Glass, Pattern, and Translation: A Practical Exploration of Decorative Idiom and Material Mistranslation using Glass Murrine

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Abstract

Can creative material translation reshape artistic appropriation to escape the cycle of mimicry and mockery linked to contemporary visual art practice?

To explore creativity in material translation, my project has been divided into three case studies, each translating a different pattern, from a different context and material, into my chosen pattern-making language of glass murrine. In the first case study I translate a Moorish plasterwork pattern from the Alhambra, in Granada, Spain. This pattern has been copied before: a translation of fidelity printed by Owen Jones in his publication *The Grammar of Ornament*, 1856.[1] Jones' pattern and my patterns will be used to examine fidelity and infidelity in material translation. In the second case study I translate Paisley, a Kashmiri textile pattern appropriated and adapted by western manufacturers in the 19th-century. Paisley's history of adaptation will be examined in relation to my translation, to compare the two methods in the context of a single decorative idiom. In the third case study, I translate a stamp-printed furnishing textile pattern designed by Bernard Adeney in the 1930s. This translation will be an isolated interaction between two makers, a similar position to the critique of contemporary visual appropriation, allowing for a comparison between infidelity and appropriation.

Murrine has been chosen as my material language because of its ability to create patterns with colour, depth and unlimited variation. The murrine technique involves the heating up and stretching of canes or sheets of coloured glass, arranged in designs that become very small when elongated. These stretched lengths are then cut in cross-section to form mosaic tiles. Developed by the Greeks and Egyptians, the murrine technique has been under constant development for the last 2000 years. I have further refined the technique, incorporating new methods such as waterjet cutting.

I have made final artworks from each set of murrine in the format of flat glass panels, each exploring its pattern in a unique way. An examination of each artwork, its process of translation – including drawings, computer models, photomontage and other designing methods – and its material and contextual change will forge the link between making and writing in this project.

[1] O. Jones, *The Grammar of Ornament* (1856), London: DK Publishing, 2001.

My original contribution to knowledge is the exploration of a practical act of visual translation, analysing material change and creativity. The project serves as a model for material translation, questioning the contemporary act of appropriation in both art and culture. The project developed through my rejection of contemporary practices of appropriation, along with my passion for the spiritual nature of pattern and the glass technique of murrine.

My theoretical framework is built around the linguistic concept of 'creative translation'. Linguistic theorists such as Jorge Luis Borges 'treated translation as a creative force in which specific translation strategies might serve a variety of cultural and social functions'.[2] My project will adapt this linguistic concept to visual practice, investigating its relevance to material language.

[2] L. Venuti [Ed.], *The Translation Studies Reader*, London: Routledge, 2000, p.11.

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Acknowledgements

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During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification.
The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

Signature_____ Date_____

Introduction

0.1. Personal Context

My passion for the ancient glass-making method of 'murrine' has been the backbone of this project from the very beginning. Murrine is a pattern-developing glass technique made famous by Venetian glass makers in the 1700s (see section 0.4.4 of introduction for the history of murrine). Late in the 1990s the murrine process was adapted to sheet glass by two Australian glassmakers, and this was how I came into contact with the technique. As a student of one of these makers, I became fascinated with this renewed yet ancient making method, and its ability to create minutely detailed, endlessly complex repeatable patterns. It is a material technique unlike any other, one that combines a liquid manufacturing state with opaque colour and the coloured depth of liquid transparency, with the repetition of sign and pattern structure. And as I began to create murrine at the project's outset, its ability to develop complicated patterns in glass became a focus of my research.

Decorative pattern (see section 0.3.1 for definition of this term) is an enigmatic and non-utilitarian human extravagance that has always held great power, and, in many cases, great expression for me. A decorative pattern can have as much meaning and intent as a history painting, as much information as a documentary, and can say as much about a person's world as any photograph. A pattern has the ability to speak of the sublime endlessness of our universe, shifting and swelling within its viewer's imagination, while in the same breath fragmenting or bordering into another layer of detail. I have researched, designed and created patterns throughout my artistic career, examining their use in architecture, art and craft. But the more I researched pattern and pattern history, the more I wanted to copy and develop historical patterns in glass murrine.

I began to look for a contemporary method of copying that could be creative and inventive, as well as acknowledge an existing history. I have always seen copying as a positive force in visual art, and particularly in craft practice, a method of connecting to tradition and creating something new. But as I continued my research, every form of visual copying I looked into appeared to only have negative connotations. For example, in the methods of appropriation used by contemporary art I found only sly mimicry and mockery. As a result, I rejected current visual practices of copying and

explored different arenas of artistic practice, searching for ideas about copying that had the transformative intentions that were growing in my project.[3]

During my third year, I discovered an exciting and creative theory of linguistic translation, developed by Argentinian writer Jorge Luis Borges, which I believed could be adapted to visual copying. It was a method of translation that was not only applicable to the project; it was also suited to my personal background. Borges had evolved the method to empower those on the periphery of the European world, and as an Australian this was a position I could relate to.

Borges himself was born near Buenos Aires, to parents of English, Spanish and Portuguese background. The linguistic concept of 'creative translation' that he developed and practised throughout his life was designed to enable the translator on the periphery of Western society to contribute to, and re-evaluate, Western literary culture.[4] When analysing creative translation Sergio Waisman acknowledges Borges' position by proposing that 'the ethics and aesthetics of translation are fundamentally different in the periphery than they are in the center'.[5]

I realised I could adapt Borges' method of creative translation to visual culture, using craft material methods as my translatable visual languages, focusing on the glass technique of murrine as my material language. Patterns of historical importance became sources to be translated, and Borges' method of 'infidelity' in translation became the method through which I created my material mistranslations (The concept of creative translation, when related to my work will be referred to as mistranslation in this thesis, a term used to describe the outcomes of Borges' methods by Sergio Waisman). But my practical exploration of material mistranslation had consequences for existing decorative pattern, material knowledge and visual culture. These consequences had to be researched – a process that would inform my

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[3] Refer to Appendix One in section 5.1.8 for the section of the report that led me to reject the concepts behind contemporary appropriation art.

[4] Cultural translation 'was, in fact, the problem that Borges tried to solve with the concept of 'creative infidelity' that he began using in the 1930s. According to the Argentinian writer, what should be praised in a translation is not so much its fidelity to the original text, but the audacity with which the translator lies, or, in other words, its 'creative infidelity'. Mardrus's translation of *The Arabian Nights*, according to Borges, shows that the more a translator dares to lie the more valuable he is, since his additions, innovations and twists allow an enriching dialogue between cultures to take place. From: P. Burke, R. Po-chia Hsia [Ed.], *Cultural Translation in Early Modern Europe,* Cambridge: Cambridge University Press, 2007, p. 150, citing J. L. Borges, 'Translators of *the Thousand and One Nights'* (1936).

[5] S. Waisman, *Borges and Translation: The Irreverence of the Periphery*, New Jersey: Associated University Presses, 2005, p. 81.

original contribution to knowledge (which is addressed in this thesis's conclusion), and through which this project's hypothesis developed.

0.2. Hypothesis of Project

Carefully selected decorative patterns, copied or 'translated' into the material technique of glass murrine with 'infidelity', can use the concept of 'material mistranslation' – adapted to visual culture from Borges' method of creative translation in literature – to escape the cycle of mimicry and mockery linked to contemporary visual art practices that concern themselves with adaptation and appropriation.

0.3. Important Terminologies from the Hypothesis

In order to begin exploring the hypothesis above, this section of the introduction will define the primary terminologies within both the hypothesis and the project, by examining:

- Pattern: Repetition of design or motif.
- Appropriation: The mimicry and mockery of visual culture.
- Translation: From linguistics to visual material culture.

But before defining these important terminologies, this project's use of 'first person' narrative must be examined.

Translation, be it linguistic or material, is a practical act, and this project is designed to comprehensively examine each of the decisions made during translation from one material to another. Research through practice, technical and artistic, can be more clearly described in the first person, acknowledging the individual agency of the researcher making both technical and aesthetic decisions. This position is drawn from Borges, who proposed the analysis of a translator's influences and agenda, knowing that this affected each of the decisions made in translation (see sections 1.4. and section 3.2.4. for analysis of Borges and the translators influences and agenda). Therefore, to enable a clear analysis of *my* decisions as a translator, a first person narrative has been used throughout much of the thesis, especially when

analysing each specific 'infidelity' of mistranslation, within each chapter.

0.3.1. Pattern: Repetition of Design or Motif

Within this project, the term 'pattern' is defined as a repetitive design or motif. It is the term 'repetition' that is the defining indication of pattern in this definition; with British theorist Lewis F. Day insisting that pattern is a 'natural outgrowth of repetition'[6]. He supports this claim by proposing that you can:

> 'Take any form you please and repeat it at regular intervals, and, as surely as recurrent sounds give rhythm of cadence, whether you want it or not, you have pattern.'[7]

But most visual patterns, especially the examples within this project, are not created in this haphazard way. Repetition is predominantly created with rigorous geometry, even in undulating designs and asymmetrical motifs, where the geometry is visually offset by the use of flowing lines and curves. William Morris believed that:

> The geometric structure of the pattern, which is a necessity in all recurring patterns, should be boldly insisted upon, so as to draw the eye from accidental figures'[8]

In line with this definition of pattern, a decorative design or motif does not need to repeat hundreds of times. Within this project pattern may only repeat in a limited way - or traditionally be used in repetitive fashion - to be described as a pattern. This definition is also true for the pattern in this project's artistic outcomes, each either repeats or is a fragment that could repeat if the artwork was created in a larger format (see section 0.6 for an analysis of pattern in this project's artistic outcomes).

Having defined pattern as a repetitive design or motif, the term decorative, which is the type of pattern favoured in this project, needs examining. A decorative or ornamental pattern is a pattern that remains autonomous of the object, structure or

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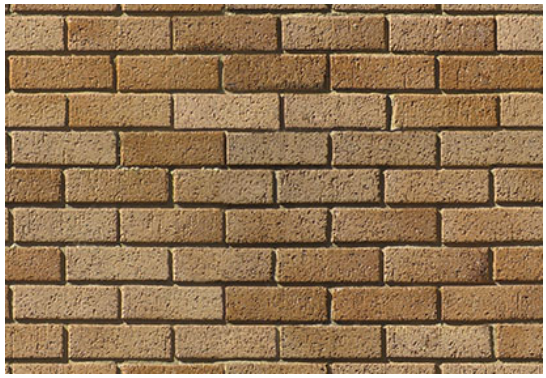
[6] L. F. Day, *Pattern Design,* London: B. T. Batsford Publishing, 1903, p. 2.
[7] Ibid., p. 3.
[8] E. P. Thompson, *William Morris: Romantic to Revolutionary*. New York: Pantheon Books, 1977, p. 106 - 107.

surface that it adorns[9]. Design theorist Hans Holz defines the distinction between ornamental pattern and non-ornamental pattern as:

> 'An ornament always has an element of deliberate stylisation that elevates a pattern to an independent art form, whereas a pattern remains a form that serves the object'[10].

Architecture provides us with an example of both non-ornamental and ornamental pattern, a non-ornamental pattern being evident in repetitive brickwork (Fig. 0.01), and ornamental pattern being evident in non-structural, Islamic ceramic tiling (Fig. 0.02).



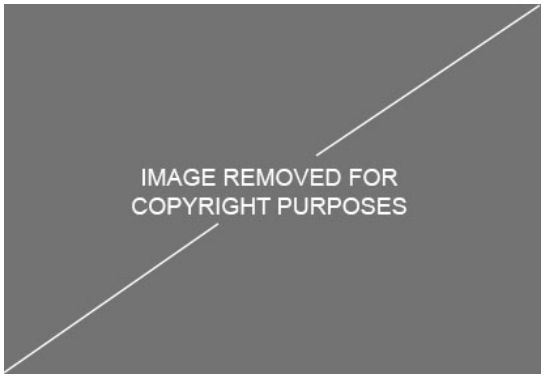


Figure 0.01: (left) A brick pattern as found on the exterior of may buildings [Photo: Owen Johnson].
Figure 0.02: (right) Islamic ceramic tiles adorning a tomb, Islamic Ornamental Pattern, *Tomb of Hafez*, 1935, Iran, Pattern+Source.

Decorative patterns have been favoured within this project because of this ornamental nature. As an ornament each pattern selected within the project has a history and making method independent of a structure or object, making that pattern less reliant on a specific shape or form for its recognition or production. And recognition - as examined in the next section of this introduction - through decipherability, is crucial for visual appropriation. Therefore, the project's copied patterns must also be recognisable, allowing a comparison with methods of visual appropriation, as well as other forms of copying (this is not the only criterion for the patterns selected in this project, see section 0.5. for an analysis of this selection).

[9] A. Gleiniger, G. Vrachliotis [Ed.], *Pattern: Ornament, Structure and Behavior,* Berlin: Birkhauser Verlag AG, 2009, p. 7.
[10] Ibid.

0.3.2. Appropriation: Mimicry and Mockery in Visual Culture

J.C. Welchman defines appropriation within contemporary culture as the 'annexation or theft of cultural properties – whether objects, ideas or notations – associated with the rise of European colonialism and global capital'[11]. This definition is deliberately cross- disciplinary, and does not examine the unique conditions for appropriation within visual culture, or explain visual culture's focus on mimicry and mockery.

Within this project, the term 'visual appropriation' refers to the annexation or theft of known visual cultural properties - image or object - associated with the rise of colonialism or global capital, and the recoding of those properties into a new context, defined by the thief/artist's own agenda. This definition - created using Welchman's definition as a foundation - indicates the specific problem of visual appropriation: decipherability.

Decipherability restricts the act of visual appropriation to a limited 'recoding' or 'shift in meaning'[12] of the visual material annexed. In reference to the visual appropriation's agenda of parody, art historian Benjamin H. Buchloh[13] explains that:

> 'to be deciphered as parody, the simulacrum [mimicry] has to follow the outline of the code and must ultimately remain within its limits.'[14]

Recoding is mostly achieved by making a small alteration to an annexed artwork, or by annexing an image or object from a non-art source and merely placing it in the context of an art gallery, without much change. These artistic methods often combine 'low-cultural forms with a stylistic appropriation from high art'[15], encouraging mockery through artistic agendas like parody.

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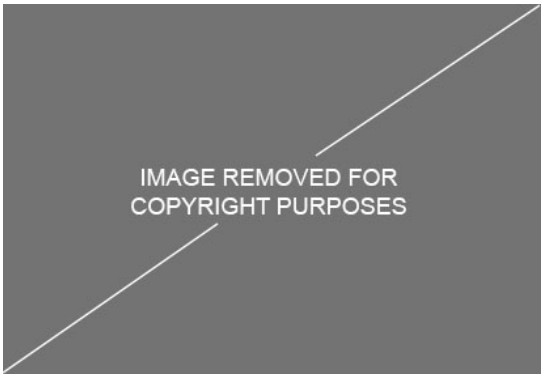
[11] J. C. Welchman, *Art After Appropriation: Essays on Art in the 1990s*, Amsterdam: G+B Arts International, 2001, p. 1.
[12] I. Graw, 'Fascination, Subversion and Dispossession in Appropriation Art', in *Appropriation* (*Documents of Contemporary Art*), Evans, D. [Ed.], London: Whitechapel Gallery, 2009, p. 214 – 218 (p. 214).
[13] Benjamin H. Buchloh is Professor of Modern Art in the Department of History of Art and Architecture at Harvard University and an editor of *October* magazine.
[14] B. H. Buchloh, 'Parody and Appropriation in Francis Picabia, Pop and Sigmar Polke', in *Appropriation* (*Documents of Contemporary Art*), Evans, D. [Ed.], London: Whitechapel Gallery, 2009, p. 178 – 188 (p. 187).
[15] L. Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, New York: First Illinois Paperback, 2000, p. 107.

Two examples of visual appropriation's theft and recoding can be found in the artworks of Richard Prince and Douglas Gordon. Prince took low culture advertisement images, like the Marlboro cowboy campaign (Fig. 0.03), into the art gallery, removing the text and reframing the image through re-photography (mimicry), to amplify the absurdity of the source (mockery). In his early visual appropriations, like *24 hour Psycho* (Fig. 0.04), Gordon used existing video (mimicry) of iconic horrific or dramatic movie scenes, removing or changing elements of a film to alter the audience's perception of the source (mockery), (see section 3.2 in chapter three for analysis of visual appropriation relevant to pattern).



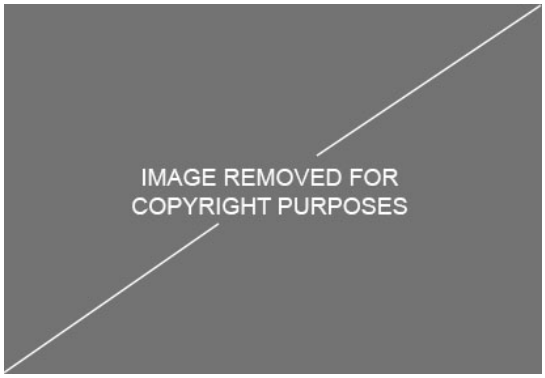


Figure 0.03: (left) Richard Prince,Untitled (Cowboy) (Chromogenic print), 1989, Metropolitan Museum of Art Collection.
Figure 0.04: (right) Douglas Gordon, *24hr Psycho* (Film), 1993, Scottish National Gallery.

When I began creating my first copied pattern within this project, I worried that I too would become a cultural thief, embedding mockery into my artwork, in a similar fashion to the examples above. At the time I was exhaustively reading texts on visual appropriation, immersing my consciousness in the concepts of mockery and mimicry. The idea of theft was at odds with my experience in the glass workshop, where I joyfully experimented with patterns, searching for the unexpected. And as I completed the first artwork I was surprised to realise that my copying method had avoided mockery. I had engaged creative methods of copying from the moment I began the process, and the further I went, the more infidelity I employed. I rearranged the pattern, creating new structures using the source pattern's mathematics, making the artwork's exact source almost undecipherable.

The infidelity of this first mistranslation became the cornerstone of this project, culminating in the development of new forms of each pattern that avoided even mimicry (see section 1.1.4. for analysis of this first mistranslation). But before I can

define a framework for my method of material mistranslation, the definition of translation needs to be established.

0.3.3. Translation: From Linguistics to Material Culture

Within this project, the term 'translation' refers to the act or process of rendering something from one language into another. The term is most commonly associated with linguistics, through the translation of written and spoken languages of communication. A rudimentary definition of linguistic translation is that it 'involves the presence of source and target texts and transmission between two languages'[16]. This project adapts this definition of linguistic translation to visual material culture, by examining a source pattern's transmission from one material language to another.

While the statement above defines the term translation, its practice - be it linguistic or material - is more complicated than this. The two complicating factors of translation are: defining language, and the method of interpretation between languages with different histories and structures. The first of these complications, 'language', is defined within this project as material language and is examined in section 0.4.3. of this introduction. The second of these complications, commonly referred to as equivalence, creates a conundrum for the translator, forcing him/her to choose between:

> 'fidelity to the source text, on the one hand, and creative transformation and naturalization in accordance with target-side requirements, on the other.'[17]

Simply put, this becomes a choice of methodology for the translator, between 'fidelity' to the word (direct translation) and 'infidelity' to the word in favor of interpreting the meaning (creative translation or mistranslation). Of these two methodologies, only mistranslation suited the theoretical needs of this project. To explore the adaptation of this methodology to visual culture through material language, a project-wide framework of material mistranslation has been developed.

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[16] M. Tymoczko, *Enlarging Translation, Empowering Translators*. Manchester: Kinderhook, 2007, p. 54.
[17] M. Baker [Ed.], *Routledge Encyclopedia of Translation Studies*, New York: Routledge, 2009, p. 423.

0.4. Project Framework: Material Mistranslation

After researching the theoretical constructs of many methods of copying, including linguistic translation, only one contained the ideals and intentions proposed by this project: Jorge Luis Borges' method of creative translation. Borges' creative theory was discovered through reading Walter Benjamin's essay 'The work of art in the age of mechanical reproduction'. The essay prompted me to research Benjamin's concepts of literary translation, in which he proposes fidelity to the word in translation. If fidelity in translation is applied to the visual culture of pattern – translating a pattern from one material to another - Benjamin's method would endorse exact replication. A replication that would produce a level of mimicry that could lead to mockery, making Benjamin's proposal against this project's methodology.

With this in mind, Borges' method of translation, which provided an opposing method of translation, was chosen as the theoretical framework of this project. This was an important shift: Borges' mistranslation provided this project's creative copying of historical pattern with a path, along with clear signposts for exploration. Benjamin's method of fidelity has also been used in chapter one of this thesis, providing an opposing framework of translation for comparison to Borges' mistranslation. This comparison allows the project to securely define material mistranslation within the field of material translation, before comparing material mistranslation to adaptation and appropriation in chapters two and three.

This section of the introduction explores the project-wide theoretical and practical framework of material mistranslation, by defining:

- Mistranslation: Borges' concept of creative translation.
- Material mistranslation
- Material language.
- The project's chosen material language: murrine.

0.4.1. Mistranslation: Borges' Concept of Creative Translation

Argentinian writer, translator and critic Jorge Luis Borges translated many texts into a number of different languages within his lifetime, some of which resulted in unique stories and poems developed through the method of mistranslation. He created three primary essays on the subject, 'Las dos maneras de traducir' (The Two Ways to Translate), 'Las versions Homéricas' (The Homeric versions), and 'Los Traductores de *Las 1001 Noches'* (The Translators of *The Thousand and One Nights*)[18]. In these essays, Borges explored the advantages and disadvantages of deliberate 'infidelity' in translation.

For Borges, infidelity can be applied to the word, or even the sentence in a translation, with the intention of capturing the 'meaning' or 'spirit' behind the text, as apposed to fidelity, the method of translating each word directly between languages. But despite his insistence that translations should embrace infidelity to the word, Borges is most interested in the possibilities and scope of infidelity itself. In the essay 'The Translators of *The Thousand and One Nights'*, Borges proposes that 'it is (the translator's) infidelity, his happy and creative infidelity, that must matter to us'[19]. He embraced translations that developed existing nuances within the text, taking licence with expressions that contribute to a growth in scope and 'luxuriant' overtones, and reinterpreting the meaning of the source for a new audience.[20]

Borges also believed that a mistranslation was the equal of its source, claiming that both the original and the mistranslation could be seen as 'drafts' of the same content.

> There is nothing sacred about the original for Borges: the 'definitive text' does not hold a sacred or privileged place, and the aesthetic value of originals and translations is not determined by chronological order.[21]

Above all, Borges was interested in the creative and transformative aspect of translation:

> Borges' notion of translation… focuses on the productive, creative dimension of translation as a textual strategy, which provides new texts, traditions and cultures by transferring and transforming them.[22]

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[18] J. L. Borges, 'The Translators of *The Thousand and One Nights'* (1936), in *The Translation Studies Reader*, L. Venuti [Ed.], London: Routledge, 2000, p. 34 – 48 (p. 46).
[19] Ibid., p. 45.
[20] Venuti [Ed.], *The Translation Studies Reader*, p. 13 – 14.
[21] Waisman, *Borges and Translation*, p. 58.

This is a concept of rethinking and reapplying European and North American learning, which would go on to influence many South American writers, artists and translators:

> 'The concept and practice of appropriation may thus reconfigure the status of translation as the production of texts that are not simply consumed by the target language and culture but which, in turn, become creative and productive, stimulating reflections, theorisations and representations within the target cultural context'[23]

This concept of creativity and transformation through copying, and its possibilities for visual culture, drew me to mistranslation, and led to my adaptation of Borges' concept to visual culture, creating 'material mistranslation'.

0.4.2. Material Mistranslation

Within this project - in accordance with Borges' method of creative translation and the definition of translation in section 0.3.3 of this introduction - material mistranslation is the transmission of a chosen piece of visual culture (such as a pattern), from one material language into another, target material language, with the intention of maintaining the source's meaning or 'spirit'. For example, a visual pattern translated with Borges linguistic method would try to interoperate and transfer its intentions, while not being concerned with recognition or reproduction. A material mistranslation would use the infidelity proposed by Borges, to transform a pattern to a new material language, for a new visual culture. But to apply mistranslation to material culture, the term 'material language' needs clarification. This will be examined through the project's target material language, as all translations, even material ones, require a language to translate into.

0.4.3. Material Language

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[22] E. Kefala, *Peripheral (Post) Modernity: The Syncretist Aesthetics of Borges, Piglia, Kalokyris and Kyriakidis*, New York: Peter Lang, 2007, p. 106.
[23] D. Saglia, 'Translation and Cultural Appropriation: Dante, Paolo and Francesca in British Romanticism', in *Quaderns: Revista de traducció,* Vol. 7, 2002, p. 95 – 119 (p. 96).

In this project, ‘material language’ refers to the properties, histories, making methods and contexts that relate to a specific material technique and its use for the creation of goods, images and objects. Each material has properties, such as density, that allow humans to manipulate it in certain ways. A material’s properties allow certain making methods to be used (for example, a material can only be cast if it can maintain both a liquid and solid state). The history of a material is a combination of its manipulation through making, its value in each culture and the items it has been used to create. The context of a material is the set of circumstances in which a material has been displayed, used or interpreted. Together these elements form a vocabulary of sorts for each material and its human manipulation. But to better understand material language, I will provide an example by examining the material language chosen for this project’s mistranslations.

0.4.4. The Material Language of Glass Murrine

The material language for this project is the glass-making process of murrine. The murrine technique’s material language is a semi-repeatable extrusion and sectioning process, used to make small patterned mosaic tiles of transparent and opaque glass. The technique has mainly been used to create mosaic vessels, paperweights and decorative objects. It is a difficult and labour-intensive making process that, when created with the highest standards, produces a small number of complex, repetitive mosaic tiles that can contain images, motifs or abstract visual structures.

Murrine was chosen as this project’s material language for three reasons. Firstly, this adaptable technique produces the repetitive elements required to create pattern, in the form of repetitive mosaic tiles. Secondly, this mosaic tile production of murrine is not endlessly repetitive; each cane is different because it is hand-made in its liquid state, distinguishing murrine artwork from repetitive copying techniques like printing and photography, which have a stronger relationship with accurate reproduction. And thirdly, as an adaptive, semi-repeatable, pattern making method of glass, the murrine technique enables each pattern to be mistranslated with a material that is unlike any other material each pattern has encountered. To explore this material language further, the project’s position within the murrine language - along with the project’s basic murrine-making methods - must be examined, a process that will begin by detailing the history of glass murrine.

The first known examples of mosaic glass involving a technique similar to murrine are a number of slumped mosaic bowls found across the Roman Empire from the 2nd-century BC (Fig. 0.05).[24] The first image-based murrine also appeared in this period and location, in the form of decorative masks made from two mirrored opaque glass tiles (Fig. 0.06). However, this initial period of popularity would be short lived, as 'mosaic glass reached its apogee in the two centuries around the time of Christ, especially in the workshops of Rome and Alexandria, after which it declined rapidly, owing to the spread of the blowpipe and, perhaps, a change in taste'[25].



Figure 0.05: (left) *Mosaic Bowl*, 1st Century BC, Corning Museum of Glass Collection.
Figure 0.06: (middle) *Decorative Mask* (Mosaic Inlay), 25 B.C. to 99 A.D., Corning Museum of Glass Collection.
Figure 0.07: (right) *Paperweight* (Millefiora), 1845-55, Saint Louis, Corning Museum of Glass Collection.

The technique would come to prominence again on the island of Murano, where, thanks to 'technical and economic conditions, (murrine-like) bead making became one of the most important branches of glassmaking in Venice… during the 15th century'[26]. These makers introduced chevron-shaped optical moulds and multiple layers of colour glass[27], developments in the murrine technique that are still used on Murano and around the world in contemporary glass art to this day.

The Venetians also adapted the murrine method to glass-blowing, enabling the creation of complex mosaic vessels. In the 18th century, all of these techniques would coalesce into the development of the decorative paperweight, constructed by

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[24] Refer to Appendix Two in section 5.2 for a stage by stage, illustrated discribtion of mosaic murrine making technique.
[25] G. Sarpellon, *Miniature Masterpieces: Mosaic Glass 1838 – 1924*, H. Wenyon [Trans.], Munich: Prestel Books, 1995, p. 12.
[26] J. A. Bruhn, *Designs in Miniature: The Story of Mosaic Glass*, New York: The Corning Museum of Glass, 1995, p. 17.
[27] Refer to Appendix Three in section 5.3 for a stage by stage, illustrated description of chevron murrine making techique.

gathering a ball of clear glass around a flat plate of murrine (Fig. 0.07). This technique became known as *Millefiori*, which translates directly from Italian as 'a thousand flowers'[28].

The popularity of glass beads aided the 19th century revival of pictorial murrini, a development led by Giacomo Franchini, a Venetian flameworker[29] who created detailed miniature portraits (Fig. 0.08). Franchini's developments soon affected other artists, like Vincenzo Moretti (Fig. 0.09), who applied flameworked murrine to pattern on vessels, producing 'the most perfect examples of mosaic glass in the nineteenth century'.[30]

Figure 0.08: (left) Giacomo Franchini, *Murrine Portrait*, 1850 (approx.), Venice, Corning Museum of Glass Collection.
Figure 0.09: (middle) Vincenzo Moretti, *Untitled Murrine Dish*, 1880 (approx.), Venice, Museo del Vetro,
Figure 0.10: (right) Richard Marquis, *Crazy Quilt Teapot #38* (murrine vessel), 1980, Corning Museum of Glass Collection.

By the 1960s, the American studio glass movement began to gain momentum, with glassmakers like Dale Chihuly and Richard Marquis exploring the techniques of Venetian glassmaking. Marquis focused on Murrini, pushing the technique's boundaries by using casting and hot-working to create symbols and text within his playful vessels and sculptures (Fig. 0.10). And it is thanks 'to workshops and classes presented by Richard Marquis around the world, the murrine technique has established an international presence in glass sculpture'[31].

The material language of murrine is, if anything, richer and more prominent today than ever. A number of recent developments have increased the scope of the

[28] Bruhn, *Designs in Miniature: The Story of Mosaic Glass*, p. 5.
[29] Flamework: refer to glossary for definition in section 6.0.
[30] A. Dorigato, *The Glass Museum*, Venice: Marsilio Editori, 2006, p. 73.
[31] Bruhn, *Designs in Miniature: The Story of Mosaic Glass*, p. 43.

technique, while glass artists continue to use and develop murrine's existing methods within their own practices. It is within this contemporary context, and alongside these artists, that my use and knowledge of the material language of murrine is situated.

From the historic methods of the murrine language, American blown glass artist Dante Marioni uses two-layered, square murrine, to create bold decorative grid patterns on some of his glass vessels (Fig. 0.11). My Australian contemporary Hilary Crawford also uses the square murrine method to create gridded surfaces on her glass pillow sculptures (Fig. 0.12). And American flameworker Loran Stump has taken the complicated developments in murrine portraiture achieved by Franchini to new levels with his recent miniature appropriation of Leonardo Da Vinci's *Madonna of the Rocks* (Fig. 0.13).

Figure 0.11: (left) Dante Marioni, *Red & Yellow Mosaic Vase* (blown glass), 1999.
Figure 0.12: (middle) Hillary Crawford, *Green Tea* (blown murrine), 2007.
Figure 0.13: (right) Loran Stump, *Madonna of the Rocks* (murrine), 2013.

The most significant recent development within the material language of murrine occurred in Australia during the 1990s, when two glass artists would begin creating murrine with sheet glass, rather than pulled canes. Giles Bettison (Fig. 0.14) and Scott Chaseling (Fig. 0.15) were both studying at the Australian National Universities CSA glass workshop, when they began to stack coloured sheet glass to form striped blocks of glass that are then stretched and cross-sectioned in the same fashion as traditional murrine[32]. With this method Bettison creates abstract textile-patterned vessels, while Chaseling uses it to create letters, symbols and pattern structures for his glassworks.

[32] M. Gates, A. Murphy [Ed.], *Latitudes: Bullseye Glass in Australia,* Canberra: Canberra School of Art, 1998.


Figure 0.14: (left) Giles Bettison, *TEXTILE 13 #14* (murrine vessel), 2013.
Figure 0.15: (middle) Scott Chaseling, *Weather Report* (fused, painted and blown), 2008.
Figure 0.16: (right) Janice Vitkovsky, *All Sides Equal – Gold*, (fused & cut murrine), 2010.

Since the 1990s, other makers have also employed this method, further developing the material language of murrine. For example, Janice Vitkovsky, who was instructed in the method by Bettison, uses it to form density and movement within her glass sculptures (Fig. 0.16). My education in this language came at the hands of both Chaseling and Vitkovsky, during my undergraduate degree at the CSA Glass Workshop in Canberra, Australia.

My knowledge of the material language of murrine is informed by each of these makers. But the most relevant examples for this project are the objects of Vincenzo Moretti and the techniques of Giles Bettison. Moretti is relevant because he creates the only previous examples of complex decorative patterns created before this project. Most murrine mosaic objects involve repeating single tile motifs, like Dante Marioni (Fig. 0.11), or multiple unrelated single tile motifs, like Bettison (Fig. 0.14), but Moretti's bowls are made from two or more varying mosaic tiles that form a single overarching design (Fig. 0.09). Bettison is relevant because his murrine language is the most technically similar to that embraced, and extensively expanded upon, throughout the course of this project. This language is constructed around the following basic technical making methods.

To create mosaic tiles in this project with the murrine glass technique, my basic technical production has been:

- **Stage 1:** (Fig. 0.17) Colours of 3mm thick transparent and opaque sheet glass are cut into small pieces, 120mm long with varying widths, to suit a pre-drawn design. Each small piece of glass is then placed in its relevant position to recreate the design on the front face of a 'murrine stack'.

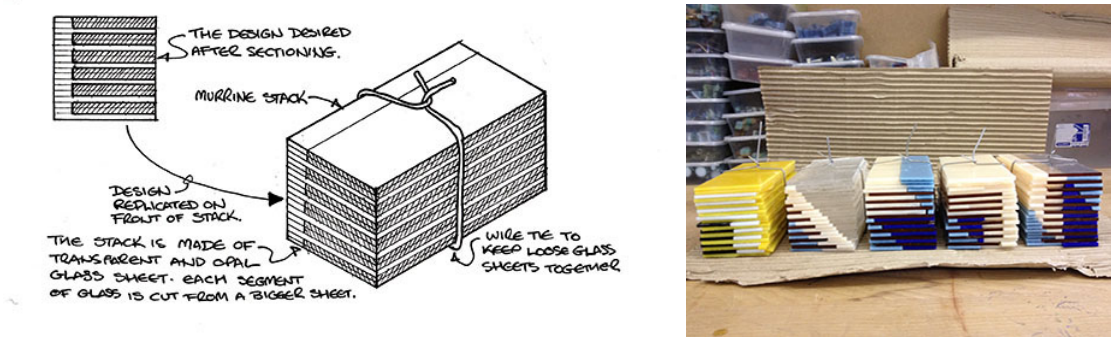

Figure 0.17: (left) A murrine stack built from strips of sheet glass [Sketch: Owen Johnson.] (right) Five sheet glass cut stacks, Pattern One [Photo: Owen Johnson]

- **Stage 2:** (Fig. 0.18) In the hot glass workshop, each murrine stack is heated up in a kiln, while a 'collar' or 'post' of hot glass is made on a glass-blowing pipe.

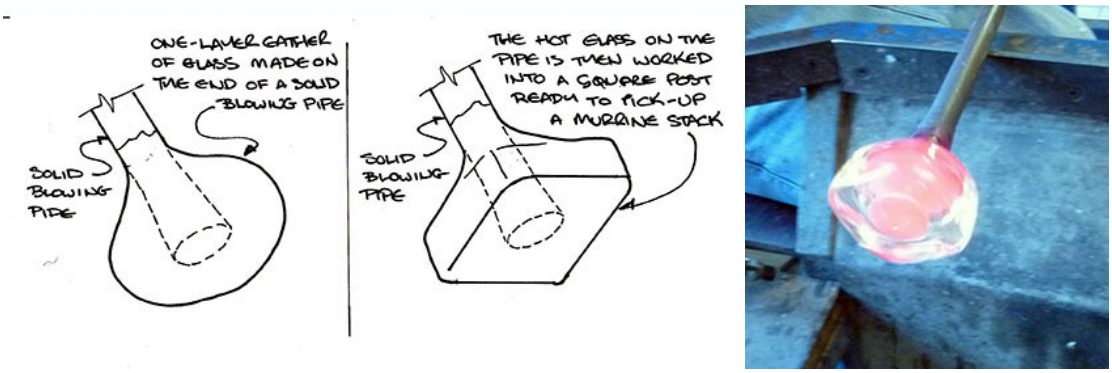

Figure 0.18: (left) The making of a 'collar' or 'post' on a blowing pipe [Sketch: Owen Johnson] (right) A finished glass collar on a glass-blowing pipe [Photo: Owen Johnson]

- **Stage 3:** (Fig. 0.19) Each murrine stack is then picked up hot from the kiln, onto the collar of hot glass and glass-blowing pipe.

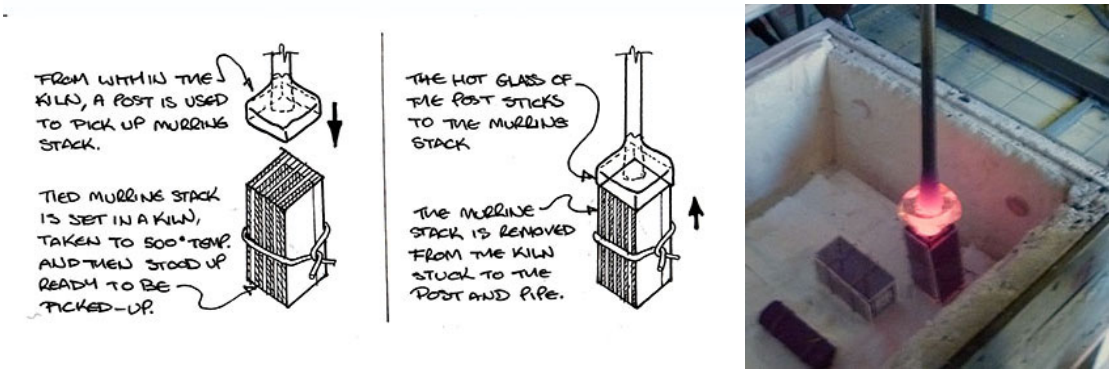

Figure 0.19: (left) A murrine stack heated and picked-up in a kiln [Sketch: Owen Johnson] (right) Murrine stack during the picking-up process [Photo: Owen Johnson]

- **Stage 4:** (Fig. 0.20) The murrine stack is stabilised on the glass-blowing pipe with the wire tie removed. The stack is then homogenised and fused with heat.

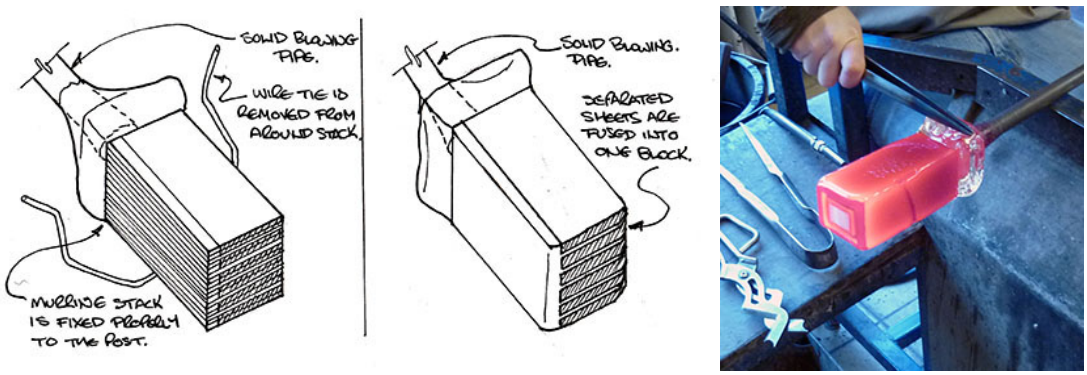

Figure 0.20: (left) Wire tie is removed from fused murrine stack [Sketch: Owen Johnson] (right) Murrine stack during stabilising on a 'post' [Photo: Owen Johnson]

- **Stage 5:** (Fig. 0.21) The murrine stack is heated, then a knob is tooled into the stack's end. The knob is for the stretching process and must capture each separate sheet glass layer in the stack. It is then heated further, into an almost liquid state at over 800 degrees. The heat must be evenly spread throughout the stack, at the right temperature for stretching, or it will not stretch correctly.

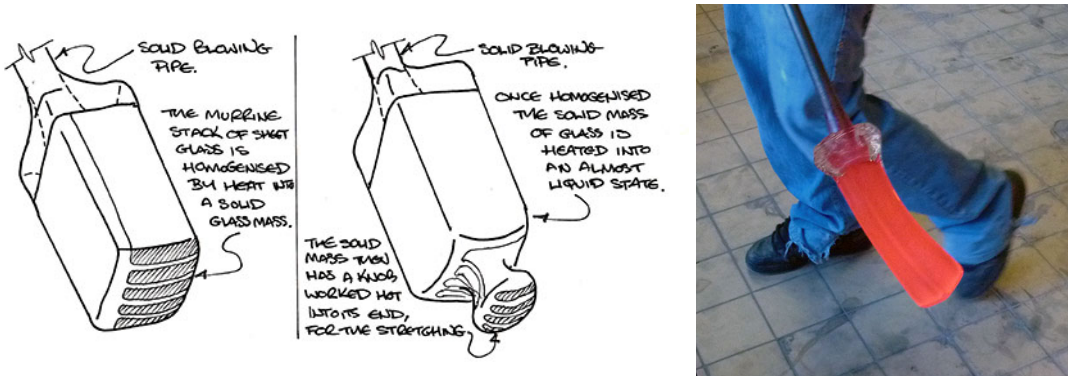

Figure 0.21: (left) The stack is heated and a knob is made [Sketch: Owen Johnson] (right) The murrine stack during homogenisation [Photo: Owen Johnson]

- **Stage 6:** (Fig. 0.22) Once evenly heated, the murrine stack is then stretched into a cane 600 - 900mm long.

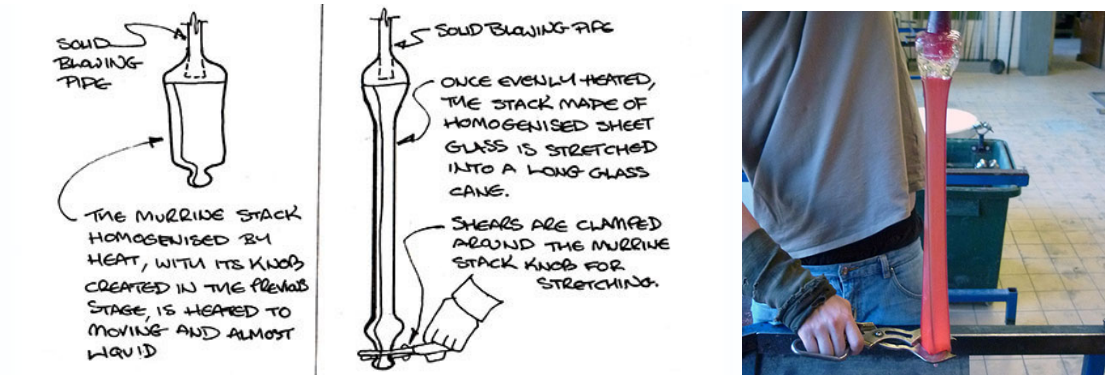

Figure 0.22: (left) The stack is heated to liquid and stretched [Sketch: Owen Johnson]
(right) The murrine stack during stretching [Photo: Owen Johnson]

- **Stage 7:** (Fig. 0.23) The cane is then broken away from the collar in one piece and allowed to cool. Once cooled to room temperature, the cane can then be sectioned to create mosaic tiles. This completes a first-stage murrine stretch, but most murrine canes I make go through a second stage of stretching.

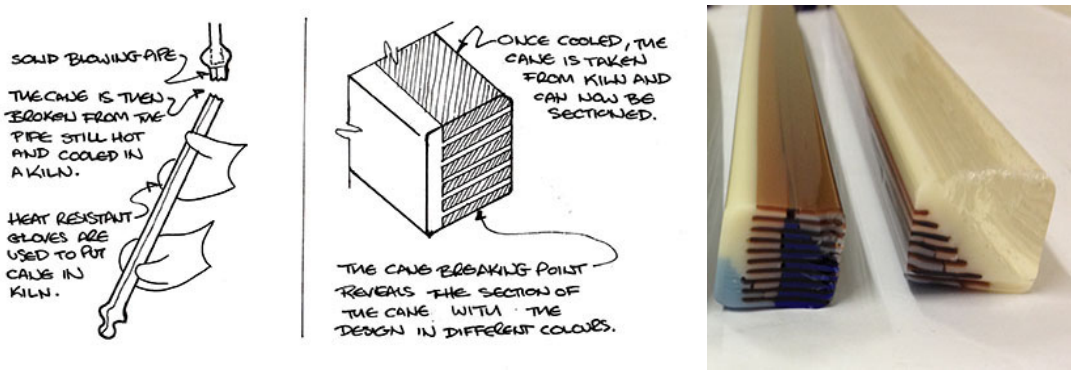

Figure 0.23: (left) Braking off and cooling a murrine cane [Sketch: Owen Johnson]
(right) Two Pattern One canes after cooling in section[Photo: Owen Johnson]

- **Stage 8:** (Fig. 0.24) To begin a second-stage murrine stretch, instead of being cut into tiles, first-stage murrine canes are cut into segments 100 - 120 mm long.

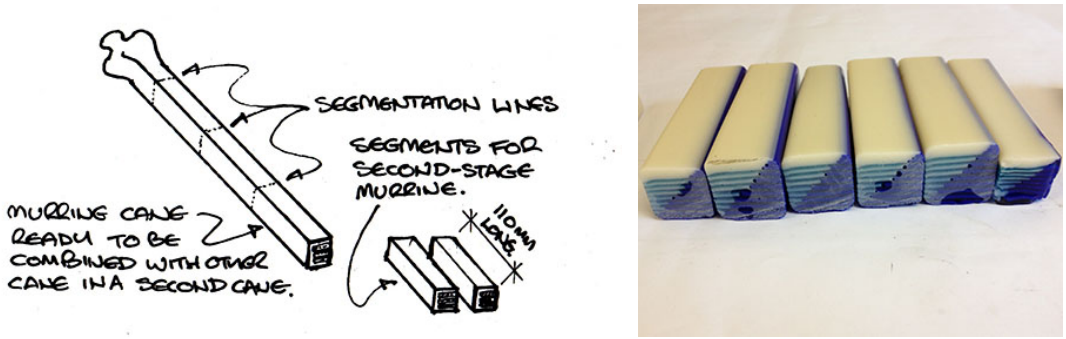

Figure 0.24: (left) Each cane is cut into segments for re-stretching [Sketch: Owen Johnson]
(right) Six 110mm segments cut from a murrine cane [Photo: Owen Johnson]

- **Stage 9:** (Fig. 0.25) Each segment of first-stage cane is then placed in a nine-part second-stage murrine stack (the layout of these segments was planned before the first-stage stacks were created).

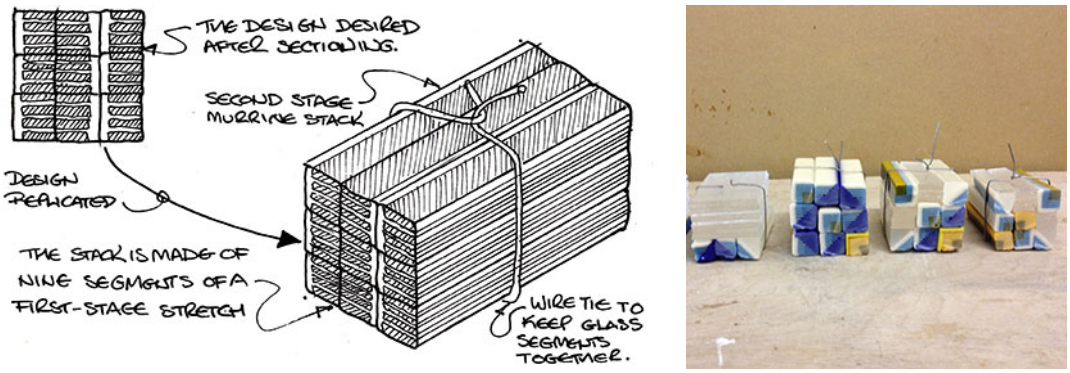

Figure 0.25: (left) Nine segments making a second-stage stack [Sketch: Owen Johnson] (right) Four second-stage Pattern One murrine stacks[Photo: Owen Johnson]

- **Stage 10:** (Fig. 0.26) the second-stage murrine stack is then heated up, stretched, and cooled, in the same way as a first-stage murrine stack (refer to Stages 2, 3, 4, 5 and 6). Each mosaic tile is cut 7 - 9mm thick, ready for fusing.

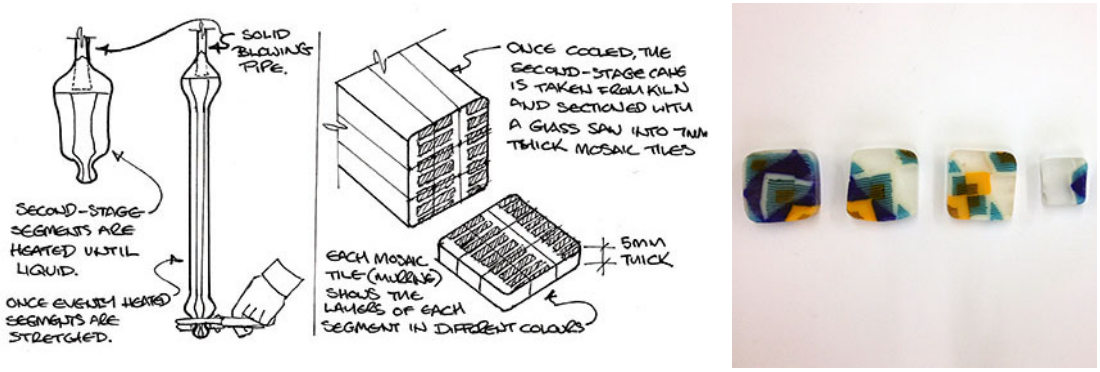

Figure 0.26: (left) Second-stage murrine stretch and mosaic tiles [Sketch: Owen Johnson] (right) Four second-stage, Pattern One mosaic tiles [Photo: Owen Johnson]

Once cut into mosaic tiles, the material language of murrine could create many different types of hot glass and kiln-formed patterned objects. With the material language defined, I will next examine how murrine, and the method of material mistranslation, explore my main hypothesis by briefly outlining my structure of chapters in terms of the project's methodology.

0.5. Project Methodology and Dissertation Structure

Once I had researched Borges' concept of infidelity and creative translation, I developed three areas of practical material research for mistranslation that were crucial to exploring my project's hypothesis. The first area of practical research compared infidelity and fidelity in material translation, and looked at 'kinship' between material languages. The second research practice area explored the positions of a visual source and its material mistranslation as both legitimate 'drafts' of the same concept. And the third area compared the transformative possibilities of mistranslation to the critical position taken by appropriation art.

To explore each distinct area I decided on three case studies, each a practical material mistranslation of a historic pattern, expressed through my chosen material language of murrine. Each pattern was selected for its relevance to the conditions and questions of my case study. Together the questions for each case study formed the methodology of my research, exploring my hypothesis as well as providing direction for each artwork made with each materially mistranslated pattern.

0.5.1. 1st Chapter and Case Study

The question for my first case study and chapter is:

> Can 'kinship' exist between two material languages, and what is the purpose of infidelity in material mistranslation?

The first case study examines translation through material change by exploring the consequences of two opposing methods of translation: fidelity and infidelity. I chose to work with a Moorish plasterwork pattern from the Nasrid Palace of the Alhambra, in Granada, Spain. This pattern has been copied before, a 'faithful' translation by Owen Jones in his publication *The Grammar of Ornament*, 1856. My artworks, their patterns and their infidelity, are compared to Owen Jones' translation of fidelity, questioning the difference of method. The comparison is used to discuss kinship between material languages, and to establish the purpose of material mistranslation.

0.5.2. 2nd Chapter and Case Study

The question for my second case study and chapter is:

> What are the differences between creative adaptation and material mistranslation, and can a visual source and its material mistranslation be seen as equally legitimate 'drafts' of the same concept?

The second case study explores the differences between material translation and creative adaptation. I chose to work with the Paisley pattern, a Kashmiri textile pattern appropriated by European manufacturers in the early 19th-century, which is still current in the present day. The history of the copying, appropriation and adaptation of the Paisley pattern is compared to my mistranslation, to question the two methods in the context of a single decorative idiom, examining the results as a series of drafts of the same decorative idea.

0.5.3. 3rd Chapter and Case Study

The question for my third case study and chapter is:

> Can the translator's, or the appropriator's artistic agenda, maintain the 'spirit' of a pattern and if so, is material mistranslation an aspect of visual appropriation?

The third case study compares the artistic agenda of material mistranslation to that of an appropriation. To achieve this I worked with a furnishing fabric pattern designed in the 1930s by the British artist William Bernard Adeney. Mistranslation is discussed as an isolated interaction between two makers and two material methods, in a situation ripe for appropriation. The influence of infidelity in material mistranslation is examined and compared to the aesthetic intentions of some examples of appropriated historic pattern, to see whether material mistranslation is linked to the mockery of visual appropriation.

0.6. The Project's Outcome through Practice

The project's outcome through practice will be a series of flat glass mosaic panels of mistranslated pattern. The format of the flat glass panel has been chosen for two reasons. Firstly, a two-dimensional flat format, as opposed to a three-dimensional object, allows the viewer to contemplate each pattern in its entirety. This enables each pattern's repeat - no matter how well hidden - along with any shift in repeat, to be observed by the viewer at a distance. It also enables the looseness of each pattern's repetition - a consequence of the liquid nature of glass and murrine technique - to be experienced up close. These macro- and micro-devices elevate each repeat pattern, creating unexpected nuances and abstractions within each panel, becoming sites for 'infidelity' within my process of material mistranslation.

Secondly, a panel hung on a wall will be evaluated as an image and a work of art; enabling each piece I have created to change context from its historical design source into the context of gallery-displayed artwork[33]. The effects of this contextual change will be examined differently in each case study:

- Case study one compares contextual change with fidelity in translation with contextual change with infidelity in material mistranslation.
- Case study two explores the consequences of contextual change on aesthetic development.
- Case study three compares contextual change in material mistranslation to contextual change in appropriation art.

Each glass panel, its context altered in the process of material mistranslation, its transmission of each pattern, and its use of repeat and fragmentation, was developed as a response to questions raised in the methodology for each case study. I will commence with the exploration of the first of these case studies, which focuses on the material mistranslation of a Moorish pattern previously translated by the 19th-century British designer and theorist Owen Jones.

[33] Refer to Appendix One in section 5.1.8 for the report that led to my use of the flat glass panel format, and to examine some of the other display formats I considered for this project.

'To translate the spirit is so enormous and phantasmal an intent that it may well be innocuous; to translate the letter, a requirement so extravagant that there is no risk of its ever being attempted'.[34]

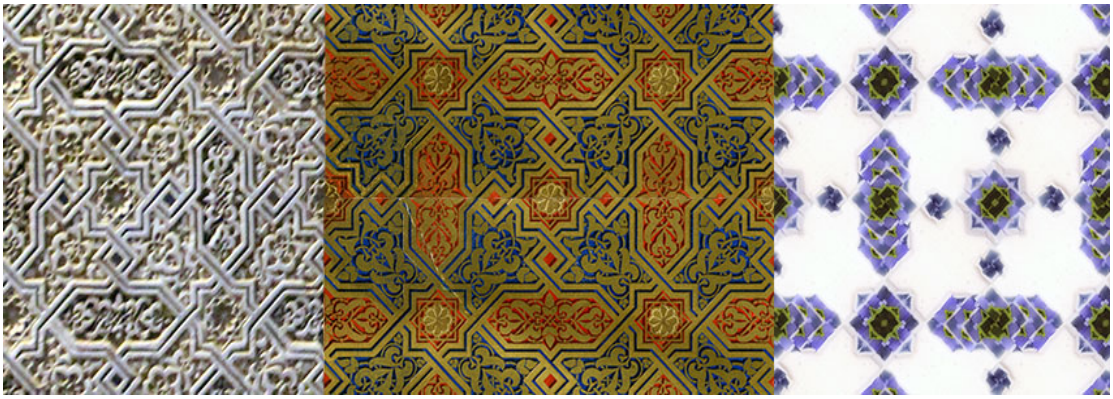

Figure 1.01: Pattern One Composite: Moorish Pattern.
(left) Untitled Moorish Pattern, Hall of the Ambassadors, Nasrid Palace, Granada, Spain [Photo: Owen Johnson]
(middle) O, Jones, *The Grammar of Ornament*, Moresque No. 4, Plate X.
(right) *Moorish Translation No.1*, Owen Johnson [Photo: Owen Johnson]

Chapter One: Fidelity or Infidelity

1.0. Introduction

The 13th century Moorish courts of Muhammad V, inside the Nasrid palace of the Alhambra, were full of patterned plaster panels, often brightly coloured, and covering every wall and arch. Set alongside kaleidoscopic ceramic tiling and decorative textiles, the plasterwork patterns of each room and courtyard wove between relief depths like tightly coiled snakes while maintaining a geometric structure of beguiling complexity.

Standing in front of these patterned surfaces in 1834, young architects Owen Jones and Jules Goury were mesmerized by the complexity and strength of the ornamentation on show. Jones later declared that:

> Every principle which we can derive from the study of the ornamental art of any other people is not only present here, but was by the Moors more universally and truly obeyed.[35]

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[34] Borges, 'The translators of *The Thousand and One Nights*', p. 37.

Jones would document the palace in his first publication[36], later using the exact illustrations, casts and rubbings created to inform the Moorish section of his second book, *The Grammar of Ornament*. Within the Moorish pages of this selective dictionary of decorative history was a pattern Jones had translated from plasterwork into his chosen technique of chromolithographic print. He titled his translation *Moresque No. 4, Plate X*, but within the context of this thesis this pattern will be referred to as Pattern One. Jones' translation is exact in scale and geometry: the abstract floral curves of each *ataurique*[37] are perfect, and the colours are carefully matched to those that Jones and Goury had observed flaking off the patterned panels in the Alhambra. But Jones' printing method fell short of reproducing one key element of Moorish plasterwork with his printing method: depth. As a result, Jones' translation, while recognisable, is a very different form of decorative resolution when compared to the original Moresque.

Searching through *The Grammar of Ornament* in 2010, wondering how to begin my PhD in the context of the pattern capabilities of my chosen glass technique, murrine, I was stopped in my tracks by a pattern that I had often felt a strong connection to. Pattern One has always felt like a mysterious embrace to me: its geometry so familiar, but unlike any other eight-sided star pattern that I have seen. From that moment I knew this pattern should form my first case study. My mistranslation could take this pattern from a two-dimensional image created with zones of coloured pigment, into the extrusion-created, mosaic tiling of glass murrine. Just as depth had been the key change in material language for Jones, transparency was the key change in material language for my mistranslation. Transparency reintroduced depth to the pattern, allowing me to explore the stucco panels' Moorish past. The grid format of murrine would also influence the shapes within the pattern, subtly altering its geometry.

This chapter will explore the need and scope of fidelity and infidelity in material translation, by examining both Owen Jones' and my interpretations of Pattern One. Jones' material translation will be examined as an act of fidelity, its intentions and contexts narrating a search for 'kinship' and a common visual language, an examination that will be conducted using the critical framework of Walter Benjamin's

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[35] O. Jones, *The Grammar of Ornament* (1856), Singapore: Van Nostrand Reinhold Company, 1972, p. 66.
[36] M. J. Goury, O. Jones, *Plans, Elevations, Sections and Details of the Alhambra: from Drawings Taken on the Spot in 1834,* London: Owen Jones, 1842.
[37] *Ataurique*: refer to glossary for definition in section 6.0.

essay: 'The task of the translator' (1923).[38] My material translation will be examined as an act of infidelity, its intentions and contexts narrating a search for 'spirit' and creative development, an examination that will be conducted using the framework of mistranslation favoured by Jorge Luis Borges. Once examined, a comparison will be made between these two frames of reference, enabling me to question whether kinship can exist between two material languages, and explore the purpose of infidelity in material mistranslation. But I will first look at the material language used in each incarnation of the pattern, to understand the choices and developments made by each maker.

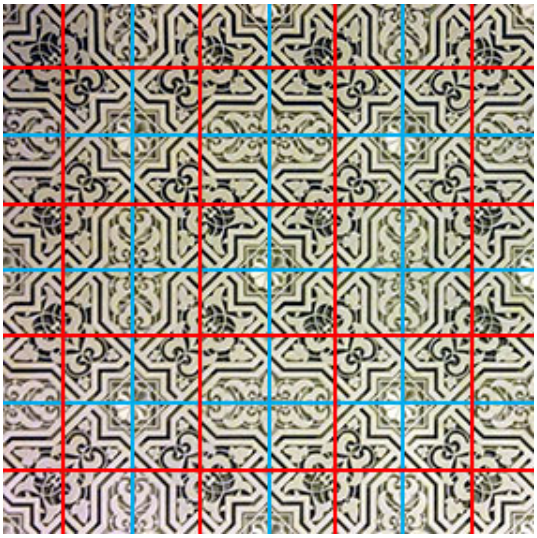
1.1. History, Material Methods and Contexts

The visual and material language of each manifestation of this pattern has been affected by the historical context and location within which it was created, the method and material of its manufacture and the artistic context within which it was produced. Craft technology, cultural structure and artistic expression changed between each interpretation, as has the application for each artistic outcome, from the Moorish craftsmen, carving and casting panels for walls and arches to Owen Jones' attempt to reform the decorative arts; and on to my efforts to address appropriation and creativity. This section of chapter one explores each individual material language by investigating the properties, histories, making methods and contexts of each material, beginning with a breakdown of the pattern's structure, before moving onto its Moorish origin.

1.1.1. The Pattern's Original Visual Structure

Pattern One's structure:

[38] W. Benjamin, 'The task of the translator', in *Walter Benjamin: Selected Writings Vol. 1, 1913-1926*, M. Bullock and M. Jennings [Ed.], Cambridge: Harvard University Press, 2004, p. 253 – 263.



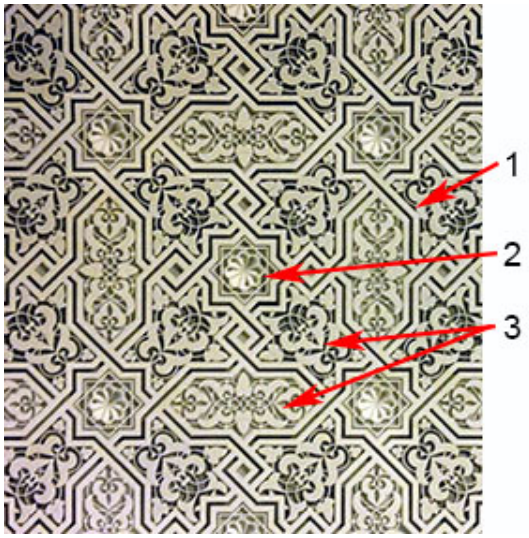


Figure 1.02: Magic Squares superimposed on Pattern One: J. Goury, O. Jones, *Plans, Elevations, Sections and Details of the Alhambra Vol. 2.*
Figure 1.03: High [1] shallow [2] and low relief [3], Pattern One: Goury, Jones, *Plans, Elevations, Sections and Details of the Alhambra Vol. 2.*

- (Fig. 1.02) Geometric base structure: created from grids developed with the mathematical design technique known as Magic Squares.[39]
- (Fig. 1.03) [1] High relief lazo[40] (or interlacing): defines the geometry around and between the eight-sided stars, like a thick outline on a cartoon.
- (Fig. 1.03) [2] Shallow relief: the eight-sided star is created by placing two equal-sized squares over each other, setting one square at 45 degrees to the other. The eight-sided star defines the geometry of this pattern; it is a traditional motif in Islamic art, with myriad incarnations.
- (Fig. 1.03) [3] Low relief *atauriques*: these are abstract 'Nasrid[41] floral and vegetal decorations'[42], derived from the image of pinecones, shells, or palm trees, and are often found 'filling spaces created by the geometric lazo'.[43]

[39] *Magic Squares*: refer to glossary for definition in section 6.0.
[40] *Lazo*: refer to glossary for definition in section 6.0.
[41] *Nasrid*: refer to glossary for definition in section 6.0.
[42] V. Borges, 'Nasrid plasterwork: symbolism, materials & techniques', in *V&A Conservation Journal*, Issue 48, Autumn, 2009, website: <http://www.vam.ac.uk/content/journals/conservation-journal/issue-48/nasrid-plasterwork-symbolism,-materials-and-techniques/> [assessed on 3 May 2015], p. 1.
[43] Ibid.

1.1.2. The Pattern's First Material Method: Moorish plasterwork

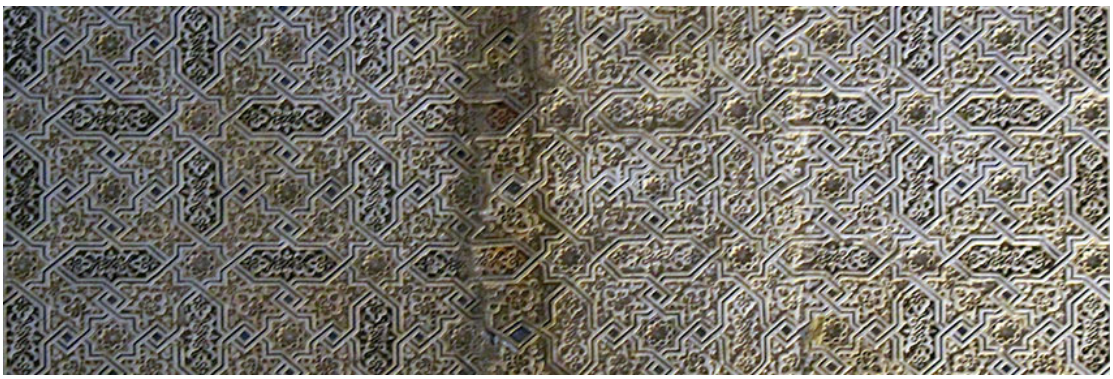


Figure 1.04: Pattern One: *Untitled Moorish Pattern*, [Photo: Owen Johnson]

Plasterwork's unique material language centres on its ability to be cast, remaining soft enough to be carved once dry, but sturdy enough to survive for hundreds of years.[44] Plaster transforms from a liquid to a solid through a simple chemical reaction, rather than the complicated melting process of other casting techniques, making it easy to cast. Its porous nature makes the application of paint long-lasting, with the 'colours employed by the Moors on their stucco-work […], in all cases, *the primaries, blue, red, and yellow (gold)*'.[45] To cultivate a greater understanding of this method, this section will examine the history, making methods and contexts of Moorish plasterwork.

The technique of carving and casting architectural plaster panelling was introduced into Spain as a part of the Moorish conquest of most of the Iberian Peninsula.

> The first Islamic invasion of the Iberian peninsula occurred in 711AD; three years later almost the whole Iberian territory was under the rule of Berber troops. The occupation lasted almost eight hundred years […] it was not until 1492 that the Catholic Kings finally conquered the last standing Muslim kingdom […] Granada, ruled at the time by the Nasrid dynasty.[46]

In Granada, from 1238 AD, the Nasrid dynasty constructed the Nasrid Palace, part of the Alhambra complex, as their seat of power[47]. During this two-hundred-year period Moorish craftspeople created a richly decorated palace structure, a structure that

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[44] Ibid.
[45] Jones, *The Grammar of Ornament,* p. 71.
[46] Borges, 'Nasrid plasterwork: symbolism, materials & techniques', p. 1.
[47] Ibid.

contained ‘ceramic mosaics, plasterwork and carved wooden ceilings all profusely decorated, reflecting the Islamic tendency to cover all surfaces with complex ornaments (*horror vacui*)[48]’, including Pattern One.

The origin of Pattern One (Fig. 1.04) is a plaster cast relief panel around 700mm high by 2000mm wide. It is one of a number of eight-sided star patterns that are mounted on the walls, ceiling and floors of the Alhambra. The pattern occurs twice in the Nasrid palace, above two door lintels in the Hall of the Ambassadors.

The making method of Moorish plasterwork is a relief carving technique worked with iron tools.[49] The desired geometric pattern is outlined in drypoint, with ornamental motifs then ‘carved at different levels with the most important on top’[50] (Fig. 1.05). The completed pattern is whitewashed to round and soften the edges of the design. Moulds were often taken of the relief-carved originals, by pressing wet clay over the pattern and backing the clay with plaster and horsehair (Fig. 1.06). Once leather-hard, the negative clay mould is removed from the original, plaster is then poured into this negative to create a cast, with the clay removed when the plaster is set. The mould-made cast is then carved to add more detail, whitewashed and painted (Fig. 1.07). The completed plaster pattern is then wall-mounted in the desired location, between other patterns, ‘with dabs of clay and sealed in with a gesso slurry’.[51]

Figure 1.05: The drawn, drypoint design and carving plasterwork [Photo: Owen Johnson]
Figure 1.06: Mould-making of carved plasterwork to create copies [Photo: Owen Johnson]
Figure 1.07: Layers of Moorish Plasterwork: Rubio Domene, *Yeserias de la Alhambra.*

Moorish craftsmen who created this pattern were working in an architectural context, carving and casting patterns for walls and arches in the palaces and houses of kings.

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[48] Ibid.
[49] Ibid.
[50] Ibid., p. 2.
[51] Ibid.

Plasterwork was a long lasting, materially cheap[52], somewhat repeatable making technique used for cladding interior spaces. But the plasterwork patterns were not mere decoration: they had both a social and religious purpose, embodying concepts of infinity.

> The common theme of all Islamic art is geometric regularity, spatial rhythm, periodic repetition. Islam, with its central creed of an omnipotent God to whom all humans must humbly defer, found in the infinite pattern supreme artistic expression of its philosophy.[53]

Unable to depict humans in religious contexts, Islamic makers elevated pattern to a sublime art form. Pattern One, like all Moorish patterns, was built around a complex structure taken from the mathematics of higher geometry. Each pattern's geometry mixed other patterns and structural mathematics, meaning that, 'instead of a unified geometry, there is a conjunction of several different geometries in the Alhambra'.[54]

1.1.3. The Pattern's Second Material Method: Chromolithography

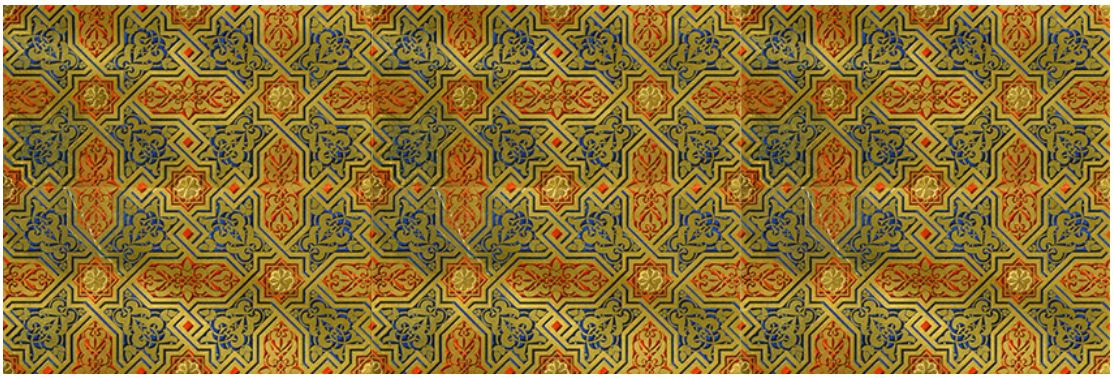

Figure 1.08: The First Translation of Pattern One: Jones, *The Grammar of Ornament*.

Chromolithography's unique material language is repeatable chemical-based colour printing. Like any other print, chromolithography produces images for mass production. If done with high levels of craftsmanship, this complex technique achieves colourful, bold and detailed prints. The material is oil-based pigment that creates a vibrant colour palette and precise detail. To generate a better

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[52] Ibid.
[53] E. Maor, *To Infinity and Beyond: A Cultural History of the Infinite*, New York: Princeton University Press, 1991, p. 161.
[54] V. Gonzalez, *Beauty in Islam: Aesthetics in Islamic Art and Architecture*, New York: Islamic Publications, 2001, p. 74.

understanding of Owen Jones' method, this section will examine the history, making methods of chromolithography and contexts of Jones' print.

Owen Jones first began 'experimenting with printing from zinc plates and then moved on to the new process of chromolithography'[55] for his first publication. Chromolithography was one of the first colour printing processes available in Europe. Before its invention in the 1820s, most illustrations were hand-coloured: an expensive process.

> Experiments with coloured illustrations printed from lithographic plates had been conducted with some success in France, Germany, and England, but no London publisher was confident to render the volume and complexity of designs Jones required.[56]

Jones eventually established his own workshop, employing a number of experienced draughtsmen and lithographers to create each print in his publication, pushing this very difficult technique to new levels of accuracy.[57]

During his career Owen Jones published two images of Pattern One (Fig. 1.08) with chromolithography. The first was a black-and-white print using gradations of grey to delineate different depths, developed for his first publication.[58] The second was created for his book *The Grammar of Ornament*, and is the image referred to in this text. His translation of Pattern One in *The Grammar of Ornament* used chromolithography to reproduce the primary colour palette Jones documented on the walls of the Alhambra (see section 1.1.2. for evidence of Jones' documentation), in the strong vibrant colours and shimmering surfaces that would inspire the next generation of designers.

Chromolithography is a chemically based printing process that uses multiple smooth stone slabs as a printing surface, with one stone surface allocated to each colour. It is a highly skilled process that takes a great deal of time, forethought and dedication in order to create the individual colour separations that would combine to produce the

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[55] C.A. Hrvol Flores, *Owen Jones: Design, Ornament, Architecture, and Theory in an Age in Transition*, New York: Rizzoli International Publications, 2006, p. 17.
[56] K. Ferry, 'Printing the Alhambra: Owen Jones and chromolithography', in *Architectural History*, Vol. 46, 2003, p. 175 – 188 (p. 178).
[57] Hrvol Flores, *Owen Jones,* p. 17.
[58] Goury, Jones, *Plans, Elevations, Sections and Details of the Alhambra*.

final full-colour image.[59] Precision is crucial in this process, as some images may need up to eight or more stones, and therefore eight passes through the printing press, with each pass requiring exact image registration[60].

First, using a master drawing, the 'lithographer retraces the outline on the [key]stone in chalk or black ink, adding desired shading'.[61] The lithographer then uses a grease-based crayon as a resist, to draw each area of colour onto its stone surface, using the outline and shading of the keystone[62] (Fig. 1.09). A solution of gum arabic and weak nitric acid is then applied to the stone's printing surface, fixing the image onto the stone. The surface is then moistened with water. The waxed image resists this moistening, leaving each line and mark of the image water free. The stone's surface is then inked (Fig. 1.10) with the desired oil-based pigment. The pigment is only retained where there is no water, in the areas of the image. The stone is then passed through the printing press along with the sheet of paper that will receive the image, pressing the ink onto the paper surface. This process is repeated on each sheet of paper with each stone and its colour, until the image is complete. To produce *The Grammar of Ornament* 'seven stones, prepared in this manner, were required for many of the illustrations'.[63]

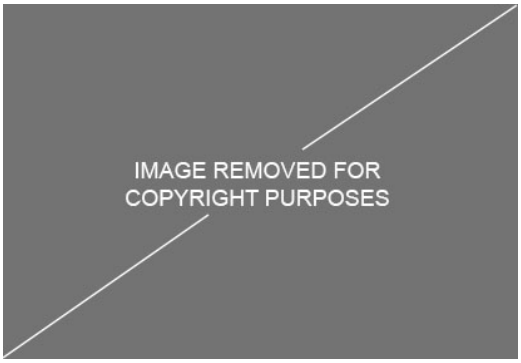

Figure 1.09: A stone and its chromolithographic print, five stones for print, Winterthur Museum, Garden & Library.
Figure 1.10: The inking of a chromolithographic stone ready for printing, Anita Chowdry, *Journeys with Pattern and Colour*.

The context of Owen Jones' material translation of Pattern One was ornamental taxonomy: the documentation of styles and concepts of decorative idiom, which he believed would 'reform' British decorative art. To do this Jones first divorces each

[59] R. Benson, *The Printed Picture*, New York: The Museum of Modern Art, 2010, p. 62 – 64.
[60] Ibid., p. 64.
[61] Hrvol Flores, *Owen Jones*, p. 17.
[62] *Keystone*: refer to glossary for definition in section 6.0.
[63] Hrvol Flores, *Owen Jones*, p. 17.

design from its previous context:

> The plates are snippets of ornament and consist of the ornament itself abstracted from its decorative context.[64]

Then Jones places Pattern One, surrounded by other designs, in the new context of a visual dictionary, which he hoped would inspire young British makers and artists. Jones, along with many other theorists of decoration in the 19th-century, believed that British decorative design had been reduced to ill-informed copying and poor workmanship.

> Whether the deplorable state of European design was to be found in a lack of discriminating taste, as Pugin and reformers believed, in the ravages of the machine, as Ruskin thought, or in the imbalance of ends and means, as Semper shrewdly suggested, the need to go back to school and to learn the principles of decoration from foreign traditions was almost universally felt. It was this need that was to be served by that classic of our field, *The Grammar of Ornament*, published by Owen Jones in 1856.[65]

In *The Grammar of Ornament*, Owen Jones used print as a representation, with Pattern One being only one of almost a thousand such representations, in this highly stylised and influential folio of world decoration. The reproducible and exact nature of print, and in particular chromolithography, allowed Jones to reach far afield with his message of 'reform'. The bright and powerful oil-based pigments of each printed image in *The Grammar of Ornament* underlined the thoughtfulness and quality Jones hoped to inspire in British decoration.

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[64] J. K. Jespersen, 'Originality and Jones' The Grammar of Ornament of 1856', in *Journal of Design History*, Vol. 21, Issue 2, 2008, p. 143 – 153 (p. 146).
[65] E. H. Gombrich, *The Sense of Order: a Study in the Psychology of Decorative Art*, London: Phaidon, 2012, p. 51.

1.1.4. The Pattern's Third Material Method: Glass Murrine

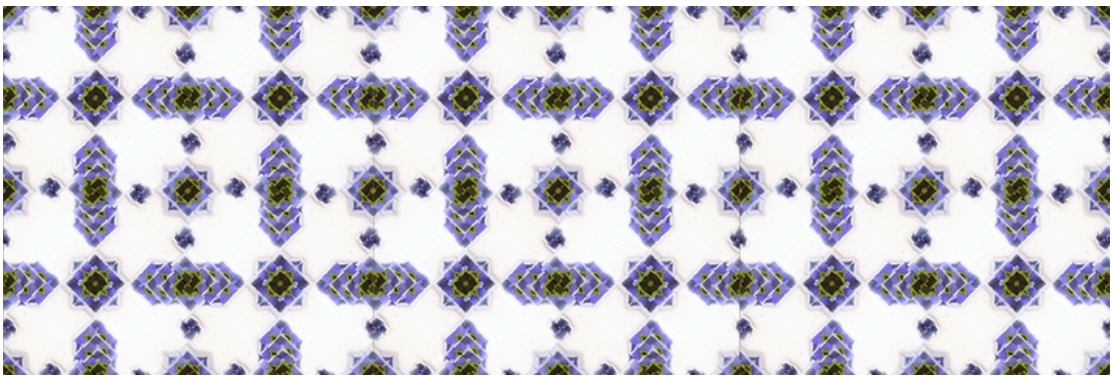

Figure 1.11: *Moorish Translation No. 1* (detail), Owen Johnson [Photo: Owen Johnson]

For an extensive explanation of murrine, please refer to section 0.4.4 of the introduction, which explores the methods of glass murrine by defining its material language, making methods, history and contemporary context. The section below examines the specific context of my creative material translation of Pattern One, which came to be seen as exemplary of the project as a whole.

The exploratory context for Pattern One (Fig. 1.11) is the rejection of mockery in copying and the search for historical position and transformation, as proposed in the introduction. With these criteria the source pattern has been taken through a process of material mistranslation, creating artistic outcomes with a new interpretation of the pattern, its structures and its motif. This section will briefly explore how Pattern One's practical outcome oriented the research to:

- Become a part of the pattern's history
- Inform the project's hypothesis and the question for this chapter
- Foreground the project's original contribution to knowledge.

Pattern One was my first attempt at both contributing to a pattern's history through practice and avoiding mockery, an attempt that would define the project's entire context and purpose. The first two attempts to mistranslate Pattern One would outline if, and how, this was achievable. The first artwork (Fig. 1.12) mimicked the pattern's overarching structure, using infidelity on the details of the design. The second artwork (Fig. 1.13) applied that infidelity to the overarching structure, as well as to the details of the design (see section 1.3.3. for analysis of these artworks).

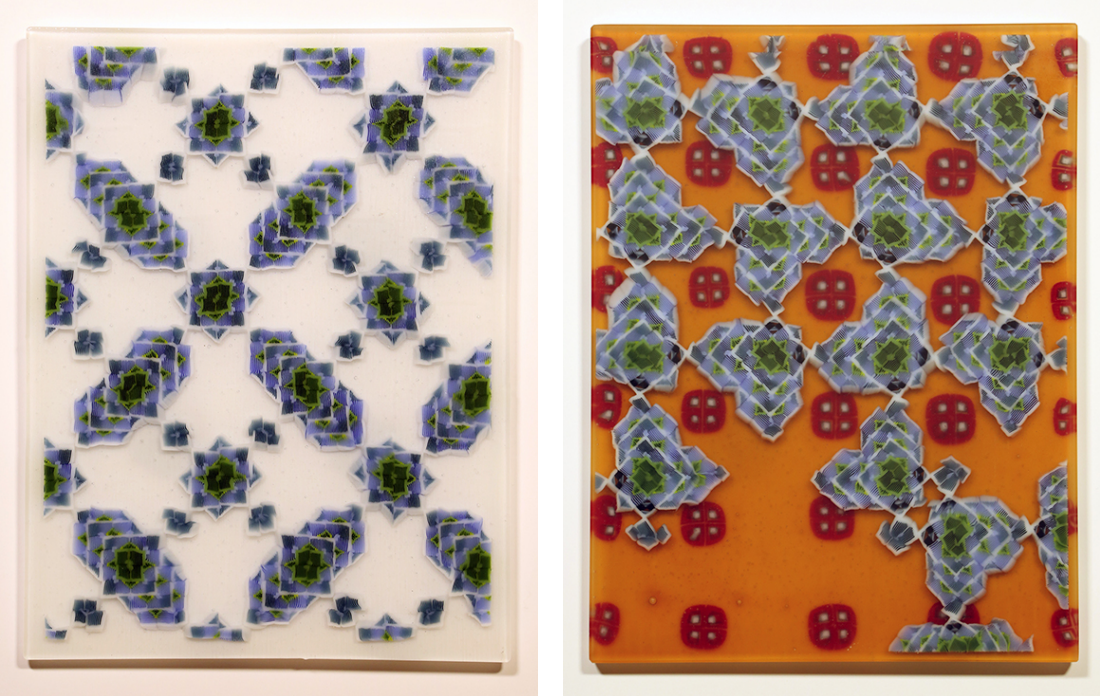

Figure 1.12: (left) *Moorish Translation No. 1* (murrine), 2012 [Photo: Owen Johnson]
Figure 1.13: (right) *Moresque Translation No. 4* (murrine), 2012 [Photo: Owen Johnson]

The artworks avoided mockery because each unfaithful material mistranslation pushed them away from mimicry – and consequently mockery – while remaining linked through geometric structure, as well as retaining the pattern's spirit. But, while the first artwork is a successful mistranslation, the second is more valuable, because it reveals the most decisive infidelity. The rearrangement of Pattern One's structure, through mosaic tile geometry, allowed me, in the second artwork, to aspire to add to the pattern's history, by allowing it to continue its evolution through material invention.

This evolution informed my hypothesis and became the methodology for avoiding mockery, not only for Pattern One, but for subsequent mistranslated patterns. In the rest of the case studies material mistranslation would be pursued with little regard for decipherability (see section 0.3.2 for decipherability's importance to visual appropriation), embracing infidelity at every stage. This transformed each pattern in multiple ways, while maintaining each pattern's spirit, making this method unique in visual copying. The intention is not to create a static and recognisable symbol, but to retain the meaning of the source pattern and foster evolution.

The researching of this unique method would form the primary original contribution to knowledge of my project (see section 4.3 in conclusion for analysis). And from this

proposition, defined in my work with Pattern One, and further stages of testing, my original contribution could blossom into a holistic exploration of material mistranslation, comparing its methodology to documentation, adaptation and appropriation, as well as exploring its effects on the artistic interpretations of the source pattern and the material language chosen.

To extend this analysis, each stage of infidelity and material mistranslation of Pattern One will be explored. But first a discussion of *fidelity* in material translation is needed, focused on Owen Jones' translation of Pattern One.

1.2. An Analysis of Owen Jones' Translation

The contexts of Owen Jones' book *The Grammar of Ornament* are perfect conditions for fidelity in material translation. Taxonomy[66], while at times a culturally destructive practice for the subject, was, for most Europeans, about education. An intention such as Owen Jones' desire to educate requires faithful reproduction of the preferred source material if one is to successfully bestow the tools and knowledge of design and taste on the next generation. Jones' choice of material (print) and method (chromolithography) could not be more perfect for his purpose. His translation is not designed to contain the 'spirit' of the Moorish ornamentation he is depicting, only the lessons of its order and beauty.

This section of Chapter One will examine the fidelity of Owen Jones' material translation of Pattern One. The intentions and contexts of Owen Jones' act of fidelity in material translation, explained earlier in this chapter, will be used to explore three key concepts: 'kinship' between material languages; the loss of 'spirit' in translation, and translation as an 'afterlife' of the source. These concepts come from Walter Benjamin's linguistic translation theory, and will be used in half of this chapter as a critical framework, enabling me to explore the effects of fidelity on the craftsperson. This exploration of fidelity in Jones' material translation of Pattern One and Benjamin's framework will be used to examine my act of infidelity and Borges' framework later in this chapter. I will begin by exploring how faithful Jones's translation is to its Moorish source.

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[66] *Taxonomy*: refer to glossary for definition in section 6.0.

1.2.1. Fidelity and Jones' Translation of Pattern One

Owen Jones' translation of Pattern One sticks close to its Moorish source; a fidelity best exhibited by Jones' recreation of the pattern's geometry and colour. In his writing on decorative theory, Jones revealed an inventive and 'scientific interest in colour'.[67] But his translation of Pattern One directly reproduced the colour palette and colour layout of the original (see section 1.1.2. for evidence of Jones' documentation of the pattern's colour palette); a reproduction that makes Jones' decorative colour theories redundant for my research in this case study.

Jones' print also demonstrates extreme fidelity to the geometry of Pattern One, recreating the geometric *lazo*, eight-sided star and all *ateriques* in the same scale and orientation. But there is one important geometric element missing from his act of fidelity: three-dimensional depth (Fig. 1.14). Jones implies the depth of bas-relief in his print by creating shadowed lines of brown and black, in the carved-out spaces around the relief of his Moorish source. These thin lines are more of a simulation than a realistic display of depth on a two-dimensional surface, and demonstrate the limitations (and conventions) of the printed image (Fig 1.15).


Figure 1.14: (left) Pattern One's carved depth, Nasrid Palace [Photo: Owen Johnson]
Figure 1.15: (right) Thin black & brown lines indicate depth (detail), Jones, *The Grammar of Ornament.*

Given the intense decorative nature of Pattern One, the lack of illusory depth is understandable. Jones removed as much superfluous descriptive information as he could, to allow his print to convey the design's structure with unerring clarity. He required clarity to create an accurate teaching tool that fulfilled his brief of reform. And this is probably for the best, as the two-dimensional material language of his

[67] D. Brett, *Rethinking Decoration: Pleasure and Ideology in the Visual Arts*, New York: Cambridge University Press, 2005, p. 117.

chosen method of translation has already undermined this attempt at faithful representation.

Any image created of a three-dimensional object becomes a representation of that object, and is therefore read through a different context from its source. As such, an image of Pattern One is immediately removed from its specific Moorish and Islamic cultural contexts, and becomes a representation of its culture. In the case of the printed image, this is compounded by print's status as a method of mass production, increasing the viewer's awareness of its representational nature. For example, my first thought upon seeing this pattern in *The Grammar of Ornament* was to wonder what the Moorish pattern it had been translated from looked like. Jones' translation in print also removes the pattern from its context and surrounding architecture, creating a representation that is seen more as a colourful ghost of the original: an unreferenced documentation.

Despite this, every translation, even a material translation, must fulfill a purpose, and the purpose of Jones' translation is education, a purpose supported by a high level of fidelity. In linguistic terms, the purpose of a translation would seem simple: to transfer information written in one language into a second, target language, but it is not that simple (see section 0.3.3. of the introduction). The complexity of linguistic translation is the interpretation across languages and the method a translator uses to achieve an interpretation: fidelity to the word, or infidelity in favour of maintaining meaning. Walter Benjamin insists on fidelity to the word in translation:

> A real translation is transparent; does not cover the original, does not black its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully.[68]

Benjamin's purpose for translation is to establish the 'kinship' between languages; a concept he hopes will reveal a 'pure language', a common language that lies behind all forms of communication. Kinship between languages was an important concept in Benjamin's translational theories and it raises the question for this thesis of whether kinship can exist between material languages.

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[68] Benjamin, 'The task of the translator', p. 260.

1.2.2. The Possibility of Kinship Between Material Languages

The two dimensionality of Owen Jones' interpretation of Pattern One seems to suggest that kinship does not exist between the languages of Moorish plasterwork and chromolithography. The removal of one dimension creates too much difference between the material language of Moorish plasterwork and chromolithographic print. There is no kinship between the two techniques and their materials, as there is no kinship between most materials. Each material has different characteristics and techniques of manufacture. Some materials melt, some chip, and some harden, and no one material can be manufactured in every way.

In most instances, an artist or craftsperson uses a specific material for its unique material properties, its history, and the techniques that have been developed to manipulate each material; in short, its language. Moorish plasterwork embraces both plaster's casting capabilities and its softness in the reductive method of carving. Chromolithography embraces print's ability to create and mass-manufacture colourful and detailed images. Even similar materials, like the malleable metals gold and lead, have completely different histories, giving them different contexts and entirely different material languages that share little kinship. The only true kinship between Pattern One's material languages is the craftsmanship required to realise each pattern, a subject I will return to in an analysis of material mistranslation, later in this chapter.

1.2.3. The Spirit of Ornamentation

The 'faithful' method of translation is restrictive, limiting Jones' material translation to documentation, with fidelity removing the meaning or 'spirit' of the source (see section 0.3.3 of the introduction for an analysis of the two methods of translation). The term 'spirit' is not a reference to 'spirit of the age', nor to 'aura', the rather complicated aesthetic concept proposed by Walter Benjamin in his essay 'The work of art in the age of mechanical reproduction'.[69] Spirit, in linguistic translation, and in this project, refers to the 'meaning' or 'intent' of a document; translating to maintain that meaning is known as translating in the 'spirit of the original'.[70]

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[69] W. Benjamin, 'The work of art in the age of mechanical reproduction', in *Walter Benjamin: Illuminations: Essays and Reflections*, H. Zohn [Trans.], New York: Schocken Books, 1969, p. 217 – 251.
[70] Waisman, *Borges and Translation: The Irreverence of the Periphery*, p. 68.

In material translation spirit represents the artistic 'meaning' or 'intent' behind the object or image being translated into another material. A faithful translation could ignore intent in the attempt to translate every last detail of the source, resulting in the removal of the source's spirit from the translation.

Owen Jones' print of Pattern One serves as an excellent example of this removal of the source's spirit. The spirit of Pattern One is to be found in the artistic meaning and intent of the Moorish craftspeople that created it. As discussed earlier in this chapter, the artistic meaning of Moorish pattern concerns infinity and reverence in an architectural space. But this is not the artistic meaning or intent of Owen Jones' print. Lost amongst the pages of ornamental reproduction after ornamental reproduction – each categorised and numbered – *The Grammar of Ornament* assigns Pattern One the role of being just another example of the principles of Moorish design. In this new context, Pattern One becomes merely a beautifully rendered, mass-produced representation of a decorative order created for educational enlightenment. Creating a representation for this purpose results in the loss of the spirit of Moorish pattern.

Jones was aware of the potential loss of spirit in this change of artistic purpose, insisting that:

> it is only when art declines that true principles come to be disregarded; or, in an age of copying, like the present, when works of the past are reproduced without the spirit which animated their originals.[71]

Jones reproduced Pattern One without the spirit that animated his source, but he did so to re-establish decorative principles. Jones' project hoped to inspire future generations, through his documentation, to produce decorative patterns with a combination of spirit and the decorative principles his examples provide. In this way, Owen Jones' translation itself only contributes to the 'afterlife' of each decorative source he has translated with fidelity, by increasing the renown of each pattern through the publication of his book. But Jones' intention was that of a reformer: his hope was that his 'afterlife' might contribute to the creation of a new age of pattern invention.

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[71] Jones, *The Grammar of Ornament*, p. 67.

1.2.4. The Afterlife of a Material Translation

Benjamin proposes in his essay 'The task of the translator' that 'a translation issues from the original--not so much from its life as from its afterlife'.[72] The original is finite in Benjamin's mind. Everything that occurs before or after the original is about promoting or understanding it, as well as revealing the previously discussed kinship between languages. Benjamin believed that a translation must contribute to this afterlife, therefore only a translation of fidelity would allow for the original to be best represented. For Benjamin this was a process of constant return, a monotone of exacting narration, not a dialogue with history and interpretation.

The fidelity of Owen Jones' material translation of Pattern One is a perfect example of translation contributing to the afterlife of its source. Owen Jones' print mass-produced a pattern that would have had very limited exposure without its translation. The four square metres of this pattern mounted in the Hall of the Ambassadors, within the Nasrid Palace, would never have found the circulation that it achieved without Jones. Indeed, I would never have made my mistranslation without Jones' attempt at faithful translation. The exact documentation and the reach of Owen Jones' educational project made this pattern one of the most prominent examples of Moorish plasterwork.

Additionally, Owen Jones contributed even more to the afterlife of Pattern One by situating the Moorish patterns he documented as his primary example of the finest standards in world ornamentation.

> The Alhambra is at the very summit of perfection of Moorish art, as is the Parthenon of Greek art. We can find no work so fitted to illustrate a Grammar of Ornament as that in which every ornament contains a grammar in itself.[73]

Owen Jones' focus on Moorish ornament throughout his decorative texts increased his contribution to the afterlife of Pattern One, ensuring that we view it as a quintessential example of both Moorish and Islamic pattern.

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[72] Benjamin, 'The task of the translator', p. 254.
[73] Jones, *The Grammar of Ornament*, p. 66.

While I admire Owen Jones' contributions to the pattern's afterlife, and in particular his project of reform and inspiration, his copying method of fidelity in the translation of Pattern One was still limited to documentation – a limitation I would find both restrictive and artistically unrewarding. For this reason I decided to engage with *infidelity* in material mistranslation. I wished to be part of the 'life' of a pattern, part of the ongoing history of patterns I have sourced, not their afterlife, a position explored later in this chapter.

1.3. Analysis of My Mistranslation

As the realisation that I had just found my first pattern to translate struck me, the euphoria was swiftly replaced with one overriding thought: 'how can I possibly translate this pattern into glass murrine?' I would ask myself this question many times over the ensuing months, leading to compromises and creativity, to frustration and invention; a question that would ultimately create patterns I could not have foreseen.

The question arose because the murrine technique I intended to use is elaborate and complicated already, without adding diagonal lines, interlaced geometry and curved *atauriques* to its structure. What I was proposing to do would push the technique to new levels of accuracy and complexity, only equalled in the objects of Vincenzo Moretti (see section 0.4.4. of introduction for the importance of Moretti). The pattern itself would evolve, influenced by the eccentricities and idiosyncrasies of its new medium, such as transparency and solid colour. But the evolution I most hoped for was to breathe life and spirit back into this pattern. I planned to do this by creating a sensitive and creative translation in a new material, in a new time, created by a fellow maker with a passion for the higher nature of geometric pattern.

This section of chapter one will analyse the infidelity of my material mistranslation of Pattern One, exploring the possibilities of creativity in material mistranslation. To achieve this I will explore the same four key concepts presented in the analysis of Owen Jones' act of fidelity; the method of my practical act of mistranslation; kinship between material languages; the loss of 'spirit' in translation, and translation as an afterlife of the source. I will track and critique each artistic, design and theoretical decision I made as I translated Pattern One into a new material language. The pattern's contextual shift from architectural decoration to printed taxonomy, and into an artwork and fragment, has been developed using Jorge Luis Borges' concept of

creative translation outlined in the introduction to this thesis. Borges' framework will be analysed in reference to Walter Benjamin's framework of fidelity discussed earlier. Through this analysis I will begin the process of exploring the wider consequences of infidelity in mistranslation, beginning with my first attempts to develop a material mistranslation of Pattern One.

1.3.1. The Infidelity of My Mistranslation

The first task I set myself was to explore the pattern's geometry. Like Jones, I considered this the most important common element of the pattern. After creating a computer copy of Jones' pattern (I had not yet located the original in the Alhambra), and reading up on the mathematics behind the magic square grid, I began to look for the schema[74] behind the pattern.

The designs of my early research focused on the geometric *lazo* as the pattern's predominant feature. My plan was to create a number of component-murrine that could be stretched, segmented and stacked back together into a number of murrine blocks, ready to be stretched again. Once stretched a second time, each length of murrine would be cut into mosaic tiles and fused into flat panels of pattern. Below are two examples of how I was planning to divide the pattern into mosaic tiles that had been stretched twice (Fig. 1.16).

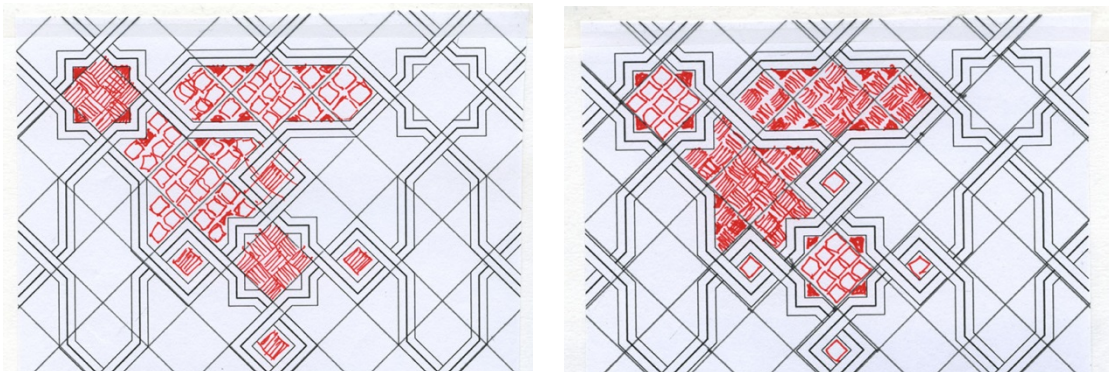


Figure 1.16: My first sketches of murrine Pattern One structure [Drawings: Owen Johnson]

The mosaic pattern plans from my sketchbooks are strong examples of my immediate tendency to translate creatively. My 1st act of infidelity was to remove a number of the pattern's original components, including the low relief abstract flora and shell motifs. These decorative elements, set between the pattern's geometrical

[74] *Schema*: refer to glossary for definition in section 6.0.

lazo, were replaced with geometric murrine structures and patterns. The stacking technique used to build sheet murrine lends itself to square and single line structures, created by stacking alternating sheets of opaque glass and transparent glass. Removing the floral decorative elements enabled me to insert murrine structures that I had already experimented with in my previous work, structures that I knew best emphasised my material language of murrine.

My 2nd act of infidelity was to alter the geometry of the base grid used to lay out the design. The grid was rotated at a 45° angle, and the dimensions of some parts of the geometric *lazo* were slightly rescaled to fit inside the rotated grid. This geometrical change was made to create a more economical use of murrine, and to reduce the number of diagonal lines within each murrine. The shift in geometry also allowed me to create more repeatable elements, reducing the number of murrine required even further.

The drawing on the left below (Fig 1.17) displays the 11 murrine that would have been needed to create these first attempts at Pattern One. The drawing on the right below (Fig. 1.18) is an example of how the 11 murrine required would have fitted together to create five second-stage murrine stacks that, once stretched, would have been sectioned to create the mosaic tiles for the final pattern. However, these designs were still too complicated, and were only attempted on a limited scale. Creating 11 murrine stretches that were exactly the same thickness was beyond my technical skills at this stage. In addition, each murrine stack costs £25 to £35 to create, which made these initial designs too costly. So I began to look for ways in which I could further reduce the number of murrine required to translate this pattern.

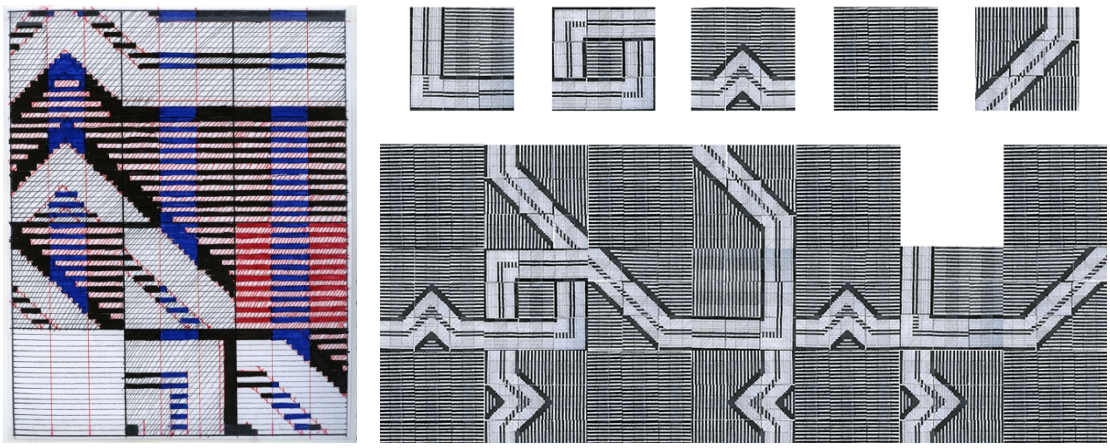
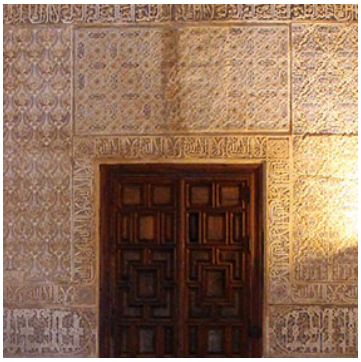


Figure 1.17: (left) 11 first-stage murrine designs, Pattern One [Drawing: Owen Johnson]
Figure 1.18: (right) second-stage murrine designs, Pattern One [Drawing: Owen Johnson]

It was at this point my mistranslation of Pattern One took an unexpected turn. Halfway through my second year, I took a trip to the Alhambra, in Granada, to find and document the original pattern (Fig. 1.19). In the Nasrid Palace, surrounded by awe-inspiring decorative motifs spread across every surface of this high point of Moorish architecture, I found myself influenced by more than just the original pattern. Within the doorways of almost every Nasrid archway I found a detail (Fig. 1.20) that both intrigued me, and immediately reminded me of the side of a murrine cane (Fig. 1.21). After leaving the palace, I immediately began to sketch, searching for a way to incorporate the depth of the edge of a mosaic tile into my pattern design.



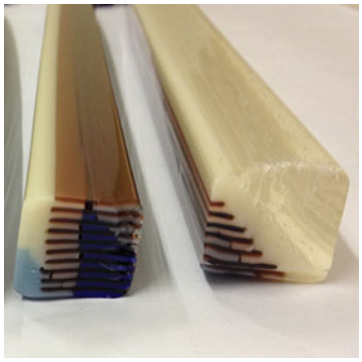


Figure 1.19: (left) Pattern One, Hall of the Ambassadors, Granada[Photo: Owen Johnson]
Figure 1.20: (middle) Extruded arches, Nasrid Palace, Granada [Photo: Owen Johnson]
Figure 1.21: (right) Extruded depth first-stage stretch murrine [Photo: Owen Johnson]

Upon my return to the workshop from Spain, this unexpected turn became my 3rd act of infidelity. My designs for each tile began to incorporate large areas of transparent glass in selected areas between the geometric *lazo,* similar to Moorish arches. The areas of transparent glass would create a change of depth within the pattern when juxtaposed against the opaque edges of the design's outline in each mosaic tile. I trialled this, and a number of other acts of infidelity, in my first murrine test for the pattern. I limited the test to translating the eight-sided star section of the pattern only, using three first-stretch murrine and only one second-stretch murrine. In this test I experimented with semi-transparent dark green glass, believing the semi-transparency would enhance the feeling of extruded depth (Fig. 1.22). But this didn't work as I had planned: the dark transparent glass only created coloured zones within the pattern's structure, zones with limited depth that didn't take advantage of transparency. This result led me to use clear transparent glass in my next attempt to translate the pattern, a method that created the perceivable change of depth I had

hoped for, a depth that closely resembled the relief carving of the Moorish origins of Pattern One (Fig. 1.23).

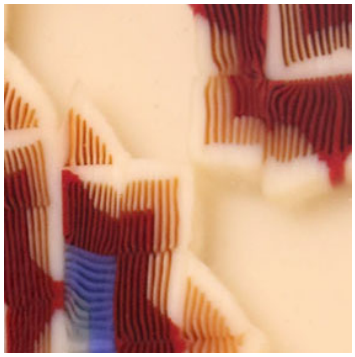
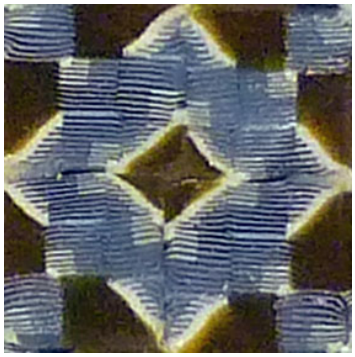




Figure 1.22: (left) First test for Pattern One. Eight-sided stars [Photo: Owen Johnson]
Figure 1.23: (middle) Depth, Moorish Translation No. 3 (detail). [Photo: Owen Johnson]
Figure 1.24: (right) Internal decorative geometry, first test (detail). [Photo: Owen Johnson]

Another act of infidelity, my 4th, incorporated into the first murrine test for Pattern One, was the inclusion of a dense decorative geometric expression (Fig. 1.24) in the centre of the eight-sided star. This was designed to juxtapose with the large areas of transparent colour incorporated in my third act of infidelity. The geometric structure of this decorative expression[75] was to be extrapolated from the geometry of the star itself; a tool I hoped would foster further invention within the pattern. While the initial attempt at geometric detail developed in this test is not particularly successful, the geometrical structures that would follow have come to dictate, and in some cases re-imagine, the layout of the pattern itself. Further examples of developments in the internal geometric detail of the material mistranslation of Pattern One can be seen in later fused panels (see section 1.3.4. for more analysis of internal geometric detail).

The first murrine test introduced my 5th act of infidelity in my mistranslation. This act involved the removal of the undulating lines of geometrical *lazo*, lines that define the shape of the eight-sided star in both the Moorish plasterwork and Owen Jones' print of Pattern One. I removed the geometric *lazo* to help to emphasise the juxtaposition between the 'geometric repose' and the transparent colour zones created by the third and fourth acts of infidelity. This created a high relief/low relief structure with the silhouette separating, emphasising the pattern's basic geometry instead of the undulating *lazo*. Another reason for removing the geometric *lazo* was murrine's inability to create undulating depths. The technical language of extrusion and sectioning of murrine has no way to infuse changing depths into each tile. The result

[75] *Decorative expression*, refer to glossary for definition in section 6.0

is that each mosaic tile is limited to one continuous depth, created between the top and bottom surfaces of each tile, a technical limitation that I have had to embrace when using this technique for material mistranslation (Fig. 1.25).

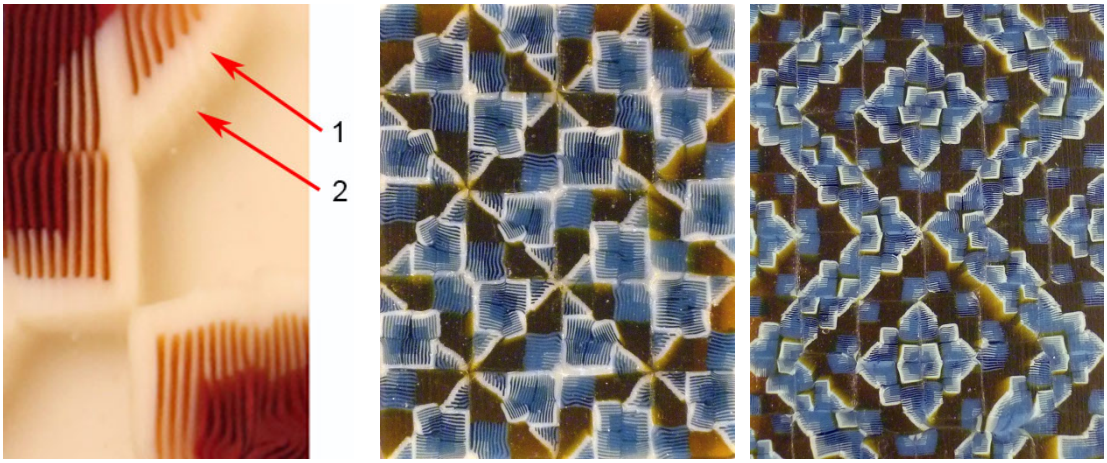


Figure 1.25: (left) Top [1] and bottom [2] tile surfaces. [Photo: Owen Johnson]
Figure 1.26: (middle) Second test, Pattern One, different pattern [Photo: Owen Johnson]
Figure 1.27: (right) Third test, Pattern One, different layout [Photo: Owen Johnson]

An unexpected benefit of Pattern One's first murrine test was the ability, from the murrine tiles developed, to create dozens of other patterns. This indicated my next possible act of infidelity, and was achieved by swapping and flipping the mosaic tiles around into other re-occurring structures, resulting in both smaller (Fig 1.26) and larger scale (Fig 1.27) pattern formats. The untried pattern possibilities became a source of excitement, and were avenues that could only have been developed through the path of material mistranslation undertaken to this point. These possibilities will be investigated in the completed artwork of the project examined in Section 1.3.4. But first, I will explain the final mistranslation method that was developed from the first five acts of infidelity, to create the artwork of Pattern One.

1.3.2. The Mistranslation Method

The final murrine process designed to achieve a complete mistranslation of Pattern One required five different murrine designs, each cut from sheet glass, stacked and stretched twice. Each first stack design was developed to become a segment in one part of five second stack designs, ready to be stretched and sectioned into five types of mosaic tiles which, when arranged correctly, create Pattern One. Refer to Section 0.4.4 of the thesis introduction for a full description of all the stages of this twice-

stretched murrine process (The images provided in this section of the introduction are from this case study).

Once the mosaic tiles are cut to between 7mm and 9mm thick, each tile can be placed, rotated or flipped into the position required to create the desired pattern (Fig. 1.28). After this the tiles are fused together into one panel of glass, ready to be worked into a completed artwork (Fig. 1.29).

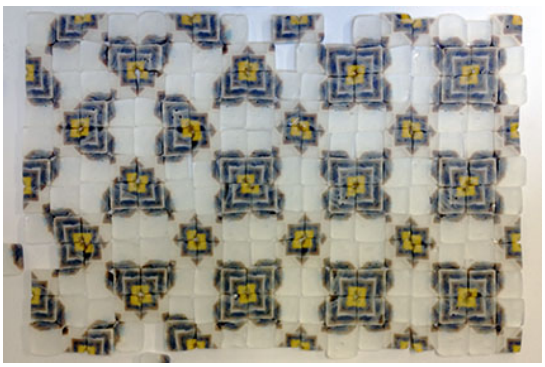
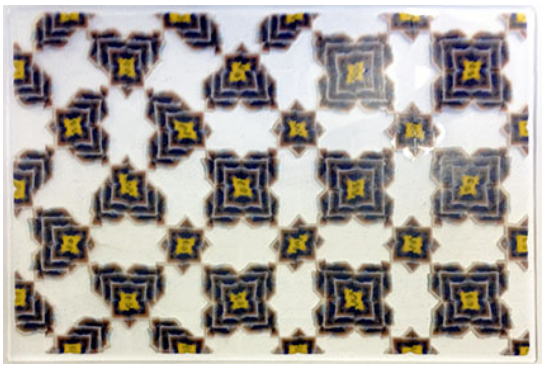



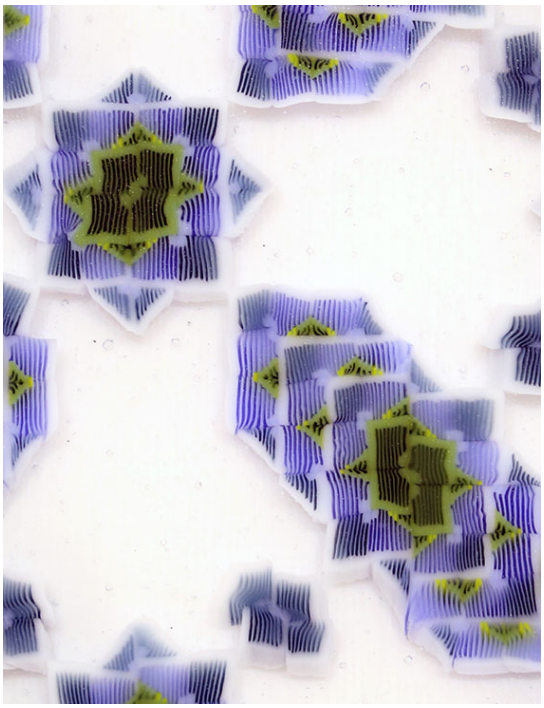
Figure 1.28: (left) Five types of mosaic tile, arranged for fusing [Photo: Owen Johnson]
Figure 1.29: (right) Mosaic tiles, fused in one piece of glass [Photo: Owen Johnson]

1.3.3. Each Completed Artwork and its Mistranslation

After two stages of stretching, the sectioning of five types of mosaic tile, and the fusing of those tiles into a panel of glass, the first complete material mistranslation of Pattern One using the glass technique of murrine was complete, *Moresque Translation No. 1* (Fig. 1.12). The fusing process had allowed glass from one tile to melt into the space left by the rounded edge of another mosaic tile, resulting in a pattern that ebbed and flowed almost like liquid. This melting had created unexpected edges and smooth-flowing distortions, with the weight of glass in one area slanting the edge of the pattern in another. The clear glass used to define the pattern's geometry also created space that gave the pattern monochromatic sculptural depth. This depth was set in juxtaposition to the microscopically detailed decorative geometric expression, which filled the other spaces defined by the pattern's outline (Fig. 1.30). In my view the panel showed powerful and quiet visual strength, but it lacked the inventive nature that I hoped to discover in material mistranslation.

Once the material method of mistranslation had been established and the first mistranslation completed, a new stage of infidelity began to be investigated within the

project. Discovered during the first murrine test stage, my 6th and continuing act of infidelity would be the swapping and flipping of Pattern One's mosaic tiles to create completely new patterns. Each new pattern would use the project's established murrine structure to foster this new creative method.



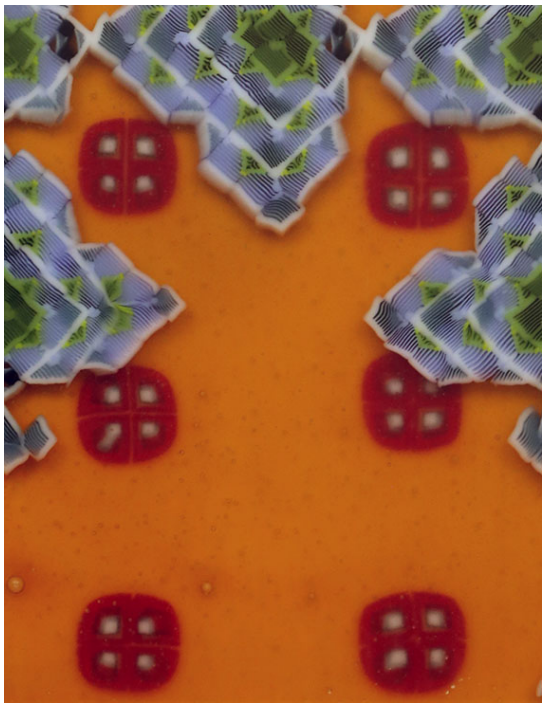


Figure 1.30: (left) *Moorish Translation No. 1* (detail) [Photo: Owen Johnson]
Figure 1.31: (right) *Moresque Translation No. 4* (detail) [Photo: Owen Johnson]

The first example of this act of infidelity used the same batch of mosaic tiles as my first mistranslation, to create *Moresque Translation No. 4* (Fig. 1.13). In this artwork each tile was placed in a different position from that of the original mistranslation, creating a completely new pattern – one that is more abstract than the earlier work, yet quite clearly a derivative of Pattern One. Both of these artworks contain the schema of Moorish pattern-making in their layouts and geometric intent, but to me *Moresque Translation No. 4* contained more life and more energy.

The pattern's geometry loosely referenced known Islamic geometric motifs. It was a reference that created enough distance to seem original, but enough similarity to feel familiar, building an unspecific recognition of the overriding geometric expression of Moorish pattern. A sense of animation was also achieved in the second panel by creating an area of the pattern that broke down into an open negative space (Fig. 1.31). The solid colour zone emphasised the fragmentary nature of the small panel format, (350mm by 250mm), limiting the imagination of the viewer from tessellating

the pattern beyond some of the borders of the artwork. The success of this second panel led me to continue creating new patterns from the geometric repose of my material mistranslation.

Some of the new patterns explored other Islamic structures, using the eight-sided star or rectangle of the original pattern, and some patterns explored more chaotic structures, as with *Moresque Translation No. 3* (Fig. 1.32). In many of the final panels, I gravitated towards patterns that had a sense of their source, even if it was only a sense, believing them to best emphasise the patterns' geometrical schema, and as such incorporate some of the spirit of the source pattern.

Figure 1.32: (left) *Moresque Translation No. 3* (murrine), 2014, [Photo: Owen Johnson]
Figure 1.33: (right) *Moresque Translation No. 5* (murrine),2014 [Photo: Dominic Tschudin]

The panels became larger as my skills increased, allowing the possibility of transition between two patterns in one panel, *Moresque Translation No. 5* (Fig. 1.33). This became my 7th act of infidelity, and was a development that only emphasized the original character of my material mistranslation. With each murrine being one small segment of an overarching pattern that can be flipped or manipulated in any direction, the pattern can fluidly morph into a different pattern within two tiles. The movement from one pattern to another in a panel can be used to create a subtle transition between two patterns of similar constructs, or juxtaposition between patterns whose only relationship is their material language. This transition exaggerates the fragmentary nature of each pattern, further embracing and

developing the spirit of my material mistranslation. Due to time constraints I was only able to create one of these morphing pattern panels, but it is through the juxtaposition of morphing patterns that I will continue to develop this pattern, following the completion of my project.

1.3.4. The Colours of Mistranslated Artistic Outcomes

The glass colours chosen for the murrine in all four panels were also an aspect of infidelity; my 8th unfaithful act in the mistranslation of Pattern One. For each panel I would alter the primary colour palette and/or colour structure – common to both the Moorish craftsmen and Owen Jones – in a similar way (see sections 1.1.2. and 1.2.1. for information on colour palettes). In some I introduced a non-primary colour; in others I swapped primary colours around or removed them, with each outcome creating a different expression within a reduced colour palette. The aim of this collective colour infidelity was to maintain limited palette similar to both the historic examples of this pattern, while exploring the effects of transparency and different colours on the pattern's geometric details.

Moresque Translation No. 1 (Fig. 1.12) swapped the blue ground around the eight-sided stars into each star's interior, removing red and yellow from the colour palette, while adding green to the star's centre. *Moresque Translation No. 4* (Fig. 1.13) swapped the blue and red colouring of the pattern, while removing yellow and once again adding green to the star's centre. *Moresque Translation No. 3* (Fig. 1.32) moved the blue for the exterior of the eight-sided star to its centre with two reds around it, again removing the yellow and leaving large areas of a neutral cream between the stars. And, in *Moresque Translation No. 5* (Fig. 1.33) I mixed red and dark blue inside each star, moving yellow to the star's centre, leaving areas of solid light blue around the motif.

1.3.5. The Internal Geometry of Mistranslated Artistic Outcomes

Each new set of mosaic tiles developed for each mistranslation of Pattern One contained a small twist or alteration in the decorative geometric structure, and therefore the material language being used. The language development occurred in the decorative internal geometry of the pattern, and was part of the 2nd, 3rd and 4th infidelities of Pattern One. Each new first stage murrine design began by altering the

layout of the five murrine stacks used to create the mosaic tiles. During this process the pattern's overarching murrine geometry remained, so that the structure could be changed at the tile-arrangement stage. The internal decorative geometry of each new design embraced a different element of the pattern's overarching structure, so when rearranged at the mosaic tile stage, caused unexpected results (Fig. 1.34). This process increased the creative potential of each artwork and subsequently the language of material mistranslation for Pattern One.

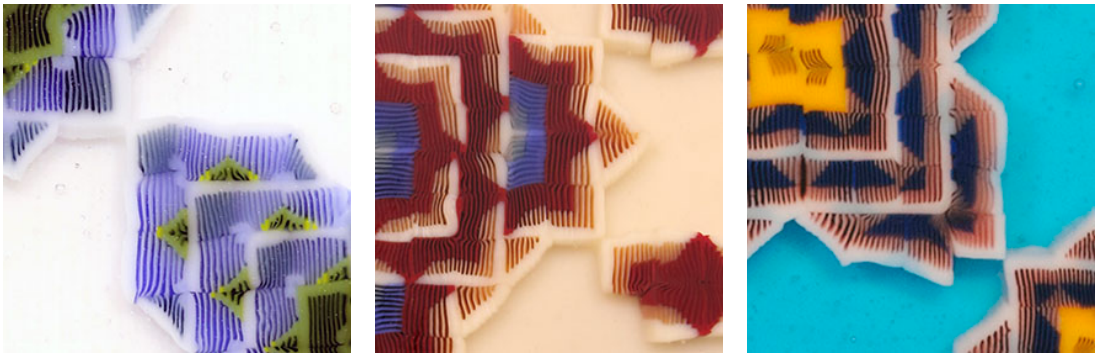


Figure 1.34: Three details of unexpected results in internal decorative geometry:
(left) little green triangles, [Photo: Owen Johnson],
(middle) multiple red points, [Photo: Owen Johnson],
(right) angled negative boxes. [Photo: Dominic Tschudin]

1.3.6. Summary of My Material Mistranslation

Across the course of my mistranslation, each act of infidelity has been combined with subtle changes in my material language to create a unique interpretation of the pattern, as well as develop new patterns. Each of these new patterns has explored both the geometry and decorative concepts of Pattern One, developing new outcomes that could only be achieved through material mistranslation. The infidelity in my material mistranslation has taken both Pattern One and me as an artist to places I could never have imagined.

Each act and subtle change has been part of a dialogue that has developed not only between Owen Jones, the Moorish craftsperson and me, but also between the murrine makers and all those who have used Magic squares to develop pattern. As I have explored the techniques used by glassmakers, printers and plaster workers, new concepts have been developed and unexpected associations have been forged. I have found through this process that material translation has not revealed a kinship between material languages. It has revealed a kinship between makers, makers who use different material languages.

1.4. Kinship Between Makers in Material Translation

As discussed earlier in this chapter, the material language of one craft method shares little material kinship with another material language. Benjamin's search for kinship between languages is a utopian concept, involving the search for a pure language, at the root of all other language. But the only link between languages in material translation is the maker's passion for developing his or her target material language, and an interest in other material languages. It's a link echoed by the translator's interest in the methods and history of the source being translated.

Owen Jones showed keen interest in the methods of his source, as I have in the making methods of both Jones and the Moorish craftsperson. This is how a kinship between craftspeople is created, but it would be naïve to think that these conversations stop at the source. The Moorish craftspeople that created Pattern One's two examples in the Hall of the Ambassadors were also displaying a kinship with the makers that went before them. This is a kinship that links every type of eight-sided star pattern created in Islamic decoration, of which Pattern One is an extremely refined example.

As I researched Pattern One, I could not help but explore both other examples of the eight-sided star (Fig. 1.35) and other kinds of Moorish decoration. This can be seen in the interaction between my murrine designs and Moorish arches, as described earlier in this chapter (Fig. 1.20). The knowledge I gained from these interactions helped inform both the way I structured the pattern, and the sorts of patterns I chose to create when rearranging mosaic tiles. The more I explored existing Moorish decoration, the more I understood the mathematics behind the pattern and gained the ability to manipulate its structure. Borges and his texts on translation also encourage kinship between writer and translator and their surrounding histories in his concept of creative translation in literature.

Figure 1.35: Three eight-sided star patterns, Nasrid Palace, Granada, Spain. [Photos: Owen Johnson]

In his essay 'The translators of *The Thousand and One Nights'*, Borges proposes that the translator with a creative approach should follow 'in the wake of literature, […] presupposing a rich [prior] process'.[76] For Borges, creative translation requires a translator to not only understand his source but also to understand the source before the original. Borges' proposition also concludes that a translator will come to the translation with his or her own agenda, including a 'prior process' of personal influences (refer to chapter three for a further exploration of artistic agenda). My material mistranslation followed in the wake of Pattern One by developing my kinship with the pattern's previous makers, kinship that was then strengthened by my own artistic agenda, my project's development of the pattern and my target material language. It was this kinship that helped me to recreate the spirit that Pattern One had lost under Owen Jones' fidelity in material translation.

1.4.1. Spirit in my Material Mistranslation

A material mistranslation uses its infidelity in an attempt to translate the spirit behind its source in a new time and material language. Standing in the Hall of the Ambassadors, I knew that this would require me to embrace both the reverence of the pattern's historical meaning and the obsessive precision of the Moorish craftsperson. Furthermore, I would be required to recreate this reverence and craftsmanship in a contemporary context.

To achieve such a task, my material mistranslation of Pattern One would reintroduce the spirit of its Moorish source through three methods. Firstly, through the development of a kinship between the pattern's previous makers and myself, fostered through research into their concepts and techniques. Secondly, through the

[76] Borges, 'The Translators of *The Thousand and One Nights'*, p. 46.

development of a material language that would require the highest levels of dedication, precision and inventiveness, creating a highly crafted translation. And thirdly, through contextual change for the pattern, which encourages reverence and an understanding of the pattern's historical meaning in the minds of a contemporary audience.

The first two methods existed in my project's methodology of historical research and the development of a material language of glass murrine. The third method was created by my change of context from the bordered pattern in reverential architecture to the spirit-maintaining art object in a contemporary setting. The art gallery offers the sensitive viewer an experience of reverence by isolating the object as signifier. The isolated pattern fragment is then seen as a hopeful abstract expression of order and harmony in an otherwise chaotic world. In this setting my material mistranslation of Pattern One achieves a return to the spirit behind its Moorish source.

The contextual change of the gallery-hung art object, along with microscopic detail and three-dimensionality, removes the representation and mass production of Owen Jones' translation. And with the removal of representation and the re-introduction of spirit, Pattern One returns to 'life' through infidelity in mistranslation, instead of the 'afterlife' of Owen Jones' fidelity.

1.4.2. Becoming Part of the 'Life' of a Pattern

It has always been my intention with this project to find a method that enables me to become part of the life of the decorative pattern I have translated. By employing infidelity in material mistranslation I have been able to use Owen Jones' translation of Pattern One, a clear example of fidelity and afterlife, thus transforming this 'static', historically important pattern. But, in his linguistic theory, Borges proposes that 'translation does not represent the afterlife of the original, as Benjamin argues, but exists on a potentially equal plane with it'.[77] In material mistranslation, the use of infidelity prevents a translation from being limited to a representational tool of promotion. It allows the material mistranslation to remain part of the pattern's future by breathing 'life' into the act of copying.

[77] Waisman, *Borges and Translation*, p. 61.

The artwork I have created with infidelity in material mistranslation exhibits this newfound life by, on the one hand, referencing its Moorish source, and on the other remaining uniquely linked to its material language of murrine. It is a life heavily dependent on my project's methodology, a creative process that has fostered my new patterns and concepts in decorative history. The artwork that I have created with this process has been unexpected and rewarding. It is work that I could not have developed in any other way and will continue to create beyond this project, searching for new structures, new reverence and new understanding through my material mistranslation of Pattern One.

1.5. Conclusion

The two methods of material translation in this chapter, one a translation of fidelity and one of infidelity, have been employed for an examination of the possibilities of material translation. Each method has yielded very different results. Owen Jones' faithful material translation yielded a representation that had little kinship with the material of plasterwork. Through fidelity the pattern became a mass-produced and formalised documentation, but one that subsequently contributed heavily to the historical significance of the pattern. My material mistranslation yielded unique artworks that shared a kinship with the Moorish makers of the past. With infidelity the pattern and its spirit of reverence were revived, acknowledging what had existed before while contributing to the ongoing life of Pattern One.

In the future I hope that someone shares my excitement, choosing infidelity over fidelity to translate my work with Pattern One; that person, whoever they are, will develop something that I could never have imagined. This, in my opinion, is the most important role of material mistranslation: to continue the conversations between makers that move any decorative tradition to a place it has never been: one that the original maker could never have imagined.

In the next chapter of this thesis this conversation between makers will continue as I explore material mistranslation by copying the Paisley pattern. The Paisley pattern has been copied before, but never translated into glass with murrine. My method will be examined in the light of an existing history of cultural copying, crossing and commercial gain that continues to this day.

'Only a dialogue with the past can produce originality'.[78]

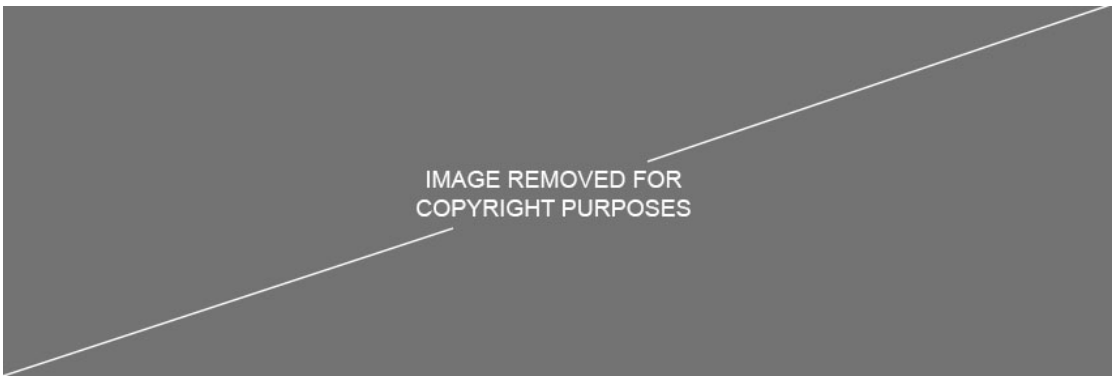


Figure 2.01: Pattern Two Composite: Paisley Pattern.
(left) Early 18th Century, Kashmir Shawl: V. Reilly, *The Paisley Pattern.*
(middle) Paisley Motif 1851: V. Reilly, *Paisley Patterns.*
(right) *Paisley Translation No.3*, (detail) [Photo: Dominic Tschudin].

Chapter Two: Mistranslation and Adaptation

2.0. Introduction

In the late-18th century, consumer demand in Europe for the Kashmir hand-made shawl was growing. The shawl was an expensive item, still rare on the fashionable streets of London, Paris and Berlin. Its distinctive 'pine' shaped pattern, which would later become known as Paisley, carried with it a sense of decorative mystery, accented by its clearly non-European origins. The increase in demand led a number of entrepreneurial textile manufacturers to create the first European appropriation of the shawl, and with European production came European perceptions of "The Orient".

It was an age full of craft mimicry and adaption. The designers of Europe were trawling the culture and history of the colonised countries, along with their own past, in search of new 'original' designs for domestic trade. The Arts and Crafts Movement, reacting against the piece of artwork and divided labour of the industrial revolution, raised the profile of the hand-crafted. In the case of Paisley (the pattern inherited this name from the small Scottish weaving town of Paisley, in which much of the shawls'

[78] W. Harris, cited by K. Holst Peterson and A. Rutherford, 'Fossil and Psyche' in *The Post-colonial Studies Reader*, B. Ashcroft, G. Griffiths and H. Tiffen [Ed.], London: Routledge, 1995, p. 185.

early European production occurred) the distinctive 'pine' pattern and intense decorative style alluded to the hand-made aesthetic of its origin. The intricacy of European manufacturing and the will of designers infused fashionable taste, and European perceptions of ‘the Orient’, into the Kashmiri motif. The designers’ adaptation was affected by four methods of development: material development and colour; aesthetic development and colour; aesthetic development and motif; and aesthetic development through contextual change. The result was a romanticised, mass-produced item that could appear hand-made, in a pattern that became a symbol of the Orient across the world, a pattern still in the process of creative artistic adaptation in the present day.

When it came to finding the best pattern to continue my exploration of material mistranslation, Paisley was a compelling choice. It fitted seamlessly into my project’s methodology. Paisley was decorative, it had a pre-existing history of copying, it was still developing and changing, it had never been made in glass before and its asymmetric nature would challenge my material language of murrine. The attribute of Paisley that most interested me was its existing tradition of adaptation. The pattern had been through so many different hands, and it was still evolving, still current. My material mistranslation would use Paisley’s existing tradition of adaptation, by using the same four methods of development employed by European designers, as my framework. My four methods would embrace the material developments of glass and its colour range, the aesthetic developments of my country of birth’s colours, the aesthetic external and internal decorative developments of murrine, and aesthetic development through contextual change to non-utilitarian artwork. This framework would inform each individual act of infidelity that would create and guide my material mistranslation of the Paisley pattern.

This chapter will compare Pattern Two’s history of adaptation, and the infidelity of my material mistranslation of the same pattern. The history of Pattern Two, from its early incarnation through to its complete European adaptation, will be examined to discover if they were developed in the same ‘spirit’. Within this process, the framework for the European adaptation of Pattern Two will be reviewed, examining the four methods of development found in my research. My practical acts of infidelity in my material mistranslation of Pattern Two will be examined using this framework, allowing for a comparison between adaptation and material mistranslation. Through this comparison, Jorge Luis Borges’ concept of creative translation will be used, focusing on his view of translation as a series of ‘drafts’ on the same subject. This

comparison will allow me to ask: what are the differences between creative artistic adaptation and material mistranslation, and can a visual source and its material mistranslation be seen as equally legitimate drafts of the same concept? I will begin with a summary of the history of Pattern Two from its earliest known manifestations.

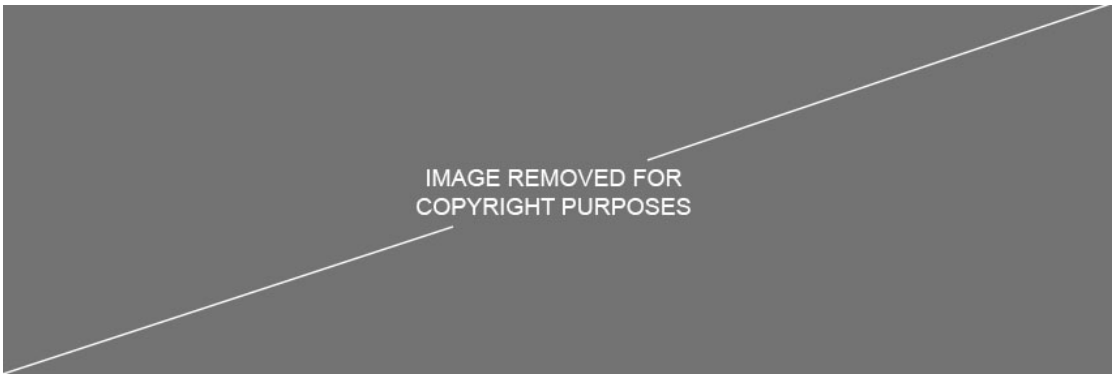


Figure 2.02: Early 18th Century, Kashmir Shawl: Reilly, *The Paisley Pattern.*

2.1. History of Pattern Two

Pattern Two, prior to its European appropriation, was a motif-based, labour-intensive textile pattern mostly used in shawls and popular with rich men and kings. The design 'originated in ancient Chaldea (Babylon) and from there began its spread into […] India'[79] where in Kashmir it became an evolving motif on highly prized shawls (Fig. 2.03). 'Early in the eighteenth century the motif had been conventionalised into a tightly-packed pyramid of flowers above a 'vase''[80], forming an evolving silhouette for what would become Pattern Two's motif (Fig. 2.04).

Figure 2.03: (left) Patka male sash 'pine' motif (detail), about 1725-50, V&A Collection.
Figure 2.04: (middle) Early Kashmir Shawl: Reilly, *The Paisley Pattern.*
Figure 2.05: (right) Late 18th century Kashmir Shawl: Reilly, *The Paisley Pattern.*

[79] V. Reilly, *The Illustrated History of The Paisley Shawl,* Glasgow: Richard Drew Publishing, 1996, p. 10.
[80] Ibid., p.11.

In the mid-18th century, shawls 'were all the product of the needle upon a fine woollen ground'.[81] Kashmiri craftsmen used local methods and materials, creating a white goats'-down fabric, which they decorated almost exclusively with the primary colours, in red, blue and yellow thread.[82] Primary colours were among the only textile dyes available, and were used evenly across the motif - flowers, foliage and vessel - creating a homogeneous symbol with a distinct silhouette. The flowers were mostly simple floral symbols, shown as both buds and in full bloom, exploding out of a very low vase, curling or wilting at the top of the motif to form the distinctive shape (Fig. 2.05). The motif was predominantly applied with a single orientation as a border design, a convention that would soon change under the influence of European commerce and production.[83]

2.1.1. European Imitation of Pattern Two

By '1777 the shawl was well known as an article of dress in England'[84], and in the last decade of the 18th-century the Paisley pattern shawl was gaining popularity. Officers in the British armed forces had started the fashion by returning from Kashmir with shawls for family and friends.[85] The East India Company soon caught on, importing 'pine' motif-decorated shawls from India, making them extremely expensive.[86] Manufacturers in Scotland and Norwich in England began making cheaper imitations of Kashmiri shawls in the first decade of the 19th-century, including production in the small Scottish weaving town of Paisley.

> It was an Edinburgh manufacturer who first introduced the making of these shawls to Paisley in 1805, and at this period the weaving industry referred to them (quite properly and accurately) as "imitation Oriental shawls".[87]

The first shawls produced in Europe often used the same white background, decorative colours, and Kashmiri goats'-wool material, as the shawls they copied.

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[81] M. Blair, *The Paisley Shawl: and the Men who Produced it*, Paisley: Alexander Gardner, 1904, p. 28.
[82] Reilly, *The Illustrated History of The Paisley Shawl*, p. 11.
[83] E. Rossbach, *The Art of Paisley*, New York: Van Nostrand Reinhold Company, 1980, p. 24.
[84] M. Meta, J. Paterson, *A Century of Scottish Shawlmaking*, Edinburgh: Pillans & Wilson Ltd, 1962, p. 5.
[85] A. Ramamurthy, 'Orientalism and the 'Paisley' Pattern', in *Disentangling Textiles: Techniques for the Study of Designed Objects,* Schoeser, M., Boydell, C. [Ed.], London: Manchester University Press, 2002, p. 121 – 133 (p. 125).
[86] D. R. Shearer, *Why Paisley?,* Paisley: Renfrew District Council, 1985, p. 2.
[87] C. H. Rock, *Paisley Shawls*, Paisley: James Paton Ltd., 1966, p. 5.

While Kashmiri farmed goats' wool (at times mixed with silk) would be used for most European Paisley shawls over the next century (as the softest material, strong enough to survive Paisley's extensive manufacturing techniques)[88], manufacturing techniques of Kashmiri craftspeople would soon be replaced by European production methods.

Figure 2.06: (left) A Drawloom: Paisley: Rock, *Paisley Shawls*.
Figure 2.07: (middle) Kashmir like 'pine' shawl border: Rock, *Paisley Shawls*.
Figure 2.08: (right) Evolving 'Pine motif' shawl border: Rock, *Paisley Shawls*.

The first change in manufacturing method was the use of European handlooms, which altered the structure of the pattern's fabric. The introduction of the first mechanised loom in the 1820s would complete this change, with the Jacquard loom implementing 'the transformation of the shawl industry from a cottage basis to a factory one'.[89] The second change, due to local labour, increased production and low transportation costs from within Europe, made the shawls cheaper to produce (Fig. 2.06).[90] Scottish manufacturers were creating primary-coloured, single colour-ground imitations of Kashmiri shawls, and these new manufacturing methods had not significantly altered the motif of Pattern Two (Fig. 2.07 and 2.08). It would take the introduction of the European perceptions of the Orient to do that.

2.1.2. European Adaptation Of Pattern Two

By the 1830s the pattern had been adapted from an asymmetric border design on a white ground into a repeating pattern (Fig. 2.09) and then onto a pink- and red-toned plaid motif that covered almost every surface of the shawls it was woven into (Fig. 2.10). In these plaid shawls 'full use was made of the protean flexibility of the "pine"

[88] Reilly, *The Illustrated History of The Paisley Shawl*, p. 20 – 21.
[89] Rock, *Paisley Shawls,* p. 11.
[90] Reilly, *The Illustrated History of The Paisley Shawl*, p. 15.

as a motif'[91], as craftsmen began embellishing the motif with new decorative complexities (Fig. 2.11). These developments of the motif appeared in both Asian-produced and European-produced shawls almost simultaneously, with both sets of manufactures imitating each other.[92]

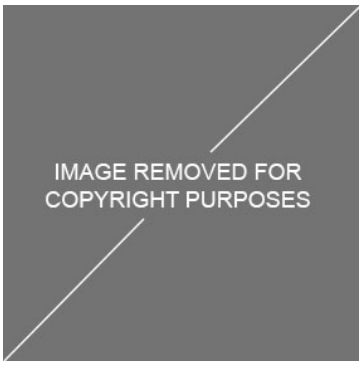

Figure 2.09: (left) Paisley shawl, between border and plaid, c. 1830: Shearer, *Why Paisley?.*
Figure 2.10: (middle) Plaid Paisley shawl, c. 1865: Shearer, *Why Paisley?.*
Figure 2.11: (right) Elongated 'protean' motif (detail): Shearer, *Why Paisley?.*

In both production centres, the patterns 'grew steadily more ambitious and elaborate'.[93] Change can clearly be seen in the colours of the shawls (this is examined in sections 2.2.1 and 2.2.2. later in this chapter); the motif's interior embellishment; and the motif's exterior shape (this is examined in section 2.2.3, later in this chapter). These evolutions were created by both Kashmiri and European designers of Pattern Two, for the European market and the European mind.

> As the British and European trade developed, certain stylistic elements also began to change, not just in Europe, but also in Kashmir, due to the influence of European perceptions of the Orient.[94]

The shawl needed to suit European fashions (this is examined in section 2.2.4), but the motif also needed to look exotically Indian in the eyes of the European consumer; to suit European perceptions of the Orient, adopted in both Kashmir and Europe (this will be examined in section 2.3.1).

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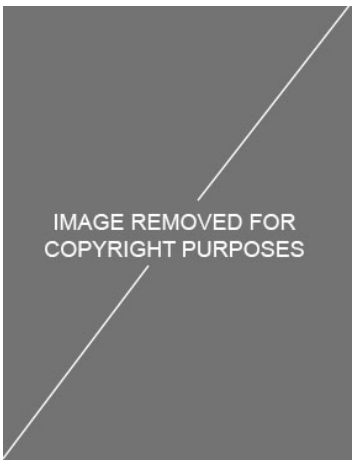
[91] Rock, *Paisley Shawls*, p. 13.
[92] Rossbach, *The Art of Paisley,* p. 18.
[93] Rock, *Paisley Shawls,* p. 9.
[94] Ramamurthy, 'Orientalism and the 'Paisley' Pattern', p. 128.

2.1.3. European Printing and the Adaptation of Pattern Two

Europeans would further alter and adapt the Paisley motif through textile printing. European manufacturers would use printing on fabric not only to cheapen the process of making Paisley shawls, but also to increase the complexity of the already ornate designs. 'Edinburgh and other Scottish towns were making printed fabrics, (some even of pine design), as early as the 18th century'[95], a tradition that has continued up to the present.



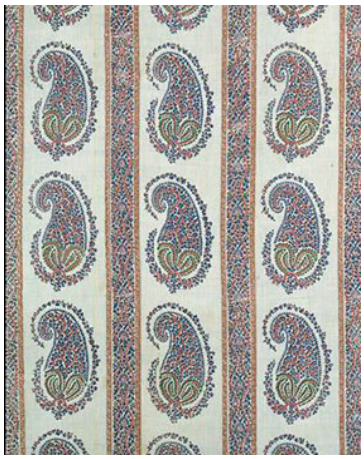
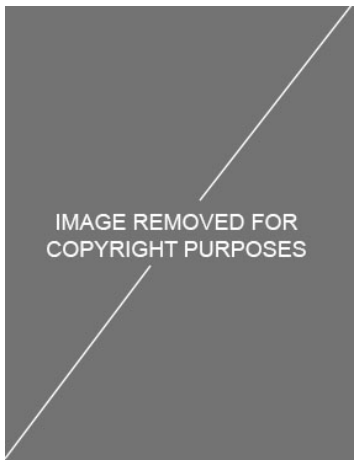



Figure 2.12: (left) 18th century printing block for Paisley: M. Meta, J. Paterson, *A Century of Scottish Shawlmaking*.
Figure 2.13: (middle) Printed Paisley design, *Shawl*, 1845 – 1850, V&A Collection.
Figure 2.14: (right) Paisley Motif 1851: Reilly, *Paisley Patterns.*

'On a sheet of white fabric successive patterns would be impressed from printing-blocks (Fig. 2.12), one block for each colour used, until the complete design was built up'[96] (Fig. 2.13), and any fabric could be used, from silk to cotton. This method meant the design no longer had to be built on the grid of weaving, but instead through the repetitive build-up of printed layers and the curving lines of the woodblock. Any decorative complexity that could be imagined was easily achieved with this method, allowing the fabric designers of Europe the frivolity of adapting the pattern further (Fig. 2.14) to their increasingly ornate perceptions of the Orient. And every time Pattern Two was adapted, it was adapted through four methods of development; its material, its colours, its motif and its new context of European fashion.

[95] Rock, *Paisley Shawls*, p. 17.
[96] Ibid.

2.1.4. Pattern Two in the 20th-Century


Figure 2.15: (left) Joel Dewberry, *Heirloom – Paisley* (furniture fabric) Joel Dewberry Studio.
Figure 2.16: (middle) Helena Roberts, *Paisley Design*, Helena Roberts Blog.
Figure 2.17: (right) Mick Jagger Paisley jacket, 1967 [K&K Ulf KrugerOHG/Redfern image]

The evolution of Pattern Two, both in the European imagination and across the world, has continued up to the present, with three examples of this evolution displayed above (Fig. 2.15, Fig. 2.16, and Fig. 2.17). But during the last century the adaptation of Pattern Two has slowed, with no new methods of development in evidence. Instead, to further examine the adaptation of Pattern Two the four methods of European development outlined earlier in this chapter will be examined in detail.

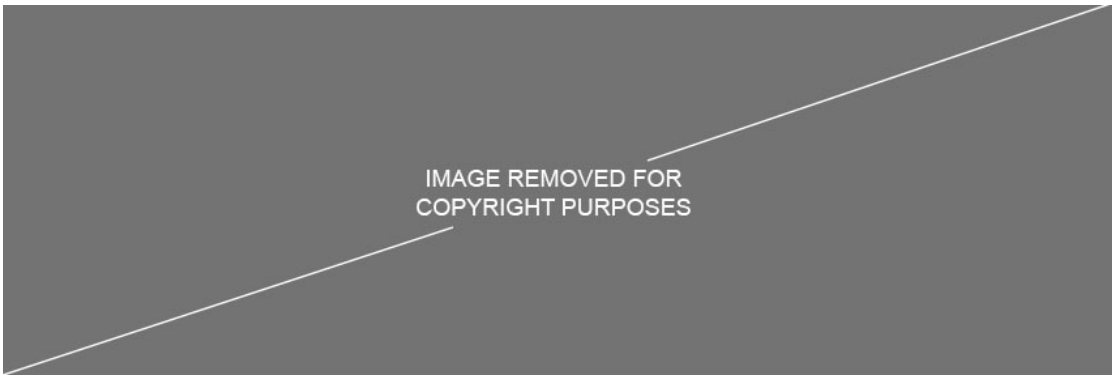


Figure 2.18: Paisley Motif 1851: Reilly, *Paisley Patterns: A Design Source Book*.

2.2. Framework of Pattern Two's European Adaptation

While researching the history of the creative artistic adaptation of Pattern Two I identified four methods of development within which both Kashmiri and European designers adapted Pattern Two's unique asymmetric motif:

- Material development and colour
- Aesthetic development and colour
- Aesthetic development and motif
- Aesthetic development through contextual change

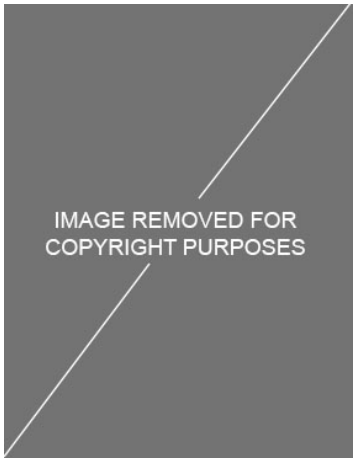
This section will explore each of these methods, using examples from Pattern Two's history, to create a framework for the way that designers adapted the pattern. The framework will be used to question whether creative artistic adaptation can maintain the 'spirit' of a pattern. This exploration will facilitate a comparison between the Kashmiri and European adaptation of Pattern Two, and Borges' concept of creative translation as a series of 'drafts'. This process will begin with the first method: material development and colour.

2.2.1. Method of Development One: Material Development and Colour

From the moment that Europeans appropriated Pattern Two to fit their needs, colour became a tool of adaptation in two ways: through material development and through aesthetic development. The first of these colour-related methods of development occurred because of the increase in the range of dye colours available through the capabilities of European manufacturing.

At the beginning of European Paisley production in the early 19th-century, 'the number of colours increased from three up to eight or ten'[97], and with each passing decade more colours became available. Not only did European manufacturers have more textile dye colours, European inventors were also continually extending their colour palette. Colour development becomes even more evident, with synthetic dyes like mauve becoming available from the 1850s onwards.[98]

[97] Ibid., p. 9.
[98] S. Garfield, *Mauve: How One Man Invented a Colour That Changed the World*. London: Faber & Faber Ltd, 2000.

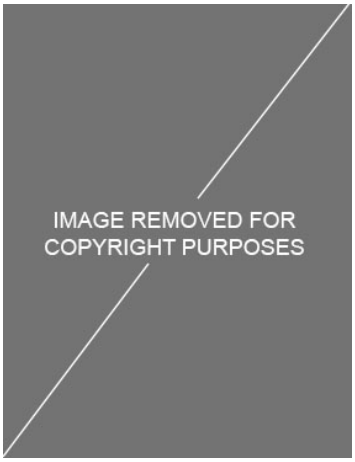


Figure 2.19: (left) 2 of 3 primary colours early paisley, *Shawl*, 1928, V&A Collection.
Figure 2.20: (middle) Flame reds and blues: Shearer, *Why Paisley?.*
Figure 2.21: (right) Magentas and green paisley design: Reilly, *Paisley Patterns.*

European industry affected European fashion. The Paisley shawl and its primary colour palette (Fig. 2.19) may have been the height of fashion to begin with, but as the century progressed Paisley had to adjust to the colours of the day, and fashion favoured that which was new. If clean pastel tones were available, Paisley shawls were produced in flame reds and baby blues (Fig. 2.20), but if robust colours were being manufactured and all the rage, Paisley shawls were produced with magenta or acid green (Fig. 2.21). And it was these robust colours, as if imitating some imagined Bengali night, which references method of development two: aesthetics development and colour, through the 19th-century European desire for all things Oriental.

2.2.2. Method of Development Two: Aesthetic Development and Colour

Pattern Two's 'Eastern' look was fashionable, so 'Western designers absorbed the Indian taste for […] bright colours, […] showing much imagination and invention'.[99] Bright greens and yellows may belong to the English springtime, but pinks, reds, mid-blues and purples were associated with the brightly painted temples of India – temples that had nothing to do with Pattern Two, but everything to do with European fantasy. With each passing decade of the early 19th-century the colours evolved, becoming more intense as if to continually update the sense of Oriental mystery. By the 1840s the standard colours used to create shawls in the town of Paisley:

> are the following, (names and numbers from the British Colour Council list) – REDS, Cherry 185, Caramel 186, Guardsman 126, Crushed Strawberry 158,

[99] Reilly, *The Illustrated History of The Paisley Shawl*, p. 12.

> Ruby 38, Maroon 39, Old Rose137; BLUES, Bunting Azure 131, Honey Bird 119, Saxe 45; GREENS, Cyprus 175, Cedar 80, Bronze 79, Howard 23, Bottle 250; YELLOWS, Buff 66, Almond Shell 67, and Golden Brown 74.[100]

As the century wore on, each new design had to push the boundaries of colour to remain mysterious, becoming darker and more elemental:

> after the Great Exhibition of 1851, taste deteriorated […] Acid greens, muddy crimsons and indigestible magentas replaced the clean greens, blues and flame colours of 1840.[101]

The introduction of printing to Pattern Two only increased the scope for Europe's colourful imaginings (see section 2.1.3). These fashionable ideas, along with an increasing textile colour palette, combined to develop Pattern Two into the Paisley pattern we know today. But European perceptions of the Orient would not only be fed by indigestible magentas; they would also be nourished by adaptations in the aesthetic development of the motif.

2.2.3. Method of Development Three: Aesthetic Development and Motif

As Europeans were appropriating Pattern Two to suit their needs through colour, designers from both Kashmir and Europe were also altering the motif's aesthetics, which became another tool of the pattern's adaptation. This method of development would occur in two ways: through the changes in the motif's exterior aesthetics and through changes in the motif's interior aesthetics.

Following European manufacturers' early imitations of Pattern Two, designers began to adapt the motif's shape into an abstract symbol, removing the reliance on floral symbols for its silhouette.[102] The change of definition resulted in designers and consumers referring to the motif by its shape, naming 'it "the tadpole" (in France) or "the little onion" (in Vienna)'[103], as designers transformed it into a sign of Eastern mystery. In the 1820s and '30s the motif was lengthened and elongated, maintaining the lower shape of the pine but exaggerating the tail into a long, curving and

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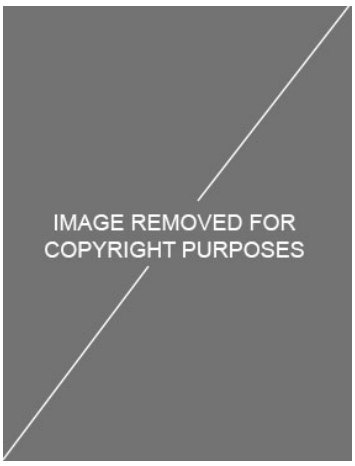
[100] Rock, *Paisley Shawls*, p. 23.
[101] Ibid., p. 13.
[102] Reilly, *The Paisley Pattern: The Official Illustrated History*, p. 12.
[103] Ibid., p. 11.

sometimes spiralling formation (Fig 2.22). By the 1820s, the motif had developed a distinctive lean or twist, dubbed 'the 'Harlequin' because the patterning is superimposed over large blocks of different colours'[104]; it offered more gestural scope for the pattern's mysterious interlocking nature (Fig. 2.23). Finally, the advent of printing removed all limitations on shape, allowing European designers, in particular, to develop even more exotic shapes that would have been less achievable with loom-woven textiles (Fig. 2.24).



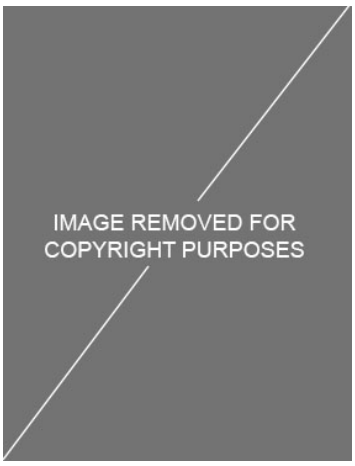



Figure 2.22: (left) Typical 1810s shape: Reilly, *Paisley Patterns.*
Figure 2.23: (middle) A typical shape by 1829, *Shawl*, Paisley, 1928, V&A Collection.
Figure 2.24: (right) Typical shape in the 1850s: Reilly, *Paisley Patterns.*

The shapes that Kashmiri and European designers developed thereafter had very little to do with the flower/vase design origins of the motif, and everything to do with a combination of the motif's decorative nature and European notions of its origin.[105] The removal of this decorative information not only changed the motif's shape; it also opened up Paisley's internal elements to the same method of development.

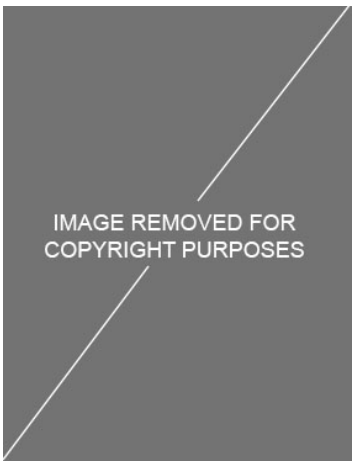
The internal decorative aesthetics of Pattern Two's motif changed drastically over the course of the 19th-century. While the structure of flower/vase that had created the silhouetted shape had been removed, a limited amount of abstract floral symbolism would remain.[106] This symbolism would be mixed with geometric motifs (Fig. 2.25), fringe details, repetitive ribbing (Fig 2.26) and other decorative gestures. Due to the lack of detail achievable with loom weaving, decoration was limited in detail and abstract in nature. The result was a decorative aesthetic built around fringes, created with geometry and occasional symbolism (Fig. 2.27) – an aesthetic intended to be as

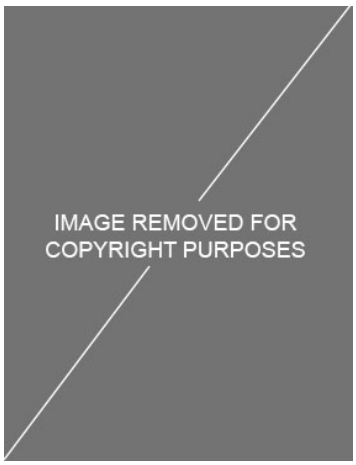
[104] V. Reilly, *Paisley Patterns: A Design Source Book*, London: Studio Editions, 1989, p. 20.
[105] Rossbach, *The Art of Paisley,* p. 27.
[106] Ibid., p. 81.

decorative as possible. But by the 1850s European designers would go one step further in their 'Eastern' perceptions.

Figure 2.25: (left) Internal geometric decoration, c. 1860: Reilly, *Paisley Patterns.*
Figure 2.26: (middle) Repeated ribbing, 1851: Reilly, *Paisley Patterns.*
Figure 2.27: (right) Two fringe layers, 1851: Reilly, *Paisley Patterns.*

With the advent of printing, and with European decorative taste growing more extreme, European designers began to incorporate even the floral bloom of Albion into Paisley motifs.[107] Both roses and daffodils were inlaid into Paisley in the 1850s (Fig. 2.28), surrounded by decorative fringes and rendered in acidic colours. The pattern now had both the intrigue of the Orient and the more familiar European feel infused into its core. This splicing of cultures had its most jarring manifestation when iconic Western patterns like tartan were included (Fig. 2.29). This combination may never have been put into production[108]; instead, the mixture of familiar and exotic mostly occurring through the infusion of pastel colours (Fig. 2.30).





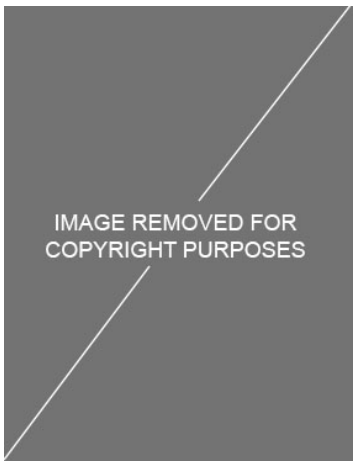


Figure 2.28: (left) Roses in exotic colours, c. 1860: Reilly, *Paisley Patterns.*
Figure 2.29: (middle) The motif set on Tartan: Reilly, *Paisley Patterns.*
Figure 2.30: (right) The motif in pastel colours, 1845 – 1850: Reilly, *Paisley Patterns.*

[107] Reilly, *Paisley Patterns: A Design Source Book*, p. 20.
[108] Ibid., p. 21.

Using European ideas of the East to develop both the exterior aesthetic and internal aesthetic of the motif enabled designers to create an adaptable symbol of Indian decoration. It was a symbol sold to the European fashion consumer, creating a new context, and constitutes the fourth method of development.

2.2.4. Method of Development Four: Aesthetic Development through Contextual Change

From the moment Europeans began importing Paisley shawls, before they had begun creating imitation shawls, let alone adapting them to Western perceptions, Europeans had altered the context of the pattern itself. This contextual shift occurred simply by putting Paisley shawls, and thus the pattern, into the world of women's fashion in Europe.[109] The shift may have begun with a change of gender, but it would be truly fostered by the whims of 18th-century fashionable women.

The Paisley shawl was an accessory, and the fashion whim that affected Pattern Two's motif most was the dress that the shawl was worn with. If the style of dress changed, the way the shawl was worn changed, and therefore the shawl's shape changed, altering its decorative requirements and therefore the motif's aesthetics. In the 1820s the shawl shape changed from a rectangle with border design at each end into a square with a continuous border and smaller curved motifs, because:

> very straight line dresses were abandoned in favour of wide shoulders narrow waists and slightly flaring skirts. The best accessory for this was the square shawl which, when folded in a triangle and draped round the shoulders, accented the wider shoulder and tapered waist.[110]

In 1837, when Victoria became Queen, fashion changed again:

> When it became clear that [Queen] Victoria preferred the new large rectangular plaids rather than the square shawls, it was these plaids that everyone wanted to wear.[111]

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[109] Rossbach, *The Art of Paisley,* p. 14.
[110] Shearer, *Why Paisley?*, p. 6.
[111] Ibid.

Rectangular plaids had been made possible by better manufacturing techniques, meaning Pattern Two could cover the whole shawl, allowing larger and less uniform motif shapes to fill this area. This resulted in an explosion of fluid decoration and motifs that slowly seeped into the centre of the shawl, until an all-over 'plaid' aesthetic was achieved.

These are two of the main European fashion trends that altered the shawl, and thus the pattern, during its long history. Along with the intensifying of European decorative perceptions, the new context of women's fashion becomes the fourth method of European development, completing the framework used to evolve Pattern Two's motif. Using material development, colour/exterior/interior aesthetic development and the aesthetic development of the shawl, the pattern was adapted into a symbol of the Orient in the eyes of the world. But had all this European adaptation removed the pattern's spirit?

2.3. Analysis of the Framework of Adaptation

Was the European adaptation of Pattern Two created in the same spirit, and with the same decorative intent, as its previous incarnations? This section will analyse the history of Pattern Two through the framework established above, as a process of drafting and redrafting an Eastern decorative statement. First we will examine how Europeans perceived the Orient.

2.3.1. European Perceptions of the Orient

Within the context of this thesis, the term European perceptions of the Orient refers to Europe's interest in non-European decorative expressions of opulence and mystery. The history of Pattern Two has many links to postcolonial theory. While this field and its theories can and has been used to explain the pattern's commercial appropriation by Europe through manufacturing, this project will restrict exploration to artistic expression and these perceptions. To this end, this section discusses the artistic intent of the East in the Western mind, beginning by defining the connections between the Orient and the Other.

In his book *Orientalism,* Edward Said connects the Other and the Orient by explaining that:

> The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilisations and languages, its cultural contestant, and one of its deepest and most re-occurring images of the Other.[112]

The Orient is a European construction of an opposite, or Other, to compare oneself to, an opposite defined by Europe to reinforce European qualities.

> If the 'Orient' was irrational, emotional, violent, subjective, autocratic and crumbling, Europe as its opposite acquired the attributes of rationality, objectivity, restraint, democracy, dynamism and order.[113]

The Orient's location was not specific in the European mind: it could be Africa, India, Japan or the Middle East – anywhere that emphasised non – European qualities.[114] As such, the East is also a source of desire for the European, for adventure and control of the Other.[115] In the case of Pattern Two, Europeans saw it as a quintessential item of Eastern craftsmanship, and as such it was 'sensual', like the mystery location.

> The florid European-influenced designs exude extravagance, sensuality and indulgence with which Orientalist scholars and artists had coded the 'Orient'. In this way the Kashmir shawl was almost literally moulded into a European expression of the East.[116]

The pattern had to represent the decorative extravagance that Europe craved from the East, but this provokes the question of whether the pattern stood for decorative opulence within Kashmir, and therefore adapted the Kashmiri spirit of opulence with it?

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[112] E. W. Said, *Orientalism*, New York: Vintage Books Edition, 2003, p. 1.
[113] Ramamurthy, 'Orientalism and the 'Paisley' Pattern', p. 123.
[114] Ibid., p. 123 – 131.
[115] Said, *Orientalism*, p. 48.
[116] Ramamurthy, 'Orientalism and the 'Paisley' Pattern', p. 131.

2.3.2. Pattern Two and its Spirit of Opulence

Long before Europeans came into contact with Pattern Two, Kashmiri and Mongol rulers were using the 'pine' pattern, and the highly decorative shawls on which it was displayed, as symbols of opulence.

> Traditionally in the subcontinent, Kashmir shawls had always been perceived as objects of value, and were certainly used as symbols of status and power.[117]

Shawls were often given as gifts or bribes to dignitaries and representatives of other groups and nations, including Queen Victoria.[118] The shawls took months to weave, and may have entered Europe as trophies. They cost between £100-£300[119], (equivalent to £15,000 - £45,000 in 2014) with their high level of craftsmanship only reinforcing their value in the European imagination. With its asymmetric, rich, overtly ornamental and meticulously woven appearance, Pattern Two's motif began as a symbol of impressive opulence – a 'spirit' it has maintained to the present day.

2.3.3. Kashmiri 'Opulence', European Adaptation and Borges' 'Drafts'

The transformative methods that maintained Pattern Two's spirit were initially fostered by mimicry, then idealised adaptation, and later led to the incorporation of new methods like printing. This design process was outlined by Gombrich:

> Mimicry can ease us into adaptation, adaptation to new materials, new conditions, new tools, by providing that element of continuity for which there is so strong a need. [120]

This continuity can only be seen after the fact, and never seems continuous at the time: a continuity that, in comparing Pattern Two's history of adaptation and my material mistranslation, I will examine in the light of Borges' theory of linguistic translation as a series of 'drafts'.

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[117] Ibid., p. 125.
[118] Ibid.
[119] Ibid., p. 127.
[120] Gombrich, *The Sense of Order,* p. 174.

Borges advances the idea that:

> To presuppose that every recombination of elements is necessarily inferior to its original, is to presuppose that draft '9' is necessarily inferior to draft 'H' -- as there can be only drafts.[121]

In his essay *The Translators of One Thousand and One Nights*, Borges tests this concept by analysing different translations of this widely known Arabic tale, examining them as 'drafts' of a living story being told in the wake of history. In his analysis, Borges never explores the Arabic source text, only the translations and translators, performing 'ideological critiques that expose their investment in various cultural values and political interests, Orientalist and anti- Semitic, masculinist and puritanical, middle-class and academic'.[122] He compares passages and complete texts, to locate the infidelities that have been created by different translators in order to adapt the text's spirit for the European mind.

We can establish a number of similarities between the adaptation of Pattern Two and Borges' analysis of different translations of this historic Arabic story. Both have been developed through European perceptions of the Orient, and both have been through both mimicry/fidelity and adaptation/infidelity. Borges establishes in his analysis that conscious infidelity maintains the spirit of the Arabic narrative, as I have demonstrated that adaptation has maintained the spirit of Pattern Two in this chapter. Borges asserts the continuing life that translation provides to the text, as I have demonstrated with the continued adaptation of Pattern Two. Borges recognises that the translators of every age have translated the text to their literary needs, as I have demonstrated that the designers of every age have adapted Pattern Two to their artistic needs.

We can therefore summarise that the notable difference between Borges' concept of drafts through infidelity in mistranslation, and the creative adaptation of Pattern Two, would appear to be the translation from one language (material) to another. Pattern Two only ever had minor flirtations with material mistranslation, shifting to printing in the 1850s, but these prints were always limited to fabric or a similar material, and always used for the wrapping of an object or person. In order to understand the

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[121] J. L. Borges, in *Borges and Translation*, Waisman, p. 59.
[122] Venturi, *The Translation Studies Reader*, p. 14.

differences between creative artistic adaptation and infidelity in material mistranslation, I decided to create my own material mistranslation of Pattern Two. To achieve this I worked through the material language of glass murrine, using the same four methods of development (explored earlier) as the European adaptation before me, to inspire my mistranslation.

Figure 2.31: *Paisley Translation No.3* (detail), Owen Johnson [Photo: Dominic Tschudin].

2.4. Material Mistranslation for Pattern Two

At the start of my third year a particular feature of my research concerned me; I felt that my translation of Pattern Two, as with my early concerns for Pattern One, could be linked to the mockery of visual appropriation I had discovered in my research. At this point, I decided to put aside visual appropriation for the moment, and explore instead the history of Pattern Two. I discovered a motif that had been in constant flux for a thousand years, a motif that had been adapted and was as much about a European idea of the Orient, as it was anything else. In my research I identified the four methods of development discussed earlier in this chapter. I decided to use the same four methods to inspire infidelity in my material mistranslation. And as I sliced open my first full Pattern Two murrine cane, full of the infidelities created through these methods, the context of theft was washed away with the water and grit gushing over my glass-cutting blade.

This section of Chapter Two will explore my material mistranslation of Pattern Two, comparing the possibilities of infidelity in material mistranslation to the pattern's history of adaptation. I will explore the infidelities of material mistranslation with the same four methods of development already presented in the historic analysis. To recap, these methods are:

- Material development and colour
- Aesthetic development and colour
- Aesthetic development and motif
- Aesthetic development through contextual change

A comparison of my infidelities and the pattern's historical adaptation will allow me to evaluate whether my mistranslation has maintained the pattern's spirit of opulence, and so examine the differences between creative artistic adaption and infidelity in material mistranslation. In this way I will find out if my mistranslation can be seen as part of Pattern Two's series of drafts. I'll begin by exploring the first method of development used to foster infidelity in my material mistranslation of Pattern Two.

2.4.1. Method of Development One: Material Development and Colour

As discussed, designers before me used the material developments in the range of textile colour available to adapt Pattern Two. To begin my material mistranslation, I engaged in a similar method by using the vast colour palette of a single compatible[123] glass source, unavailable in glass production until recently.

Thousands of glass colours, both transparent and opaque, have been created through the material's history. Many of these colours have been composed of different materials and used in different types of glass, making them incompatible with each other. Only in the last three decades have glass-manufacturing companies managed to create large compatible colour palettes.[124] And because manufacturers create different types of glass, most glassmakers must choose one type of glass, restricting the glassmaker to that company's colour palette.

For my material mistranslation of Pattern Two, I chose Bullseye sheet glass because of its extensive colour range and history of compatibility, with this choice becoming my 1st act of infidelity. But despite Bullseye's extensive colour palette my mistranslation has been restricted. Like the Kashmiri shawl weavers and the European designers before me, this first phase of infidelity limited the palette of my chosen material language. Material limitation informed each colour choice I made

[123] *Compatibility (in glass)*: refer to glossary for definition in section 6.0.
[124] D. Klein, *Artists in Glass: Later Twentieth Century Masters in Glass,* London: Mitchell Beazley, 2001, p. 28.

when defining my palette further and aiming for colours from my own cultural background.

2.4.2. Method of Development Two: Aesthetic Development and Colour

As discussed, earlier designers also used colour to create aesthetic developments in Pattern Two, by employing colours that reflected European fashion and their notions of the East. To continue my material mistranslation of Pattern Two, I engaged a similar method by employing the colour palette of two popular landscape painters, one familiar and one from an imagined 'other'.

Figure 2.32: Arthur Streeton, *Sunlight (cutting on a hot road),* 1895; and its glass colours.

As a young boy growing up on Australia's south-eastern coast, I admired the work of two Australian landscape painters in particular: Arthur Streeton (Fig. 2.32) and Albert Namatjira (Fig 2.33). The vision of these two artists was fused into my own personal understanding of the country. So when it came to choosing a colour scheme, the palettes of Streeton and Namatjira seemed apt.

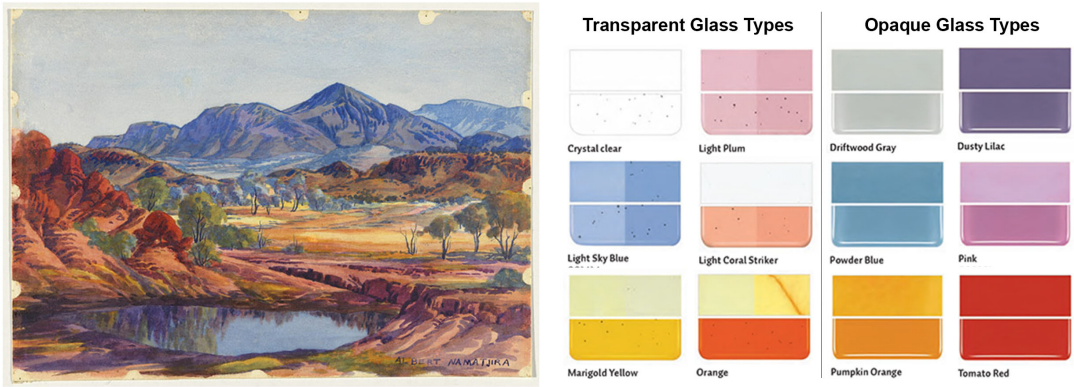


Figure 2.33: Albert Namatjira, *Waterhole, MacDonnell Ranges*, 1950; and glass colours.

The two artists expressed a comparable sense of an experienced home and imagined other, evident in the late 18th-century European designers' adaptations of Pattern Two. Streeton's wispy and messy pastoral scenes depicted the landscapes of my reality – as of so many European Australians, living dotted along the wetter coastal areas of the continent. Namatjira's strong, bright and dusty outback tones represented my childhood perceptions of an Australian Other. His painting's remote Western Australian location was over 3000km from where I lived, but the unexposed knowledge of such outback scenes lies heavy on the Australian psyche. I chose to use a combination of Streeton's and Namatjira's colour palettes to create the 2nd-act of infidelity in my mistranslation of Pattern Two. The infidelity lay in the aesthetic developments created by using an exotic colour combination that Pattern Two had never experienced before.

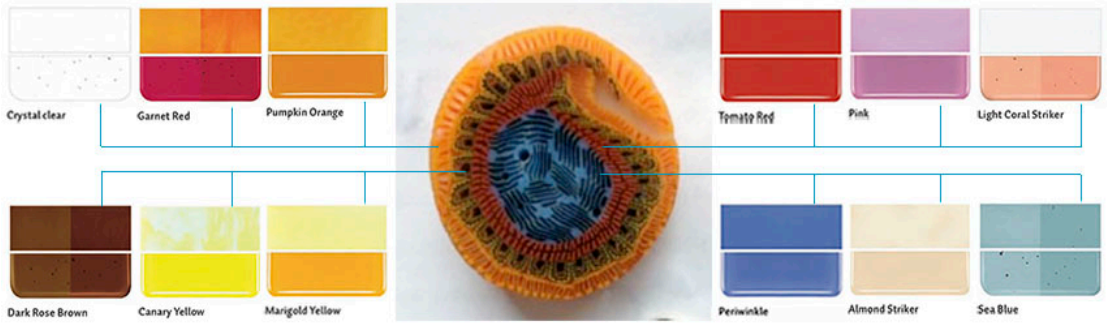


Figure 2.34: Paisley Cane No.1; the glass colours in this cane [Photo: Owen Johnson].

In my first complete cane, Paisley Cane No. 1, I chose twelve Bullseye glass colours, both transparent and opaque, to create four different colour layers, with four different murrine, which would create the final paisley cane (Fig. 2.34). The outer layer was made up of Namatjira's milky oranges. The second layer incorporated Streeton's muted yellows and scrubby deep browns. The third layer represented Namatjira's soft, dusty red and pink, and the cane's core was made up of expansive iridescent blue as used by Streeton.

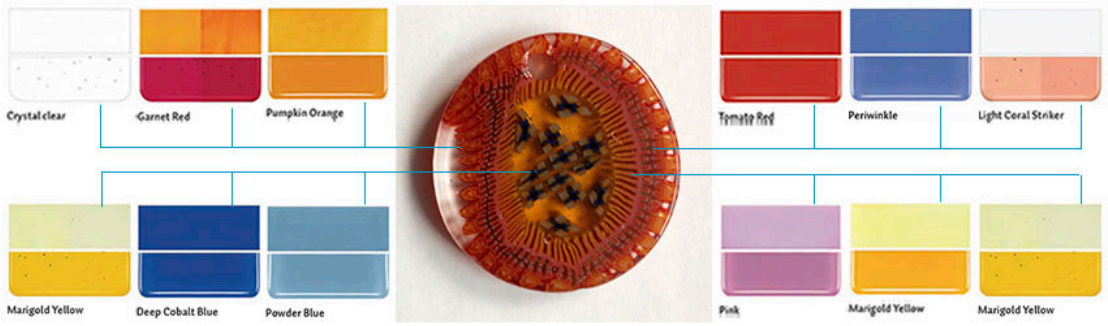


Figure 2.35: Paisley Cane No.2; the glass colours in this cane [Photo: Owen Johnson]

For Paisley Cane No.2 (Fig. 2.35) I used Namatjira's colours for the outer two layers and Streeton's colours for the third layer and the core. I varied the colours by using a combination of Namatjira's mauve, soft purple and light pink in the second layer, while still using orange for the outer layer. For this cane's third layer, Streeton's deep golden yellows were mixed with a transparent off-yellow, which continued into the cane's core, where it wrapped around cross-motifs of powder blue and deep cobalt.

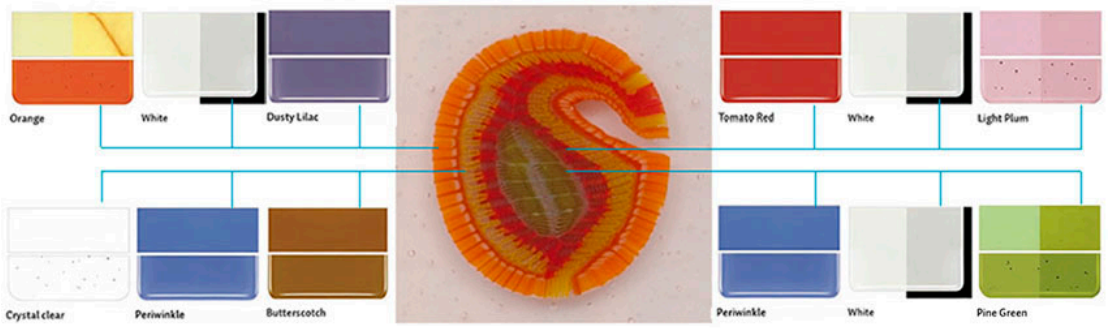


Figure 2.36: Paisley Cane No.3; the glass colours in this cane [Photo: Dominic Tschudin]

Paisley Cane No. 3 (Fig. 2.36) was constructed around the same colour and layer system as Paisley Cane No. 1, except for the core where Streeton's soft eucalyptus greens were incorporated.

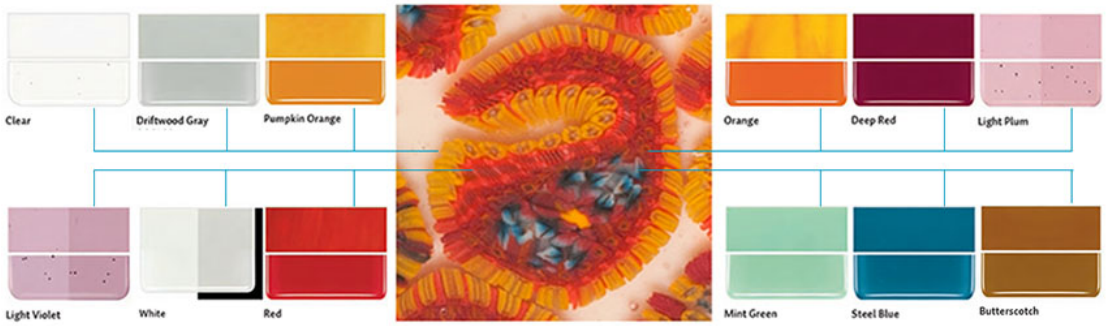


Figure 2.37: Paisley Cane No.4; the glass colours in this cane [Photo: Dominic Tschudin]

For Paisley Cane No. 4 (Fig. 2.37), I decided to pack the outer three layers with Namatjira's colours, wrapped around the core of Streeton's eucalyptus and wattle tree blue greens. With each layer this Paisley darkened, beginning with an outer layer of milky pumpkin orange and ghost-gum greys. It proceeds to a second layer of dusty reds and warm whites, and wrapping around the core with a third and final layer of burnt orange, plum and deep red colours.

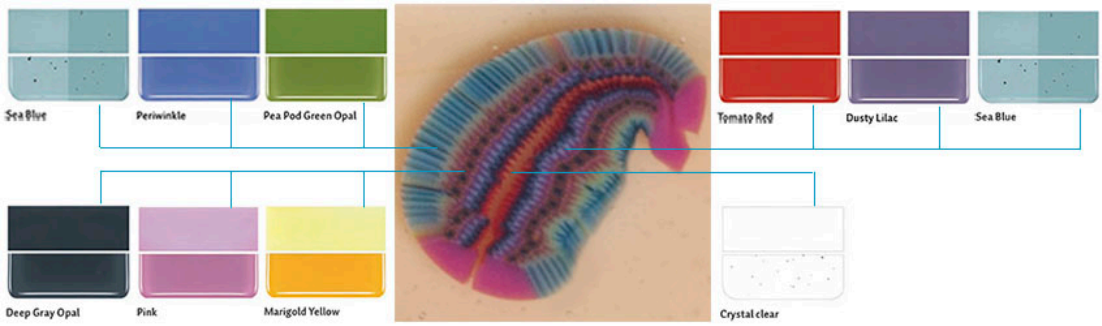


Figure 2.38: Paisley Cane No.5; the glass colours in this cane [Photo: Dominic Tschudin]

The final cane created during this case study, Paisley Cane No. 5 (Fig. 2.38), does not contain a core murrine, limiting the cane's colour range to three layers. Within its three layers, this cane moves smoothly from one palette of colours to the other. The outer layer displays Streeton's deep blues, wheat field yellows and pastoral greens. The second layer combines the colour palettes of both artists, surrounding Streeton's dark yellow with a solid strip of Namatjira's deep dusty pink, mixed with a little deep grey. The third layer incorporates only Namatjira's colours, mixing soft blue with deep lilac and middle red.

2.4.3. Method of Development Three: Aesthetic Development and Motif

In addition to the development of Pattern Two's colour palette, each of the Paisley canes explored in section 2.4.2 involved a third method of development: the aesthetic development of Paisley's motif. As explained earlier, past designers altered the external and internal decorative aesthetic of the Paisley motif. I embraced similar methods to engage the infidelity that my methodology required. For the exterior aesthetic of the motif I developed a new method from the existing hot glass technique known as the roll-up, to create a unique Paisley-like shape. For the interior of the motif, I developed an aesthetic built around decorative features determined by the

language of murrine. Both the external and internal motif developments promoted infidelities in my mistranslation of Pattern Two. To better define these, I have reviewed each of my production techniques in reverse; from the final Paisley shape created, working way back to the first stage murrine that became building blocks of the motif.

To create my material mistranslation of Pattern Two, I realised I would need to develop a new way of composing murrine to develop Paisley's fluid asymmetric aesthetic shape. I chose to adapt an existing hot glass and murrine-making method known as the 'roll-up'. This technique has been used for glass production, including murrine, for hundreds of years (Fig. 2.39). In normal murrine production this involves wrapping a series of parallel murrine segments around the outside of a core made of a single glass colour, or even other murrine, on a glass-blowing pipe (Fig. 2.40). Once wrapped around the core, the roll-up murrine are heated, stretched and cut up, ready to be fused into artwork. Roll-ups are often square or circular murrine with a border pattern, wrapped around a circular design or solid opaque/transparent area of glass (Fig. 2.41).

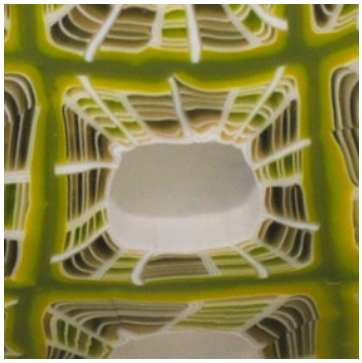



Figure 2.39: (left) 18th-century roll-up murrine: G. Sarpellon, *Miniature Masterpieces Murrine 1838 – 1924.*
Figure 2.40: (middle) Bettison rolling up murrine cane, Giles Bettison.
Figure 2.41: (right) Standard rolled-up murrine, Giles Bettison,*CHROMO 13 #14* (detail), 2013.

For my 3rd act of infidelity, I adapted the roll-up technique to achieve a fluid, asymmetrically shaped Paisley motif.[125] The infidelity of this act is the specific oval or circular shaped motif (Fig. 2.42) created by my adaptation of the roll-up technique. Each cane I have made uses the centrifugal forces that define glassmaking, developing an aesthetic shape in the final cane that is unlike previous forms of the

[125] Refer to Appendix Four in section 5.4 for a description of the roll-up process developed to create Paisleys exterior shape in Mosaic tiles.

Paisley motif. The roll-up technique, with its three layers of aesthetic development, also engendered a unique interior layout for the aesthetics of the motif, a consequence explored below in the 5th act of infidelity. But first, to see how the development of internal layering in the motif created further infidelity, I will describe how layering was constructed.

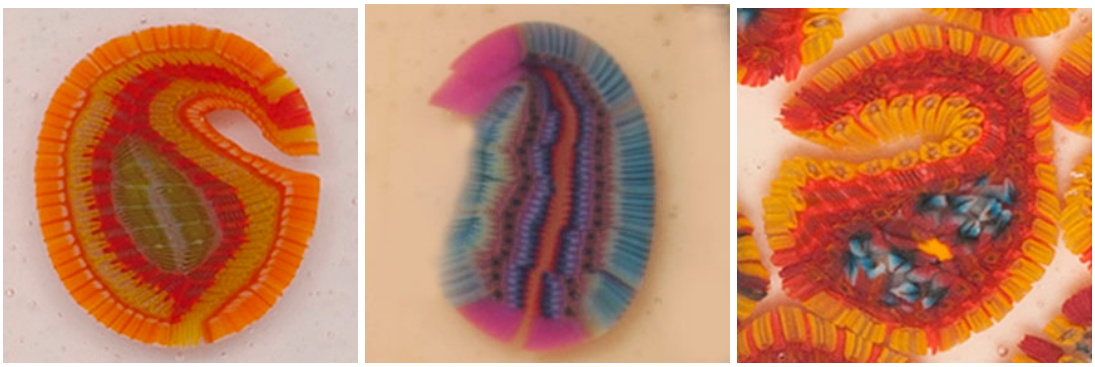


Figure 2.42: 3 examples of Paisley motif shapes created using the roll-up technique, [All photos: Dominic Tschudin]

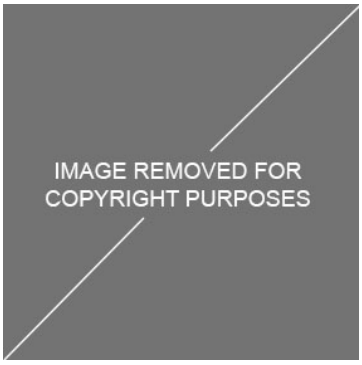
At the beginning of my research into Pattern Two, I was intrigued by the outer fringes of late 19th-century European Paisley designs. I noted that only one or two fringes graced the edges of most of these printed motifs (Fig. 2.27). In my practical research, I tested a number of combinations of first and second-stage stretches that I hoped would create multiple fringes in my Paisley murrine. My tests culminated in the adoption of a nine-part, three-layered (fringed) second-stage murrine. My adoption of this internal aesthetic development was the 4th act of infidelity in my material mistranslation of Pattern Two.

To make each of the three-layered second-stage canes, three separate first-stage murrine designs are created and stretched (see below, 6th - 8th acts of infidelity, for explanation of how these layer designs were achieved). Three segments, each 110mm long, are cut from the stretched first-stage cane. These three segments are then lined up in layers, three segments of each type stacked up, one layer on top of another (Fig. 2.43) and stretched (Fig. 2.44) like any other second-stage cane (Fig. 2.45) (see section 0.4.4 for an explanation of a second-stage murrine stretch). The murrine cane produced from this process is then ready to be cut up into segments, rolled up around a core and made into a Paisley motif (as described in my 3rd Infidelity).

Figure 2.43: (left) Second-stage layout, 3 types murrine, 3 layers, [Photo: Owen Johnson]
Figure 2.44: (middle) Three layered second-stage murrine cane, [Photo: Owen Johnson]
Figure 2.45: (right) Typical second-stage murrine; 9 segments, [Photo: Owen Johnson]

The infidelity of this material mistranslation resides in the changing densities and depths created by three different colour and design arrangements across three different layers. The introduction of depth, which occurs due to the glass thickness of a mosaic tile, is a consistent infidelity through all of my mistranslations in this project. Density, on the other hand, is unique to this act of infidelity, and is created by layering first-stretch canes of different motifs and colour densities, into the same second-stretch cane. To understand how each of my first-stage cane designs create different densities, I will explain the first-stage canes in my material mistranslation of Pattern Two, and the infidelities that created each differing density.

From the outset of my material mistranslation of Pattern Two, my aim was not only to translate the pattern, but also to further develop my glass material language. This is common throughout my project, but with my 5th act of infidelity for Pattern Two, I think that this aim was achieved. Early on I became fascinated not just with the fringes of printed Paisley designs, but in the types of decoration that made up these fringed edges. Common amongst these were petal-like shapes that reminded me of decorative arches (Fig. 2.46), leading me to experiment with arches of my own at the beginning of my practical research (Fig. 2.47 & 2.48).



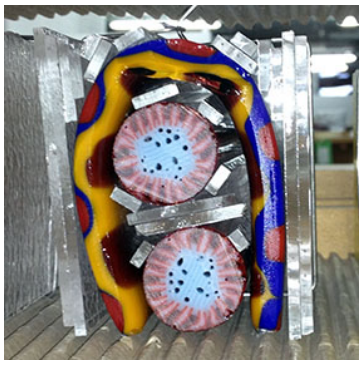



Figure 2.46: (left) Arched fringes of Paisley (detail), c. 1860: Reilly, *Paisley Patterns.*
Figure 2.47: (middle) The first arch stack before stretching, [Photo: Owen Johnson]
Figure 2.48: (right) A first-stage stretch of the first arch murrine, [Photo: Owen Johnson]

After some experimentation, I honed the making of arches into a number of simple creative stages. I began by arranging a number of small 120mm long lengths of glass, into a design 160mm wide by 120mm long by 6mm thick (Fig. 2.49). Once organised into shape, I fused the small pieces of glass together into one plate of glass, at around 800 degrees (Fig. 2.50). Each fused flat plate of coloured glass was then picked-up in the hot glass workshop, and manipulated at high temperatures into an arch. Once allowed to cool, the arch was surrounded by small pieces of 120mm long clear glass, taken back up to high temperature, picked up and stretched like any other murrine (Fig. 2.51). When cooled, the resulting murrine cane contained a smooth arch shape trapped in clear glass, creating a motif with endless decorative possibilities.

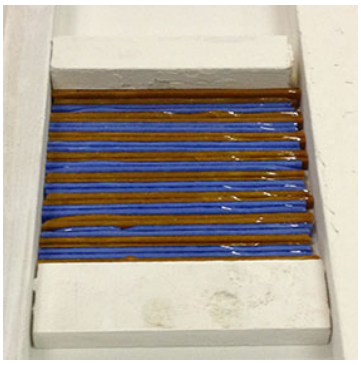


Figure 2.49: (Left) Small pieces of coloured glass ready to fuse, [Photo: Owen Johnson]
Figure 2.50: (Middle) Fused glass plate, ready to fold into arch, [Photo: Owen Johnson]
Figure 2.51: (Right) Two folded arches stacked into a murrine, [Photo: Owen Johnson]

This additional fusing process within the language of murrine, and the aesthetic developments it offered, became my 5th act of infidelity. Fusing allows for the introduction of new aesthetics to the Paisley motif that were not possible or likely through woven textiles. Different aesthetics are set up by placing the small pieces of

different coloured transparent or opaque glass next to, on top of, or near each other, allowing them to melt into each other in different ways. Curving stripe designs (Fig. 2.51) and undulating lines (Fig 2.48) are just two of the unique design options feasible with this new element of my material language.

While exploring this new element, I began to simplify the fusing designs. The simplified arch allowed for a stronger decorative statement with clear transparent space around it, creating depth in the final motif. And the simpler the design became, the more it resembled the loop of a stitch, referencing the techniques behind the textile manufacture with which Paisley was originally produced. It is a reference that led me to another act of infidelity in my next group of decorative murrine designs.

My interaction with the decorative fringes of historic printed Paisley led me to follow my arch murrine with a new set of sheet-stacked decorative designs that I have called “feather” murrine. Each of these would extend my language of murrine, by using colour-tinted transparent zones to surround colourful opaque designs. I standardised my murrine stacks to 60mm wide by 60mm high by 120mm long, a formula that enabled me to develop a design sheet that made decorative ‘feather’ murrine easier to create (Fig. 2.52). From each design sheet, I picked one or two designs (Fig. 2.53), cut the design from sheet glass in the few colours I had selected, and stacked them into murrine (Fig, 2.54), ready to be stretched. Each murrine I created was different, making every layer of every subsequent Paisley cane completely unique.

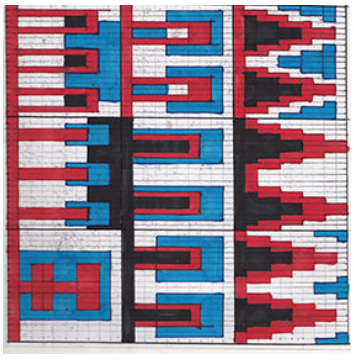
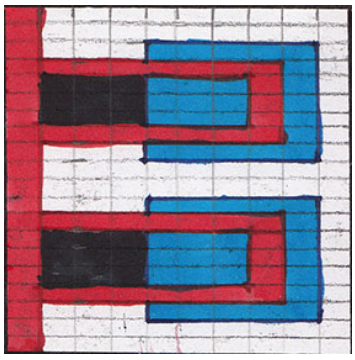
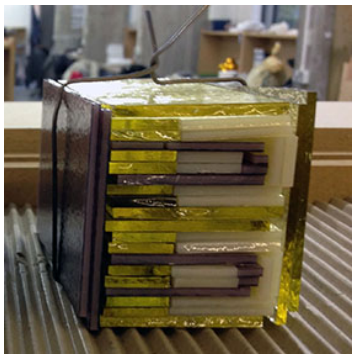




Figure 2.52: (Left) Murrine design sheet from a sketchbook 2, [Photo: Owen Johnson]
Figure 2.53: (Middle) An example of a murrine sketchbook design,[Photo: Owen Johnson]
Figure 2.54: (Right) Murrine stack made from sketchbook design, [Photo: Owen Johnson]

The feather designs developed with this process, while inspired by the edges of historical paisley motifs, because of the particular language of murrine, created an aesthetic development, becoming my 6th act of infidelity. Each design was a

decorative statement that had never been seen in the motif's aesthetics before, built around the constructs of my stacked glass structure. From within this structure I also began to develop feather murrine inspired by other decorative motifs, extending the infidelity. A number of Moorish designs related to my research for Pattern One found their way into my thinking (Fig. 2.55) and consequently my sketchbook (Fig. 2.56). These designs would go through a series of stages, developing from initial inspiration into murrine that would provide me with the unique layer of decoration. Different stages would explore decorative scale, bunching, mirroring, shadowing, opaque glass against transparent glass, and opaque glass against opaque glass (Fig. 2.57).

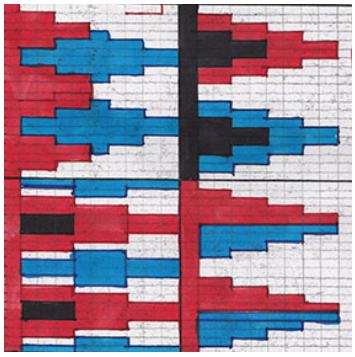
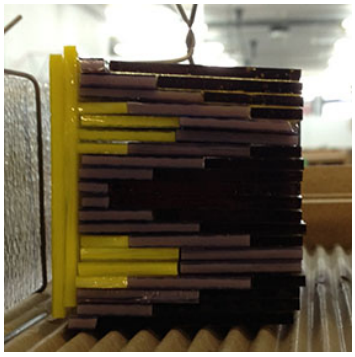




Figure 2.55: (Left) Moorish border design, Alhambra, Granada, [Photo: Owen Johnson]
Figure 2.56: (Middle) Four examples of a Moorish inspired design [Photo: Owen Johnson]
Figure 2.57: (Right) First stage, Moorish inspired, murrine stack, [Photo: Owen Johnson]

Feather murrine became a feature within my paisley cane; gaining their title from the delicate edge they created around the motif when fused into my final artwork (see 9th act of infidelity for analysis). But once I set feather murrine alongside arch murrine, I recognised the importance of the large areas of transparent clear or coloured glass around each design (see Fig. 2.41 for an example of different densities). These transparent areas create depth inside each Paisley motif, with the arch murrine creating less density than the feather murrine. Recognition of this led me to my next act of infidelity.

After completing a number of first-stage murrine for Pattern Two's motif, I decided to create a dense decorative murrine, to juxtapose with the transparent depth of feather and arch murrine layers. To achieve this I returned to my earliest murrine-making methods from before I began this project. The structure of these murrine designs was developed independently of Pattern Two, and is unique to the material language of sheet glass murrine. The introduction of this unique, murrine-specific aesthetic development for the internal motif of Pattern Two would become my 7th act of infidelity.

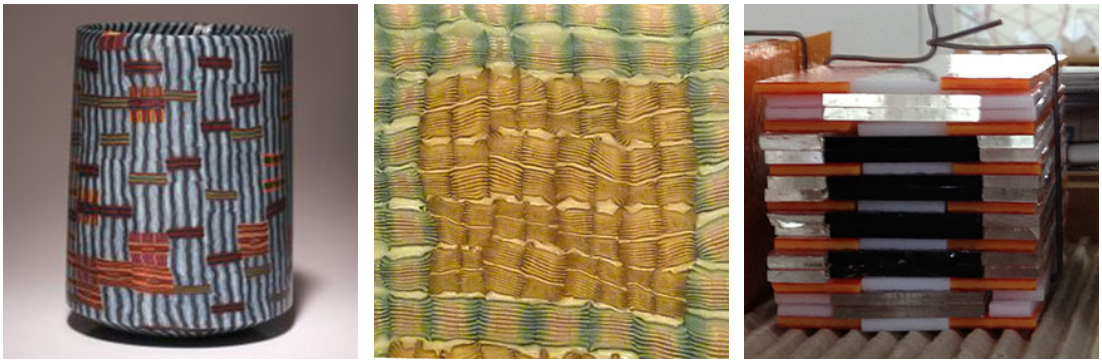


Figure 2.58: (Left) Giles Bettison, *TEXTILE 13 #14,* murrine vessel, 2013.
Figure 2.59: (Middle) Early project geometric murrine fusing, 2011,[Photo: Owen Johnson]
Figure 2.60: (Right) A dense geometric murrine stack for Paisley [Photo: Owen Johnson]

Other makers, like Australian glass artist Giles Bettison, use decorative designs similar to these dense murrine, in roll-up and second-stage mosaic tiles, often to create decorative elements for murrine vessels (Fig. 2.61) In my previous practice I had been using murrine designs like these to create repetitive fields of colour (Fig. 2.62). For Pattern Two, I used this method to create geometric squares that form simple dense gestures in repetitive interlocking layers (Fig. 2.63). The layout of each murrine was designed around a simple geometry of squares and lines, created within the structure of my standard 60mm by 60mm stacked murrine. A design was then matched to feather or arch murrine that were already made, cut in sheet glass, stretched, ready to become the dense layer of a second-stage cane (see 4th act of infidelity to see how the second-stage cane is arranged). This dense layer completed the motif's internal aesthetic developments, but there was still one aesthetic development for the overall motif, which would create my 8th act of infidelity.

The next development for both the exterior and interior of the motif was a technical achievement that paved the way for a more liquid aesthetic in my artworks. For Pattern Two, as with the artwork of Pattern One, I had planned to create flat panels with fused glass. But Pattern Two's mosaic tiles were circular, and did not fit into a clean grid system for fusing, as they had previously. Consequently, most fuses would alter the unique aesthetic motif shape I had worked so hard to create. Instead, I developed a unique 'fully fused'[126] method for murrine (which I call a 'spread murrine' in this project), which would maintain, and even improve on, the aesthetic developments of my Pattern Two motif, becoming my 8th act of infidelity.

[126] *Full Fuse (in glass)*: refer to glossary for definition in section 6.0.

A ‘spread murrine’ is the melting of a loose mosaic murrine tile, with no bordering tiles, into a body of glass 6mm thick or more (Fig 2.61). At a fusing temperature of around 800 degrees, the mosaic tile will melt into the glass body below (Fig 2.62), until it is embedded and the glass surface is flat. The glass body must be a minimum of 6mm thick, dammed on all sides, and must be made of the same glass as the mosaic tile, because of compatibility and the ‘surface tension’[127] of glass.

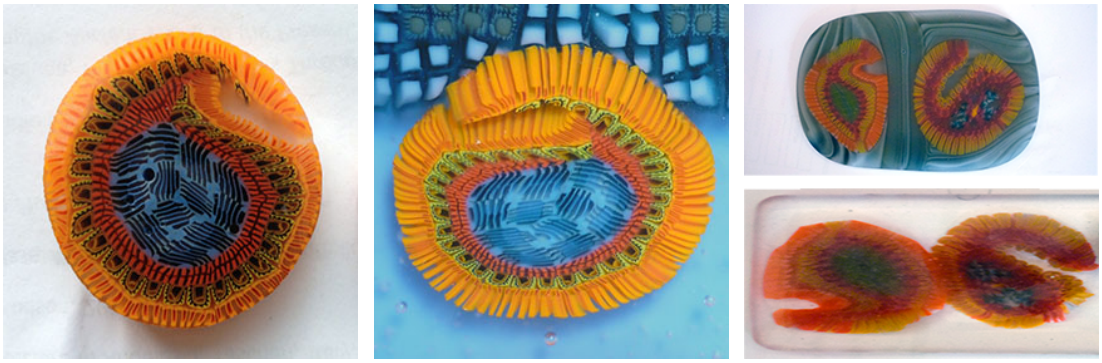


Figure 2.61: (Left) Murrine tile before Slump-fusing on glass body, [Photo: Owen Johnson]
Figure 2.62: (Middle) Murrine after Slump-fusing in glass body, [Photo: Owen Johnson]
Figure 2.63: (Right) Two tests, Slump-fused (top) and full fused, [Photo: Owen Johnson]

After testing a number of different mosaic tiles, including Paisley tiles, I was fascinated with the blooming decorative shape this process created. I tested and compared a traditional fully fused murrine with my spreading fully fused murrine, using the same Paisley mosaic tile, and my fascination increased (Fig. 2.63). The spread murrine, with its melted motif, became a more liquid and flowing decorative statement. The uniquely liquid motif aesthetic could only be created through my material language. The microscopic layers of each Paisley tile’s varying decorative densities spread and swelled, showing more depth and detail between each surface than I could have imagined: a swelling that inspired all the aesthetic developments that would follow in the contextual change of my artwork.

2.4.3. Method of Development Four: Aesthetic Developments through Contextual Change

After investing much time thus far in the eight acts of infidelity that produced my creative, fluid and unique version of the Paisley motif, I was finally ready to explore Pattern Two’s fourth method of development: Aesthetic developments through contextual change. As explained in the account of the history of Pattern Two,

[127] *Surface Tension (in glass)*: refer to glossary for definition in section 6.0.

European consumers and manufacturers developed the pattern aesthetically through its contextual change in relation to European women's fashion. To complete my material mistranslation of Pattern Two, I followed my project wide contextual change into a gallery situation, repositioning the decorative pattern as artwork. The consequences of contextual change for material mistranslation are established in Chapter One and explored further in Chapter Three. Instead, this chapter focuses on the aesthetic developments that can be created for a source by contextual change.

My 9th and last, act of infidelity used Pattern Two to experiment with composition, expression, pattern fragmentation and distortion in my case study's four finished artworks. In the context of fashion textiles in which Pattern Two has previously found itself, practices like distortion and fragmentation were not achievable. But with the context of artwork these practices can be, and have been, used for experimentation, with the use of these practices constituting the infidelity of this act.

The first panel; *Paisley Translation No. 1* (Fig. 2.64), used mosaic tiles cut from Paisley Cane No. 1, which were sliced 8mm thick and melted as a spread murrine (described above), into a prepared body of glass. The panel explored the effect of fragmentation and distortion on Pattern Two, as it melted into a glass body that contained two different grid structures, made of blue, grey and cream mosaic tiles. The grid of Paisley tiles was incomplete, emphasising the panel's fragmentary nature, with the melting process creating movement and distortion around Pattern Two, in a way it had never experienced.

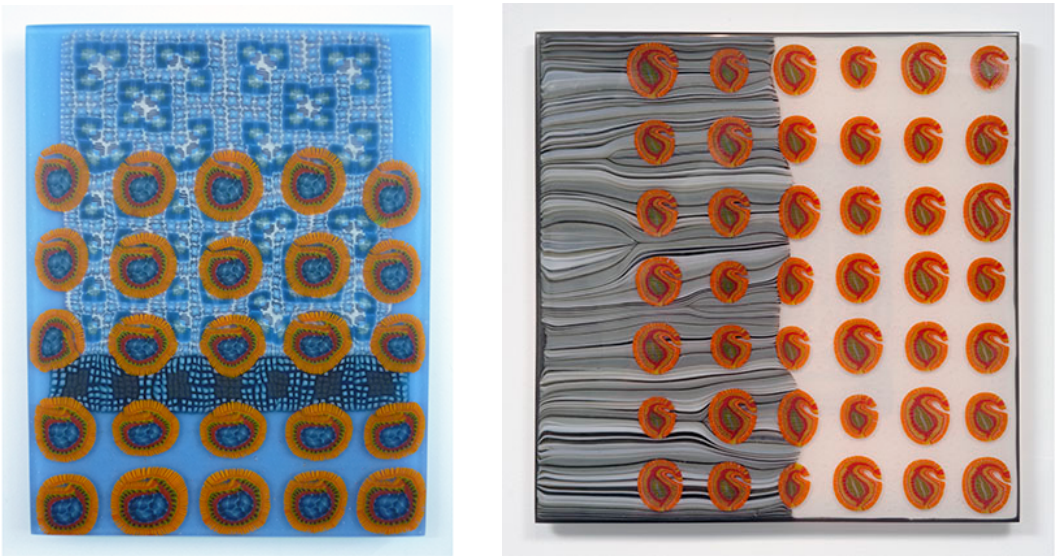


Figure 2.64: (Left) *Paisley Translation No. 1* (murrine), 2013 [Photo: Owen Johnson]
Figure 2.65: (Right) *Paisley Translation No. 2* (murrine), 2014 [Photo: Dominic Tschudin]

The second panel, *Paisley Translation No. 2* (Fig. 2.65), used mosaic tiles cut from Paisley Cane No. 3 that were sliced 7mm thick and melted as a spread murrine, into a prepared surface of glass. The panel explored the effect of fragmentation and distortion on Pattern Two as it spreads over a distorted glass body, one half clear glass with a white background and the other half thin grey liquid lines that were distorted through kiln-forming. Like the first panel, the grid of Paisley tiles was incomplete, emphasising the panel's fragmentary nature, with the process creating distortion in a way Pattern Two has never experienced before.

The third panel, *Paisley Translation No. 3* (Fig. 2.66), used mosaic tiles cut from Paisley Cane No. 4 that were sliced 15mm thick and melted as spread murrine, into a clear glass body. The panel explored the effect of distortion on a fragment of repeating Pattern Two, as it intersects with a dense grid structure made of blue square murrine. These two patterns were melted together to form one panel that juxtaposes two repeating patterns with distinctly different scales and rhythms, creating a distorted liquid overlapping border that Pattern Two has never experienced before.

Figure 2.66: (Left) *Paisley Translation No. 3* (murrine), 2013 [Photo: Dominic Tschudin]
Figure 2.67: (Right) *Paisley Translation No. 4* (murrine), 2014 [Photo: Dominic Tschudin]

The final panel, *Paisley Translation No. 4* (Fig. 2.67), used mosaic tiles cut from Paisley Cane No. 5, which were sliced 10mm thick and melted as a spread murrine, into a prepared glass body. The panel explored the effect of a plaid repeating Pattern Two, and the distortion that melting creates evenly over other varying pattern

densities. The glass body had three different overlapping fields of tight repeating patterns: each of these fields was distorted by the evenly spaced Paisley pattern, in a way the pattern had not been used before. But after providing this new path for Pattern Two, as well as all the other infidelities that helped to create that path, one question remained: was my material mistranslation able to maintain the pattern's spirit of opulence?

2.5. Analyisis of Infidelity in Mistranslation of Pattern Two

Was my material mistranslation created in the same spirit as its previous incarnations, and if so, has it become the next draft of the pattern, part of a continuing drafting of Pattern Two's history? To answer this question I will evaluate my material mistranslation, through the infidelities defined in the framework described in section 2.4. I will attempt to judge whether my final artworks, and their infidelities, have maintained Pattern Two's spirit of opulence.

2.5.1. Maintaining the Spirit of Opulence

Each infidelity involved in each of the four methods of development was an attempt to respect the opulence of Pattern Two in my mistranslation. Method of development one, material development and colour, used a palette restricted by the contemporary technology available in my language of glass. This was the same position as that of the European designers, when those designers adapted Pattern Two, using an augmented, but still restrictive, colour palette, like my material colour palette, that only served to reinforce the opulence of Pattern Two by allowing greater colour options. Method of development two, aesthetic development and colour, used a palette that was different from historical examples of Pattern Two, but which had a similar employment of elements which were either 'other' or familiar to those of European designers. In my mistranslation, Streeton's muted colours of the Australian familiar were combined with Namatjira's Australian Other, to form a rich range of glass colours and to re-imagine and reinforce the opulent decorative palette of historical examples.

Method of development three, aesthetic development and motif, used the language of murrine to create an evolution in the exterior aesthetic shape and interior aesthetic

detail for the Paisley motif. The new external shape, created through my own developments in the language of murrine, fed into the Kashmiri and European traditions of continually reinventing a fluid and arresting asymmetric shape. For the new interior aesthetic details, my own developments contributed different densities and types of miniature decorative statements. The combination of these two aesthetics created a motif with a finer level of decorative opulence than either the Kashmiri or European designers of Pattern Two could have achieved.

Method of development four, aesthetic development through contextual change, shifted Pattern Two from a textile pattern, made for display on the body, into a glass pattern artwork made for display on the gallery wall. The contextual change fostered new aesthetic directions for Pattern Two, directions that included fragmentation and distortion, employed to achieve artistic outcomes similar to those of abstract painting. The works that were created through this process were opulent in scope and decorative expression, containing more expressive freedom and intense detail than almost any example of Paisley.

Through my methodological developments and their infidelities I succeeded in creating opulent decorative statements to add to the history of Pattern Two. Also revealed is the intense amount of time and ingenuity required in using the material language of glass murrine. This maintains the spirit of Pattern Two; and glass, with its fragility and technical complexity, relates my work to the Kashmiri and European spirit of opulence.

2.5.2. My Mistranslation as a draft of Paisley

The infidelities of my material mistranslations and their sustenance of the pattern's spirit, in accordance with Borges' concept of creative translation, have allowed me to successfully create a draft of Pattern Two. This position enables me to examine, from within this series of drafts, the differences between creative adaption and my infidelity in material mistranslation.

The key difference between creative adaptation and infidelity in material mistranslation is the change of material language, as a spur to fresh development. The Kashmiri and European designers before me, thinking through textiles, developed the motif mainly through the European perception of the Orient. The change in material language of my mistranslation freed me of Eastern imaginings,

allowing for invention. This development can be seen in the infidelities of my glass colour range, the shape of the motif that was created through the roll-up technique, and the varying densities, depths and details within the motif itself.

My Australian colour palette and my contextual change from shawl to glass art, allowed the viewer to re-evaluate Pattern Two, without altering the pattern itself. Each of these developments allowed me to engage with its history and begin an artistic conversation with abstraction. The change in material language separates infidelity in mistranslation from the adaptation that came before – a development that is not reliant on perceptions of the Orient for creativity, but is still tied to the pattern's history of Eastern perception through its status as a draft of Pattern Two.

2.6. Conclusion

Material mistranslation and Pattern Two's history of adaptation, explored within this chapter through four methods of development, allowed me to compare these two forms of decorative evolution. The opulent spirit of Pattern Two, as explored and adapted by Kashmiri makers and designers, has been discussed. Its continuation in the European phase, through their perceptions of the Orient, has been examined. And my upholding of this opulent spirit, through changes fostered by the decorative language of murrine, has been asserted. Similarities between infidelity in material mistranslation and creative adaptation allow my translation to be placed in the schema of Pattern Two's drafts. But it has also revealed a major difference: via infidelity in material mistranslation, a new language can become a second source of invention, allowing new perceptions to be explored.

Pattern Two is about European desires, a worldwide conversation on the spirit of exotic fantasy that the West does not wish to wake up from. My work sits among Paisley pattern drafts too numerous to count, in a conversation between Europe and an assumed East. This discourse is both a false construct and a self-referential truth, which my shifts of material language can help to examine, adding a new voice to the conversation.

In my next chapter this conversation between makers will become more focused, as I explore infidelity in material mistranslation through a furniture fabric pattern created

by a specific individual designer; Bernard Adeney in the 1930s. Adeney's pattern is a well-known example of Industrial Art that existed in limited production, and has not to my knowledge been copied before. My methodology will be examined in the light of direct appropriation, as I attempt to maintain spirit by translating a pattern with a static history.

'It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained'. [128]

Figure 3.01: Pattern Three Composite: Industrial Art Pattern.
(left) William Adeney (designer), *Untitled furnishing pattern*, Allan Walton Textiles, 1931, V&A Collection.
(right) *Paisley Translation No.3* (detail), 2014, [Photo: Dominic Tschudin]

Chapter Three: Mistranslation and Appropriation

3.0. Introduction

Following Adolf Loos's provocative proclamation on the degeneracy of decoration in the early years of Modernism, ornament was seen as irrelevant to the reformers of Modernist spirit in the early 20th century.[129] After the 1910s, abstraction emerged in painting and sculpture and pattern seemed to reappear, with the Cubists looking to ethnographic art for inspiration. The Constructivists and the Bauhaus revived and propagated new methods in design by engaging with contemporary art and industry, a rebirth that would be short-lived as the Great Depression took hold in Europe and America. In Germany, reparations and movements like National Socialism would promote austerity and backward steps in art and design. At the beginning of the 1910s, progress in decorative design had been left to British, Swedish and Russian designers and manufacturers. The movement they began would become known as Industrial Art.

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[128] S. Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, London: Penguin Books, 2007, p. 17.
[129] In reference to decoration, Loos believed that 'The evolution of culture marches with the elimination of ornament from useful objects', A. Loos (1913), in *Fashioning Vienna: Adolf Loos's Cultural Criticism*, J. Steward, London: Routledge, 2000, p. 173.

It was a time when art, design and politics seemed entangled in a mesh of gestures and manifestos, when even rejecting political associations was an artistic act. The Industrial Art of Britain negotiated this entanglement by walking a tightrope between restrained abstraction and the floral decorative exuberance of the 19th-century. British designers would position themselves somewhere between the mechanical aggression of the modern age and a decorative respect for the traditions of folk art, also under review in the Modernist period. Against this uncertain backdrop, British artists spread their work across various disciplines, including illustration, advertising and interior decoration, to make ends meet. One such artist was (William) Bernard Adeney, a painter and textile designer living and working in London. In the early 1930s he produced a pattern manufactured by Allan Walton Textiles that, while not a best seller as a furnishing fabric, would later become a valued singular example of British Industrial Art.

When it came to choosing a pattern to extend my exploration of infidelity in material translation, I struggled to find what would best fit my methodology. The pattern needed to be both suitable for appropriation and material translation. Therefore it should be a one-off pattern, coming from a significant Modernist period, and needed to be recognisable. I was also looking for a pictorial element which could allow me to exploit new digital technology - waterjet cutting – through which I hoped to expand my glass language of murrine. To source such a pattern I researched 20th-century craft and design, as well as examining examples of contemporary art's appropriation of pre-modernist and modernist patterns. After shortlisting and annotating a number of designs of that period, I decided that Adeney's abstract floral print design was ideal for my material translation to engage in infidelity.

This chapter investigates the differences between appropriation and infidelity in material translation, focusing on the artist's personal agenda, beginning with an examination of Adeney's development of Pattern Three, to establish the 'spirit' of the pattern. Examples of pre-Modernist and Modernist decorative patterns – appropriated in contemporary art and craft practice – will be reviewed, to determine the role of the artistic agenda in 'visual appropriation'. This will allow me to see how the context and artistic agenda of an appropriator affects the spirit of a pattern. My material translation of Pattern Three will be examined in a similar way, focusing on infidelities in the contextual and artistic changes of my own agenda. This will allow comparison between the shift in meaning that serves the artistic agenda of visual appropriation and material mistranslation. My comparison will make use of Jorge Luis Borges'

linguistic concept of mistranslation, to contrast the agenda of the translator with the agenda of the appropriator. This comparison will be used to ask: can either the translator or the appropriator's artistic agenda maintain the spirit of a pattern, and if so, is material mistranslation part of visual appropriation? This process will begin with an exploration of Adeney's pattern (now referred to as Pattern Three), and the Modernist conditions and principles surrounding its creation.

Figure 3.02: Adeney, *Untitled pattern*, V&A Collection.

3.1. Pattern Three and the Industrial Art of Britain

The Industrial Art movement of Britain, following the developments of French Cubists, the German Bauhaus and Russian Constructivists, began to take Modernist decorative pattern in new directions at the start of the 1930s. Decoration may have been despised by a strand of Modernism at the start of the century[130], but by the 1920s pattern gained strength through the Functionalist aesthetic. 'Functionalism - the more widely adopted practical manifestation of the modern movement – was more receptive to pattern, albeit in a restrained form'[131], developed through a mechanical aesthetic. It was a short-lived renaissance in contemporary pattern, as the economic and social conditions in central Europe that led to the Second World War also relegated pattern design to the fringes of the European continent.[132]

[130] A. Loos (1913), in *Fashioning Vienna: Adolf Loos's Cultural Criticism*, J. Steward, p. 178.
[131] L. Jackson, *Twentieth Century Pattern Design: Textile and Wallpaper Pioneers*, New York: Princeton Architectural Press, 2002, p. 67.
[132] Ibid.

Britain had played a limited role in the artistic and political revolutions of early Modernism, but as the fourth decade of the 20th-century began, pattern development – along with other decorative developments – began to take root.

> In Britain plain, functional furniture was promoted alongside measured stylised or abstract decoration, stimulating a new wave of creativity in British textiles, despite the Depression.[133]

The patterns produced by British designers and manufacturers combined the abstraction and construction of Modernism with British traditions of floral ornamentation and the hand-craft aesthetics of the Arts and Crafts movement.[134] One of the first of these designs was Pattern Three (Fig. 3.02).

3.1.1. Development of Pattern Three

Produced in 1931, Bernard Adeney's pattern was designed at the start of the British Industrial Art movement. Adeney was a painter and textile designer, along with being a co-founder and president of the London Group[135], an artist-run exhibiting group still in existence today. Adeney was also the 'head of textiles at the Central School of Art and Craft in London, from 1930 to 1947… [where he] nurtured the talents of many young designers'[136] that would contribute to Industrial Art. My chosen pattern, title unknown, is a block-printed furniture fabric pattern, manufactured by Allan Walton Textiles.[137] Adeney and some of his contemporaries were passionate exponents of block-printing (although Pattern Three may also have been screen-printed at some stage), a method that had been replaced in most forms of textile manufacture. British designers, still dealing with the romance of the Arts and Crafts movement, 'displayed their continuing allegiance to block-printing in the graphic precision of their compositions'.[138] This method would greatly influence the structure of Pattern Three.

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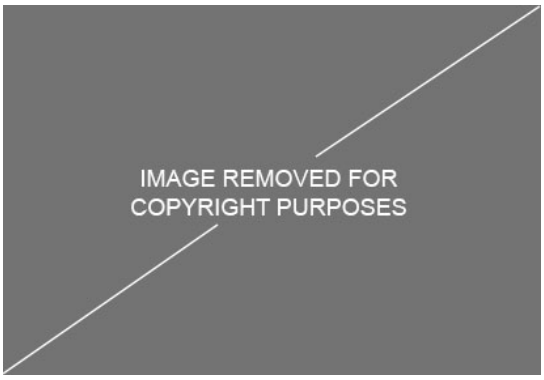
[133] Ibid., p. 68.
[134] Ibid., p. 67 – 69.
[135] D.P. Corbett, *The Modernist of English Art, 1914 – 30*, Manchester: Manchester University Press, 1997, p. 75.
[136] Jackson, *Twentieth Century Pattern Design*, p. 68.
[137] Ibid.
[138] Ibid., p. 81.

3.1.2. Structure of Pattern Three

Pattern Three uses a structure called a 'drop repeat', a grid construct where every second column of squares is offset down a distance of half a square, creating what is termed a 'drop'. Lewis F. Day describes the method in his book *Pattern Design*:

> the pattern is built upon the square, lines drawn from centre to centre of a given feature in it form a diamond; and this diamond equally with the square, contains all parts of the pattern.[139]

The diagram below compares Lewis F. Day's illustration (Fig. 3.03) of a drop repeat, to the structure of Pattern Three (Fig. 3.04), displaying the square and diamond structure created by dropping every second column (or 'Stripe B') of squares.



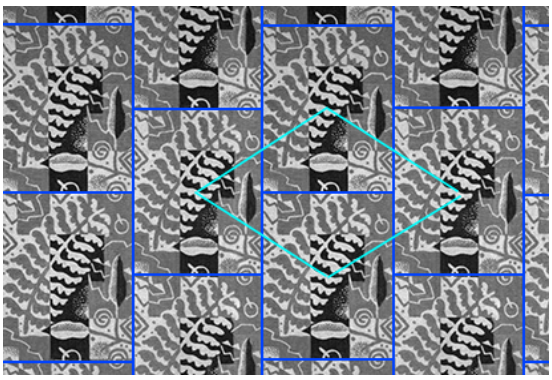


Figure 3.03: (left) A drop repeat example: L. F. Day, *Pattern Design.*
Figure 3.04: (right) Blue and cyan lines indicating drop repeat: Adeney, *Untitled pattern (black &white for clarity),* V&A Collection.

A drop repeat is easily created, and is extremely effective in block-printing. Each square or diamond can be contained within a block stamp, with one block required for each colour zone within the square. A decorative motif contained within a square can then be repeated with a varying 'drop' – or even a 'step' – that the designer wishes.[140] Pattern Three is not a contained motif; instead it was designed with a pre-ordained drop in mind – which would have been determined through the artist's experience of block-printing. Pattern Three would have required only two printing blocks – one for orange pigment and one for black pigment – with the fabric providing the pattern's off-white ground. But what did this colour combination, and the pattern's decorative nature, say about the spirit of Pattern Three?

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[139] Day, *Pattern Design*, p. 62.
[140] Ibid., p. 60 – 80.

3.1.3. The 'Spirit' of Pattern Three

Pattern Three is a prime example of British Industrial Art because its spirit encompasses the combination of elements that this movement sought to represent. The Industrial Art movement 'translated modernist idealism into practical, tangible design reform'.[141] In line with this philosophy, Pattern Three is abstract without being mechanical, floral without being formal, and unconventional whilst adhering to technical pattern-design strategies. The pattern steps lightly between the new artistic modes of Modernism and the florid abundance of Victorian decoration – an intense structure that could complement even the most minimal of contemporary furniture designs, whilst still acknowledging Britain's decorative past. The spirit of Pattern Three resides in its restrained, technically informed simplified and stylised abstraction of the British garden, a combination of aesthetics occasionally evident in Britain between the wars.[142] Its spirit can be seen in the abstract aesthetics of the pattern itself.

The colour combination of orange and black, with a ground of off-white, is a strong, simple palette that is dissociated from the 'nature' of the pattern's leafy design. This was a common tactic in Modernist abstract aesthetics, as artists like Henry Matisse separated colour from representation in artworks like *Red Studio* (Fig. 3.05).[143] By separating colours from imagery, Adeney fuses three strong competing colours that give the pattern the dissociated, simplified aesthetic of Modernism.

The ferns and leaves that make up the simplified and stylised floral decorative signs are a Modernist abstract depiction of foliage from that quintessential British subject: the gardens of London and Surrey.[144] The aesthetic of Adeney's abstraction references the floral motif and wood-block printing conventions, important aspects of British Modernism.[145] It is an aesthetic that can be seen in his other patterns (Fig. 3.06), as well as in the printed work of contemporaries, Edward Bawden (Fig. 3.07) and Eric Ravilious. But this may seem to belie the design and historical knowledge

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[141] Jackson, *Twentieth Century Pattern Design*, p.76.
[142] Ibid., p 67 – 69.
[143] J. Gage, *Color and Culture: Practice and Meaning from Antiquity to Abstraction*, London: Thames and Hudson Ltd, 1999, p. 212.
[144] N. Alfrey, S. Daniels, M. Postle, *Art of the Garden: The Garden in British Art, 1800 to the Present Day*, London: Tate Publishing, 2004, p. 9 – 10.
[145] A. Powers, *Modern Block Printed Textiles*, London: Walker Books Ltd., 1992, p. 48 - 63.

evident in Adeney's pattern, and its seamless use of the offset drop repeat, a complex pattern strategy.


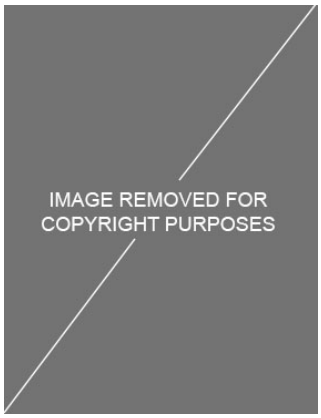

Figure 3.05: (left) Colour disassociation with object, Henry Matisse, *The Red Studio*, 1911, MoMA Collection.
Figure 3.06: (middle) William Adeney, *Fabric Pattern*, Allan Walton Textiles, 1938, V&A Collection.
Figure 3.07: (right) Poster for London Transport, Edward Bawden, *Kew Gardens*, Lithograph, 1936, MOMA Collection.

The combination of Adeney's stylised abstraction, and the subject of the British garden, dominate this pattern's spirit through the decorative conventions of 1930s British Industrial Art – a combination I used as inspiration for the infidelities of my material mistranslation, discussed later. But first I will examine the notion of visual appropriation and the maintenance of a pattern's spirit.

3.2. The Appropriation of Pattern in Contemporary Art/Craft

In section 0.3.2. of this thesis's introduction, the term 'visual appropriation' is defined within this project, and examines the need for decipherability and recoding (or shift in meaning) within its practice. To allow for a detailed comparison with mistranslation, this section of Chapter Three will examine examples of contemporary visual appropriation's annexation of pre-Modernist and Modernist patterns.

Each example of appropriated pattern will be explored through one of three common contemporary methods of visual appropriation: postproduction, the ready-made, and parody. Other methods of visual appropriation such as simulacra and Situationist appropriation are not explored, either because they use one type of appropriation examined below, or because they are not relevant to the appropriation of pattern.

These three methods will be used to examine the shift in meaning of each example, as well as the artistic agenda these recoding's express. This investigation will allow me to see if the artistic agenda of an appropriator maintains the spirit of an appropriated pattern. I will begin by exploring one of the most popular modes of contemporary visual appropriation: postproduction.

3.2.1. 1st Type of Appropriation Linked to Pattern: Postproduction

Postproduction (or remixing) was given its name by the French art critic Nicolas Bourriaud in the early 1990s. It is an appropriation method involving the cutting and pasting of multiple cultural properties into one artwork. An extension of the Dadaist 'cut-out', Bourriaud likens the postproduction artist to 'the DJ and the programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts'[146]. The creative expression of the postproduction artwork is displayed by the skillful layering of cultural properties – chosen for their fixed meanings and decipherability – that when combined portray the artist's revising agenda.[147]

A powerful example of the splicing of culturally specific patterns to create a shift in meaning can be seen in the artwork of David Mabb. The postproduction paintings created by Mabb splice together fabric patterns created by William Morris with the fabric designs of Russian Constructivist artists, particularly those of Varvara Stepanova and Alexander Rodchenko. Mabb takes each pattern as a symbol of each maker's Socialist beliefs, combining the two patterns together to recode each other. His agenda is to critic our contemporary understanding of these two artistic expressions, created by Socialists from two different eras and cultures[148], in order to re-evaluate their position as commercial goods. Writing of his appropriation of Morris's patterns, Mabb proposes that:

> the real hijack, the real act of piracy, if you like, is by capitalism, which shamelessly 'holds up' and abuses Morris designs for purposes which Morris

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[146] N. Bourriaud, *Postproduction: Culture as Screenplay; How Art Reprograms the World*, J. Herman [Trans.], New York: Lukas & Sternberg, 2002, p. 7.
[147] Ibid., p. 14 – 20.
[148] D. Mabb, 'Hijack: Morris dialectically', in *William Morris in the Twenty-first Century,* P. Bennett, R. Miles [Ed.], Bern: Peter Lang Publishers, 2010, p. 153 – 166 (p. 159).

never intended, substantially undermining the utopian possibilities which the designs originally attempted to negotiate.[149]

The first example of a Mabb painting, *Construct 30* (Fig. 3.08) combines the classic Morris floral pattern *Sweet Briar* (Fig. 3.10), overpainted with a Stepanova fabric pattern (Fig. 3.09) that was never manufactured. Morris, an early Socialist in the 1870s, developed patterns now seen as symbolic of 'Englishness', promoting hand-craftsmanship as a Socialist construct.[150] Stepanova, a woman designer in 1920s Communist Russia, designed an aggressive abstract motif, developed through Constructivist ideals, promoting the machine aesthetic of Modernism.[151] Mabb's work is an abrasive combination of two very different decipherable aesthetics, combined specifically to point towards Morris's often forgotten position as a radical and Socialist. Mabb changes each pattern's context to create a new image that questions the spirit of both Morris's and Stepanova's patterns.

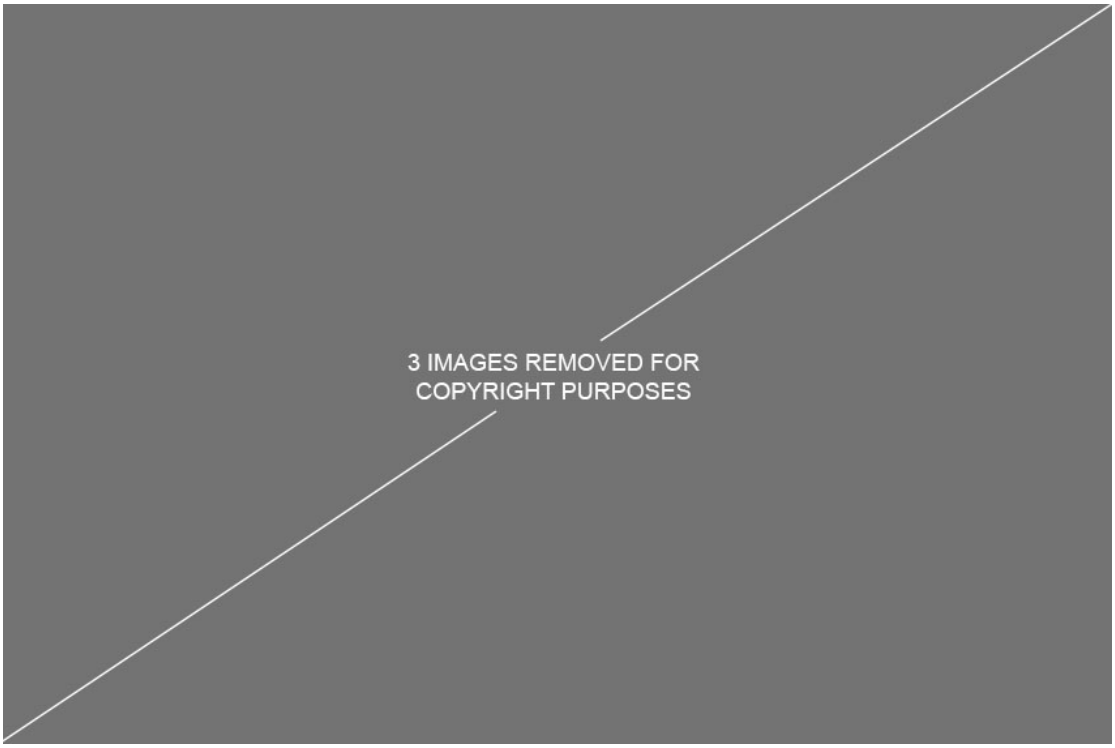

Figure 3.08: (left) David Mabb, *Construct 30*, painted on printed textile on linen, 2006.
Figure 3.09: (top right) Varvara Stepanova*, Untitled,* textile design, 1924, L. Jackson, *20th Century Pattern Design*.
Figure 3.10: (bottom right) William Morris, *Sweet Briar* (textile), 1912, William Morris.

[149] Ibid., p. 166.
[150] M. Bevir, *The Making of British Socialism*, New Jersey: Princeton University Press, 2011, p. 95.
[151] D. Gaze [Ed.], *Concise Dictionary of Women Artists*, New York: Routledge, 2001, p. 640.

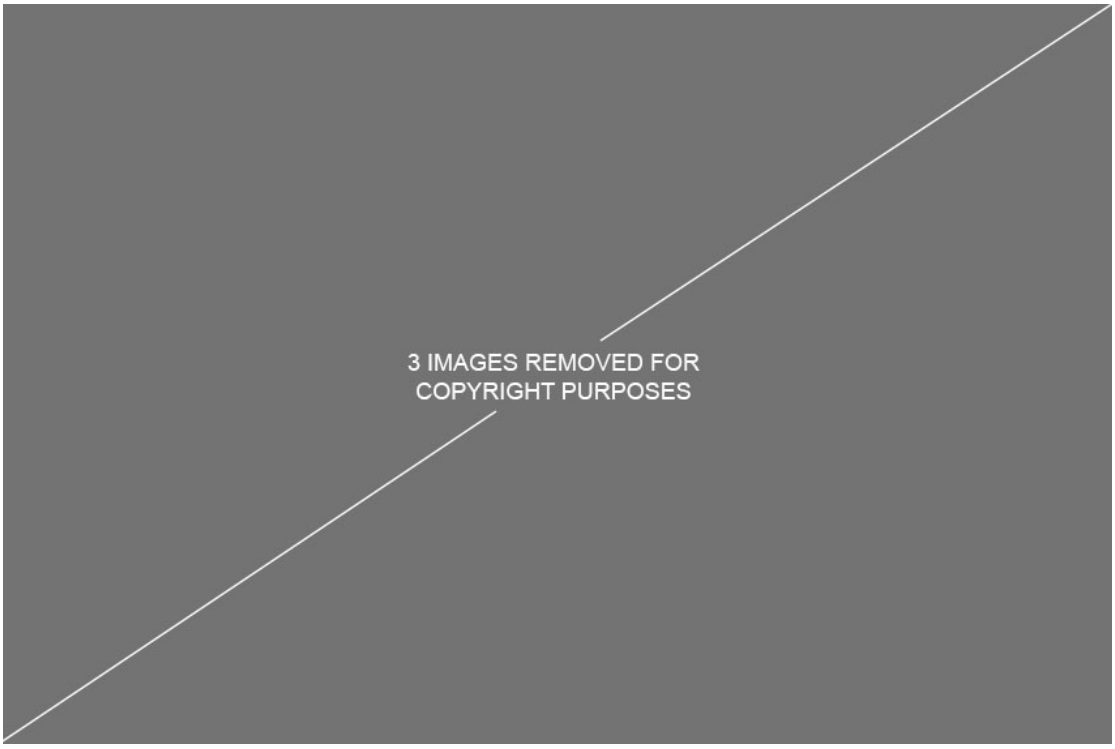

Figure 3.11: (left) David Mabb, *Variant 1*, painted on printed textile pattern on linen, 2006.
Figure 3.12: (top right) *Optical,* Varvara Stepanova*,* textile design, 1924, Paper Weight Blog.
Figure 3.13: (bottom right) William Morris, *Trellis* (textile), 1864: V&A collection.

The second example of Mabb's painting above, *Variant 1* (Fig. 3.11) combines the pictorial and decorative Morris pattern *Trellis* (Fig. 3.13), with a more rigid geometric pattern design of stripes and circles by Stepanova (Fig. 3.12). The combination here reverses the first example, with Morris's pattern displaying the motifs of a garden trellis filled with birds and flowers. Stepanova's pattern is a geometrical structure, which Mabb uses to block out all signs of foliage, revealing only the birds, trellis and stems in Morris's fabric below. This image has the effect of two different structures being laid one over the other, with each one not quite fitting into place. The unease that is generated between these two diverse structures creates a shift in meaning comparable to the first example, *Construct 30*, a recoding that manifests Mabb's agenda of provoking our perceptions of the political undertow of both designers.

The material change is never employed in Mabb's artworks. Stepanova's pattern was only ever a painted design, and Mabb paints Stepanova's image directly onto a printed Morris fabric – which he uses as a ready-made (see section 3.2.2. below for analysis of the ready-made) – with great precision. The areas of Stepanova's pattern that Mabb chooses not to paint, recoding both patterns by revealing areas of Morris's fabric beneath.

Mabb uses each pattern as a symbol of political belief, negating any decorative agenda intended by either designer. As with many processes of postproduction, the individual spirit of each cultural object is altered by the recoding of the visual appropriation artist. Mabb's artistic agenda is reliant on the fame, fixed position and history (the 'afterlife') of the appropriated cultural objects, not each object's spirit. In this way, visual postproduction is created through the mixing of objects or images, which shift each other's meaning, focusing on the 'afterlife' of each cultural object to fulfil the appropriator's artistic agenda. Next, another method of visual appropriation and pattern also evident in David Mabb's pattern paintings will be examined: the ready-made.

3.2.2. 2nd Type of Appropriation Linked to Pattern: The Ready-made

A ready-made (found object) is an existing, usually mundane object, which has been removed from its original context and placed in the context of an artwork, creating a shift in meaning. An early and enduring example is Marcel Duchamp's artwork *Fountain*, where 'Duchamp appropriated an industrially produced, quotidian object, in order to redefine the cognitive and epistemological status of the aesthetic object'.[152] Ready-mades are often incorporated into a larger artwork, linked with other found objects, or altered minutely by the artist appropriating them, as with the signature (R. Mutt) that Duchamp painted on the artwork *Fountain.*[153] The alteration of the ready-made, be it situational or physical, and its placement in an art context, recodes the object's nature as a commodity, allowing a fresh examination of what it is.[154]

David Mabb's paintings (Fig. 3.08 & Fig. 3.11) use still contemporary printings of William Morris's fabrics as the base image to be painted over. The Constructivist pattern Mabb overpainted creates one type of recoding, but putting a decorative pattern – of some commercial success – into the new context of an artwork is Mabb's first shift in meaning. The pattern's layout and structure is unaltered, and is decipherable as a William Morris. Using Morris's fabric allows Mabb to directly

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[152] Buchloh, 'Parody and appropriation in Francis Picabia, Pop, and Sigmar Polke', p. 179.
[153] 'The only definition of 'readymade' published under the name of Marcel Duchamp ("MD" to be precise) stays in Breton and Eluard's *Dictionnaire Abrégé du Surréalisme*: "an ordinary object elevated to the dignity of a work of art by the mere choice of an artist."' Obalk, H., *Tout-Fait: The Marcel Duchamp Studies Online Journal,* 2000, available at: <http://www.toutfait.com/issues/issue_2/Articles/obalk.html> [accessed January 10 2014]
[154] J. Mileaf, *Please Touch: Dada & Surrealist Objects After the Readymade*, New Hampshire: University Press of New England, 2010, p. 22 – 26.

reference the designer, avoiding any commentary on representation or mimicry, instead focusing on the recoding created by taking a commercially designed object into a fine-art context.

Ready-made appropriation uses the method of repositioning non-art objects in the art world to isolate the object, allowing the viewer to contemplate the social position and 'afterlife' of the object. The commercial object is now an artwork; a shift in meaning embraced by the artist to promote an artistic agenda. The change focuses on the object's social/political position and afterlife, not the utilitarian or decorative spirit in which the object was created. Next, the recoding of another method of visual appropriation will be examined: parody.

3.2.3. 3rd Type of Appropriation Linked to Pattern: Parody

Parody is a mode of visual appropriation that recodes an existing cultural property into a humorous or satirical context, using mockery through decipherability (mimicry) to undermine the property's cultural application. Parody relies on mimicry 'because mimicry is never very far from mockery, since it can appear to parody whatever it mimics'.[155] Parody can be used to mock one's own past or the past of a dominating hegemony, like the parody often found in postcolonial literature and its constructs of mimicry.[156] In this way, most forms of visual appropriation involve some level of parody, even appropriation involving decorative pattern.

My first example of visual appropriation creating a parody of decorative pattern is the household fabric and wallpaper designs of British design practice Timorous Beasties, and in particular their pattern *London Toile,* an appropriation of *toile de Jouy* fabric and wallpaper patterns (Fig. 3.14). *Toile*, as it has been commonly referred to, is a popular cotton fabric pattern developed in France and used in domestic furnishing from the mid-18th century to the present day (Fig. 3.15).[157] The pattern is often block printed or roll printed, containing images of romantic pastoral scenes of 18th-century life, created with minimal colour variation, often only using red or blue pigment.[158]

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[155] B. Ashcroft, G. Griffiths, H. Tiffin, *Key Concepts in Post-Colonial Studies*, London: Routledge, 2000, p. 155.
[156] Ashcroft, Griffiths, Tiffin, *The Post-Colonial Studies Reader*, p. 48.
[157] S. Grant, *Toiles de Jouy: French Printed Cottons 1760-1830*, London: V&A Publishing, 2010, p. 10 – 15.
[158] Ibid., p. 42.

London Toile appropriates the style, colour, format and concept of *toile*, changing only the pattern's subject matter and depicting instead scenes of contemporary London life, using recognisable London architecture, such as Tower Bridge, to fix the viewer's recognition of location (Fig. 3.16). But unlike the pastoral scenes of French *Toile de Jouy*, Timorous Beasties mix urban scenes of multiculturalism, with sad scenes of homelessness and menacing scenes of robbery. Unlike my other examples of appropriation, *London Toile* is not seen in an art context to create change; it remains in the same decorative interior design context as *Toile de Jouy*. Instead, contextual change is created by a shift of subject matter, mocking the idyllic pastoral scenes of the earlier *Toile de Jouy* designs, in line with Timorous Beasties' artistic agenda of exploring historical and cultural luxury through irony.[159]

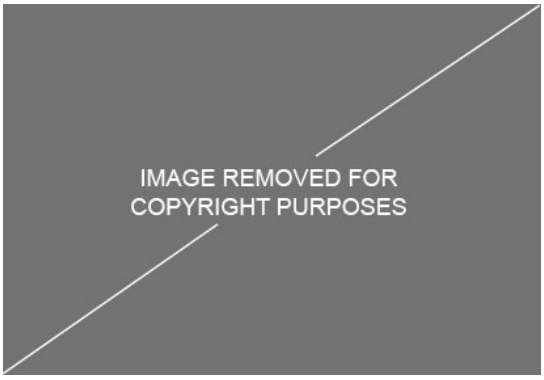


Figure 3.14: (left) Timorous Beasties, *London Toile, Reds* (fabric), Timorous Beasties.
Figure 3.15: (middle) An example of 18th century Toile, *The Cherished Sheep* (furnished fabric), Nantes, 1785, V&A Collection.
Figure 3.16: (right) Timorous Beasties, *London Toile, Reds,* (detail) (fabric).

The second example of visual appropriation creating a parody of decorative pattern is the work of Belgian artist Wim Delvoye (Fig. 3.17). This artwork appropriates and mocks a contemporary commercial pattern, by tattooing the Louis Vuitton fabric and leather motif pattern (Fig. 3.18) onto the back of a living pig. Delvoye's parody creates shift in meaning for the Louis Vuitton pattern by recoding it from the context of power on the surface of a luxury item, inserting it instead into the contexts of both the meat market and the art world. Delvoye's appropriation does not change the pattern's structure, symbolism or style in any way; it only shifts the pattern's technique (it is usually printed onto leather or fabric) and the surface on which it is located. The Louis Vuitton pattern is immediately decipherable; its application to a living animal (one we expect to be bound for slaughter), creating a shift in the way

[159] Jackson, *Twentieth Century Pattern Design*, p. 208.

the pattern is experienced. This creates the parody that expresses Delvoye's agenda of satirising the pattern's association with luxuriant commerce.[160]



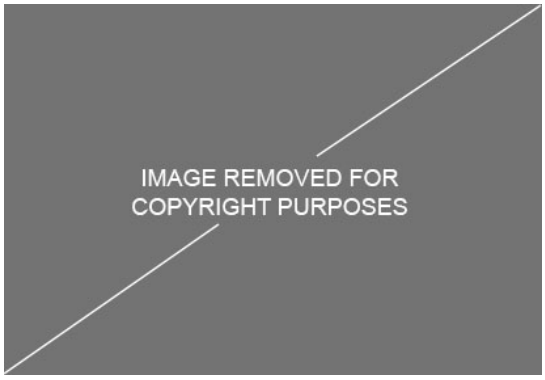


Figure 3.17: (left) Wim Delvoye, *Snowwhite* (tattooed pigskin), Wim Delvoye Studios.
Figure 3.18: (right) Louis Vuitton, *Louis Vuitton Fabric Pattern* (Detail), Louis Vuitton.

Each of these examples of parody and pattern mock the original pattern's context to create contextual change for each appropriation. Timorous Beasties are mocking *Toile de Jouy* by mimicking its appearance, substituting its spirit of pastoral bliss and decorative innocence. This gives an uncanny impression of post-modern reality, which uses the fame and afterlife of a decipherable design, in line with the company's agenda of harvesting and twisting existing artistic luxury. In the second example, Wim Delvoye makes a mockery of a symbol of global luxury, by mimicking the pattern on the skin of a living animal we associate with slaughter, food and luggage. This creates a shift in meaning that uses the history and afterlife of Vuitton's pattern, consistent with Delvoye's aim of associating the pattern with greed and power.

In these examples contextual change is created with mimicry, and an artistic agenda of parody through mockery, but in each example commentary on the luxurious nature of the source and its afterlife of power and prestige is also evident. In this way, parody with 'its seemingly radical denial of authorship, in fact, proposes a voluntary submission to and passive acceptance of the hierarchical ordering systems'.[161] The hierarchical ordering system that the appropriator is fascinated by is the afterlife that has developed around the pattern, not the spirit of the pattern itself. Its distance allows the appropriator to both admire his or her subject as well as mock and manipulate that subject, according to his or her own artistic agenda. But does this

[160] G. Mosquera, 'Wim Delvoye', *Fresh Cream: Contemporary Art in Culture*, G. Williams [Ed.], London: Phaidon Press Limited, 2000, p. 200 – 201 (p. 220).
[161] Buchloh, 'Parody and appropriation in Francis Picabia, Pop, and Sigmar Polke', p. 181.

mean that the artistic agenda of visual appropriation does not maintain the spirit of any cultural object?

3.2.4. Admirer or Critic: the Artistic Agenda of the Appropriator

None of the examples of visual appropriation explored in this section maintain the spirit of the pattern appropriated. This is because the agenda of each appropriator was one of criticism, using a shift in meaning, away from the pattern's intended 'spirit', to focus on the pattern's afterlife. David Mabb used his sources' patterns to critique our view of the sources' political beliefs, Timorous Beasties used their source's pattern and its position in decorative history to profit from a critique of its pastoral imagery, and Wim Delvoye used his source's connotation of luxury to critique a socio-economic construct. Each example uses its pattern like a visual quote, symbol or citation that fixes its source to an interpretation chosen to express the artist's own agenda. Critique and visual appropriation are often linked; the art historian John Welchman proposes that visual appropriation's use of critique, and other elements, are a dead end:

> The dead end for appropriation is evident [… its] dependence on theoretical pretexts, advanced forms of 'reading-in', curatorial cross-referencing and ventriloquised critique becomes nothing more than a spectre posed in front of the mass grave of appropriated image/objects.[162]

Visual appropriation quotes the fame and afterlife of the source, rendering it unable to maintain its spirit. Visual appropriation is not interested in the future of its source; it is more the work of a critic than an admirer (although admiration is present in some visual appropriation). For this reason I chose to develop and explore material mistranslation, to be able as an admirer to develop a new pattern from an existing pattern. This raises the question: does the artistic agenda of a material mistranslation critique its source, and if not, is material mistranslation not an appropriation, or just not part of what we consider visual appropriation? To explore further, I will describe my material mistranslation of Pattern Three.

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[162] Welchman, *Art After Appropriation,* p. 36.

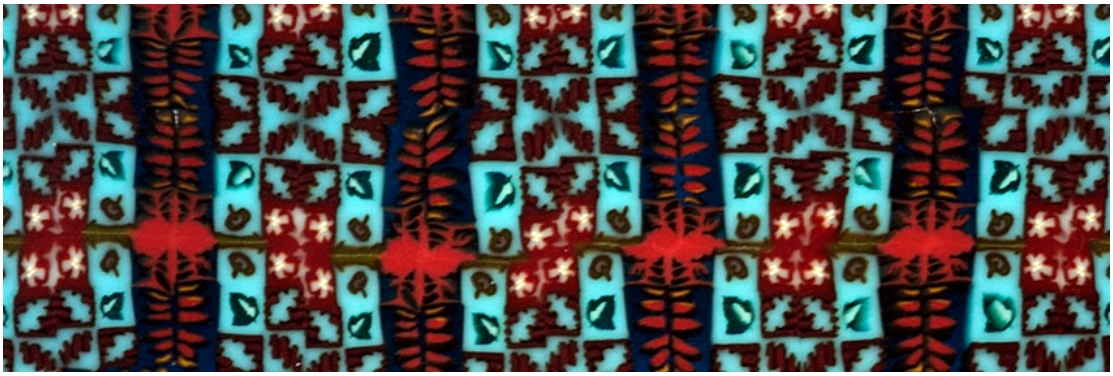


Figure 3.19: *Adeney Translation No. 2 (detail)*, Owen Johnson, murrine glass, 2014, [Photo: Dominic Tschudin]

3.3. Material Translation of Pattern Three

At the beginning of my final year the research process of finding the best pattern for my third chapter and case study was resolving. It had taken over four months, concluding with the decision to make a material translation of infidelity from Bernard Adeney's leafy 1931 textile pattern. I had looked at over 90 Modernist patterns, searching for the right design to translate. Each had advantages and disadvantages, but in the end the chance of a new technical frontier for my language of glass murrine clarified the decision for me.

The introduction of digital making processes to the dictionary of my material language allowed me to tackle new complexities. A complicated pictorial pattern was required, for which Adeney's abstracted floral design was perfect. These processes would be introduced to murrine through two relatively new technologies: computer-aided design and waterjet cutting. It was an introduction I would at first find limiting, materially distant, strangely exact, and too similar to appropriation for my liking. But as my mistranslation developed, the exactness of digital technology would force me to be truly playful, exploring infidelities in my material translation that were developed through my own artistic agenda.

The reproductive nature of digital making processes forced me to realise that many of the infidelities of my two previous translations were produced by compromises caused by the restraints of my material language. Now, suddenly, digital technologies could recreate almost any pattern design I wanted. This meant that instead of figuring out a method to develop and break up a pattern, I was free to explore infidelity through abstraction, symbolism, design structure and colour, and use pattern-design

strategies like the drop repeat. As my designs and the resulting works of art pushed Adeney's pattern further, the accuracy of the new developments became a source of further infidelity. It's a process that took Pattern Three away from the limitations of recoding, making the methods of visual appropriation explored earlier seem restrictive and artistically unfulfilling.

This section will explore my work on Pattern Three, comparing the possibilities of infidelity in material translation to the examples of appropriation examined earlier in this chapter. My translation of Pattern Three will be evaluated through a method that is similar to previous examples of pattern appropriation, focusing on my artistic agenda in material mistranslation. Each act of infidelity I used to translate Pattern Three developed from my own creative ideology, allowing comparison between the infidelities of mistranslation and the recoding's of visual appropriation. This will incorporate Jorge Luis Borges' linguistic concept of mistranslation, to compare the agenda of the translator to that of the appropriator – a task that will enable me to ask whether the agenda of the translator can maintain the spirit of a pattern; and if so, is material mistranslation part of visual appropriation? Before exploring mistranslation, the effects of digital technology on my chosen glass language of murrine will be examined, focusing on how these effects forced me to create new idiosyncrasies of infidelity.

3.3.1. Digital Developments in my Material Language

As soon as I began my material translation of Pattern Three, I had a feeling of unease that I first assumed was a reaction to using digital means to create infidelity that, until now, had been made by my own hand. As my translation continued, this assumption would prove incorrect. I realised that my feeling of unease was in fact a reaction to the accurate nature of the digital technology I had incorporated into my material language.

Computer-aided design (CAD) and waterjet cutting gave me the ability to copy Pattern Three, line for line, leaf for leaf and colour zone for colour zone. Combining these two methods gave me the option of creating a material translation with a high level of fidelity. But were I to continue with my project-wide methodology of infidelity in using digital technology, I would have to bring in infidelity from other sources outside my material language. In this section I will isolate and examine how digital technology developed my material language. I will explore the accuracy of digital

technology in recreating the pattern, and the effect that accuracy had on infidelity in my material mistranslation. This would become evident in the first test in which I used digital technology to translate a small section of the pattern.

For my first attempt at using digital technology in my material language of murrine, I took a small element of Pattern Three and attempted to recreate it in a single mosaic tile. I selected a prominent leaf shape from the abstract imagery of the pattern (Fig. 3.20), trying to recreate it as accurately as possible, in order to properly test the potential for digital technology in murrine.



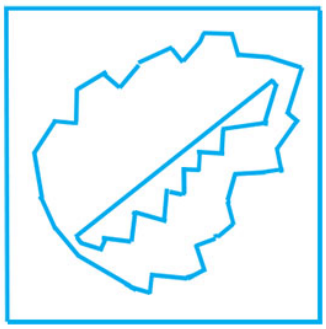


Figure 3.20: (left) Leaf detail for tracing, Adeney, *Untitled Pattern* (detail) V&A Collection.
Figure 3.21: (middle) CAD-traced line, Adeney, *Untitled Pattern* (detail) V&A Collection.
Figure 3.22: (right) CAD outline in box ready to waterjet cut, [Drawing: Owen Johnson]

This process was started by superimposing an image of Pattern Three into a CAD program, tracing over the selected lines of the leaf and the outside of its solid areas of colour (Fig. 3.21). Once I was happy with the accuracy of these lines, I drew a box around the exterior of the leaf shape and scaled the box (with the leaf inside) to 70mm x 70mm, a standard section size for a murrine stack (Fig. 3.22). Two blocks of glass were fused, with each block to have the same design cut into it. The fused block was then placed into a waterjet cutting machine. The CAD drawing was programed into that machine, creating a cutting program, which then cut each fused block as required.[163]

[163] Refer to Appendix Five in section 5.5 for a description of the waterjet cutting process used for this test, and for all waterjet processes from this point.

Figure 3.23: (left) Two different waterjet cut segments swapped [Photo: Owen Johnson]
Figure 3.24: (middle) Two waterjet cut murrine stacks, in the kiln, [Photo: Owen Johnson]
Figure 3.25: (right) Second-stage mosaic tiles from stacks, [Photo: Owen Johnson]

Once the water-jet cutting was complete I returned to the studio, cleaned and organised the cut pieces of each leaf, swapping the leaf silhouettes of the two different blocks of fused glass with each other (Fig. 3.23). This created a distinct silhouette leaf design in two contrasting colours, similar to Pattern Three's design. I had planned from the very beginning of this test to swap these two segments, but only once I had made the swap was the accurate nature of my digital technology clear. With all ten leaf silhouettes swapped in each segment, the ten segments of each block were stacked one on top of the other to form two upright 70mm x 70mm x 120mm tall murrine blocks (Fig. 3.24). These two blocks were heated, picked up hot from a kiln and stretched to around 900mm long. As with the earlier use of murrine in this project, each of the two canes created in this stretch were cooled, then cut into segments 100mm long and stacked into a square set of nine leaf sections – four from one cane and five from the other – and stretched for a second time. The two resulting second-stretch canes were sectioned into 7mm thick mosaic tiles, and arranged in small test fuses (Fig. 3.25).

Figure 3.26: (left) Fused Mosaic test 1.1, first murrine test, [Photo: Owen Johnson]
Figure 3.27: (middle) Fused Mosaic test 1.2, first murrine test, [Photo: Owen Johnson]
Figure 3.28: (right) Fused Mosaic test 1.3, first murrine test, [Photo: Owen Johnson]

From the two sets of mosaic tiles cut out of these canes, six test panels were created (three of which are shown above, Fig. 3.26, Fig. 3.27 and Fig. 3.28). These panels examined the accuracy and detail achieved with the first leaf test, as well as exploring how repetitive tiles could use pattern design strategies like the drop repeat, which Adeney had used in Pattern Three. The results of these tests encouraged me to use such strategies to create abstract imagery in my final panels, defining an area of infidelity for my artistic agenda (see 5th act of infidelity in Section 3.4.3. of this chapter). But the same results revealed a very different problem with accuracy and my material language

The first leaf test panels for Pattern Three clearly displayed the high level of pictorial accuracy achievable with digital technology in my murrine language. The only limitations of accuracy existed in the level of detail achievable, and speed of production, due to the machine's processing methods. The problem of detail was due to the pressure and thickness of the line cut by a waterjet nozzle (1mm to 2mm wide), meaning that the lines of some designs were too close together, making the glass between them too flimsy, resulting in the water pressure from the nozzle shattering the glass. The solution was to increase the scale of the design, spreading a single design across two or four murrine, which could be combined in the second-stage murrine to produce the image required, creating a high level of achievable accuracy.

High levels of accuracy created a problem: I could no longer rely on my material language to create infidelities in my material mistranslation. The only infidelities available to me in this case were through the transparency that separated the

materiality of glass from the materiality of printed textiles. As a result, unlimited accuracy forced me to increase my interest in infidelity motivated by my own artistic aims. I will first explore the infidelities of my material translation of Pattern Three by looking at the aesthetic ambitions I established as I began my mistranslation.

3.3.2. Artistic Agenda

Once it became obvious that the accuracy of digital technology would diminish infidelities previously developed through the use of my chosen technique, I knew that I would have to focus on infidelities fostered by my own artistic agenda. The question was: what was my agenda? I did not have to look far; writing up my first chapter at the time, it became clear through this process that my overall intention for infidelity in material translation was to maintain the spirit of the cultural object being translated. And so my own agenda in this third phase would be to translate the spirit of Pattern Three.

The spirit of Pattern Three (see section 3.1.3.) is a restrained and technically informed, Modernist abstraction of the British garden, bringing together pattern and floral representation. For my mistranslation of Pattern Three, I deliberately created a number of infidelities designed to maintain this spirit. Some of these followed directly in the wake of design choices made by Bernard Adeney, and others focused on infidelities that were only similar in nature to the intent of the pattern. I will explore these infidelities next, indicating the similarity and difference created by each and examining the effect of each on the spirit of Pattern Three. I developed the 1st infidelity after discovering the infinite accuracy of my material language of murrine.

In line with my previous mistranslations of Patterns One and Two, I began my mistranslation of Pattern Three through an act of infidelity that explored colour. It was an obvious starting point, as I had to buy the coloured glass before I could build my murrine blocks. As discussed earlier in this chapter, Adeney had dissociated his colours from his subject (the British garden), a common Modernist aesthetic. And when developing my colour palettes for Pattern Three I made two decisions; first, that the two works I would create would have different colour palettes; and second, both palettes would use colours dissociated from the pattern's subject matter of the British garden.

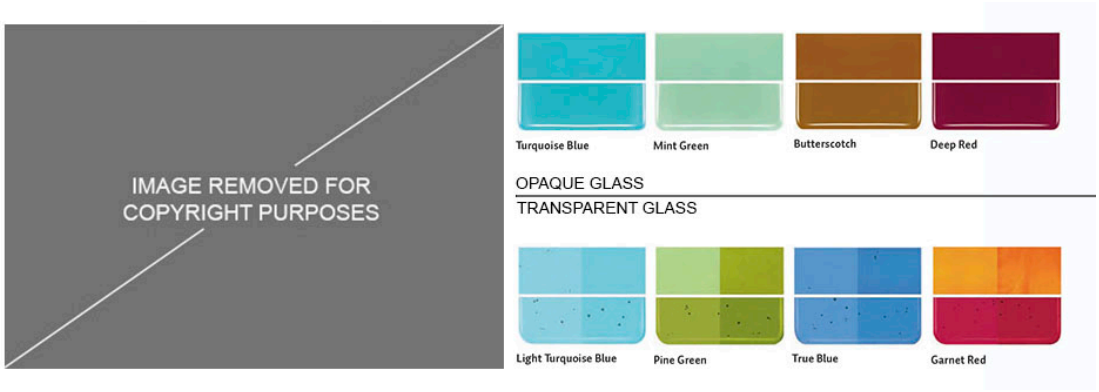


Figure 3.29: Persian ceramic wall tiles, D. Mosquito, *Shah Sheragh Shrine at Shiraz*, Iran.

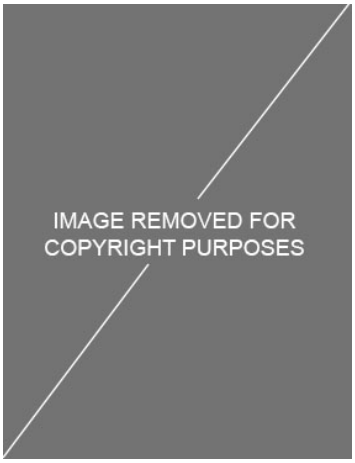
My palette for the first piece, *Adeney Translation No. 2*, took its inspiration from an image of Islamic tiling I had discovered in my research. I had become obsessed with the mix of turquoise, baby blue and rich green, with dark magenta and honey-coloured mustard, in the tiles during my first case study (Fig. 3.29). The colour combination of the tiles was a strong, culturally specific statement, distinctly different from the colour palette of a British garden.

In the same way, the palette for my second artwork, *Adeney Translation No. 3*, took inspiration from the colours of the Canadian landscape painter Tom Thomson. I had encountered his work within a local exhibition of the work of the painters associated with 'Group of Seven' while holidaying in Canada. I chose a limited range of Thomson's colours, focusing on the deep blues, whites, off-whites and pinks (Fig. 3.30) of his winter scenes. Thomson's images of the northern freeze presented a very different colour palette, once again dissociated from the subject of British gardens.

Figure 3.30: Two images of Canadian winter and glass colours:
(left) Tom Thomson, *April in Algonquin Park,* 1917, Wikiart.
(right) Tom Thomson, *Decorative Landscape Birches*, 1915-17, National Gallery of Canada Collection.

This 1st act of infidelity in my material mistranslation resides in my continuation of the Modernist dissociation of colour from subject, the same dissociation used by Adeney as a tool of abstraction. The cold colours of a Canadian winter and the culturally specific colours of Islamic tiling have no connection to the foliage of London gardens, dissociating my mistranslation's colours in the same spirit as did Adeney's Modernist aesthetic: a removal of colour representation that allowed me to begin the mistranslation of the pattern's imagery, a spur to my next act of infidelity in the re-imagining of Pattern Three.

Once my colours were established, I began to analyse the pattern's structure, examining the connections between Pattern Three and the garden culture of London. The interest in the British preoccupation with gardening and gardens of Adeney and his contemporaries (Fig. 3.31) inspired me to search London for evidence of the flora depicted in the pattern. It was not difficult to find the ferns and leaves of Pattern Three (Fig. 3.32), as I walked through Hyde Park, Kensington Gardens and Hampstead Heath, and I, too, began to be interested in inner-city flora. But there was one type of flora I noticed a lot on these walks that didn't exist in the pattern: spring flowers.



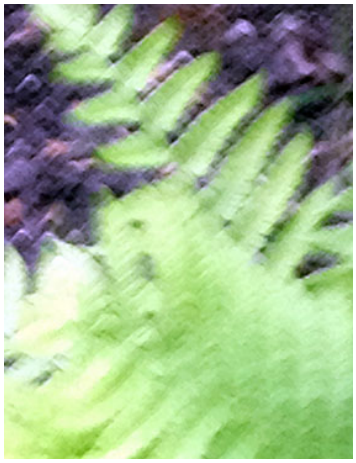



Figure 3.31: (left) William Adeney, *The Window*, Manchester City Galleries.
Figure 3.32: (middle) Fern, Kensington Gardens, London, 2013 [Photo: Owen Johnson]
Figure 3.33: (right) Flower Bed, Hyde Park, London, 2013, [Photo: Owen Johnson]

The 2nd act of infidelity in my material mistranslation was to insert the floral blooms of spring into the iconography of Pattern Three. I believed that Bernard Adeney would have been influenced to create Pattern Three from the foliage that was evident around the gardens of London at the time of year it was designed. I couldn't wait until spring ended to begin my work, as my project was in its last year, so I focused on the

daffodils and pansies (Fig. 3.33) that were emerging on the paths of my walk home through Kensington Gardens.

Figure 3.34: (left) Flower Abstraction, after first-stage cane, 2014, [Photo: Owen Johnson]
Figure 3.35: (middle) Leaf Abstraction, after first-stage cane, 2014[Photo: Owen Johnson]
Figure 3.36: (right) Fern Abstraction, after first-stage cane, 2014, [Photo: Owen Johnson]

Although this 2nd act of infidelity limits the pattern's floral abstraction to one season instead of a possible three, it can only be seen in a limited way. Only two first stretch murrine canes contained flower motifs, with one used in each of the two final artworks created for this case study (Fig. 3.34). All the other imagery developed from the focus on spring contained foliage and decorative details that existed in both Adeney's pattern and my documented paths (Fig. 3.35 & 3.36). Ultimately the most important aspect of Pattern Three's spirit, seen in its imagery, was the reference to the gardens and parks of London – a spirit my mistranslation built on by responding to the same gardens and parks. This inspiration would continue in my next act of infidelity, where I tried to invoke another form of abstraction in the plants I had documented.

After collecting images from the gardens of London, I developed a process of abstraction designed to create my own style on a murrine-by-murrine basis. This process was developed to deal with the creation of an abstract fern motif that was similar in spirit to the fern in Pattern Three, a different kind of abstract expression, and derived from the ferns in London parks. The process I developed to create this fern motif became my method for creating all the abstract imagery with the individual murrine of Pattern Three, as well as being my 3rd act of infidelity. It was a process that consisted of three stages: sign, simplification and stylisation.

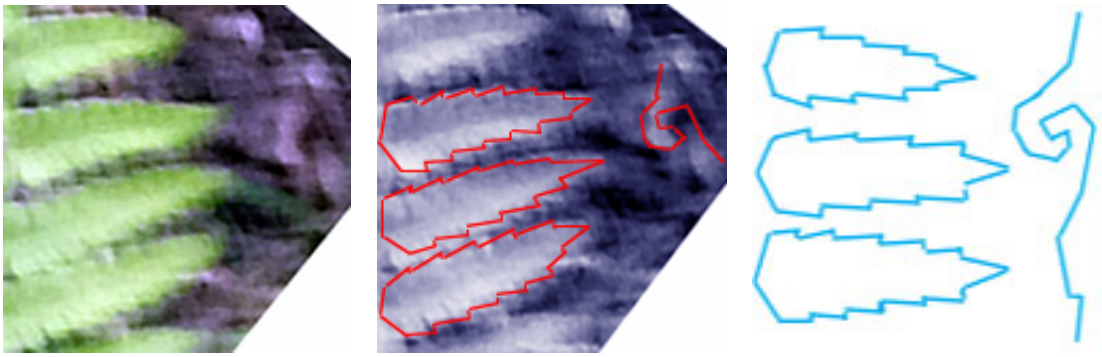


Figure 3.37: (left) Fern (detail), Kensington Gardens, London, [Photo: Owen Johnson]
Figure 3.38: (middle) CAD-drawing over black and white fern, [Photo: Owen Johnson]
Figure 3.39: (right) Fern CAD-drawing ready for water-jet cutting, [Photo: Owen Johnson]

The first stage of this codifying process led me to choose a number of pictorial elements of flora from my park photographs (Fig. 3.37). Each image would become one of five motifs, spread across six different first-stage murrine canes of foliage and flowers. I would build my pattern with these motifs, involving second stretches and fusing at a later date.

For the second stage, simplification, I sketched a number of simplified outlines over and around a photo of my motif of London flora (Fig. 3.38). This second stage could take more than 20 sketches, these being either outlines or interpretations of the leaf's shape and gesture. The best simplification was then selected, becoming the basic design for each of my five motifs.

The third stage of this process, stylisation, involved recreating each sketched motif with straight lines, using a CAD programme (Fig. 3.39). I chose the stylisation of small jutting straight lines as my method of drawing in a CAD programme because it resulted in a particularly abstract stylisation. Straight lines also reduced the time it took to waterjet cut each design: this is because curved lines, while easily achieved with this technology, take three times as long, due to the machine's processing methods. Pattern Three had never been that stylised; mine was obviously different from Adeney's abstract style, but similar enough to be in the same genre of abstraction.

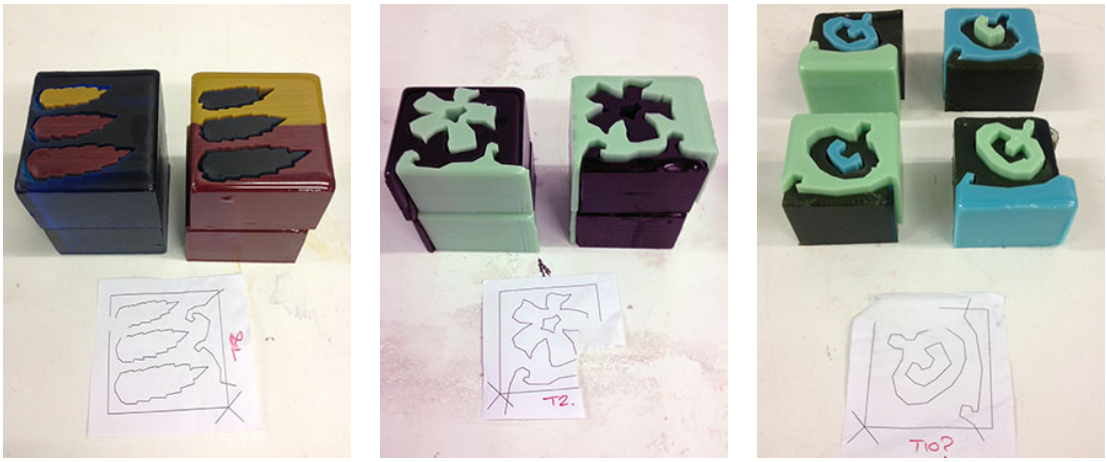


Figure 3.40: (left) Fern Abstraction, waterjet cut blocks before stretching, *Adeney Translation No. 2*, 2014, [Photo: Owen Johnson]
Figure 3.41: (middle) Flower Abstraction, waterjet cut blocks before stretching, *Adeney Translation No. 2,* 2014, [Photo: Owen Johnson]
Figure 3.42: (right) Apple Abstraction, waterjet cut blocks before stretching, *Adeney Translation No. 2,* 2014, [Photo: Owen Johnson]

After all three stages were complete, my abstracted design for each motif was ready to be waterjet cut into two or three different types of glass block and swapped, ready for the first stretch stage. Of the five abstract motifs in my first artwork for this case study, two murrine would combine to make one fern image (Fig. 3.40), and one murrine would be a generic flower design (Fig. 3.41). A number of leaf motifs were also created, as well as a stylised shape (Fig. 3.42) very similar to one in Adeney's pattern.

Figure 3.43: (left) Flower Abstraction, waterjet cut blocks before stretching, *Adeney Translation No. 3*, 2014, [Photo: Owen Johnson]
Figure 3.44: (middle) Leaf Abstraction, waterjet cut blocks before stretching, *Adeney Translation No.3*, 2014, [Photo: Owen Johnson]
Figure 3.45: (right) Daffodil Abstraction, waterjet cut blocks before stretching, *Adeney Translation No. 3*, 2014, [Photo: Owen Johnson]

Of the five abstract motifs in my second artwork for this case study, three were further stylisations of the first version's motifs, including a more angular derivation of the fern (Fig. 3.43). Three motifs were new to the pattern, including two new leaf

designs (Fig. 3.44) and a daffodil (Fig 3.45), which became the most recognisable image of a British spring garden included in my mistranslation. The stylisation was stronger in this second work. The more extreme abstraction was a reaction to the completion of my first panel, where the liquid miniaturisation process of my material language had softened the waterjet cut lines, rounding off the corners.

This sequence, through sign, simplification and stylisation, developed my abstract vocabulary, creating abstract images through infidelity in the material mistranslation. The styles that were used in my two artworks differed slightly, both from each other and from the abstract style used by Bernard Adeney. But each style gave me recognisable imagery that was playful, yet described the plants that could have been seen in the gardens of Adeney's London. In this way, my 3rd act of infidelity maintained the spirit of Pattern Three, by developing my own abstract pictorial style from my own sights and experiences of the same subject. The next act of infidelity in this material mistranslation: new structures for Pattern Three, would be created using second-stretch murrine canes made from these abstracted motifs.

Once my abstract derivations of the British garden imagery were stylised, waterjet cut, swapped between waterjet cut segments and then stretched into murrine cane, I could then begin building the composition of my material mistranslation of Pattern Three. My first step was to construct second-stage murrine blocks, with the 110mm long segments cut from my first-stage murrine cane. The six types of first-stage murrine were combined to create eight different second-stage murrine, which were then cut into eight different types of mosaic tile, ready for fusing. The structure of abstract motifs in each mosaic tile created was designed to examine and manipulate the structure of Pattern Three.

The mosaic tiles made for each of the two artworks were deliberately different, but with the same principles of structure. For both panels I used square-section second-stage murrine, as opposed to Adeney's rectangular structure. Pattern Three uses a rectangular layout of twelve squares, four squares tall and three squares wide, a grid defined in the pattern by a colour counterchange[164] of black pigment. The mosaic tiles of my translation had a different structure: each was set up on a nine square grid, but this was defined as in Pattern Three, by creating a colour counterchange with my mosaic tiles.

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[164] *Counterchange*: refer to glossary for definition in section 6.0.

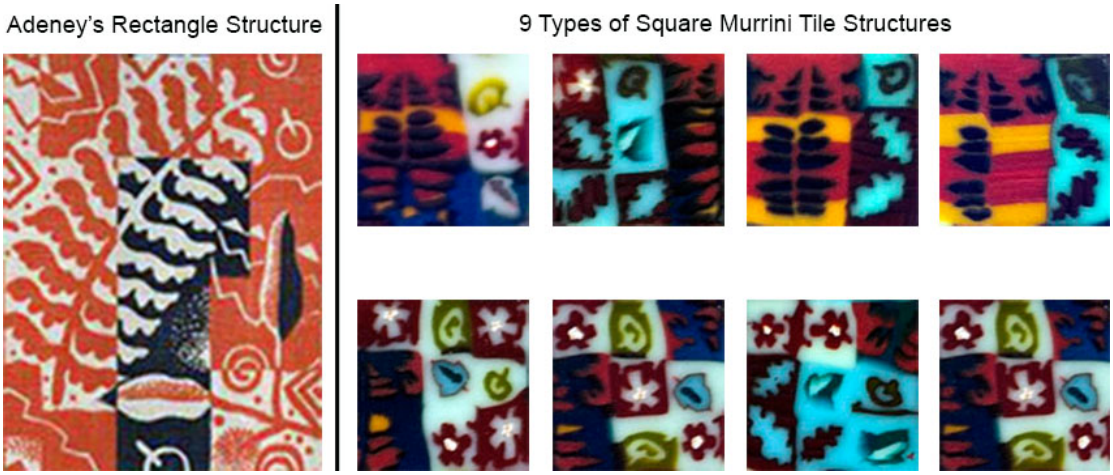

Figure 3.46: Pattern Three with mosaic tiles of my second artwork:
(left) A single section of *Untitled pattern*, Adeney, V&A Collection.
(right) 8 murrine tiles from *Adeney Translation No. 2*, [Photo: Owen Johnson]

The mosaic tiles of my first artwork focused on pattern structures with an abstracted fern in at least one corner of each tile (Fig. 3.46). This allowed me to build patterns in different ways, creating larger and smaller ferns through mirroring and offsetting. Around this fern motif I placed motifs that were largely opaque mint or turquoise, creating my colour counterchange in different ways from Adeney's design. The mosaic tiles of my second piece contained different pattern structures based on the grouping of images in tiles, restricting the fern imagery to four tiles instead of all eight (Fig. 3.47). This created patterns with more specific rhythms, isolating the fern image in about half the patterns in the final work. The colours used were spread more evenly across the eight tiles: this achieved a more even dual colour-field in the final work.

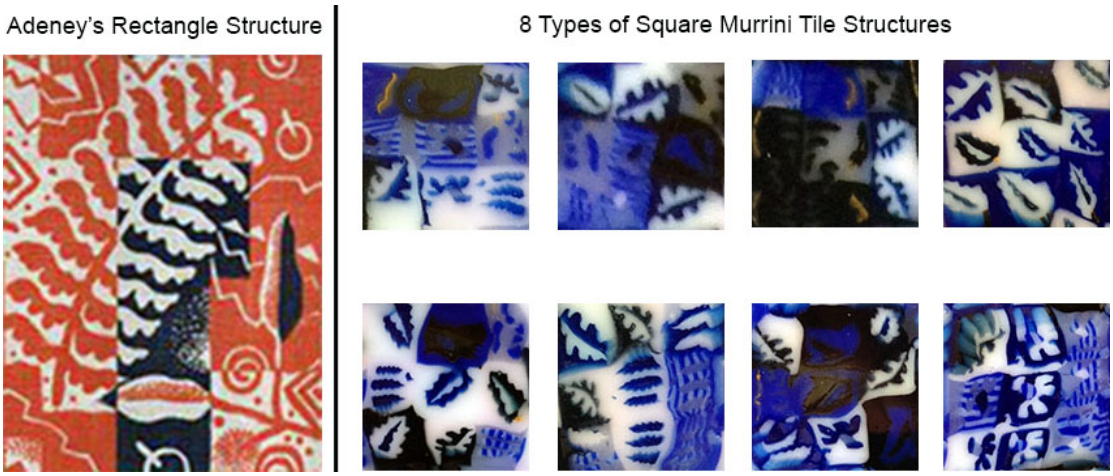

Figure 3.47: Pattern Three with mosaic tiles of my third artwork:
(left) A single section of *Untitled pattern*, Adeney, V&A Collection.
(right) 8 murrine tiles from *Adeney Translation No. 2*, [Photo: Owen Johnson]

Relocation of the areas of counterchange that define the pattern structure was my 4th act of infidelity in my material mistranslation of Pattern Three. Adeney chose an unusual combination of squares to hold the black pigment offset in his pattern's grid, giving it a unique twist. In each of my mosaic tiles, offsetting a different area created a similar twist that maintains the spirit of Pattern Three by exploring a different colour counterchange in every mosaic tile. Once developed, these pattern structures could be used in pattern strategies like the drop repeat, as explored in the next act of infidelity.

With my mosaic tile combinations resolved, I began to use pattern strategies like Adeney's drop repeat to create different pattern layouts that engaged with the variations in each tile structure. I split this exploration in two: my first artwork, with key cornered mosaic tiles investigating mirroring patterns, and my second artwork, with groupings of images within mosaic tiles, exploring the drop repeat pattern.

Figure 3.48: (left) Pattern in top section, *Adeney Translation No. 2* [Photo: Owen Johnson]
Figure 3.49: (middle) Mirrored ferns, *Adeney Translation No. 2* [Photo: Owen Johnson]
Figure 3.50: (right) Alternating ferns, *Adeney Translation No. 2* [Photo: Owen Johnson]

Each varying pattern section of my first artwork, *Adeney Translation No. 2*, engages with the strategy of mirroring in a particular way. Some repeat-patterns were complicated, using three types of mosaic tile structures, with two mosaic tiles in each line mirroring and alternating into the line of tiles above (Fig. 3.48). Some repeat-patterns were simple, using the same mosaic tile mirrored over and over again (Fig. 3.49). And some repeat-patterns were in between, using an alternate mirroring of one or two mosaic tiles (Fig. 3.50). Each different strategy of mirroring employed a differing but similar pattern rhythm and density, allowing for a subtle shifting of expression between each pattern area in the final artwork.

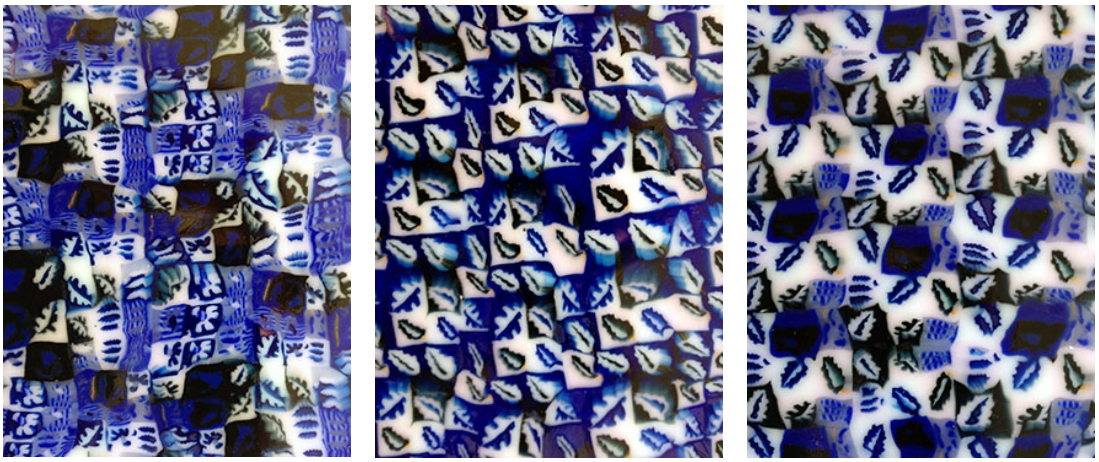

Figure 3.51: (left) Pattern lower section, *Adeney Translation No. 3* [Photo: Owen Johnson]
Figure 3.52: (middle) Half drop repeat, *Adeney Translation No. 3* [Photo: Owen Johnson]
Figure 3.53: (right) 1/3 drop repeat, Adeney Translation No. 3 [Photo: Owen Johnson]

As in my first artwork, my second piece, *Adeney Translation No. 3,* engaged each varying pattern section in a particular way, this time using the pattern strategy of the drop repeat. Complicated drop-repeat patterns were created, with four types of mosaic tile combinations, dropping the next set of four tiles down one tile (Fig. 3.51). Simple drop repeat pattern strategies were used, dropping in the next column by one third (Fig. 3.52). Semi-complicated drop-repeat strategies were also used, with each repeating mosaic tile stepping continuously down by one third of a tile (Fig. 3.53). But despite this similar use of three variations of one strategy, the results in my second artwork showed more subtlety, with smoother transitions between different patterns. This subtlety may be attributed to the strategy employed, as the drop repeat, with its offset tile structure which interlocks one pattern structure into another, encourages subtler transitions between patterns than mirroring.

My exploration of the strategies surrounding mirroring and the drop repeat was the 5th act of infidelity in my material mistranslation of Pattern Three. Each stage used a method of pattern design described by late 19th-century design reformers such as Lewis F. Day. British Industrial Art practitioners like Bernard Adeney were reformers themselves, and were direct inheritors of the reformist ideals of Lewis F. Day and other theorists of his time.[165] By using varying types of mirroring and drop repeat in mistranslation, my pattern strategies engage with the high standards of technical design, which are part of the spirit of Pattern Three. Next, the contextual recoding of

[165] Powers, *Modern Block Printed Textiles*, p. 58.

my two artworks will be examined, focusing on the use of these design strategies to create different rhythms between abstract fields of pattern.

3.3.3. The Abstract Image, Artistic Agenda and Contextual Recoding

Once my pattern strategies were tested, and the rhythm of mosaic tile structures decided upon, it was time to bring these together into a series of works, as fused glass panels. Pattern Three has not been put in the context of artwork before, and such a recoding has been involved in each pattern I have mistranslated in accordance with the methodology of my project, as well as being the primary artistic method of appropriation. Each artwork would change the pattern in three ways: by incorporating fragmentation, merging and changing pattern rhythms to create abstract imagery, by making the pattern a source of contemplation through the abstract image, and by isolating the pattern in an art context. The first two of these elements would become an act of infidelity through the development of abstract imagery, and the last one would remain a recoding through contextual change.

Both of the works created in this case study explore the merging and changing of rhythms for Pattern Three's structure, through the development of abstract imagery. My first artwork, *Adeney Translation No. 2* (Fig. 3.54), used a field of one structure in the top third of the panel to create an evenly flat fragment of complex pattern, with ever-increasing layers of dense, constrained and caged patterns below. My subsequent artwork, *Adeney Translation No. 3* (Fig. 3.55), used one large structure in the bottom half of the panel containing a four-part drop repeat, with a number of smaller and simplified off-centred patterns in the panel's top half above. Each panel explores both the abstract image and Pattern Three in different ways, and both use abstract imagery to the same purpose: exploring pattern as a source of contemplation.

Figure 3.54: (left) *Adeney Translation No. 2* (waterjet-cut murrine), 2014, [Photo: Dominic Tschudin]
Figure 3.55: (right) *Adeney Translation No*. 3 (waterjet-cut murrine), 2014, [Photo: Sylvain Deleu]

The use of different pattern rhythms, along with merging and framing pattern structures, enables my artwork to create a setting within which to contemplate pattern. Each field of pattern displays different visual qualities depending on its size, shape, colour, transparency, density of pattern and the effect of the pattern bordering it. The combination of these fields, and their visual qualities, across the entire image encourages the aesthetic contemplation of pattern and its place within the abstract structure created.

The combination of abstract imagery and the contemplation of pattern is the 6th act of infidelity in my material mistranslation of Pattern Three; it is a combination not seen before. But this infidelity does *not* maintain the spirit of Pattern Three, even though there is a historical connection between the abstraction used to develop my floral pattern imagery and the abstract imagery of my final works. Instead, abstract imagery and contemplation, seen in the contextual change from textile design to work of art in glass, became the forum in which each act of infidelity that maintains the spirit of Pattern Three can be displayed.

I have made a work of art derived from a design source, much like the low-to-high-

culture contextual change often used in visual appropriation, but this change is not created to critique either high or low culture. It is made to display the aesthetic pleasure of Pattern Three, playing with rhythm and visual merging to create a format in which this aesthetic pleasure can be examined. In this way, the recoding through contextual change of Pattern Three is not effective because it does not shift the meaning or spirit of the pattern: it merely creates a format that allows the other spirit-maintaining acts of infidelity to be exhibited and contemplated by a viewer. My material mistranslations, along with the format of glass artwork and maintenance of Pattern Three's spirit, will now be compared to the methods of visual appropriation examined earlier in this chapter.

3.4. Comparing Material Mistranslation to Appropriation

Throughout my material mistranslation of Pattern Three, my artistic agenda was to maintain the pattern's spirit, because digital technology made my material language of glass murrine adaptable to an extensive range of images and pattern structures. Each of my acts of infidelity, as part of my methodology, was developed within my agenda. My first five acts of infidelity maintained the pattern's spirit, at the same time as developing a new translation. To recap, these five infidelities were: dissociated colour; the imagery of London gardens; the abstract motif; colour counterchange and pattern structure, and development through parallel pattern strategies. My artistic ideology also included the last act of infidelity – the change of context – that can be compared with examples of visual appropriation, a contextual change that created the conceptual space in which my other infidelities could sustain the pattern's spirit. But how does my material mistranslation compare with visual appropriation, and its use of a pattern's afterlife, as examined earlier in this chapter?

3.4.1. Comparing Material Mistranslation to Visual Appropriation

Five of my six acts of infidelity allowed me to maintain Pattern Three's spirit, because my artistic agenda was the spirit's maintenance through mistranslation. In contrast, the aesthetic agenda of visual appropriation critiques a sourced cultural object, using its afterlife to shift its meaning (see Section 3.2.4. of this chapter). As a result, my material mistranslation cannot be defined as contemporary visual appropriation, because its intention was to maintain the spirit of each pattern. But might this be the

case with all appropriation, since my material mistranslations, under the broadest terminology of appropriation, could be classed as appropriation?

3.4.2. Is Material Mistranslation Appropriation?

In a broad sense, my material mistranslation of Pattern Three is an 'annexation' or 'theft' of a cultural object of global capital, because I have deliberately taken Pattern Three – an object that was part of the design output of the British Industrial Art movement – and mistranslated it into another material. The change of material doesn't make my action any less a theft, and my contextual change and maintenance of spirit doesn't make the pattern any less an object of global capital, making my use of Pattern Three a form of appropriation. Borges' linguistic concept of mistranslation is considered the same type of appropriation:

> Borges's mistranslation, his cultural appropriation, validates the margin's capability for participating and contributing to western traditions, while simultaneously establishing the Argentine tradition itself.[166]

It is the intentions of this cultural appropriation, as with my material mistranslation, that makes it different from the intentions of visual appropriation. (The links between Borges' position on the margins and my position have already been posited in Section 0.1. of the introduction). Borges proposes his literary concept of mistranslation as a method of creatively appropriating a text, to transform that text while retaining the spirit of its source. Borges' mistranslated text need not read in the same way as the source, it need only contribute to the tradition of that source, and it is this use of cultural appropriation to establish tradition that is imbued in my material mistranslation of Pattern Three.

As the B. H. Buchloh explains in defining all forms of appropriation, the appropriator may be interested in tradition:

> Appropriation of historical models may be motivated by a desire to establish continuity and tradition and a fiction of identity.[167]

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[166] Waisman, *Borges and Translation: The Irreverence of the Periphery*, p. 148.
[167] Buchloh, **'**Parody and appropriation in Francis Picabia, Pop, and Sigmar Polke', p. 178.

Buchloh continues his analysis of parody in visual appropriation, concluding that 'appropriation art was [is] a practical form of the ideological critique of consumer culture'[168], designed to oppose the critique of the art institution or denounce authorship.

My material mistranslation of Pattern Three is not an ideological critique of consumer culture (or European colonial theft), and is not designed to oppose the authority of the institution or the author, putting my mistranslation at odds with the traditions of visual appropriation. Instead, my mistranslation, in line with Buchloh's more generalised definition of appropriation and Borges' literary concept of mistranslation, is an appropriation of a historical model: an appropriation motivated by a desire to establish tradition, transforming that tradition into new patterns made with creative appropriation, and developed with an artist's admiration of the source pattern.

3.5. Conclusion

The ability of my material mistranslation to maintain the spirit of Pattern Three, explored in this chapter, has allowed me to compare my mistranslation to visual appropriation, along with other forms of appropriation. This comparison has identified that each act of infidelity in my mistranslation is a part of a creative appropriation, which establishes a tradition as well as transforming Pattern Three. This process has shown that the intentions of the appropriator's artistic agenda greatly affect the direction an appropriation can take, and the way in which an appropriation can be perceived. Material mistranslation can be a starting point for further development – as creative translation is for Borges – one that inspires new decorative patterns consistent with my project's methodology.

Pattern Three came out of British Industrial Art, and is the pattern I used to start a conversation between two pattern-makers. My artwork uses material mistranslation in an attempt to reject the methods of visual appropriation that could taint this conversation. It is a rejection of critique through afterlife, a rejection of artistic agendas with no interest in their source or its spirit. Instead, my material mistranslation begins a conversation with Bernard Adeney that references both his

[168] Evans, D., *Appropriation* (*Documents of Contemporary Art*), London: Whitechapel Gallery, 2009, p. 13.

artistic context and my own, his personal take on abstraction and mine, around a mutual interest in the floral spaces and gardens of the same beautiful city.

In the following conclusion of this thesis, each of the three conversations with makers, explored through three chapters, will be used to sum up the project's hypothesis. It is an examination that posits the project's original contribution to knowledge, through my methodology, in the light of results in each chapter. This process will also be used to reflect on the extended context for this research and propose new directions for material mistranslation.

Conclusion

4.0. Project Conclusion

This project has initiated intense conversations about the meaning of decoration, between myself and other pattern-makers. This kind of conversation moves decorative traditions, or individual decorative discoveries, to new territories of expression, and in ways that makers had not imagined. The foundation of this rethinking has been my use of Borges' concept of creative translation, adapted to visual and material culture as 'material mistranslation'. My research findings in the material mistranslation of decorative pattern have encouraged me to examine how an artistic practice can avoid the cynical constructs of mockery, which are often evident in contemporary copying and sourcing from history. This examination enabled my project to represent a model for material mistranslation, a representation proposed as my project's original contribution to knowledge.

To achieve this, my examination of material mistranslation and decorative pattern was built around the hypothesis:

> Carefully selected decorative patterns, copied or 'translated' into the material technique of glass murrine with 'infidelity', can use this material mistranslation to escape the cycle of mimicry and mockery linked to copying in contemporary visual art practices that concern themselves with adaptation and appropriation.

To work through this hypothesis, my methodology for the project operated through three case studies, each designed to explore a key element of Borges' concept of creative translation. Each key element was developed into a different question for a case study, and each case study tackled its question by taking a decorative pattern of historical relevance through the process of material mistranslation. As defined in the hypothesis, each mistranslation used the glass technique of murrine as the material language through which to translate, creating the common method between case studies.

The conclusion to this thesis sums up the discoveries in each case study. The results of this exploration are then used to define the position each material mistranslation has taken in relation to copying practices in contemporary visual culture. Once

established, I evaluate whether this process achieves an original contribution to knowledge. And I conclude by speculatively proposing possible further developments of the research, and where my future artwork may take decorative pattern and the method of material mistranslation. To begin this process, I will review the answers reached in each case study.

4.1.1. 1st Case Study, Chapter One

The question explored was:

> Can 'kinship' exist between two material languages, and what is the purpose of infidelity in material mistranslation?

To address this I used infidelity to mistranslate a Moorish plasterwork pattern from the Nasrid Palace in the Alhambra, Granada, Spain. I then compared my mistranslation to a previous translation of the same pattern, a 'translation of fidelity' created by Owen Jones.

My comparison between these two translations concluded that kinship, as such, does not exist between material languages, either in translation or mistranslation. The only kinship this comparison uncovered within either process of translation was one between makers, makers who embrace different material languages in the hope of communicating the same decorative 'spirit'. From this discovery, I deduced that the maintenance of a pattern's spirit was the main reason for using material mistranslation, a conclusion I then applied throughout my project.

Borges' essays on translation also concluded that the purpose of infidelity in creative translation is the maintenance of a translated text's spirit. But despite this, the maintenance of spirit is *not* the most important element of mistranslation for Borges. This for Borges, is infidelity itself. This may also be true for material mistranslation, because infidelity leads to the development of new structures and possibilities for each pattern, as well as creating new patterns that continue to nurture the same spirit as Pattern One, and engender new aesthetic expressions, bringing the pattern's spirit to a new audience.

4.1.2. 2nd Case Study, Chapter Two

The question explored was:

> What are the differences between creative artistic adaptation and material mistranslation, and can a visual source and its material mistranslation be seen as equally legitimate 'drafts' of the same concept?

To tackle this I compared material mistranslation to creative adaptation by mistranslating Paisley, a woven Kashmiri textile pattern that in the 19th-century was adapted to women's fashion in the textile industry in Europe. My research began by analysing its history to establish the spirit of the pattern from its Kashmiri origins. This process revealed that the methods used to creatively adapt the pattern (imbued with European perceptions of the Orient) had maintained the pattern's spirit of opulence – a conclusion that led me to perceive Pattern Two's history as a series of drafts of the same spirit.

I established a framework of four methods of development, used both by Europeans and Kashmiri, for Pattern Two's adaptation. For an accurate comparison, I chose these same methods to develop the infidelities of my material mistranslation of the pattern. I discovered many similarities between these two types of copying, but the comparison also indicated one key difference: the context of a new material.

In the case of glass the context includes fragility, transparency and decorative depth, all specific traits of glass that textiles do not share. But despite these differences, mistranslation's use of infidelity to maintain spirit enabled me to infuse my patterns with the same spirit of opulence as their predecessors. And glass, with its unique combination of transparency, colour, ductility, and its own associations with opulence, only reinforced this spirit. In this way I discovered that material change was the difference between mistranslation and adaptation (while maintaining the pattern's spirit), and allowed my mistranslation to be viewed as one of Paisley's drafts.

4.1.3. 3rd Case Study, Chapter Three

The question explored was:

> Can either the translator's or the appropriator's artistic agenda maintain the spirit of a pattern, and if so, is material mistranslation part of visual appropriation.

To work on this I compared material mistranslation to copying in visual appropriation by mistranslating a Modernist printed furnishing textile pattern, designed by British artist Bernard Adeney in the 1930s, a pattern that had not to my knowledge been copied before. My mistranslation used the new technologies of CAD and waterjet cutting to extend my material language and enhance accuracy, shifting my mistranslation's infidelities to my artistic agenda. I established an assumed artistic agenda for visual appropriation by examining recent examples of appropriated decorative pattern, from modernist or pre-modern contexts akin to Adeney's pattern. I then compared my artistic agenda in mistranslation with the aims of these appropriators of other, historically similar patterns.

My exploration of examples of visual appropriation reflected the artists' aims to critique history, rather than maintain the spirit of a pattern. I observed that the infidelities of my material mistranslation could maintain a pattern's spirit, precisely because that was my artistic aim. Once realised, a comparison between the agenda of visual appropriation and my own showed that mistranslation had few connections to the methods and concepts of visual appropriation, though this assertion left me questioning the role of material mistranslation in visual culture.

It was a question that was answered by Borges himself: material mistranslation, like creative translation in linguistics, while not a tool of visual appropriation's critique, *is* a form of appropriation. Material mistranslation is a creative appropriation, designed to maintain the pattern's spirit in new patterns and new contexts. Material mistranslation is not a rejection of authorship; it is a method for re-evaluating a history, examining tradition and creating something new.

4.2. Exploring My Hypothesis

Within this project, relevant historical patterns have been taken through a process of material mistranslation, using infidelity and the language of glass murrine. Material mistranslation has been used to question and explore the purpose of infidelity and its differences from fidelity, from adaptation, and from visual appropriation in

contemporary art. The process has confirmed that material mistranslation is still a form of appropriation, albeit a creative one. The creative adaptation of the Paisley pattern by Kashmiri and European designers was found to be the only copying method similar to mistranslation. But even this method had its differences from this process, lacking the second layer of infidelity, provided by a change of material language from textile to glass.

It is infidelity – as proposed by Borges and discussed in regard to his concept of creative translation in my introduction – that matters most in material mistranslation. And infidelity, and its continuance of each pattern's spirit, that provides the conclusion to the underlying proposal of this thesis. Material mistranslation can effectively escape the cycle of mockery linked to copying in contemporary visual practices, because, through infidelity, it can maintain a decorative pattern's spirit. This cannot be a mocking process, because mockery is not interested in the pattern's life and future, only its source's fame and afterlife.

4.3. Project's Original Contribution to Knowledge

My project's original contribution to knowledge is the exploration through practice of the act of material mistranslation, theoretically analysing the process of material change, its artistic creativity and its consequences for the patterns and languages involved in the process. For a thorough examination of the original contribution, this section has been divided into three categories: theoretical knowledge, artistic knowledge, and technical knowledge.

4.3.1. The Original Contribution to Theoretical Knowledge

The project is designed to serve as a model for material mistranslation, questioning the contemporary act of visual appropriation, in craft and visual culture. A practical model of material mistranslation was required because, while translation needs a theoretically justified purpose and method, both the purpose and the method need to be practically tested. Borges knew this to be true; his concept of mistranslation in literature was developed through his own work as a translator. As such, any translational theory, even a theory pertaining to visual material languages, must be

tested and examined if it is to be theoretically defined. This project's practical testing would lead to the three elements that would define its theoretical contributions:

- The definition of the practical and theoretical objective of mistranslation within material and visual culture.
- The formation of the artistic agenda and practical methods of material mistranslation
- The development of a detailed and complete practical example of the application of material mistranslation

From the very beginning this project has defined the practical and theoretical objective of mistranslation in visual culture, as a method of copying designed to avoid the mimicry and mockery evident in most visual appropriation. Borges' concept of mistranslation has not previously been applied to the practice of visual culture. But with limited examples of visual appropriation developing a source, the adaptation of Borges' concept formulated a guiding framework for this project to achieve its proposed purpose.

Once defined, the artistic agenda and practical methods required to achieve this objective had to be formulated. Maintenance of a source's 'spirit' became the agenda through which this project could achieve results, and the use of infidelity became the practice method of material mistranslation. Both the agenda and method are adapted from Borges' concept of creative translation, with the practical application of each leading to the successful avoidance of mimicry and mockery.

Through development, the processes required to test this project's agenda and method created a practical example of material mistranslation. This example of practice could be seen – through the depth and breadth of the research - as the first model of material mistranslation. This detailed model combines with the definition of material mistranslation and its methods established above, to form the theoretical part of this project's original contribution to knowledge.

4.3.2 The Original Contribution to Artistic Knowledge

While each artwork created in this project is itself an original artistic contribution, the process of material mistranslation, and the artistic choices made during the

translation, also make other artistic contributions. These were developed through the method and concept of infidelity, using the common artistic agenda of maintaining 'spirit', to cultivate the following developments in each pattern's mistranslation:

- The first case study was the first attempt at mistranslating Pattern One, creating evolutions of the Islamic architectural pattern through its geometric structure.
- The second case study was the first attempt at mistranslating Pattern Two, creating evolutions of the Paisley motif and its artistic interpretation.
- The third case study was the first attempt at copying Pattern Three, Adeney's modernist textile, in any material or technique, creating evolutions of the abstract method, structure and design strategies of the pattern.

Enlarging on these artistic developments: Pattern One had not systematically been subjected to material mistranslation, nor had the pattern been created in the material of glass or with the language of murrine. Each is an original artistic contribution, but together they engender a further artistic contribution: the evolution of pattern through the geometric structure of murrine. From Pattern One's geometric murrine structure, other structures were created - using new colours (see section 1.3.4.), adjusted mathematics (see section 1.3.1.), and original artistic expressions that were built on the mistranslated murrine geometry (see section 1.3.3 for examples of this contribution).

Similarly, Pattern Two had not been subjected to material mistranslation in glass or the murrine technique. Together these contributions also fed into another artistic contribution: the evolution of the Paisley motif and its interpretation. The murrine techniques used to create Paisley in glass infused the motif with original colour combinations (see section 2.4.2.), a unique asymmetric shape and changes in internal designs, as well as using the motif in the playful fragmentation and distortion of abstract imagery for the first time (see section 2.4.3.).

The third of these artistic developments, Pattern Three - unlike the previous two - had never been copied before in any artistic format, material or method. But like the previous ones, case study three also brought further artistic contributions: the evolution of the Adeney block printed textile pattern's abstraction, structure and pattern-developing strategies. The artistic use of digital technology built uniquely faceted aesthetic forms of abstraction, inner murrine layout and colour were used to

create original pattern structures based on the source, and murrine geometry was used to introduce new variations in the pattern strategy of drop-repeat (see section 3.3.2. for details of all three of this contributions).

4.3.3. The Original Contribution to Technical Knowledge

Each individual act of infidelity that forged the artistic contributions described above, as well as practically testing each theoretical contribution, also had consequences for the project's target material language of murrine. Borges himself was interested in the consequences of creative translation for a target language, his ideas leading him 'to value "heterogeneous" language, a "glorious hybridization" that mixes archaism and slang, neologism and foreign borrowings'.[169] The consequences of some infidelities in this project would nurture original contributions to the technical language of murrine, such as:

- The development of accurate repetitive structures in murrine.
- The development of pre-fusing and hot-working in sheet glass murrine
- The incorporation of spread murrine into the material language.
- The development of new applications for the roll-up technique in murrine language
- A comprehensive exploration of the consequences of digital technology for murrine.

The development of complex, repetitive pattern structures that require more than one final murrine tile design was one of the first contributions made to my material language in this project (see sections 1.3.1 and 1.3.2. for an analysis of this development). While developing Pattern One, five separate second-stage murrine canes were made and sectioned into tiles within a 1mm scale of each other, in order to restrict the distortion of each final pattern. This process contributed a level of accuracy not achieved before in hand-built murrine.

Pattern Two added three contributions, firstly the development of a fusing and hot-working stage in sheet glass murrine, which occurs before stretching. Pre-fusing and hot-worked elements had not been used to make sheet murrine prior to this project, with this process enabling more intuitive motifs to be created. The second Pattern

[169] Venuti, *The Translation Studies Reader*, p. 14.

Two development included the original contribution of fully fused, spread murrine into the material language. Spread murrine, while being a similar process to some techniques occasionally used in glass fusing, had never been applied to the language of murrine before this project. The third Pattern Two development was an exploration of new applications for the roll-up technique in murrine language. The roll-up technique has been used for circular motif murrine before, but in this project it was initiated to make an asymmetric 'tadpole' shape (see section 2.4.3. for analysis of all three of these developments).

The last original contribution to the project's material language was the comprehensive exploration of murrine through digital technology. Digital technology was not defined as an 'infidelity' for Pattern Three, rather its precision limited the infidelities, a consequence that refocused infidelity on artistic agenda (see section 3.3.1. for an analysis of this development). Computer-aided design and water-jet cutting provided a level of accuracy not achieved before in murrine. And while these techniques had been used on murrine once before, the accuracy and options explored in Pattern Three pushed digital technology to previously untried levels within the language of murrine. Digital technology, along with the other technical murrine developments detailed above, and the artistic and theoretical contributions noted in sections 4.3.1. and 4.3.2., together outline this project's original contribution to knowledge, and assert its place and value in contemporary visual culture.

4.4. Future Research in Material Mistranslation and Pattern

During my four years of study many possible changes of direction have presented a number of options for future research. This final section of the thesis will outline these options for future research in two categories. The first explores research and creative development related specifically to my future artistic and academic practice. The second explores areas related to unanswered questions that have sprung from within this research project.

4.4.1. My Own Future Research

The conversations this project has enabled me to develop between pattern-makers of the past and my own decorative imagination will provide me with abundant artistic

and academic work to explore. For the foreseeable future I hope to split this practice between my current exploration of pattern and abstraction, and a new trajectory based on material mistranslation, decorative pattern and the sculptural object.

I have only begun to scratch the surface of these possibilities during the last four years. Over time, I hope to introduce two or three more patterns for material mistranslation that will extend this research. But I am also wary of introducing too many new patterns, and losing focus on the possibilities that may arise within my current mistranslations. I intend to also investigate the material language of paint at some point in the future. I believe the craftsmanship of painting could present many possibilities for material mistranslation.

I also plan to explore materially mistranslated pattern in sculptural space by extending my current glass murrine practice into three-dimensional sculptural objects. These objects will fuse spatial concerns with my existing exploration of the unique visual and contextual possibilities the material of glass has for a mistranslated pattern structure. Once I have established this new exploration within my practice, I hope to expand the sculptural forms of this exploration into the field of architecture, employing other material languages along with glass.[170]

4.4.2. Future Research of Material Mistranslation

My practical exploration of material mistranslation, historical pattern and murrine was confined in scope to allow for a thorough examination of the consequences of this method. This means that there is great potential for future research in this field. For example, many other materials could be languages in mistranslation.
Another researcher might also choose to examine the consequences of mistranslation in other visual disciplines, such as architecture or video art. But for me, an area of mistranslation that could benefit from further research is the consequence of mockery for artistic practice at large. In my mind, irony and mockery are two great concerns for art in this century. Both are relevant forms of expression, but they have come to dominate visual culture. This has caused a loss of wonder, emotion and honesty in visual art, and it is my hope that we can find ways to balance this ledger: a re-evaluation in which I believe research could play an extensive role.

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[170] Refer to Appendix One in section 5.1.4 for an example (created midway through this project) of the types of interactions with architecture I hope to create in the future.

Appendices:

Containing:

- 5.1. Appendix One
- 5.2. Appendix Two
- 5.3. Appendix Three
- 5.4. Appendix Four
- 5.5. Appendix Five
- 6.0 Glossary
- 7.0 Bibliography

5.1. Appendix One

Research Show Report: An Analysis of My Work From The Research Show 'DISRUPTION' January 21st to 28th 2013.

5.1.0. Preface

This report was developed after my participation in the 2013 Research Show. The report included a number of responses to the artwork displayed that would affect the direction of the project including:

- The decision to focus on glass panels in the project's artistic outcomes
- The continued acknowledgements that visual appropriation and other researched forms of appropriation were not the correct theoretical framework for this project.
- The recognition of the development and use of decorative pattern as the project's sole outcome, and the rejection of Illusions developed from pattern.

5.1.1. Introduction

This appendix will evaluate the results of my recent artwork for the research show 'Disruption' in the Upper Gulbenkian gallery, at the Royal College of Art, Kensington. The title of my artwork was: The Disruption of an Architectural Space through Ornamental Pattern. The work was created in response to the show's title and theme. I wanted this artwork to answer a number of questions that have developed in my research.

5.1.2. My Criteria for the Development of the Artwork

- A response to the show's theme of 'Disruption'.
- The use of the pattern from the first case study only in the artwork.
- The first case study's pattern is from architectural origins, this artwork would return the pattern to architecture in some way.
- The final artwork must use the glass patterns developed within the project in some way.

5.1.3. The Proposal

My research to date at the RCA explores the disruption of visual pattern created through technical and aesthetic influence. My proposed artwork will explore the disruption of architectural form and context by the application of my project's patterns to an architectural surface. The artwork will disrupt architectural context through the subtle cultural imprint inherent in an appropriated and altered pattern. The disruption of architectural form will be created through illusion, with the patterns chosen disrupting the perspective of the surrounding architectural space through density and layout. The resulting artwork will complete a key element of my research by returning the appropriated pattern to architecture.

The pattern used in this artwork has been copied from Moorish architecture and redeveloped with the glass technique of murrine. The murrine structure used in this redevelopment has allowed for the creation of new patterns. Both the appropriated and new patterns will be used. The final artwork will be created with screen-printing and projection of the glass-developed patterns. Multiple repeating patterns printed on paper will be pinned to a wall in the exhibition space and pattern images will be projected onto the wall pattern. The increase in scale afforded by screen-printing will allow the artwork to interact with a unique architectural space within the gallery.

5.1.4. The Development and Creation of the Artwork

The importance of 'return' became obvious early in the planning of this work. I decided to also return the pattern to the technique Owen Jones first used to document it: print. The inclusion of print left me with two methods for creating the work. I had been exploring the option of photograph and the glass patterns for some months. This process involved photographing the fused glass panels created with the murrine, and then cutting mirroring and morphing small sections of the photograph into larger patterns. This process gave my images greater control and greatly increased scale, while maintaining the details scale along with the fluidity and colour of the fused glass panels. Some of the images created with this photography method over the last six months have been up to four meters square. Each photograph has been produced at an extremely high resolution, to make the image appear like a large glass panel projected. The dual stage 'return' in architecture and print was conceived to allow for a complete analysis of the pattern's journey.

The printing side of the project allowed me to deal with one of the artworks' biggest challenges: architectural scale. This had been a concern of mine for sometime: the murrine method is adept at creating multiple, adaptable patterns but it is a process that lends itself to minute detail and small objects. Printing allowed me to take the graphic developments made with the murrine technique, and increase the scale with another process that creates multiples. Screen-printing was chosen for its ease and strong graphic possibilities. A two colour process was used to produce fifty five prints, forty two prints being required to make the four meter square (Fig. 5.01).

Figure 5.01: The two colour screen-printing process used [Photos: Owen Johnson]

5.1.5. The Aesthetic Discussions and the Installation of the Artwork

I had left many of the layout and overall aesthetic decisions until the installation of the artworks wall mounted pattern was complete. Due to the timing of another show installation in the gallery below, my wall pattern was installed seven days before the research show opened. I used the remaining week to experiment with the format, layout and scale of the projected images.

I had a number of choices to make:

- One projection or two (the original idea was to have two projections, see Fig. 5.02).
- Would separating the projections create a stronger visual graphic?
- Should the image of the glass be displayed outside the wall pattern? This could be achieved by aiming a section of the projected image away from the

wall pattern, or by having a separate projection, of the same image, against a different wall in the exhibition space.

- The scale and colour saturation of the projected image.
- The length, timing and number of the projected images.

The first stage of testing explored the size of the projected image; both a wide throw and normal throw projector were tested. The normal projector was preferred because it created a sharper image, with the result being a far smaller projected image (max. 2500mm x 2500mm) contained within the wall pattern (4000mm x 4000mm).

Following this test I experimented with two projectors, one projecting straight onto the pattern, the other projecting on an angle (Fig. 5.02), but the effect was too complicated. Instead of creating a second architectural space within the image, the second projection confused and fractured the first image, muddying the pattern. Taking down the second projector for this trial allowed me to see the pattern with a single projection in the centre, a format that would later be used for the final work.

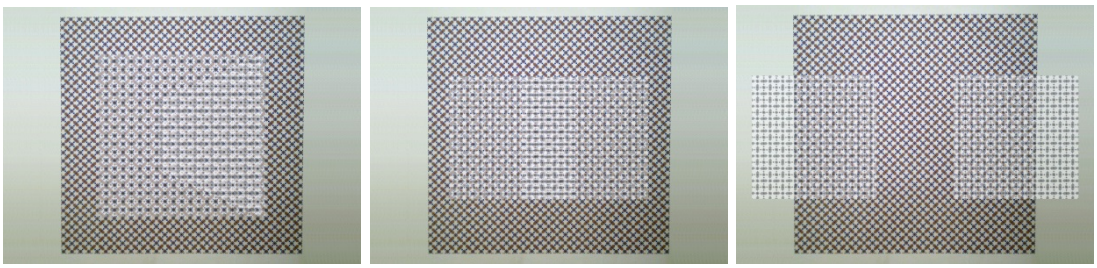


Figure 5.02: (left) First test with angled internal overlap [Photo: Owen Johnson]
Figure 5.03: (left) Second test with internal overlap [Photo: Owen Johnson]
Figure 5.04: (left) Third test with no internal overlap [Photo: Owen Johnson]

Following my rejection of the first dual projector layout, a second dual projector layout was tested. This layout allowed for an overlap of the two projected images (Fig. 5.03) or for each projected image to be half on and half off the wall pattern (Fig. 5.04). The second of these options created a strong graphic result and also allowed the projected glass pattern to be seen clear of the wall pattern's interaction.

During this testing process it became obvious that the single projection of the glass images in the centre of the wall pattern provided the most powerful outcome. This option didn't show the glass projection at its clearest but it created the most effective interaction between wall pattern and projected pattern.

5.1.6. Analysing the Final Artwork

The final artwork became far more subtle than I had expected with its location almost separating it from the rest of the show. The enclosed balcony from which the artwork was visible created an architectural barrier and viewing platform. The isolation produced a heightened understanding of the unique architectural space within which the artwork had been positioned. The deliberate symmetry of the work quietly reinforced the space's architectural eccentricity while also creating a decorative distraction that provided structure to the space.

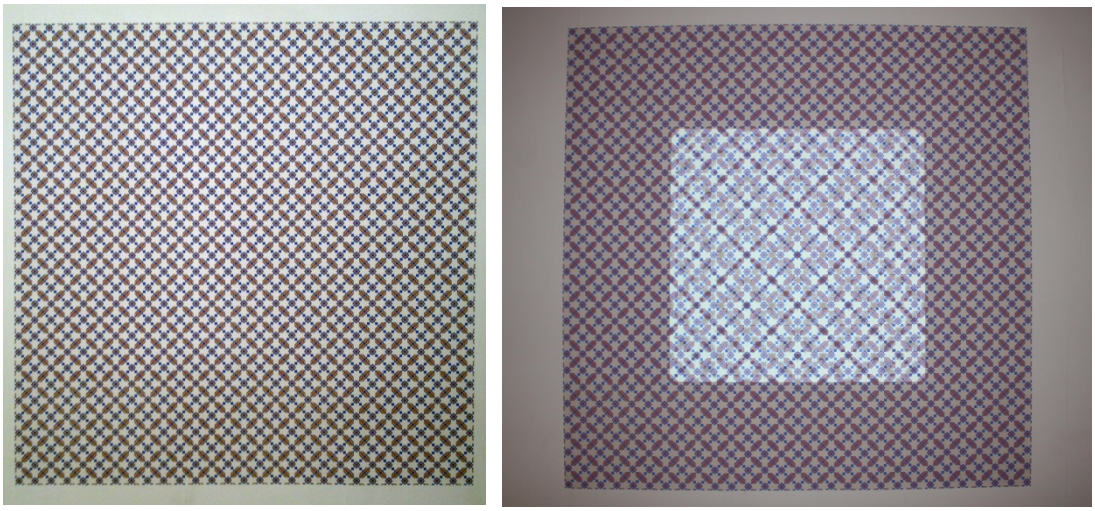


Figure 5.05: (left) The wall pattern without the projection (right) and with the projection. [Photos: Owen Johnson]

The layout of work - an exact 4 meter square of wall pattern with an exact 2 meter square of overlapping projected pattern, centrally placed and bathing the wall pattern with light - created a layered build-up of visual information (Fig. 5.05). The artwork's simple format had the unexpected effect of depth, drawing the viewer into a window of light that appeared caught between pictorial layers. This effect cast the wall pattern as an even frame around the image, while within the projected square the wall pattern appeared to not settle at a readable distance within the viewer's perspective. The sections of bright white in the projected image raised the intensity of the wall pattern's colours, throwing these segments of pattern toward the eye. In contrast, the mixture of colours, created within the overlap of projected pattern colours and wall pattern colours, introduced new colours. Each of the overlapping colours was darker and muted, dragging these colours into the background, but the pattern's complex detail in these overlaps hinted at a complicated backdrop (Fig. 5.06).

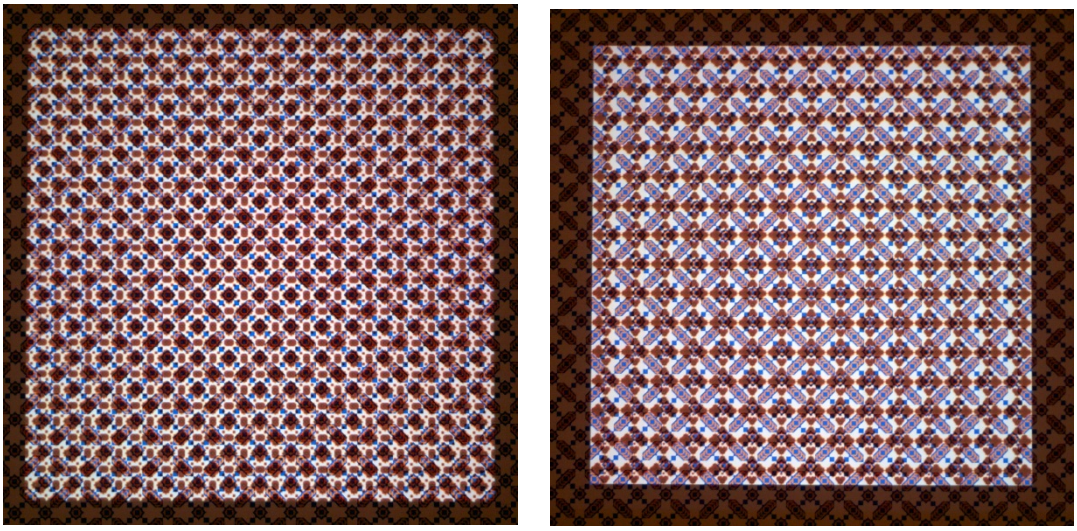


Figure 5.06: Two projections create depth by overlapping colours [Photos:Owen Johnson]

The frame of wall pattern around the projection also served to heighten this illusion of depth. It was clear to the viewer that the wall pattern existed within the bright square, but once the projection had displaced the experience of distance the frame around the work came into question. At first it acted as a reference for depth, grounding the projection within the architectural space. But under observation, the projection highlighted hidden structures in the wall pattern, tricking the mind into seeing depth in the frame (Fig. 5.07).

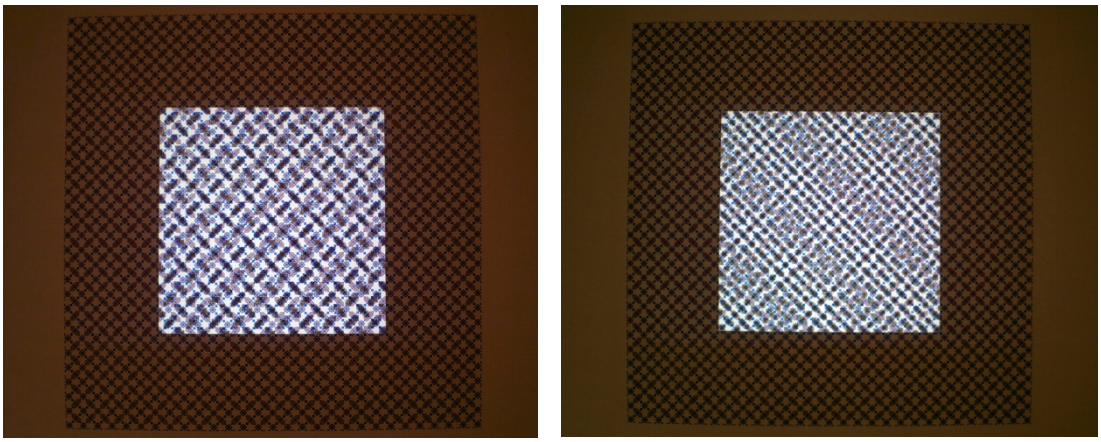


Figure 5.07: Two projections that create greater depth in pattern [Photos: Owen Johnson]

Eleven different glass patterns were projected, with each overlapping pattern pinpointing a structure of the wall pattern. A number of the projected images emphasized a grid structure with a smaller square set inside each grid square (Fig. 5.08). Another projected pattern revealed a descending square structure (Fig. 5.09).

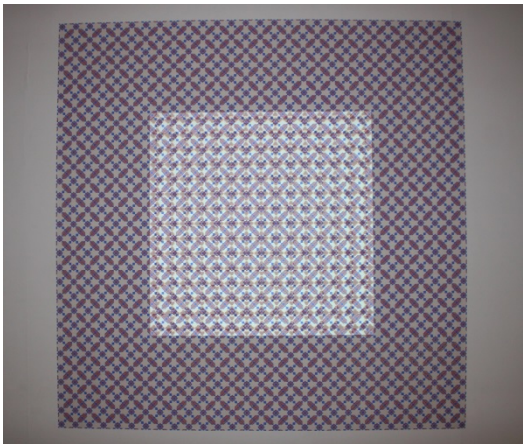
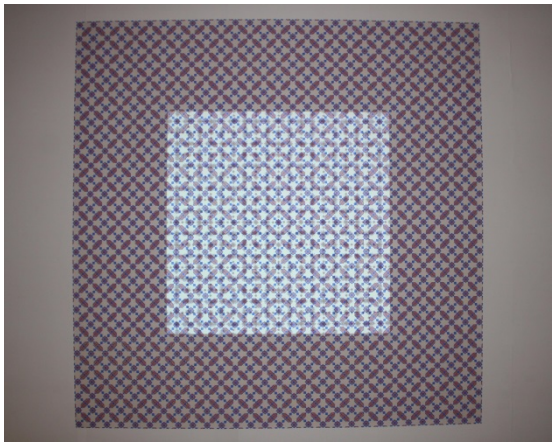



Figure 5.08: Smaller squares inside a grid [Photo: Owen Johnson]
Figure 5.09: Descending Square Structures [Photo: Owen Johnson]

5.1.7. Critical Analysis

Two critical points have come out of the exhibition of this work:

The first has been questioning the role of illusion in the artwork, the pattern and the project as a whole. The illusion created by crossing two patterns through projection or transparency has been something that both Steve Brown and I have questioned in my recent work. I am unsure of the role, if any, of illusion in my project. I will research its importance, but I am aware that, if illusion does become an area of research, at least it can be analysed through this artwork.

The second critical point raised is a personal one: when does a pattern change from being design into art? This is a question that has occupied my mind for sometime; it is mostly likely that all three of the patterns explored in this project will have originated from a design discipline. This being the case, do they become art because of a new context or application, or is it afforded by my interaction? It could even be the change of material that will provide this transition. This is a question that I will endeavour to answer within the process of making and displaying work from this project.

5.1.8. Developments stemming from the research show

Rethinking Appropriation: During the process of proposing, planning, installing and exhibiting my artwork for 'Disruption', the inadequate nature and use of the term appropriation was made obvious to me. It is clear that the project involves only one

action that could be described as appropriation: the act of taking an established pattern from another culture and using that pattern.

Isolating the cultural theft of a pattern as the only act of appropriation has brought into question other assumed appropriations within the project. In my current research question the Australian adaption of the murrine technique could be cited as an act of appropriation. After exhibiting my work in the research show, I have concluded that this is not the case. Murrine is this project's tool of development, not another stolen element and is far too central to glass blowing for it to be appropriated. The technique is hardly culturally specific, having been practiced by the Romans and the Egyptians before the Italians absorbed it. This makes murrine a European technique, which has continued its journey through the glass art movement at the hands of Americans, Australians and Japanese.

This raises the question of whether a technique can be appropriated. If appropriation were a theft of non-western culture then any appropriated technique would have to be culturally specific. Making techniques can indeed be linked to culture but many of these techniques often have similar examples in other cultures. This suggests that - while the object, image or context of a technique, if culturally specific or symbolic enough, could be appropriated - a technique itself cannot be appropriated as most techniques develop parallel to other techniques.

As a result of my new position on appropriation, as my methodology's first act alone, there must be a word or phrase that is inserted into the project to explain the remaining actions of the methodology. In the past year this word has been 'migration', a term that has been used to describe the movement of information in pattern development from one location and culture to another. Migration may continue to be used within my research, but in my practice's context it will be isolated as a description of pattern development in the past. The migration of pattern alludes to a slow moving evolution, not a reintroduction and development in new contexts, which is what my project is trying to achieve.

The new definition of these two words leaves me to find the correct description for what I am doing, after the appropriation of each pattern.

Print and architecture: The most interesting outcome of the work in 'disruption' has been the simple mesmerising effect of the wall pattern without the projection. From

the moment the screen-printed pattern was mounted, I became intrigued by the installation possibilities that it opened up. With no projection to disrupt the pattern, it dominated the space with bold geometry and repetition. The even structure pulled the eye from one point to another and each time the viewer tried to focus on a single location, the eye was drawn again. This unexpected result has contributed to my renewed interest in work that focuses on the wall-mounted, glass-patterned panel. The panels I hope to create will be used to explore fragmentation, repetition and distortion with pattern.

Photography and glass: Photography has become a major tool in this artwork, allowing me to take detailed images of the fused glass panels and multiply them into larger scales. Tools such as Photoshop and illustrator allow me to use these images to recreate some of the overlapping effects of the 'Disruption' artwork. I hope to continue the development of my photographic and computer skills as my research progresses, utilising them to make or inform artwork if relevant.

5.1.9. Conclusion

The process of making my artwork for ‘Disruption’, along with the results and information gained from its exhibition, has greatly influenced my project. I had proposed to use this process as a tool to answer a number of questions in my research, the pattern’s return to architecture being the artworks’ primary function. The ‘return’ was a success, but I have discovered that this return may not be relevant for the project as a whole. The process of displaying this artwork has also allowed a re-evaluation of the relevance of the term visual appropriation to the project, along with confirming that the glass panel may be the best method of display for the project’s artwork.

5.2. Appendix Two

5.2.1. The Early Mosaic Murrine Making Technique

This appendix describes the method behind the mosaic murrine technique. Mosaic murrine produces mosaic tiles used in slumped bowls[171]. The figures (displayed below) describing this technique are hand drawn, a requirement because this technique is not common due to its intricacy.

The mosaic murrine technique has been detailed in stages:

- **Stage 1:** (Fig. 5.10) Using fine 'stringers' and thick rods of glass (made prior to this stage by stretching different colours, of either transparent or opal glass) a bundle of rods are tied together, in accordance with a predetermined design on the front face of the bundle.

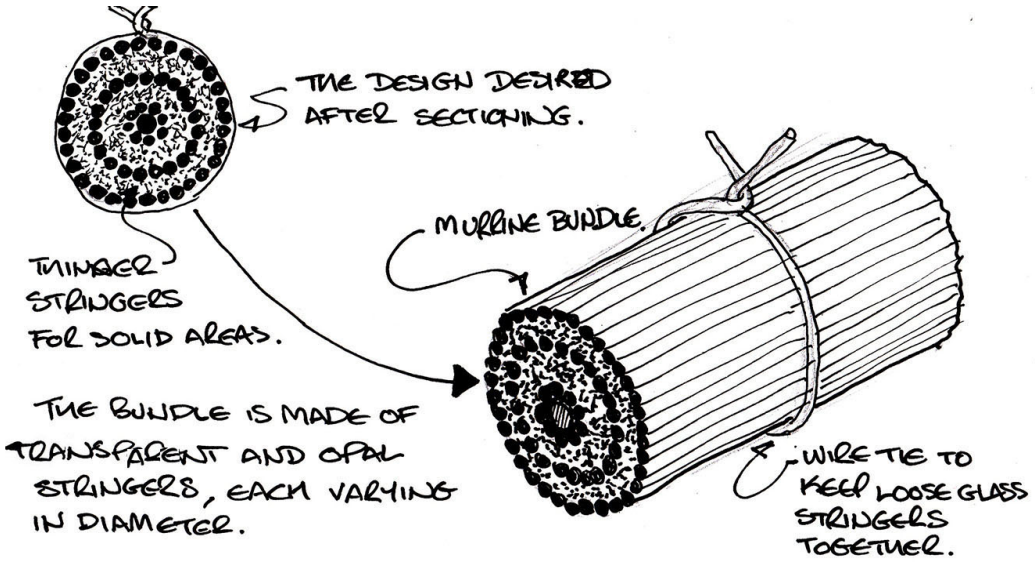


Figure 5.10: Stage 1: A bundle of stringers and rods of glass [Sketch: Owen Johnson]

[171] Bruhn, *Designs in Miniature: The Story of Mosaic Glass,* p. 13 – 15.

- **Stage 2:** (Fig. 5.11) In the hot glass workshop, each murrine bundle is heated up in a kiln, while a ‘collar’ or ‘post’ of hot glass is made on a glass-blowing pipe.

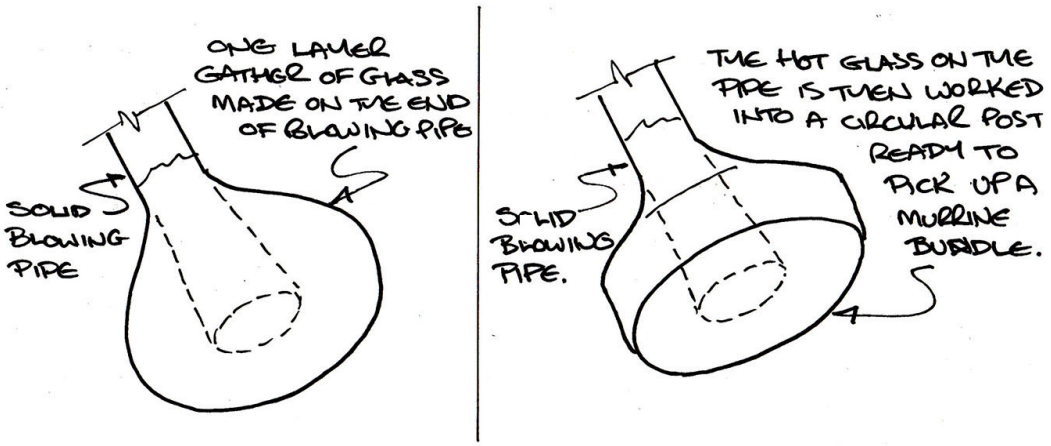


Figure 5.11: Stage 2: A post is created to pick-up murrine bundle [Sketch: Owen Johnson]

- **Stage 3:** (Fig. 5.12) Each murrine bundle is then picked up hot from the kiln, onto the collar of hot-glass and glass-blowing pipe.

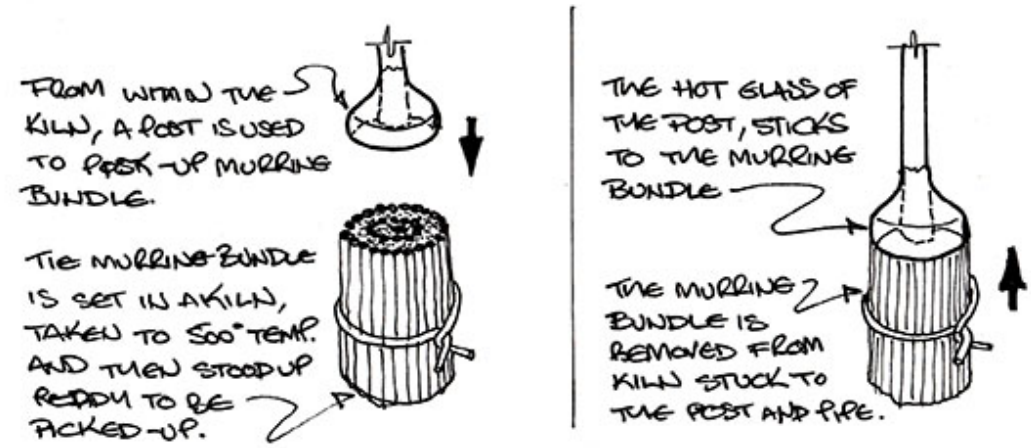


Figure 5.12: Stage 3: The murrine bundle is then picked-up [Sketch: Owen Johnson]

- **Stage 4:** (Fig. 5.13) The murrine bundle is stabilised on the glass-blowing pipe with the wire tie removed. The bundle is then homogenised and fused with heat.

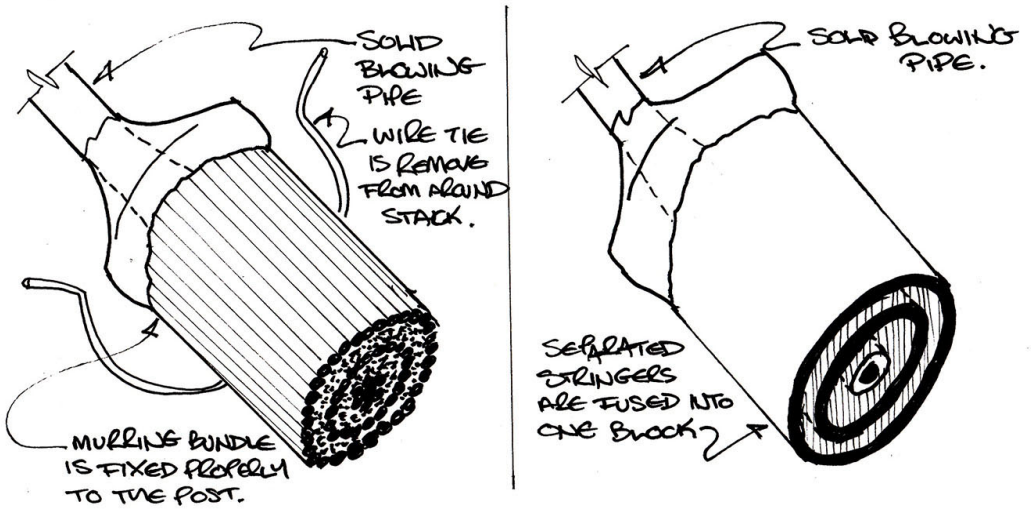


Figure 5.13: Stage 4: The murrine bundle is secured on the post [Sketch: Owen Johnson]

- **Stage 5:** (Fig. 5.14) The murrine bundle is heated and a knob is tooled into its end. The knob is for the stretching process and must capture each separate coloured stringer or rod of glass in the bundle. It is then heated further, into an almost liquid state at over 800 degrees. The heat must be evenly spread throughout the bundle, at the right temperature for stretching, or it will not stretch correctly.

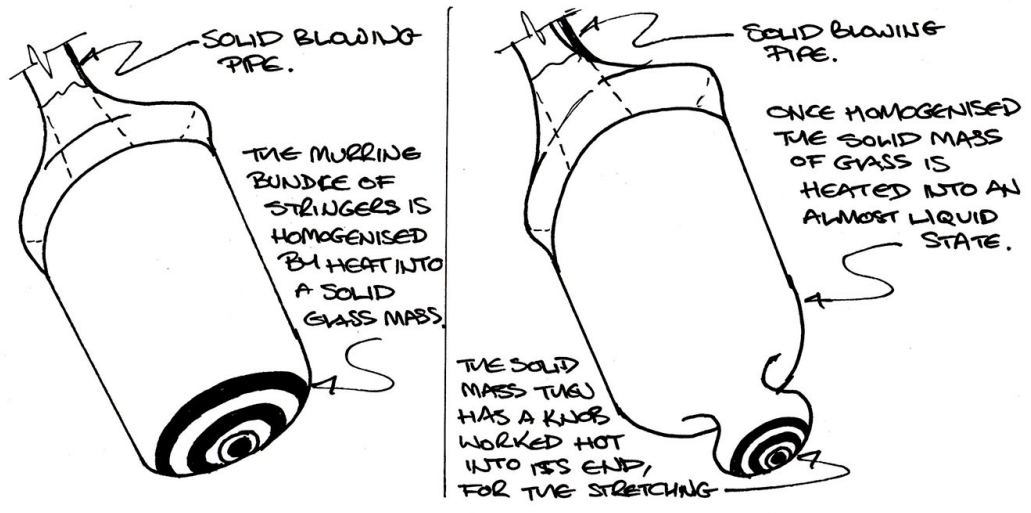


Figure 5.14: Stage 5: The murrine bundle is prepared [Sketch: Owen Johnson]

- **Stage 6:** (Fig. 5.15) Once evenly heated, the murrine bundle is then stretched into a long cane.

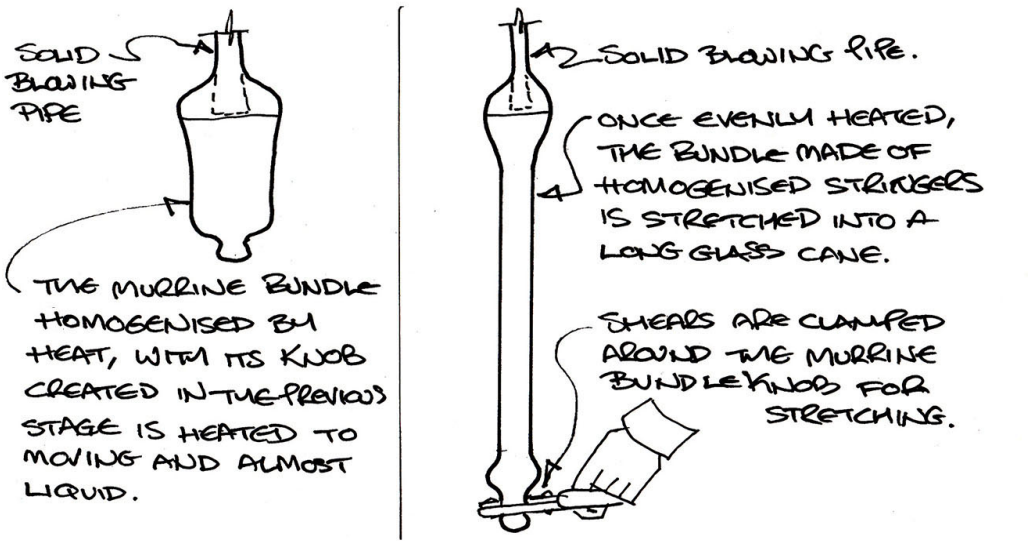


Figure 5.15: Stage 6: The murrine bundle is stretched [Sketch: Owen Johnson]

- **Stage 7:** (Fig. 5.16) The cane is broken away from the collar in one piece and allowed to cool. Once cooled to room temperature, the cane can then be sectioned (6mm thick or more) to create mosaic tiles.

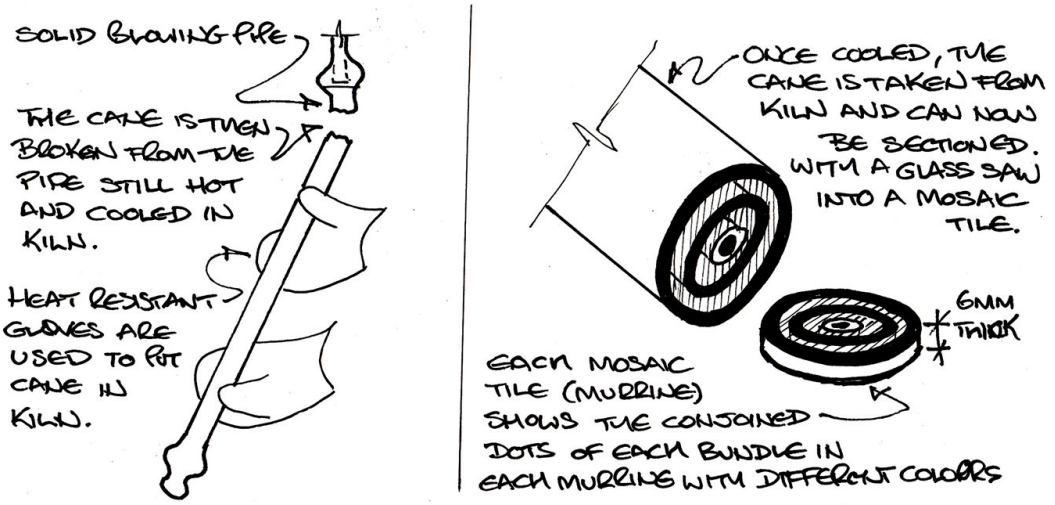


Figure 5.16: Stage 7: The murrine cane broken, cooled and cut [Sketch: Owen Johnson]

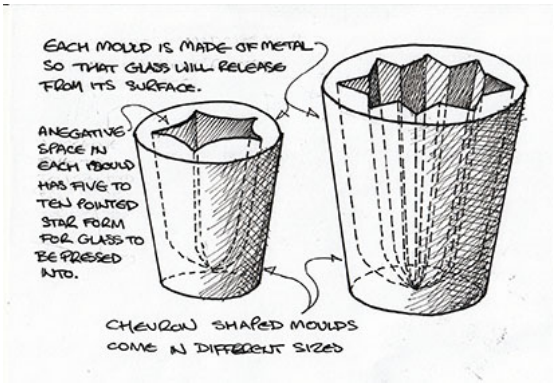
5.3. Appendix Three

5.3.1. The Chevron Murrine Making Technique

This appendix describes the method behind the chevron murrine technique. Chevron murrine were developed on the Island of Murano from bead making methods, as a technique that produces mosaic tiles for paperweights and vessels.[172] The figures (displayed below) describing this technique are hand drawn, a requirement because this technique is not common outside of Venice. Chevron murrine are best produced in an organised glass factory situation because they need two or more melting pots with different coloured glasses, necessitating a large (or more than one) furnace, making it too expensive for universities and art glass studios.

The chevron murrine technique has been detailed in stages:

- **Pre-Stage** (Fig. 5.17) To create chevron glass murrine, Chevron shaped moulds are required. These are cup shaped metal moulds (metal doesn't stick to hot glass) made with star shaped hollows, which come in varying sizes and with varying star designs.



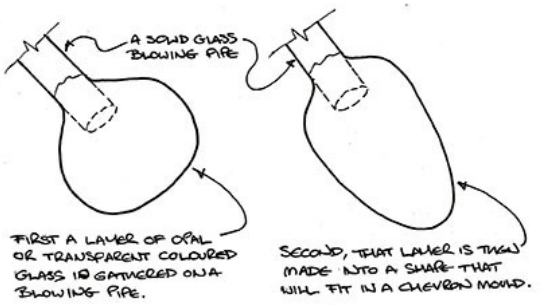


Figure 5.17: (left) Chevron moulds in different sizes [Sketch: Owen Johnson]
Figure 5.18: (right) Stage 1: Shaping a gather on a blowing pipe [Sketch: Owen Johnson]

- **Stage 1:** (Fig. 5.18) With the chevron moulds set near a furnace, the murrine process begins with a gather of coloured transparent or opal glass. The gather is then tooled into a cone shape, roughly the same volume as the star hollow of the mould.

[172] Bruhn, *Designs in Miniature: The Story of Mosaic Glass* p. 15 – 22.

- **Stage 2:** (Fig. 5.19) Once the glass is heated and moving, this first gather is pressed vertically into the smallest chevron mould. The glass is only removed from the mould once the surface temperature of the glass has cooled enough to maintain the chevron shape.

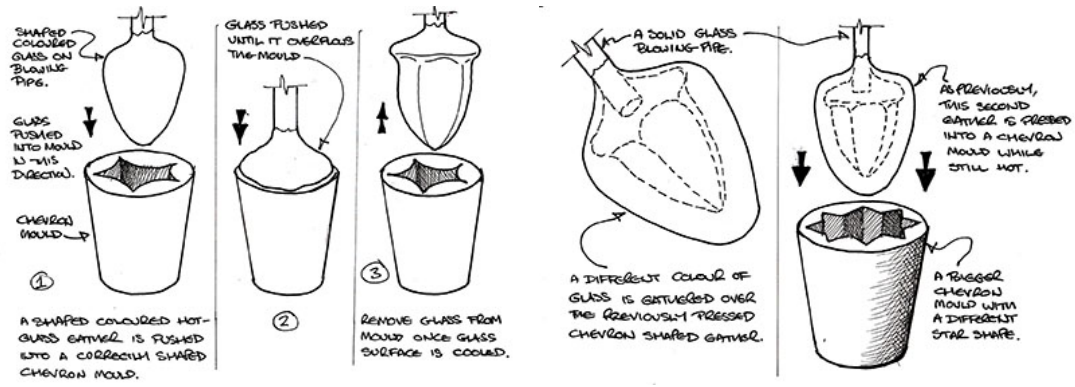


Figure 5.19: (left) Stage 2: First gather pressed into small mould [Sketch: Owen Johnson]
Figure 5.20: (right) Stage 3: Press second gather in next mould [Sketch: Owen Johnson]

- **Stage 3:** (Fig. 5.20) A second gather of glass is taken, from a different colour of glass, over the first gathers chevron shape. The second gather is tooled into a cone shape the same volume as the hollow of the second smallest mould, and then pressed into this mould. This process is repeated, with further glass colours, as many times and for as many layers as the glassmaker requires.

- **Stage 4:** (Fig. 5.21) Once the desired number of layers, in different coloured glasses, have been pressed into varying chevron moulds, a final layer and colour of glass is gathered. This layer is worked into a cylinder, and a small knob is tooled onto the end of the cylinder. The knob is for the stretching process and must capture each separate coloured layer of glass in the cylinder.

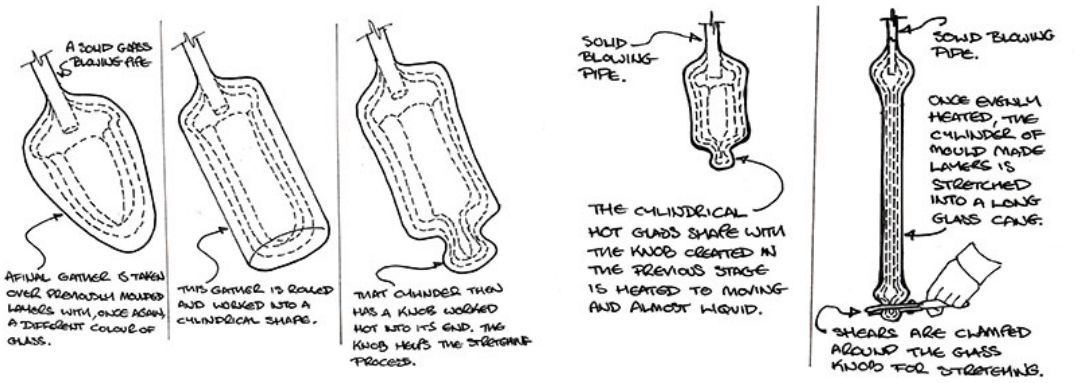


Figure 5.21: (left) Stage 4: A final gather is worked into a cylinder[Sketch: Owen Johnson]
Figure 5.22: (right) Stage 5: Cylinder is heated and stretched [Sketch: Owen Johnson]

- **Stage 5:** (Fig. 5.22) The cylinder of different coloured layers of glass is then worked until evenly heated throughout the cylinder's mass. The cylinder is then quickly heated until it moves and is stretched to the desired width or length of cane. This stretching process shrinks the coloured layer design of the stars inside the cylinder/cane.

- **Stage 6:** (Fig. 5.23) Once the glass has cooled to around 550 degrees and is a solid again, the cane is broken off as close to the pipe as possible. The cane is then put in a kiln to cool slowly to room temperature. Once cool the cane can be sectioned into 7mm or thicker mosaic tiles with a diamond saw, with the tiles ready for use in vessels or paperweights (Fig. 5.24).

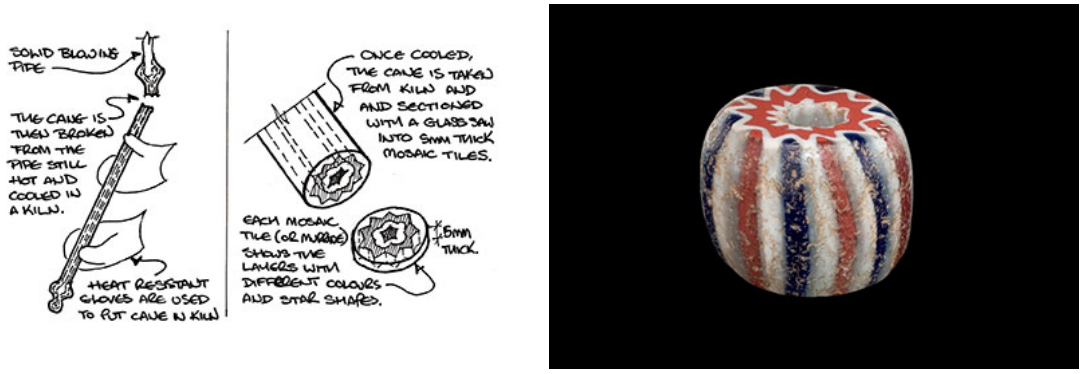


Figure 5.23: (left) Stage 6: The cane is cooled and cut into tiles [Sketch: Owen Johnson]
Figure 5.24: (right) An example of a chevron murrine, *Bead*, Corning Museum of Glass.

5.4. Appendix Four

5.4.1. The Roll-up Technique for Making Paisley Shaped Mosaic Tiles

This appendix describes the method behind the roll-up technique I developed to create Paisley shaped mosaic tiles with the language of murrine (the figures displayed below are drawn for the purposes of clarity, as all attempts at capturing this complicated process with photos gave poor results).

The technique developed for creating the shape of Paisley murrine has been detailed in stages:

- **Stage 1:** (Fig. 5.25) Each Paisley cane was created with second-stage murrine that contained three layers, each layer a different type of first-stage murrine. (Refer to the 4th infidelity in section 2.4.3 of Chapter Two for an explanation of how a three layered, second-stage murrine is achieved).

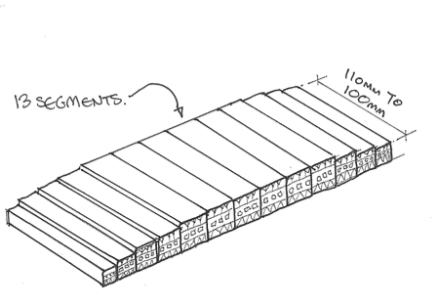


Figure 5.25: (left) Stage 1: Three-layered second-stage segment [Photo: Owen Johnson]
Figure 5.26: (right) Stage 2: 13 second-stage murrine segments [Sketch: Owen Johnson]

- **Stage 2:** (Fig. 5.26) Each second-stage murrine cane was cut into 110mm segments; with 13 segments needed for each Paisley roll-up. This number was decided after measurement and testing showed that this would give enough overlap to make the pointed end of the Paisley shape.

- **Stage 3:** (Fig. 5.27) Each segment was laid out side-by-side, on a Pastoreli (heating plate made of kiln shelf), ready to be heated and wrapped around a core. Each segment was lined up in the same orientation, so that the line of each decorative layer will continue from one segment to the other, forming three continuous layers of decoration around the core

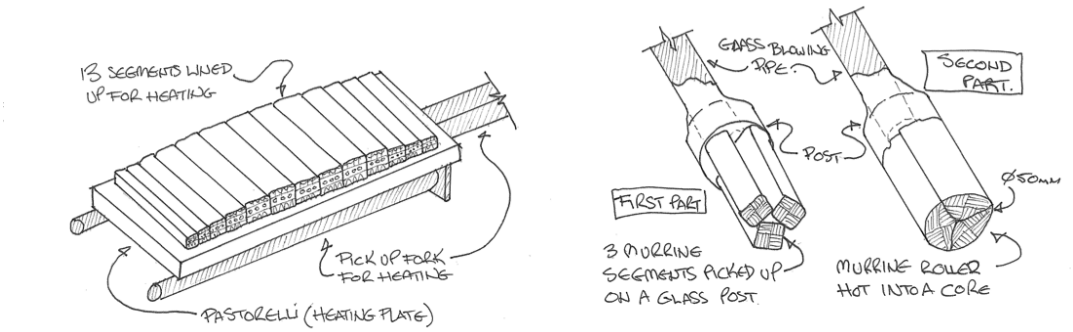


Figure 5.27: (left) Stage 3: 13 segments lined-up up on pastorelli [Sketch: Owen Johnson]
Figure 5.28: (right) Stage 4: core made of rolled murrine cylinder [Sketch: Owen Johnson]

- **Stage 4:** (Fig. 5.28) The core was created by picking up two or three specifically-made murrine canes and manipulating them hot until they fitted a circular format, 50mm in diameter and 100mm long.

- **Stage 5:** (Fig. 5.29) Once made, the core is cooled slightly while the segments of murrine laid out on the Pastoreli are heated to form one continuous plate of glass. When the segments are hot enough to stick together, they are picked up and wrapped around the core.

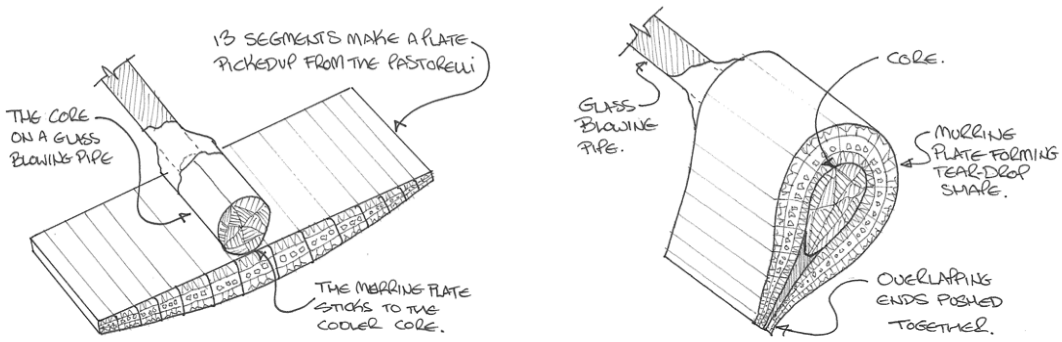


Figure 5.29: (left) Stage 5: 13 segment plate picked-up on core [Sketch: Owen Johnson]
Figure 5.30: (right) Stage 6: murrine plate folded into teardrop [Sketch: Owen Johnson]

- **Stage 6:** (Fig. 5.30) The overlapping ends of this plate are pushed together to form a teardrop shape in cross section.

- **Stage 7:** (Fig. 5.31) Some small, 110mm long, clear glass pieces are attached hot to one side of the teardrop's point.

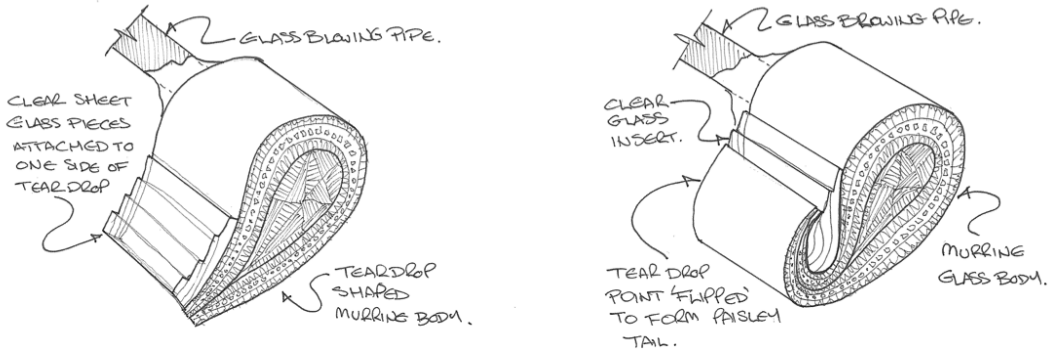


Figure 5.31: (left) Stage 7: clear glass attached to teardrop [Sketch: Owen Johnson]
Figure 5.32: (right) Stage 8: teardrop flipped to clear glass side [Sketch: Owen Johnson]

- **Stage 8:** (Fig. 5.32) The point is then flipped while hot over to the side with the attached clear glass, forming the curving tail of the Paisley tadpole shape.

- **Stage 9:** (Fig. 5.33) Once all of these stages are complete, the cane of murrine can then be homogenised with heat and stretched like any other circular murrine.

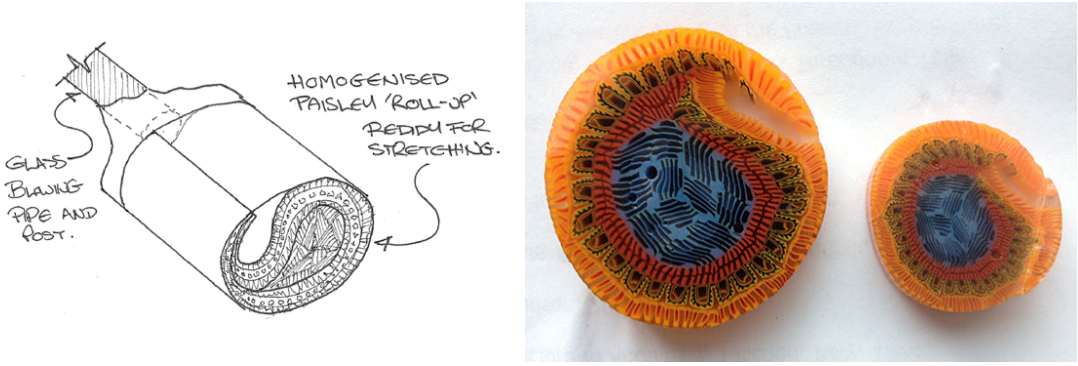


Figure 5.33: (left) Stage 9: Paisley homogenised for stretching [Sketch: Owen Johnson]
Figure 5.34: (right) finished Paisley tiles made with roll-up method [Photo: Owen Johnson]

Once cooled the Paisley murrine cane can then be cut into mosaic tiles and used in artwork (Fig 5.34).

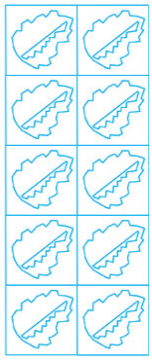
5.5. Appendix Five

5.5.1. Technical Methods of Waterjet Cutting

This appendix describes the process of waterjet cutting used in the third case study of this project. The examples given in this appendix are from my first test of waterjet cutting and provide more detail for the artistic example of this process explored in section 3.4.1. of this thesis.

Once a CAD drawing had been created of the desired image to be cut and then stretched into a mosaic tile, the drawing was copied in a format that suited the block of glass it was to be cut from. For my test of waterjet cutting, I copied my design ten times, into a five-box by two-box arrangement, measuring 350mm x 140mm in size, ready to be programmed into a waterjet cutting machine (Fig. 5.35).

At the same time as I developed this drawing, I was fusing strips of my preferred sheet glass into two different coloured blocks, 350mm x 140mm x 12mm in size. I used strips of transparent and opaque sheet glass to investigate the effect of mixing different types of fusing with digital processes. Once fused, these two blocks - one striped with two different tones of opaque green and the other striped with opaque dark blue and clear - were ready to be waterjet cut, each with ten leaf designs.



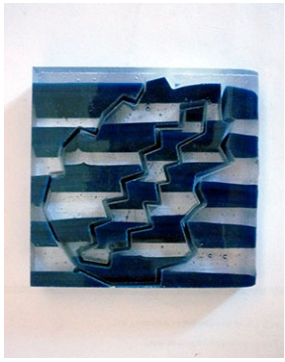


Figure 5.35: (left) A CAD drawing copyed ten times [CAD Drawing: Owen Johnson]
Figure 5.36: (middle) CAD drawing being waterjet cut into glass [Photo: Owen Johnson]
Figure 5.37: (right) 1No. 70mm x 70mm x 12mm thick segment [Photo: Owen Johnson]

With the help of a technician, my CAD drawing with ten leaf designs was loaded into the software of a waterjet cutting machine. The technician inserted a starting point for the programme in the bottom left-hand corner of the drawing. My first glass block of

fused stripes was mounted into the machine and wedged in position, the technician lining the waterjet nozzle up with the bottom left-hand corner of the block. Once the glass was set up, the technician began running the programme for my leaf design, created by the machine's software. The waterjet machine then began slowly moving in the direction of each line in the programme, blasting a high-pressured water and grit mixture, cutting down through the glass in the drawing's designated locations (Fig. 5.36). After almost two hours, the cutting programme was complete, with each line contributing to a cut out segment of the leaf design (Fig. 5.37). The technician and I then proceeded to run the cutting programme a second time, on the second block of fused striped glass. The second cut block could then have its elements swapped with the first cut block, creating a silhouette of one coloured section of the image inside another.

6.0. Glossary

Ataurique: *Islamic pattern terminology*
Stylised decoration of flora found in between and around Islamic decorative geometric structures.[173]

Compatibility: *Glass-working terminology*
In glassmaking when 'glasses of different origins and different composition are fused together, there is a distinct possibility that they will prove to be incompatible'.[174] The consequence of incompatibility, between two fused pieces of different glass, is the formation of cracks in the body of the material. The cause of incompatibility is often differences in the two types of glass' co-efficients of expansion, meaning that the two types of glass shrink at different rates when cooling, resulting in a crack or separation due to pressure in the glass.[175] Two pieces of glass are considered to share 'compatibility' when this does not occur.

Counterchange: *Pattern terminology*
A checkered pattern structure created with two alternating contrasting colours

Decorative Expression: *Pattern terminology*
An ornamental motif or combination of motifs that represent a pattern, or a relationship between patterns, that can be considered culturally, personally or nationally specific

Flameworking: *Glassmaking terminology*
Flameworking (or Lampworking) is a method of 'hot' glass making carried out at a bench, using a torch or 'burner' to heat and manipulate types of glass designed specifically for the process.[176] Flameworking has historically been used to create scientific glass equipment, as well as being used in the production of art glass. The method lends itself to detailed, small scaled and intricate work, like murrine portraiture.

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[173] Borges, 'Nasrid plasterwork: symbolism, materials & techniques', p. 1.
[174] C. Bray, *Dictionary of Glass*, London: A&C Black Publishers, 1995, p. 75.
[175] Ibid.
[176] Ibid., p. 141.

Full Fuse: *Glassmaking terminology*

A 'full fuse' is when two pieces of glass are melted into each other to a temperature that allows them to become one homogenous piece of glass.[177] The required temperature within the kiln or furnace for a full fuse will need to be in excess of 700C. degrees for most types of glass. For the glass used within this project a temperature in excess of 800C. degrees is required.

Keystone: *Printmaking terminology*

A keystone, in lithographic printing process, is the foundation stone used to lay out all other stones with each part or colour of the image. A keystone allows the printer to create a registration point with which to place each element of the image in the correct location.

Lazo: *Islamic pattern terminology*

The weaving ribbon, or lattice, geometric structure that often defines the layout of an Islamic pattern.[178] A geometric lazo is often the top surface in an Islamic carved plaster or wood pattern.

Magic Squares: *Islamic pattern terminology*

The term 'Magic Squares' is a name given to a design strategy used within Islamic art for the generation of pattern structures. The term refers to an underlying system of squares that use mathematic formulas to create harmonious pattern designs, which 'betray some hidden intelligence'.[179] The design strategy can be found at the core of a number of Moorish patterns created in Spain.[180]

Nasrid: *Islamic history*

A Moorish Muslim ruling dynasty in the Spanish province of Granada from 1232 to 1492. The dynasty is responsible for the building of the Nasrid palace in the Alhambra complex in the city of Granada.[181]

Schema: *Pattern terminology*

The underlying plan or structure of a decorative pattern, or its 'conceptual framework'.

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[177] Bray, *Dictionary of Glass*, p. 128.
[178] Borges, 'Nasrid plasterwork: symbolism, materials & techniques', p. 1.
[179] Critchlow, K., *Islamic Pattern*, London: Thames & Hudson, 2004, p. 42.
[180] Ibid., p. 55.
[181] Borges, 'Nasrid plasterwork: symbolism, materials & techniques', p. 1.

Surface Tension: *Glass-making terminology*

Surface tension 'refers to the tendency of a surface of liquid to pull together'.[182] Commonly this affects thin glass (5mm or less in most glass types) when undergoing a full fuse (see above) by making a flat surface of glass pool at the edges and thin in the middle. This phenomena also affects thicker flat surface glass melts, as a full fuse over 6mm thick with no damming - on a level surface - will spread until 6mm thick (with most types of glass). At this thickness the 'surface tension' across the top surface of the glass will stop any further movement due to the minimum viscosity of glass.[183] The thickness at which each type of glass encounters surface tension is dependant on the glass's chemical make-up.

Taxonomy: *classification terminology in science or humanities*

The classification of organisms, items or objects into an ordered system that aims to indicate natural relationships.

[182] Bray, *Dictionary of Glass*, p. 211.
[183] Ibid.

7.0. Bibliography

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