



# Shuttles & Shafts

## Reviving The William Liddell Collection

### Working in Community Partnership

A unique collection of 1600 photographic plates, rescued during the dismantling of the William Liddell Linen Factory in Donaghcloney County Down, was donated to the Belfast School of Art at Ulster University in 2007. Each small glass square records one of the many damask patterns woven into Liddell's world-class Irish Linen. Recognising both their design value and their fragility Trish Belford and Barbara Dass secured Heritage Lottery funding to clean, preserve and digitise this stunning collection.

Their project made the collection available to the public through an exhibition at the Irish Linen Centre & Lisburn Museum in 2018 which included new designs inspired by the archive, and a comprehensive online database at [www.shuttlesandshafts.com](http://www.shuttlesandshafts.com). Memories were shared by former mill workers and their families, and these stories and artefacts are included on the website. See over to read how Lisnagarvey Men's Shed, one of the community engagement groups at the Irish Linen Centre & Lisburn Museum collaborated with Belford and Dass to produce their own logo.



# Lisnagarvey Men's Shed Collaboration

During the 2018 exhibition Reviving the William Liddell Collection the Irish Linen Centre & Lisburn Museum introduced Belford and Dass to members of Lisnagarvey Men's Shed, who were working on a local history project with the museum team.

As they explored the collection, the men especially enjoyed the large format books that presented the historical damask designs in four different subject groups: Logistics, Organisations, Hospitality and Domestic. Seeing all the logos for clubs, hotels, businesses and even military organisations, the men noticed how multiple design details are incorporated into logos to represent the identity of an organisation. Taking inspiration from these various symbols and elements, they began to think about the identity of the Lisnagarvey's Men's Shed and decided to develop a logo that would represent the diverse interests of their members.

At the next workshop, the men sketched carpentry tools, gardening implements, bees and beehives, historical references, such a castle, rooster and phoenix flames. These were sent to graphic designer Paul Kelly, who had produced the printed materials for the exhibition. Kelly then worked with the groups' sketches to produce a series of possible logo designs from which they could select one they all felt represented their identity. After a few refinements, the final design was agreed and the group visited the Belfast School of Art's print workshop where they transfer printed their brand new logo onto t-shirts for all the group members.

