image - Victoria & Albert Museum, London

Fig. 24

Lucienne Day continued to work on commissions for Edinburgh Weavers as well as Heal's, her new patterns for both companies were influenced by modern art (Casey 2014). Her work was being noticed further afield, in 1951 Swedish company Molnlycke Vafveri AB asked her to design four furnishing fabrics, one of the patterns "Mosaic' (image unavailable) was to prove to be very popular in Sweden. This led to more work, now a Norwegian wallpaper manufacturer Vallo Tapetfabrik commissioned a wallpaper pattern. Over the next few years, she continued to work for British companies that were interested in modern design. By this time the Festival of Britain 1951 was taking shape, Andrew Casey (2014) states Lucienne Day said, 'The Festival of Britain was the beginning of my career'. This Festival was all about British goods and products, she felt that the festival would be instrumental in forwarding her career, as it turned out she was right, her most famous design 'Calyx' (Fig. 25) was created for the festival. Lucienne Day described the design 'Calyx is not a floral pattern, I tried to give it a sense of growth and although abstract it Is in fact based on a plant'.

Andrew Casey (2014) describes the trepidation felt by Tom Worthington a Director at Heal's, however he (Tom Worthington) was to be proved wrong on two counts, firstly the design won a gold medal when it was used for a room setting, something husband Robin Day designed and secondly in 1952 'Calyx 'was nominated by Heal's for the International Design award of the American institute of Decorators (AID) the winners were selected by a panel of eight, Lucienne Day won the Citation of Merit Award for her design.

During her time at Heal's Lucienne Day created over seventy-five different designs. She had a prolific career in design, collaborating with her husband on times, designing patterns for ceramics for Rosenthal in Europe, she won a dozen awards worldwide, exhibited in many exhibitions and in 2012, two years after her death her daughter created the 'Robin and Lucienne Day Foundation', it is a registered charity to encourage provision of public access to the design legacies of Robin and Lucienne Day. (Casey 2014).



The iconic "Calyx' pattern, on screen printed linen, was originally produced in four colours-ways and proved very successful both in Britain and in America. (Courtesy of Francesca Galloway). 'Calyx' wasa major influence on other textile designers. An American company copied the 'Calyx' pattern but on a smaller repeat, see Fogo. M , 1950's *Fashion Print* , Batsford, 2010, p.150

Fig. 25

Marian Mahler (1911-1963)

Marian Mahler was born in Austria, she studied at the Kunstgewerbeschule (Arts and Crafts School) in Vienna 1929-32 and at the Royal State Academy. Some of her early designs were produced by the Wiener Werkstatte. Mahler was a graphic artist and textile designer. In 1937 she emigrated to Britain (Fishink 2017).

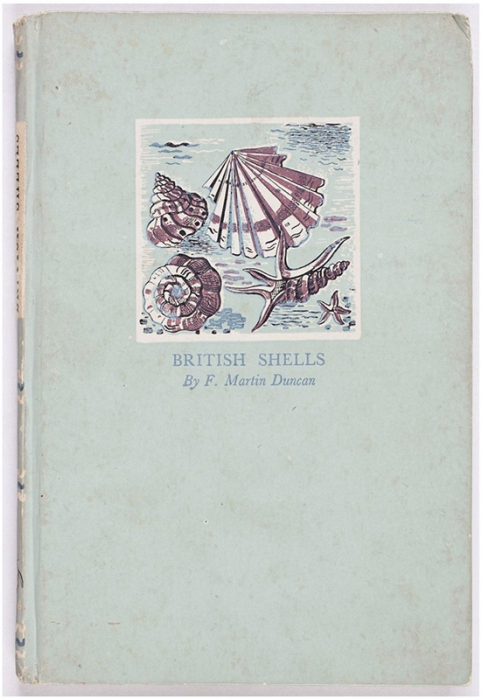
Very little is written about Mahler's early years in Britain, however some early work by Mahler can be found from online sources. In 1939 King Penguin Books started a small book series which ran until 1959. Many artists contributed artwork for the 76 volumes that were published during that time. Mahler's contribution can be seen on the covers of two books which were published in 1943 (Fig. 26). (Webb 2017).

The Victoria and Albert Museum, London have a few samples of fabrics designed by Marian Mahler in storage two of which are dated 1939 and 1940 respectively. (Fig.27 and Fig. 28). A few details about Mahler's designs are written alongside one of the samples stating, 'She produced designs for several progressive British Textiles Manufacturers, including Walton Textiles, Donald Brothers, Helios, and Edinburgh Weavers as well as David Whitehead Ltd.' (V & A, date unknown).

Turney (2020) states Mahler's designs attracted the attention of John Murray, Director of Furnishing Fabrics at David Whitehead Ltd. Murray was determined to forge ahead with the production of fabrics which had modern contemporary designs at affordable prices, his mantra 'The cheap need not be cheap and nasty' became well known within the textile industry. Murray believed Mahler's designs would be much in demand (Fig. 29 and Fig. 30). Mahler's designs were varied some are described as 'highly coloured and dynamic' whilst others were 'delicate, beautiful and whimsical'. Murray was positive her designs would appeal to the younger generation of the time, new homes were being built where bombsites had once existed, new homeowners wanted modern contemporary designs, albeit on a budget. Whitehead's designs from the young designers including Mahler were printed on cotton or rayon using the roller printing process which made fabrics affordable and quick to produce.

In 2012 the Fashion and Textile Museum, Bermondsey, London held an exhibition featuring the work of Jacqueline Groag, Lucienne Day and Marian Mahler. The three women artists are considered pioneers and are accredited with changing the direction of modern contemporary design, putting Britain at the forefront of international textile design in the 1950s and !960s.

Illustrated book covers by Marian Mahler published by King Penguin Books 1943



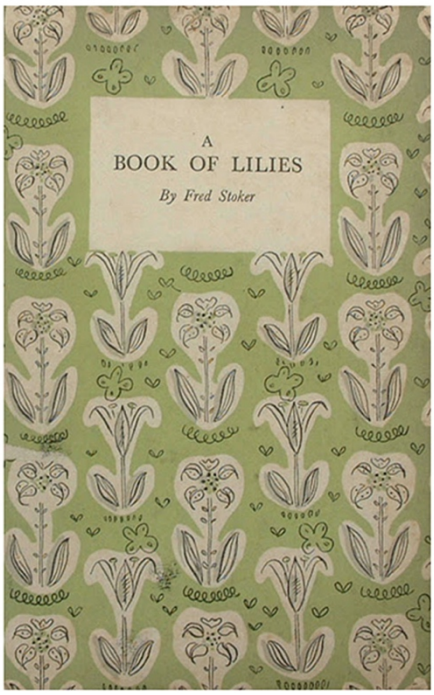


Fig. 26

Epping - Furnishing fabric designed by Marian Mahler 1939
Unknown textile produced by Helios Ltd



Fig. 27

Osterley Spring - Furnishing fabric designed by Marian Mahler 1940
Screen printed on rayon produced by Gordon Ruseel Ltd



Fig. 28

Curtain, a geometric design by Marian Mahler 1950
Printed on cotton by David Whitehead & Sons Ltd



Fig. 29

Untitled furnishing fabric design by Marian Mahler 1952
Screen printed cotton crepe by David Whitehouse & Sons



Fig. 30

According to Rayner (2003) manufactures were initially wary of producing the contemporary designs shown at the Festival for the mass market, a few adventurous companies such as Edinburgh Weavers, Ascher Ltd, Heal's Ltd and especially David Whitehouse Ltd saw a future for new bold modern design, after the drabness of the war years people were ready for a change. The popularity of bold, colourful contemporary design during the Festival of Britain encouraged textile manufactures to promote this trend, and more and more professional textile designers were commissioned by the leading textile companies of the day to create designs for their fabrics, this may not have altogether been a good idea. Rayner (2003) explains that this led to the fear that commercial exploitation was in danger of becoming trapped in an 'aesthetic cul-de-sac'. The lack of artwork from painters and sculptors within the world of textile design was sadly lacking. Considering the fact that the Festival of Britain 1951 was promoted as a huge cultural event only two painters had their textile designs on display at the main site, two designs from painter Roger Nicholson were printed onto linen by Heal and Son Ltd. The other was a fifty-foot-long wall hanging from Michael O'Connell commissioned by F.H.K. Henrion, an industrial designer.

Hans and Elspeth Juda, owners of 'The Ambassor' trade magazine were also concerned that British contemporary painters were largely ignored in the field of textile design, they decided something had to be done to change this state of affairs, finally in 1953 an exhibition 'Painting into Textiles' took place in the Institute for Contemporary Arts in London. Stapleton (2012) states 'Painting into Textiles has proven one of the best-known Ambassador initiatives'. The Judas commissioned art works from 25 contemporary painters and sculptors and the exhibition was a huge success. Rayner (2003) Many of the paintings were adapted and printed onto textiles by leading manufactures of that time such as David Whitehead Ltd, Horrockses Fashion Ltd, Hammer Prints Ltd and Edinburgh Weavers, original artwork by Henry Moore (Fig. 32), John Piper and Eduardo Paolozzi to name but a few were adapted and printed onto fabric. One of the most well-known artworks from that exhibition was from John Piper, a painter, printer and designer of stained-glass windows and stage sets, his painting 'Foliate Heads' was screen printed onto cotton in 1955 by David Whitehead Ltd (Fig. 33). A design by Paolozzi, a Scottish sculptor and artist, and a well -known pioneer of pop- art was to feature on a dress designed by John Tullis a designer for, the fabric was printed onto cotton (date of manufacture unknown) (Fig 34). The design of the dress has a fitted bodice and waistline with a full mid-calf length skirt possibly influenced by the design of the 'Bar Suit' Christian Dior debuted in Paris 1947; it was hugely popular,

with its tight-fitting jacket and long full skirt which was much shapelier and more feminine in contrast to the utility wear during the war years. This style was popular in the 1950s, petering out towards the ends of the 1950s when a more streamlined skirt became fashionable; the tight-fitting bodice and fitted and waistline lingered a little longer. (Fig. 35).

Catalogue cover for "Painting into Textiles' exhibition 1953 by Henry Moore.

Purchased by David Whitehead Ltd from the exhibition and produced as a textile in 1954.



Fig. 32

'Foliate Head' fabric by John Piper produced by David Whitehead Ltd in 1954, screen printed onto cotton. The design is based on Piper's stained glass window of the Green Man a folklore figure.



Fig. 33

Original artwork by Eduardo Paolozzi exhibited at
'Painting into Textiles' 1953, bought and printed by Horrockses Fashion Ltd as a dress fabric. Dress designed by John Tullis.

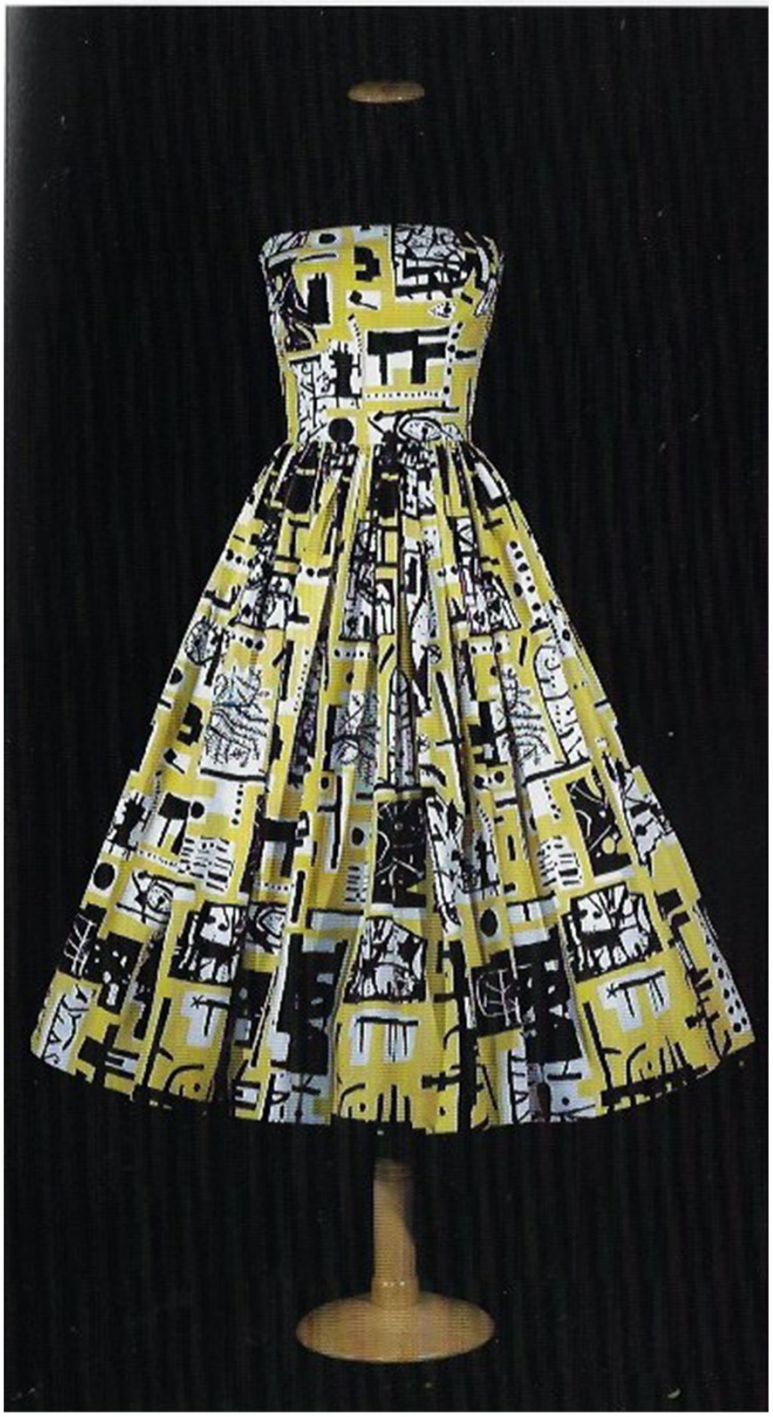


Fig. 34

Bar Suit - Christian Dior Haute Couture Spring/Summer 1947

Corolle Line



Fig.35

Whilst the textile manufacturers were promoting modern contemporary designs through the 1950s, new synthetic man-made textiles were beginning to become available. Hardie (1990) states: -

> The direction and character of the synthetic fibres revolution were shaped by dynamic interaction among three groups, the companies that produced the new fibres and manipulated their properties, the manufacturers of textiles, textile products, home furnishings and carpets, and consumers and their culture (Hardie 1990).

According to Sharp (1964) between 1950 and 1962 the production of man-made fibres grew by 146%, a massive growth in a twelve-year period. In the production of home furnishings and garments during the 1950s synthetic fibres such as rayon and acetate were quickly overtaken by nylon, acrylic (an off shoot of nylon) and polyester. Each fibre had its own individual strengths. Nylon is probably best known for the impact it made in the hosiery market, but it also dominated in carpet production, it was more expensive than wool in comparison but as less nylon was needed to produce the same density of wool it won the price war. The demand for nylon was so high after World War ll Dupont, the company who had invented nylon had to license other chemical manufacturing companies and allow them to produce nylon, three main British chemical companies I.C.I. (Imperial Chemicals Ltd.) Courtaulds Ltd. and the British Celanese Company were licensed to produce nylon fibre. Second to nylon was acrylic which founds its first main use in the production of knitwear, blankets, carpets piles and fleeces. Acrylics had an advantage over nylon with its ability to accept dye more readily which was a boon for the rising market of colourful and highly styled rugs. The last of the fibres that had overtaken rayon and acetate in the synthetic fibres market was polyester, due to the low cost, the dyability and durability of this material and the fact that it does not shrink like cotton meant that was to become a dominant textile in the production of garments and home furnishing for many years to come.

Freinkel (2011) notes that plastics flooded the domestic market after World War ll. The American chemical company Dupont had already started making prototypes for housewares but once again the war derailed them in that pursuit and plastic materials were used in the war effort, and once again when the war was over factories making plastics could then turn their focus back to domestic market. Plastic products flooded the market, people were more than ready to embrace, new plastic products along with new bold contemporary design. Plastics in the form of formica counters and tabletops were welcomed into housewives' kitchens along with PVC flooring in place of the old linoleum

and plastic easy to clean chairs, some formica had patterns designed by Jacqueline Groag and other well-known textile designers. In other areas of the home PVC covered easy chairs and plastic coffee/side tables were favoured in place of 'old-fashioned' well-worn wooden ones, nylon carpets and rugs were fashionable and even plastic knitting needles were bought in their thousands. Suitcases light enough to blow away in the wind (whilst they were empty), unbreakable fishing line and wipeable plastic clothing and so much more made from plastic was available to the now, very much British consumer, and by the start of the 1960's manufacturing in Britain was booming.

Textile design continued in much the same way throughout the 1950's, artists and professional designers alike continued to create and produce artwork and designs for leading textile manufactures. However, at the beginning of the 1960's Ikoku (1999) describes 'larger scale abstract and geometric patterns produced for both contract and domestic markets' were part of a 'general trend in progressive textile design'. Shirley Craven, who was considered to be a significant contributor in textile design at the time and a leading artist in abstract patterns became a director at Hull Traders textile company, she and the managing director Peter Neubert were responsible for ensuring the company held their reputation for 'producing exciting an adventurous designs', throughout the 1960s. Shirley Craven won a few 'Council of industrial Design Awards' (Fig 36) during her career. Other designers such as Barbara Brown and Lucienne Day ensured Heal's Textiles were keeping up with the competition. And the biggest leader of them all, David Whitehead Ltd had designers like Jacqueline Groag and Terence Conran bolstering Whitehead's lead in producing 'exciting and adventurous designs".

According to Ikoku (1999) Op-Art the fine art movement 'exerted a powerful influence' on textile design. Alistair Morton from Edinburgh Weavers and a well-known artist Victor Vasarely who was considered a pioneer within the op-art movement collaborated on producing op-art patterned textiles. Other artists involved in this movement was designer Barbara Brown who received a "Council of Industrial Design Award' for her pattern "Spiral "designed in 1969 (Fig. 37), another well-known pattern of hers was "Frequency' also designed the same year (Fig. 38).

Oldman (2018) Textile tended to print a more muted version patterns for soft than for fashion textiles compared to the designs printed for fashion fabrics. Op-art designs appeared everywhere, in advertisements and fashion magazines to stationery and furnishing textiles and even on paper dresses

which seemed to be quite popular in the 60s. Designs by well-known artists were much in demand, two artists involved in op-art designs were Brigit Riley and Victor Vasarely (as previously mentioned) both of whom had very different opinions about the use of their respective artwork on textiles aimed at the domestic market. Vasarely was of the opinion art was for everyone and he willingly collaborated with textile manufacturer Edinburgh Weavers, whilst Brigit Riley on the other hand was horrified to find that not only was her artwork printed on fashion garments but that it was done without her knowledge and consent. During a trip to New York Riley was livid to see rows and rows of dresses with one of her paintings her on dresses (painting unknown) displayed in the window of a New York store, she publicly made her anger known but the director of the firm who then owned the painting was unrepentant and Riley was unsuccessful in her attempt to sue for copyright Infringement. Textile manufacturing was big business, the opinions of artists were largely ignored when it came to making a 'buck or two'. Oldman (2018) continues to explain that as well as Op-art being popular in the 1960s so too was Pop Art both were separate movements but were often confused as the pronunciation of each were so similar. Pop Art was mostly seen on garments, Andy Warhol is considered to be a leading figure in the Pop Art movement, much of his artwork appeared on fashion garments. Manufactures realised huge profits were at stake and they had a vice like grip on their customers. The production of textiles has grown steadily ever since, today we are drowning in textiles and there is little sign that it is slowing down, however that may change in the short term while Covid19 restrictions are in place, it's possible that when life finally gets back to normal most people will continue as they were before, let us hope more of us will consider our purchases and think more about re-use, re-purpose and reuse.

Designed by Shirley Craven, both designs were printed onto cotton satin by Hull Traders

Both patterns won 'Council of Industrial Design Award.

Division 1965



Shape 1964



Fig.36

Spiral by Barbara Brown 1969
Screen printed onto cotton satin by Heal & Son Ltd

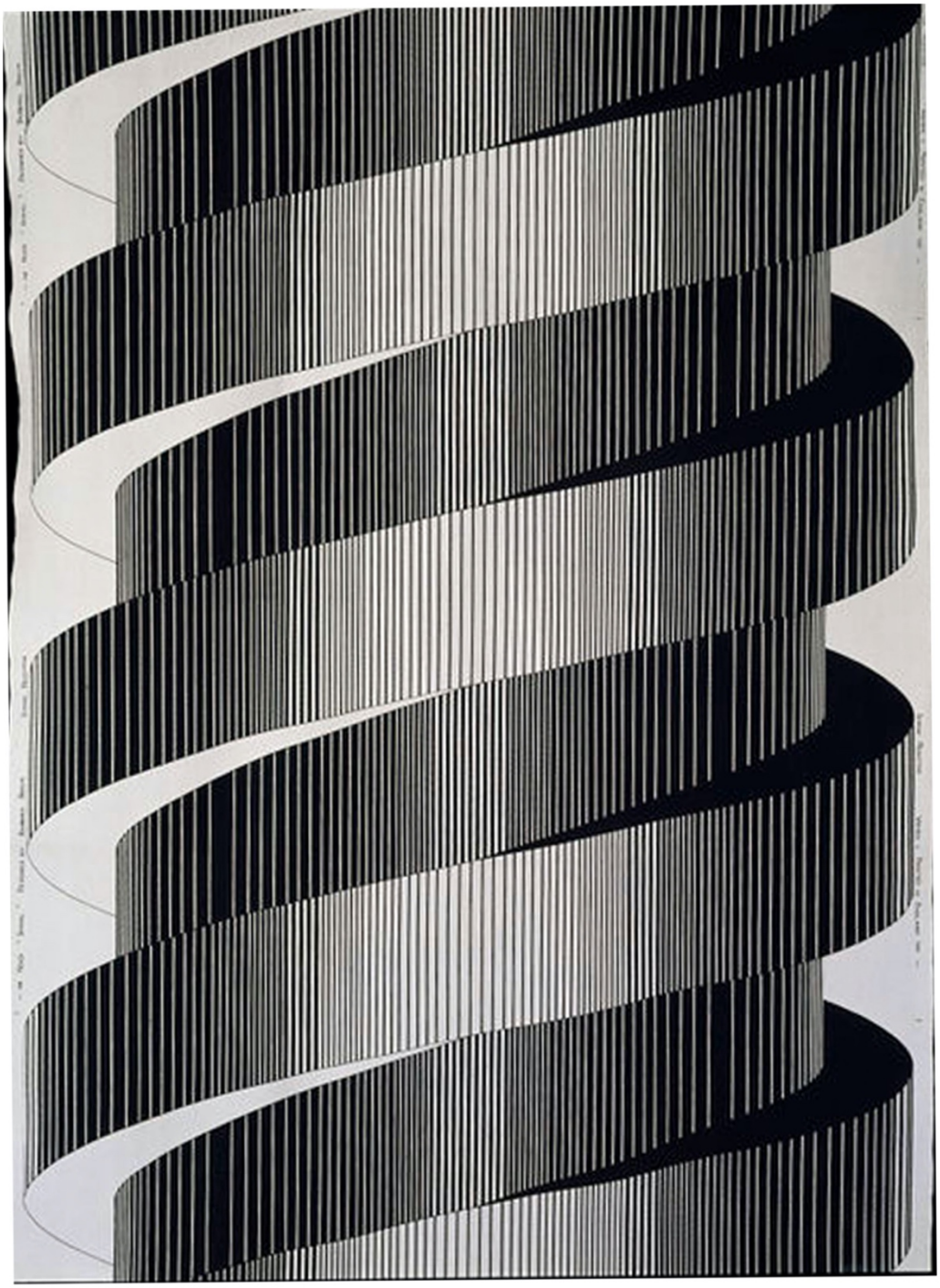


Fig. 37

Frequency - Furnishing fabric by Barbara Brown 1969
Screen printed cotton crepe produced by Heal's Ltd



Fig 38

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