The Persistence of Type
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NEW YORK: Allworth connects sellers for businessmen.

In 2013, Cuttions and Lacy invited Sophie and Maire to respond visually to photographs they had found in the archives of Barrie Knitwear whilst researching an archive exhibition. The photographs used were originally formed in the 1950s and 60s. They featured fashion shoots of artists and models taken byyoung photographers. Sophie and Maire were invited to rework the photographs and National Airline’s Jo Noer, with whom they collaborated, created a new visual language to form a project, we imagine, a new and surprising aesthetic.

For our Barrie Girls project, we imagined the kind of ‘glamour’ model would be ‘authentic’. Wee Mc & Barrie, a pioneering film, produced for the National Association of Scottish Woolens Manufacturers in 1921, was a highly stylized export promo and was used, closed with a ‘rating of nationalities’ film, to advertise Edinburgh from Brazil, Japan and Italy...collecting Capitalist...as the rest of us collect stamps. The job. With 24 hours'...years later, the company...she was not a ‘Mrs’ Barrie, but a ‘Miss’ Barrie.

This passage in Wee Mc & Barrie reflects the general tone of airline advertising at time as it was about becoming ‘easier’ for businessmen. Trading on indulgence and come home desire by glamour is sometimes manifest and better suggesting that airhostesses’ photographs were not just to be used to see something better, but that they were inanimate objects, inanimate tools of commodification and serving drinks.

The controversial Fly Me campaign, launched by National Airlines in the early 1970s can be a source of inspiration from fashion’s and image. For it was during this period that airhostesses were collectively retired before their 30 birthday in 1991, their place was taken by a homewyppie who quite the London cat to return to Edinburgh and a pint with his mates. To be fair, in a similar advert, ‘Barrie’s group of models women dressed for white-collar careers, immersed in the advances of King’; an avant-garde universe.

Fiona Jardine

Caledonian Girls? A Pictureque

Fiona Jardine

In 2013, Cuttions and Lacy invited Sophie and Maire to respond visually to photographs they had found in the archives of Barrie Knitwear whilst researching another project. They invited Fiona to write a text interpreting images, Barrie Girls, and illustrating publication, Cost of Romance, to be screened at the exhibition. It is obvious what is wrong with this passage. Cuttions and Lacy, the curators, designers and artists involved in the exhibition, were interested in the idea of using the canonical period which existed in the visual age. What is the measure of specific artistic expressivity, as it was infantilised, too immediate and isolated.

The Potentials of Type connects selected graphic motifs, archive images and typographic styles with the visual strategies of individualisation and personalisation at a time when social and economic conditions are constantly changing and serving drinks.

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**The Allure of Africa**

Anna McLauchlan

In 1955 Lynn released a new range of masculine body sprays. Rather than describing a fragrance such as ‘Spice’, or the problematic ‘Oriental’, the names of geographical areas were used: Africa, Alaska, Inca, Java and Nevada. These places all evoke specific associations; a fragrance such as ‘Spice’ or the problematic ‘Oriental’, the names of geographical areas were used: Africa, Alaska, Inca, Java and Nevada. These places all evoke specific associations. They convey a sense of the mysterious or the unknown. The straight borderlines of many North African countries are reminders of the Conti- nent’s careys up by European Leaders. These borders, wrongly described for centuries, are the heart of Africa’s cultural and economic complexity. Africa, Black, Metal, Recorder, Rive. Despite the change of framing, what is main- tained is the link to a place ‘Africa’ evoking a sense of the unknown against the unknown. The car’s graphics continue to understand the underlying product between price, boi- ding the red, black and green African Pan- flag and its many definitions includ- ing the flag of Kenya. Although the car visually links to the continent, body sprays must stimulate the olfa- tory senses. A relatively recent phenomenon starting in the 1980s, these sprays main- tain an ambiguous role: they are a scent; but because they conceal odours, can be used to mask bodily smells when the wearer hasnt had a chance to wash. Lynx describe Africa as ‘an exotic mixture’ but as Alan Fargie’s love of the product shows, it is so pervasive as to be mundane. It’s supply structure bolsters its persistence. Just as fresh fruit and vegetables can be difficult to buy in certain areas, there are ‘deserted desert’ where shave off little choice but consistently Africa.1

1. Common map projections, including those used by the Times; Albers Equal Rectangle; Lambert Conformal Conic; Mercator. 2. Elida penetrates text with image as a means of disruption. 3. In 2013 there was a celebratory project for 18 Years of Lynx in Glasgow. See note 6.

**Biographies**

**Fiona Jardine** trained in Drawing and Painting at Duncan of Jordanstone College of Art in Dundee, before undertaking an MFA at Glasgow School of Art and a PhD at the University of Wolverhampton, where the focus of her research has been on the form and function of artists’ signa- tures. She curated Tributes at Paisley Museum in 2011 and is interested in cre- atively expanded curatorial projects and approaches. In the past, she has produced interpretive texts that treat a line between critique, fiction and collaboration for Anna Tatham & Tim O’ Sullivan, Laura Aldridge, Ruth Dowse/Vexillology and Petrusa, as well as writing standalone essays and presentations. She is currently Lecturer in Context at the University of Strathclyde.

**Anna McLauchlan**

A screening of the short film Catch Phrases, Catch Images. A conversation between Brian Forbes and Victor Frank. The performance of a new work in two parts, Anna McLauchlan considers text, type and classification through perfor- mance, engaging with space, the body and identity.

**Discussion & Screening**

**Catch Phrases, Catch Images**

23 June – 25 pm – 5:30pm

A screening of the short film Catch Phrases, Catch Images. A conversation between Brian Forbes and Victor Frank. The performance of a new work in two parts, Anna McLauchlan considers text, type and classification through perfor- mance, engaging with space, the body and identity.

**Biography**

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**Soft Focus**

23 July – 2pm – 7pm

The performance of a new work in two parts, Anna McLauchlan considers text, type and classification through perfor- mance, engaging with space, the body and identity.

**Talk Soft Focus**

Sunday 29 July – 2pm – 5pm

From Vaseline on the lens to Photoshop, this event will examine the politics of photographic enhancement within adver- tising from the 1950s to the present day.

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