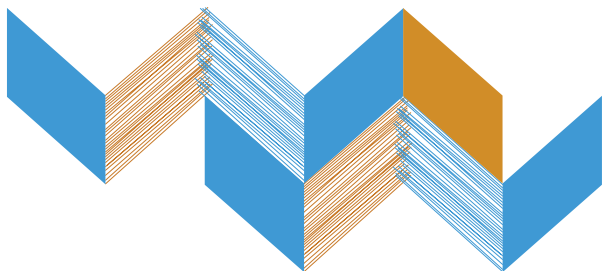




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WEAVING TRUTH WITH TRUST

www.weavingtruthwithtrust.org.uk

 @weavingtruth

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LOTTERY FUNDED

Weaving Truth With Trust was funded by Heritage Lottery Fund Scotland and supported by Northlight Heritage.

**NORTHLIGHT
HERITAGE**

www.northlight-heritage.co.uk

Northlight Heritage is a practice of highly skilled, qualified and experienced professionals in the historic environment sector. We are also an educational charity, committed to exploring and explaining the past for the benefit of the present and future. We work with our partners to investigate and interpret archaeology and we also provide heritage services for community groups, charities, commercial clients and central and local government.

The aim of making heritage relevant to communities – however they define themselves – runs through everything that we do. We seek to involve communities in investigating archaeology and inspire them to pursue their interests and develop their own projects with our support. We are always keen to engage non-professional archaeologists in the process of discovery and to pass on skills of investigation, recording and interpretation.

Alexandra Bowie:

Alexandra's practice revolves around community engaged creative projects, generally working in collaboration with practitioners from other art forms such as storytellers and musicians. She is driven by a fascination with the therapeutic effect of participation in creative activities which has led her most recently to working in healthcare and education on art therapy projects.

Geraldine Greene:

Geraldine is a visual artist and designer who collaborates with communities on work that explores architecture, public space and the built environment. She has been artist in residence for a number of initiatives including Kilmarnock Creative Place, Streetland Festival, and The Portal AIR Space. She has also contributed towards the Govan Cross Townscape Heritage Initiative community engagement projects which promote and celebrate Govan's rich architectural heritage.

www.geraldinegreene.com

Fiona Fleming:

Fiona Fleming is a freelance artist, who has worked in a variety of communities for over 20 years, using a wide range of media. She has a passion for design, visual language and mentally filing obscure information for later use. Fiona regularly works with several local groups, including Platforom - a mental health organization, and The Portal Senior Film Group.

Ingrid Shearer:

Ingrid is an archaeologist with Northlight Heritage. She has a long-standing interest in Govan and worked on the redisplay of the Govan Stones. Ingrid predominantly works with communities - however they choose to define themselves.

The team met whilst working on **Nothing About Us Without Us Is For Us** - a public art event led by artists Matt Baker and t s Beall. The project was shortlisted for the Creative Scotland 'Best Community Arts Project 2012' award.

www.aboutuswithoutus.com

Foreword

Weaving Truth With Trust has been a rewarding and enlightening project on several levels, not least in the friendships which have been forged in bringing it to fruition. It is especially gratifying, as an archaeologist, to see how the many contributors have embraced the past as a source of inspiration, and to witness the project's success in shedding light on important but perhaps less appreciated aspects of Govan's heritage. As a director of Northlight Heritage it is perhaps most satisfying for me to see two of the central tenets of our young organisation realised in both the process and the outcomes of this project: our shared belief in the power of the past to transform the present and the future; and our collective conviction that archaeologists working in genuine collaboration with other arts and disciplines has real potential to give life to new, exciting and valuable forms of practice.

Mention Govan to anyone not born and bred a Govanite, and the pictures it will conjure could probably be guessed with a fair degree of accuracy: chief amongst them would be the River Clyde and the shipbuilding industry, and football would be in there, I suspect, in both cases often through specific people synonymous with those themes. Most of those people, I think it is fair to say, would be men, whether collectively through powerful images of the shipyards in their pomp, or through the faces of some famous individuals; the men who founded and ran the yards, or served as shop stewards in them, or escaped from them to different careers, or even those who found ways to celebrate the shipbuilding heritage through inspiring artistic responses to it.

While these are all justly remembered, what makes the Weaving Truth With Trust project so special, I think, is the way in which it has succeeded in its stated aim to highlight the importance of another endeavour which should also be synonymous with Govan but which, for whatever reason, has been rather

forgotten: the textile manufacturing industry, including hand-loom weaving, silk milling and dyeing. In creating this most magnificent, artistically eloquent backdrop and counterpoint to the matchless collection of early Christian sculpture housed within the splendid setting of Govan Old Parish Church, a fuller picture of the rich and diverse heritage of Govan, connecting its first and second periods of greatness, has been achieved – no mean feat. And in choosing the setting of Govan Old, the project also rightly highlights the central importance of the church in the spiritual and practical wellbeing of Govan, past, present and (no doubt) future. Less consciously perhaps, but no less importantly, the inspiration, determination and sheer hard work of the four principle creators places them securely within the broader general traditions and spirit of Govan, and serves to remind us of the massive debt of gratitude Govan owes to its women as well as its men.

The exquisite screen which now graces Govan Old is testament to many things. It owes much to the generosity of a great many people, from the purchasers of lottery tickets, to the staff of the Heritage Lottery Fund, the many people who helped shape the design, and the many more who helped give it life. This publication tries throughout the main text to showcase a few of those people, and acknowledges many more at the end. All were crucial to the success of this endeavour and all should be justly proud of their contributions. But this foreword would be delinquent if it did not ensure that the four most important people in the process were not given their rightful acknowledgement. So congratulations Alex, Fiona, Geraldine and Ingrid, and thank you. It is chiefly thanks to the four of you that the Weaving Truth With Trust project has achieved what it has. And what it has achieved is truly marvellous.

Dr Alan Leslie, Northlight Heritage

Weaving Truth With Trust

The role of the textile industry in the economic, political and cultural development of Govan has been largely overshadowed by later industries. Prior to the shipyards, handloom weaving was the principal source of employment in the town, and there was also a long-standing tradition of bleaching and dyeing. Textile manufacturing and finishing continued a strand of craftsmanship, artistry and innovation begun with a stone-carving tradition known as the 'Govan School' which flourished in the area between the 9th and 11th centuries when Govan was the centre of the Kingdom of Strathclyde. The 31 carved stones now housed in Govan Old Church represent the finest collection of medieval sculptured stones of this date in Scotland, and the largest collection of Viking hogback monuments north of the border.

The Govan Stones are a key visitor attraction in the area, drawing national and international visitors. The church also continues to function as a place of worship and an important community asset. A project to raise the profile of the stones and increase visitor numbers was completed in the summer of 2013, and the Weaving Truth With Trust project was designed to complement this initiative while actively engaging with new audiences.

Weaving Truth With Trust was funded by the Heritage Lottery Fund through 'All Our Stories' - a small grant programme launched in 2012 in support of BBC Two's The Great British Story. The grants were designed as an opportunity to help communities explore, share and celebrate their local heritage.

The project was launched in January 2013 and the team began by delivering a series of workshops to local schoolchildren, assisting The Portal's Senior Filmmaking Group in their research into the local textile industry, and embarking on research visits to local textile manufacturers, museums, archives and galleries. Collections held in Paisley Museum and the Dick Institute in Kilmarnock were particularly useful in illuminating the history of textile working, particularly the process of mechanisation during the 1800s, while The National Trust for Scotland Weaver's Cottage at Kilbarchan provided an opportunity to watch a real weaver at work on an historic hand-loom.

Along the way we were also fortunate to meet some current textile practitioners - MYB Textiles, Angharad McLaren, Christine Macleod, Laryna Wupperman and Kathryn Beckett, amongst many others, who provided advice and support and shared their enthusiasm for their craft.

At the outset of the project, we began our consultation with key stakeholders at the church to identify constraints that would inform the design of both the screen and the frame. From these meetings, a series of core design considerations emerged:

- 1: The screen material must be permeable to allow hot air from the heating unit in the transept (where the hogbacks are displayed) to circulate within Steven Chapel.
- 2: All fixings must be reversible (i.e. can be returned to their previous state) and must not damage the fabric of the building.
- 3: The frame and screen must be removable for maintenance and cleaning purposes.
- 4: The screen must not compete visually with the hogbacks and must sit sympathetically within the new re-display.

Meeting these criteria within a tight budget was challenging, but we were extremely fortunate in being able to call on the support and expertise of our fabrication partners - MYB Textiles and Fluxworx.

The bespoke design has been inspired by the local textile industry and is manufactured in lace by MYB Textiles, a company with over 100 years worth of expertise in producing high-quality textiles. The frame was built by local specialist fabricators Fluxworx. Working in collaboration with these experienced manufacturers we have created a design for a completely unique, but understated artwork for the church.



Consultation with the congregation at Govan Old.



Left: plant dyed wool at Weaver's Cottage, Kilbarchan. Right: Katy Firth of Northlight Heritage experiments with bobbins during a schools workshop.



A 'poukin pin' used to throw the shuttle back and forth, in Paisley Museum collec-

Inspiration for the design

Two principle themes emerged during the project - a celebration of the multicultural influences evident in the Govan Stones, and the lineage of craftsmanship, artistry and innovation which extends from the medieval stone carvers, through the early textile workers, to organisations such as Galgael Trust. Voices of past and present Govan are embedded in the screen in the phrase 'Weave Truth With Trust', repeatedly woven through the pattern in multiple languages and alphabets, ancient and modern. The craft tools and technology of textile manufacturing and finishing - from ancient spindle whorls to twentieth century power-loom components - are also referenced in the design.

The subtle, richly textural nature of the lace material is echoed in the imagery of the screen design. The screen acts as a delicate foil to the monumentalism of the stones, and the central motif of the Govan knot anchors the design when viewed from a distance, firmly placing the screen in its appropriate context amongst the stones. However, when examined at close quarters you will find the design incorporates many elements referencing the textile manufacturing and processing industry in Govan. Some components may be familiar, such as the Ram's Heid from the Govan Weaver's Society banner, while others, such as the silk moth and Murex shell, may surprise and intrigue. In the spirit of this approach, the influences and meanings embedded in the screen are threaded through the text of this book for you to find as you read on. We hope you enjoy your journey.



Background: some early experiments with colour. Above: design meeting in Cafe 13.

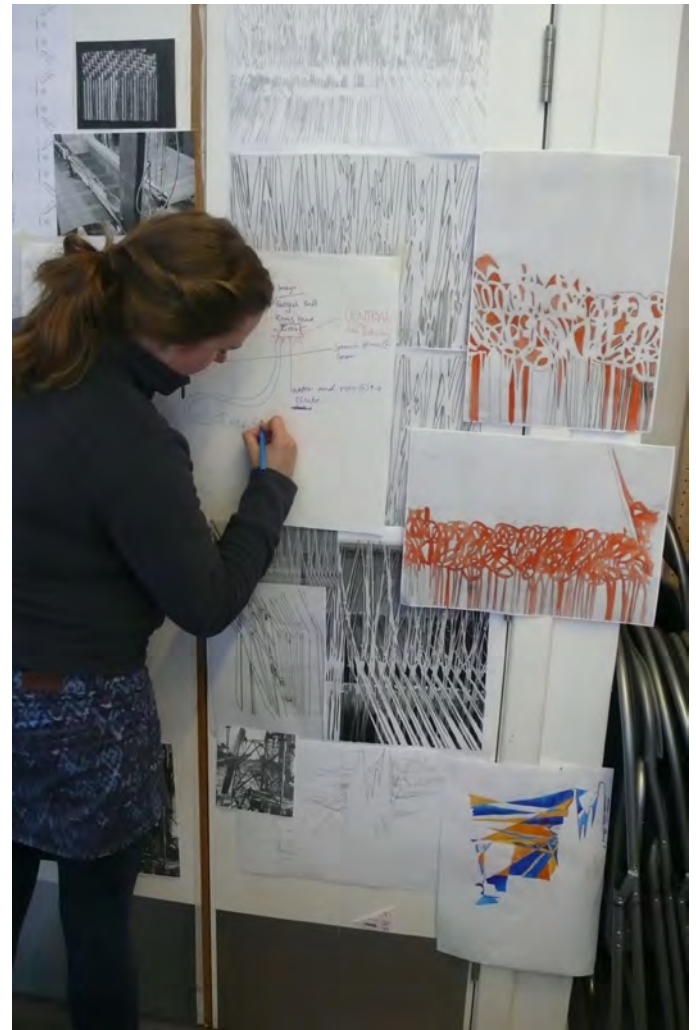


Above: Ogham-inscribed spindle whorl from Buckquoy, Orkney. The phrase was translated by Dr Kate Forsyth as 'a blessing on the soul of L'.

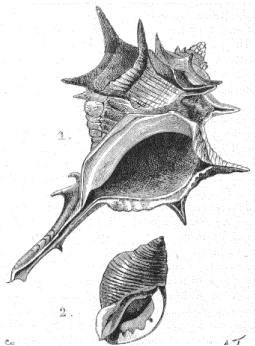


Above: measuring up.

Right: Alex works on some early designs. Alex looked at the different patterns created by looms and threads to build up some initial ideas as a starting point. She also looked at the shapes formed by the cranes in the shipyards.



Right: Murex shells used in the dye industry.



Govan Old is perhaps best known today for its collection of 31 carved stones dating to the period between the 9th and 11th centuries. With the nickname 'the people's cathedral' it has a special place in the heart of many Govanites and Glaswegians and it is almost certainly the oldest known site of Christian worship in the Glasgow area. There is evidence of at least 5 churches having been present on the current site.

Govan Old Church

Govan Old was originally the burial place of the Kings and Queens of the Kingdom of Strathclyde. Cross shafts and recumbent gravestones bear the interlacing and knotwork of a Celtic artistic tradition that flourished during the early Christian period. The presence of Viking hogback gravestones also give a tantalising glimpses of a time when Govan was a multicultural community in a turbulent era of history. The earliest monument, the Govan sarcophagus, is unique in Scotland and is believed to have been carved in memory of Saint Constantine, the precise identity of whom historians and archaeologists are arguing over to this day.

The current Govan Old Church is a magnificent Gothic Revival building dating to the ministry of the charismatic John Macleod, who oversaw the completion of the church in 1888. The

other figure responsible for Govan's most significant landmark is the renowned architect Robert Rowand Anderson. It was the dedicated partnership between these two men which has left its legacy in a church which marries an ancient and medieval heritage with the grand achievements of Govan's Industrial growth during the Victorian period. The building has a complex and layered heritage which many people have strived to protect and enhance over the last 125 years.

The Church of Scotland weathered significant changes in its economic fortunes during the second half of the 20th century and Govan itself endured massive decline in local industry and shipbuilding. An idea had already been formed in the early 1980s that Govan Old Parish Church needed a dynamic organisation which would work to promote and preserve the church's rich Christian traditions, historically significant architecture, stunning stained glass windows and, of course; one of the most important collections of Early Medieval sculpture in the nation. It was during Tom Davidson Kelly's term as minister that the Friends of Govan Old was officially launched on the 7th of July 1990.

One of the major objectives of FOGO was to make the church accessible to visitors, opening the doors during a designated visitor season and providing guides who could help visitors explore the collections and learn some of the





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The Govan Stones are a collection of ancient stone objects, including hogback stones, which are believed to be the remains of pagan altars. They are displayed in the church to provide a historical context for the area.

Hogback Stones by Tom Manley Photography.
© The Govan Stones.

colourful stories about a site which has been at the heart of Govan's community since the 5th century AD. Another aim was to provide high quality lectures which would be open to the public. Publication of these lectures was planned in order both to promote a larger audience and ensure a revenue stream with which to continue the good works of FOGO.

Tom Davidson Kelly, or TDK as he is affectionately known, greased the wheels of academia and convinced a wide range of experts in the early Christian period to contribute to a highly successful conference which was held at the Pearce Institute in May 1992. This brought Govan's history back into the academic spotlight and led to archaeological investigation and trial excavations of Govan Old and its environs in 1994 and 1996 by Glasgow University Archaeological Research Division (GUARD). 1997 saw further archaeological fieldwork and Govan was in the spotlight again as the Time Team made a television programme based on the excavations.

Although conclusive information about Govan's infamous Doomster Hill, (the ancient moot hill believed to have been the coronation site of the Kings of Strathclyde), was not forthcoming during the excavations, early Christian burials which produced radio carbon dates between the 5th and 6th centuries were discovered. The foundation of a structure thought to be part of a very early church was also recorded and medieval pottery



The Govan Sarcophagus by Ross John Clark. © The Govan Stones.

fragments and artefacts relating to Early Historic stone jewellery production were recorded amongst the finds. The discovery of medieval pottery sherds and more worked shale fragments during graveyard improvement works in 2013 suggest that Govan Old still has a large part of its early story waiting to be discovered.

2007 saw the amalgamation of the congregations of Govan Old, Govan New, and Linthouse St. Kenneth, within Govan and Linthouse Parish Church; a difficult decision for many members of the congregation. FOGO have been one of the driving forces behind the efforts to set up a charitable trust, working with other local charities and organisations, to ensure that Govan Old remains open to the public. The FOGO council is well served by the presence of Professor Stephen Driscoll of Glasgow University

(responsible for the excavations during the 1990s), the Reverend Moyna McGlynn (current minister of GLPC), and Tom Davidson Kelly, among a team of dedicated Friends.

The Govan Stones Project was set up in 2012 in order to help the church to improve its interpretation, conserving and enhancing the special character of Govan Old Church, while promoting opportunities for the public to engage with Govan's early history. A management group meets bi-monthly and includes representatives from Govan Workspace, GLPC, the University of Glasgow, Glasgow Museums, and a selection of skilled and dedicated supporters from varied backgrounds.



The aisle of Govan Old Church by Ross John Clark. © The Govan Stones.

A close partnership between the Govan Old Management Group and York Archaeological Trust (employed as heritage consultants), led to the completion of a temporary redisplay project. July 2013 saw the official opening of the Govan Stones redisplay by Scotland's Deputy First Minister as well as the launching of a free summer ferry service which helped to create a crucial link with the hugely successful Riverside Museum, barely a stones throw away on the opposite bank of the Clyde.

A dedicated team of volunteers has been the real secret to the successes of the last two years and will continue to be crucial to Govan Old's future. Due to the support of the volunteer team the visitor season has been extended from April 1st – October 31st and visitors can now visit the Govan Stones and Govan Old Church between 1pm and 4pm, 7 days a week.

Govan Old looks set to continue to move from strength to strength. If you would like to learn more about the history of the church and the Govan Stones or you would like to become a member of FOGO or part of the Govan Stones Project volunteer team please contact info@thegovanstones.org.uk

Frazer Capie, the Govan Stones Project

www.thegovanstones.org.uk

Textiles in Govan

Like many small towns and villages in Scotland, from the 1700s to the mid 1800s, hand-loom weaving was a major source of employment in Govan. Most weavers worked from their homes in small, thatched cottages and supplemented their income by selling produce from their gardens or fishing salmon from the Clyde.

The Govan Weaver's Society was formed in 1756 to provide assistance to weavers who had fallen on hard times, but also functioned as a powerful guild to protect the interests of their members, controlling prices by preventing non-members from selling or trading their wares at a price lower than that agreed between guild members.

The Society was also instrumental in reinstating the Govan Fair celebrations. Every fair day members would meet in Moses Waddell's Inn on Manse Lane, now the site of 7 Water Row, to elect their deacon, before parading the 'sheep's heid' in the fair procession (see text box opposite) - a tradition still upheld today. Members paid a quarterly subscription fee and were also expected to make contributions to a swear box.

Life was often hard for the handloom weavers - pressures from external market forces, wars, and increasing mechanisation drove prices down and threatened livelihoods. By 1845, there

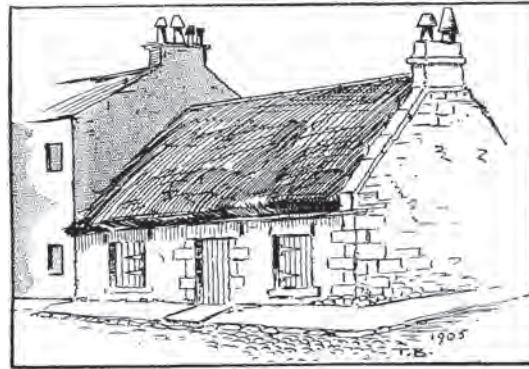
were 340 weavers resident in the village. However they were coming under increasing pressure - parish minister, Rev. Matthew Leishman described the declining fortunes of the last of the Govan handloom weavers: *'For many years, it is too well known, the handloom weaver has received for his labour very inadequate remuneration. His mind has been depressed by this.'* Today, the Weaver's Society continues to operate as a charity supporting Govan folk, but the last of the looms had fallen silent by the late 1900s. The last weaver in Govan, William Farquhar, died in 1911.

Other 'cottage industries' included cloth bleaching - linen woven in the village was soaked in a mixture of water and sour-milk and laid out on the common lands around Doomster Hill and the east end of the village to be bleached in the sun. Dyeing of cloth was a long-standing tradition. This trade was formalised by the establishment of the dyeworks at Water Row in the early 1800s.

As hand-loom weaving declined, other textile industries emerged. Morris Pollok opened the Govan Silk Mill in 1826 (the first in Scotland) and was followed by other textile mills: the chimneys of Dunsmuir Street Silk Works, Broomloan Cotton Factory, and several printworks peppered the Govan skyline.

At Meiklegovan the thirty day of August, seventeen hundred and fiftie six years, att which time and place, the majority of weavers there being mett together, and Considering the Many Straitneing Circumstances some people in this trade, and other trade and Denominations are often Reduced in divine Providence: And thinking it their duty to exert themselves as far as possible towards the support of the Poor in this place, Are Determined to enter into a friendly Society or Association, And to elect an Oversman, Colector and eight Masters to Represent the Said Society [...].

(Minute Book of Govan Weavers Society)



Old Weaver's Cottage, corner Orchard Lane and Three Ell Road.

Three Ell Road ran parallel to the old Main Street at the east end of the village (now known as Clydebrae Street). It was so-named, according to the local historian T C F Brotchie, because it measured "three times a weaver's ell-wand" - an ell being an old unit of measurement for cloth and other goods.

The Legend of the Sheep's Heid

There are several variations of this story - here we recount historian T.C.F. Brotchie's version. According to lore, a minister of Govan Old had refused to give his maidservant permission to marry a local lad. The couple eloped but before leaving, the young man cut off the heads of the sheep in the glebe lands of the manse. The good folk of Govan, siding with the young couple, gleefully paraded the choicest specimen at the head of the Govan Fair procession and the habit stuck.

Thankfully, relations between the ministers of Govan Old and the weavers have since improved and there have been no livestock decapitations within living memory.



There are at least 50 weavers buried in the churchyard at Govan Old - mainly hand-loom and a few cotton and linen weavers. Other textile trades represented include dyers, throwsters (from the silk mill) and a calico printer (below right). The stone on the left is carved with a press, mallet and tongs - a dyer's tools of the trade.

Reid's Dyeworks

The great chimney of Reid's Dyeworks was a local landmark in the first half of the nineteenth century, nestled between Water Row and the looming bulk of the ancient Doomster Hill. The pragmatic dyers saw that the hill was put to effective use by inserting a water tank into the mound to service the works. The Dyeworks at Govan pre-dated the earliest works in Glasgow (the Harlem Dyeworks, opened in 1840) but it is unclear precisely when the works were built. From an advertisement in the Glasgow Herald dated to 1822 we know the works were operational by this time.

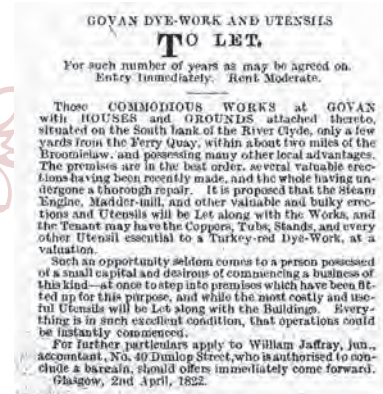


Alexander Reid, Dyer, Govan, lies neatly tucked away against the church and the corner of the graveyard at Govan Old. He was born c.1800 in Perthshire and was part of a dynasty (pardon the pun) of pioneering dyers and innovators

in textile manufacturing. His son Thomas, born in Govan in 1831 joined the family firm along with his younger brother. The brothers finally renounced the lease on the land in 1879, allowing the neighbouring shipyard of Dobie & Co. to expand, and moved the works to Burnbrae.

By the time of his death in 1900 he was a man of considerable standing, having been chairman of Nobel's Dynamite Trust Company, the London and Glasgow Engineering Company, and the Glasgow Cotton Spinning Company. He was also a director of the Indo-China Steam Navigation Company, the Birmingham Metal and Munitions Company, and the Steel Company of Scotland.

His Govan dyeworks were removed to make way for the shipyards sometime in the 1890s, though, excavations in 2008 revealed traces of the original buildings still survive below the current car park at Water Row.



Notice for the lease of Reid's Dye Works, Glasgow Herald, April 2nd, 1822.

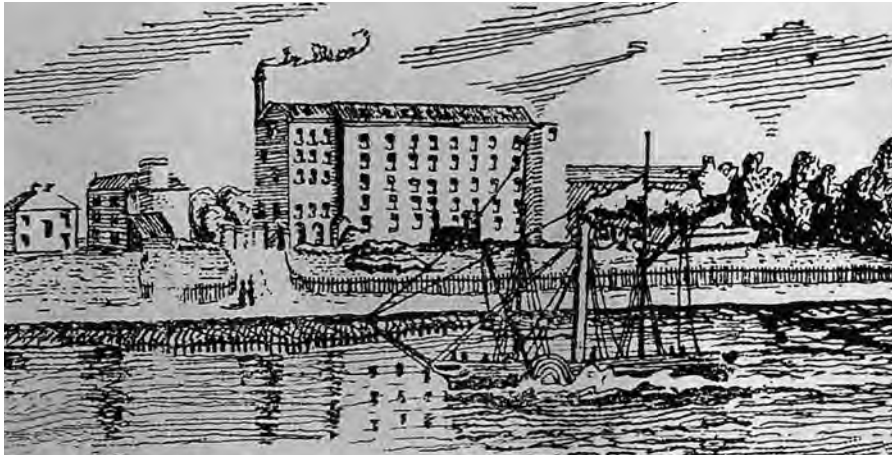
Background image: 'Turkey Red' is a colour that was widely used to dye cotton in the 18th and 19th centuries. It was made using the root of the rubia plant, better known as 'Madder'. Turkey-red dyeing was pioneered in Glasgow in the 1780s, earlier than any part of Great Britain. A 'madder mill' is listed amongst other utilities in the advertisement for the dyeworks above.

Undated print (c. 1820s?) showing Reid's Dye Works, (with steaming chimney), and the southern flank of Doomster Hill. The figures in the foreground are casting salmon nets. From A. MacGeorge's 'Old Glasgow', 1880.

“ The utilitarian and the antiquarian will be differently affected when they learn that a reservoir for the use of an adjoining dye-works has been formed on the top of this tumulus.

(Rev. Leishman, *New Statistical Account of Scotland*, 1840).

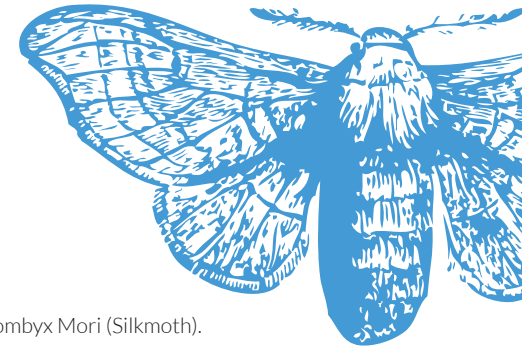




Govan Silk Factory letterhead, by Joseph Swan c. 1840. Glasgow City Council: Archives.

Govan Silk Factory

Morris Pollok opened Scotland's first silk mill in 1820 on a site later occupied by Fairfield Shipyard. The six-storey mill dominated the Govan skyline and the chimneys and eastern gable can be seen in several early views of the river. Bales of raw silk imported from Italy and Spain were delivered to the mill to be 'thrown' (spun) into a fine silk thread, ready to be woven into fine garments. The mill employed many villagers (over 250 in 1839), the majority of whom were children, their small hands able to access the nooks and crannies of the mill machinery. Working conditions could be dangerous and long hours were the norm with both adults and children expected to work an 11 hour day.



Bombyx Mori (Silkmoth).
Larvae from the moth produce silk.

A serious fire in 1873 destroyed the western end of the mill and almost set alight the neighbouring shipyard, but was ultimately less damaging than Morris Pollok Jr's attempts to diversify the business his father had built and the company folded in the late 1870s. One of Pollok Sr's former employee's, George Robertson, set up independently as a throwster in a factory on John Street, Govan, in 1876 and it was Robertson who leased the site from Pollok's estate and continued production at the old mill. The old mill was eventually demolished in 1902 to make room for the expanding Fairfield Shipyard, but Robertson's company continued until 1964 - the last silk throwsters in Scotland.

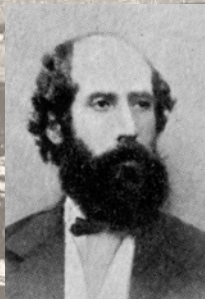
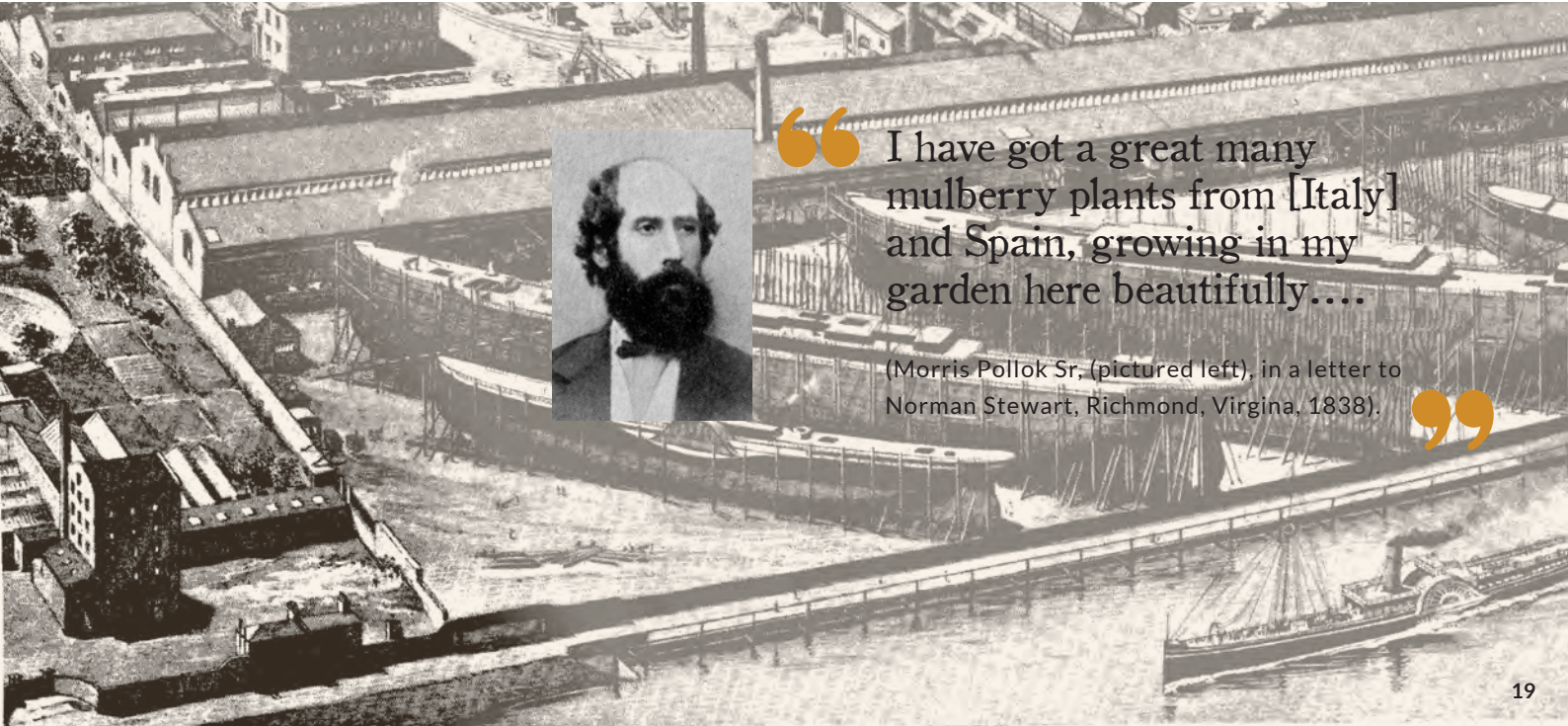


Below: Extract from a view of 'Fairfield Shipbuilding and Engineering Works' published in *The Engineer*, May 1891. The Silk Mill can be seen in the bottom left of the image. The main block seen in the company letterhead (opposite page) was destroyed by fire in 1873 and never rebuilt. To the rear of the main block were formal gardens associated with Pollok's house, 'Govandale'. It may have been in these gardens that he experimented with sericulture (silkworm

farming). In 1837 Pollok Sr petitioned the General Assembly of Virginia for the right to establish a silk mill in Pittsylvania County, having inherited land in the area from his brothers. In the letter he claimed to have cultivated Mulberry trees in Scotland and hoped to repeat his success in the States. It was not to be - Pollok constantly interfered in the cultivation process and the young tree's died, along with the infant silk industry in Pittsylvania.



Govandale House in 1900.
© Glasgow City Council: Archives.



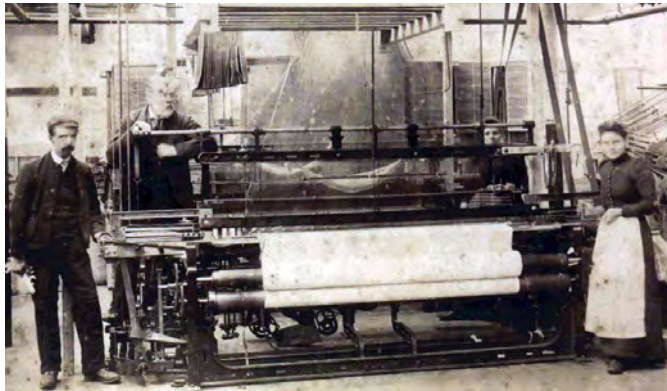
“ I have got a great many mulberry plants from [Italy] and Spain, growing in my garden here beautifully....

(Morris Pollok Sr, (pictured left), in a letter to Norman Stewart, Richmond, Virginia, 1838).



MYB Textiles

While Nottinghamshire may have been better known, it was the Ayrshire towns of Newmilns and Darvel which dominated the machine-made lace industry north of the border. The mild, damp climate of south-west Scotland was ideally suited to lace manufacture as fluctuations in humidity and temperature can damage cotton threads and warp the punch card. A key figure in the development of the textile industry in Ayrshire was Alexander Morton, who saw the potential to develop the area as a centre for Lace and Madras manufacturing and capitalise on an already highly skilled local workforce of handloom weavers.



Ordnance Survey 1:25" scale map, 3rd Edition (1908) showing textile finishing works strung along the River Irvine at Newmilns. The MYB works built in 1898 by Thomas Todd for Henderson, Morton, Inglis & Co. are annotated as 'Stonygate Factory (Madras Muslins)'. © National Library of Scotland.

The company Morton Young and Borland Ltd was founded in 1900, exclusively manufacturing Scottish Leno Gauze weave, later known as Scottish Madras. In 1913, the company invested in Nottingham Lace Looms to offer a larger variety of products to its clients and to bring Lace making to Scotland. Now better known as MYB Textiles, the company are the only producer in the world manufacturing with original Nottingham Lace Looms. This manufacturing process is extremely labour intensive, using traditional skills and processes which are passed on from generation to generation through MYB's apprenticeships.

The company maintains a diverse portfolio. As well as producing their own range of interior textiles drawn from over 100 years worth of archival sources and their in-house design teams cutting-edge contemporary designs, the company also work with fashion houses, artists, film, television, and theatre companies. Clients include Mulberry, Liberty and Ralph Lauren and their work has appeared



Images of the Weaving Truth launch and Ghost of Water Row, © Julia Bauer

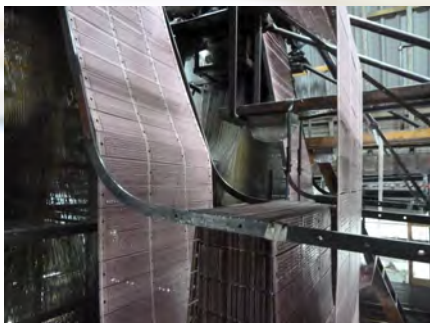
The Weaving Truth team met with Margo Graham and Hazel Ritchie of MYB after having seen their work on EDO Architecture's award-winning 'Ghost of Water Row' temporary structure. The Ghost is a distillation buildings that lined Water Row, and was clad in MYB's 'Guirlandaise' pattern Lace. For the Weaving Truth launch event in January 2013, The Ghost was placed inside the graveyard walls of Govan Old Church as part of a as part of a sound and light installation.

Lace may not have been an immediately obvious choice of material in the evocation of the solid structures of the hogback Stones and the church itself. However, given the sensitivity of the setting, it was felt



that the textural richness and detail afforded by the use of lace allowed the team to create a unique artwork that would subtly contrast with the dense bulk of the Hogbacks and sit in balance with the redisplayed stones without overpowering them.

The MYB team provided a wealth of experience, advice and expertise, providing feedback and support at every stage of the design process. The screen was woven on the Nottingham Lace Looms and transferred to the finishing team who had the unenviable task of working out how to hem an arched design. We are extremely grateful to all the folks at MYB for their generous support of the project, and their exceptional patience in dealing with a team of textile novices.

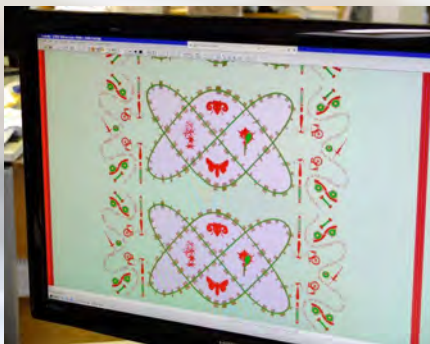


Punchcards being fed through the loom. MYB Textiles hold an archive of over 50,000 cards. Punchcards act like a computer programme instructing the loom how to weave a pattern. A single pattern can use thousands of cards depending on the level detail.



Shuttles used on the Nottingham Lace Looms.

All Lace and Madras are checked for minor flaws and hand-finished by MYB's team of highly-skilled seamstresses.



The Weaving Truth screen design is translated into a CAD programme, ready to be fed to the loom. The colours on screen represent the different densities of thread.

www.mybtextiles.com



MYB.TEXTILES





The frame leaving Fluxworx for the last time. It was transported down to MYB by Govan resident Mr Jimmy Stringfellow for a 'fitting' before returning to Govan for the final installation.

Founded in 2001 by Chris Barrowman, Fluxworx are fabricators of sculptural and architectural pieces. Fluxworx specialise in the creation of unique pieces - when required using new techniques specially developed to realise a client's concept. Since 2009 Fluxworx has been based in a dedicated workshop in Govan, called the Boilerhouse, with facilities for woodwork, metal work, casting and acid etching metal.

Chris worked closely with the team to meet the design brief. The context for the piece was an important factor throughout the design process and the team decided early on that an arched frame, following the lines of the existing stonework, would be most sympathetic within the space. This presented a unique set of challenges for both Chris and the designers at MYB Textiles.

Creating and installing an arched metal frame in an A-Listed Building is no mean feat. Measurements needed to be millimetre perfect and the frame could not be secured to the surrounding stonework using traditional invasive methods due to the church's listed status. Chris' solution was an elegant, unobtrusive design which holds the frame securely in place using a weighted base and a padded clamp mechanism at the apex of the arch.

The 20kg frame is constructed of 316 grade stainless steel using a rectangular hollow section. A removable bottom bar allows the screen material to be slipped on and off. This grade of stainless steel makes the surface of the frame very clean and hygienic as well as being nonreactive, which means it will not affect the delicate lace material. Weight, accessibility, archive qualities and aesthetics were all considered in the development of the finished design.

The stainless steel was supplied from a steel mill in Sweden, one of the few high quality mills left in the world. The steel is supplied as straight, standard pieces ready to form by the client. In this case Morrison and Macdonald of Paisley rolled the steel to the specific radius required to fit the arch.



NTS Weavers Cottage, Kilbarchan



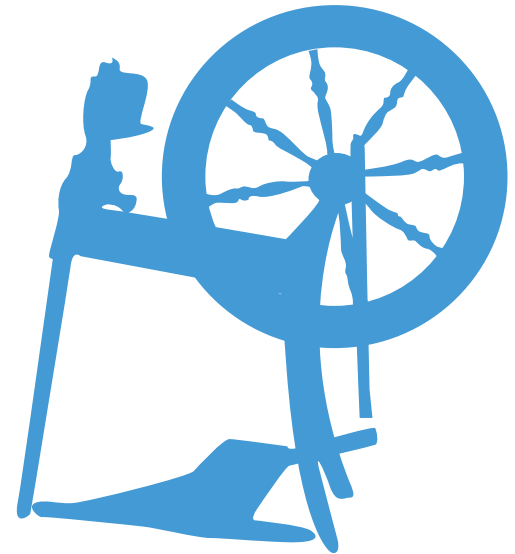
The National Trust for Scotland's Weaver's Cottage in Kilbarchan, near Glasgow, is a restored historic 18th-century cottage which vividly recreates the living and working conditions of a typical handloom weaver.

Visitors can try their hand at the old skills of weaving, pirn winding and spinning. Plants and herbs used to make natural dyes are grown in the attractive cottage garden. The team visited on several occasions - with volunteers (pictured left) and on research trips while developing the design for the screen.



the National Trust
for Scotland
a place for everyone

www.nts.org.uk/Property/Weavers-Cottage



Christine Macleod: resident weaver, curator and property manager for the Weaver's Cottage, holds a shuttle from the handloom. Christine has been hugely supportive of the Weaving Truth project - giving spinning demonstrations at our launch, loaning materials for workshops and welcoming us along to the cottage on research trips.

As well as having an encyclopaedic knowledge of the history of handloom weaving, she is a highly respected practitioner in her own right, and is a member of the Master Court of the Incorporation of Weavers of Glasgow. She has worked at the Weaver's Cottage in Kilbarchan for over 30 years.



GalGael Trust

GalGael Trust are a community organisation founded in the mid-1990s by a small group of unemployed people who wanted to do something to fight the problems of unemployment and poverty. The Trust are a mainstay of the local community, providing help, support, and reskilling to folk from all backgrounds in a nurturing, creative environment.

As well as teaching boat building and various other traditional crafts, GalGael's work also places a degree of emphasis on cultural and natural heritage, which many people with poverty-related issues often find hard to engage with or benefit from. That's why encouraging people to work with natural materials or creating objects to celebrate nature or local history goes a long way towards helping individuals feel part of the bigger story and restore a sense of meaning and positive identity.

www.galgael.org



Top: GalGael's flagship Orcuan, a 30 ft 'Birlinn' modelled on an ancient Hebridean galley.
Bottom: Busy GalGael workshop at Fairley Street.
© GalGael Trust.



The central motif in the Weaving Truth screen is the 'Govan Knot'. This is a nod to the GalGael Trust, who's founder, Colin Macleod, was greatly inspired by the Govan Stones and the tradition of craftsmanship and artistry he found in the carvings. Ultimately the design has its origins in a knotwork element found on the Jordanhill Cross (pictured right).

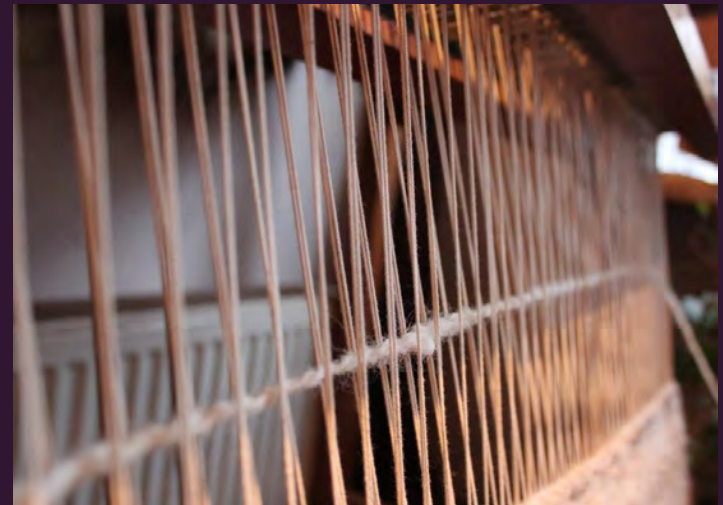
The knot is formed from a repeat of 'weave truth with trust', the motto of the Govan Weaver's Society. This phrase is repeated in Gaelic and Welsh, using the ancient Ogham alphabet. Modern Welsh is a descendant of the 'Cumbric' tongue spoken by the people of Strathclyde over 1000 years ago. The Cumbric language died out when the Gaelic-speaking Scots took control of the area.

The phrase is also repeated in English, Latin, and Norwegian along the side panel. The Norwegian translation is expressed in the Runic alphabet, referencing the influence of the Norse, who left a permanent legacy of their presence in the form of the Hogback Stones on display in the church. Latin evokes the language of the early church and the ancient origins of Govan Old as the oldest site of continuous Christian worship in Scotland.

The choice of languages celebrates the weaving of cultural influences in Govan during the period when the Govan Stones were carved. This sense of community, continuity, and celebration of diversity and creativity is a tradition cherished and upheld by GalGael and many other groups active in Govan today. We are especially grateful to Dr Kate Forsyth and colleagues in Celtic & Gaelic at University of Glasgow, Katinka Stentoft of Glasgow Museums, Dr Alan Leslie of Northlight Heritage, and Tudor Davies of ArcHeritage for providing translations and advice.



Jordanhill Cross by Tom Manley Photography.
© The Govan Stones.



Woolcraft at GalGael

Although they are probably best known for their boat-building, GalGael are active in a huge range of traditional craft skills including weaving, spinning and dyeing. The Weaving Truth team met with Larynna Wupperman at GalGael's Fairley Street workshop for some hands-on wool fun.

For many years GalGael's Community and Regeneration Project has had a wool craft branch: volunteers who contribute with their textile craft skills to Galgael and the wider community. Practicing, cultivating and sharing traditional skills like hand spinning, plant dyeing, weaving, and felting, knitting and crocheting are a joy for us wool crafters. We prefer to work with renewable, environmentally-friendly, natural material like sheep's wool, from local sheep breeders or Hebridean fleeces from the Isle of Iona, and we use recycled material like cotton fabric for woven rag rugs.

Galgael's wool craft has been involved in a number of fantastic community projects such as "Weaving the Clyde", a large hand-woven tapestry made from hand spun wool with riverside sourced natural dyes, woven on a huge

hand built loom. Another Govan-based project in 2009 was "The Portal", a colourful needle- and wet- felted panel, picturing the 4 Seasons, created by folk from Govan and the surrounding area.

Other inspiring projects took place with a local nursery, with home-schooled children and with women from 'Tea in the pot', a drop-in and support service at the Pearce Institute. And of course we held many demonstrations and workshops in Galgael, at fairs in Glasgow and all over Scotland.

Our current wool craft outreach activities are the open to all drop-in sessions at Galgael on Thursday early evenings where you can meet the wool crafters. Do come along, find out what we are up to and you might just like to

get involved, share your skills, learn a new craft, or bring your current skills to a higher level.

Our wish and hope for the future is to have an easily accessible light filled room just for ourselves to weave more stories with you on our waiting looms.

Visit our blog which tells you much of our story with many images: www.woolcraftatgalgael.blogspot.com.

Larynna Wupperman, GalGael Trust

School Workshops & Govan Fair

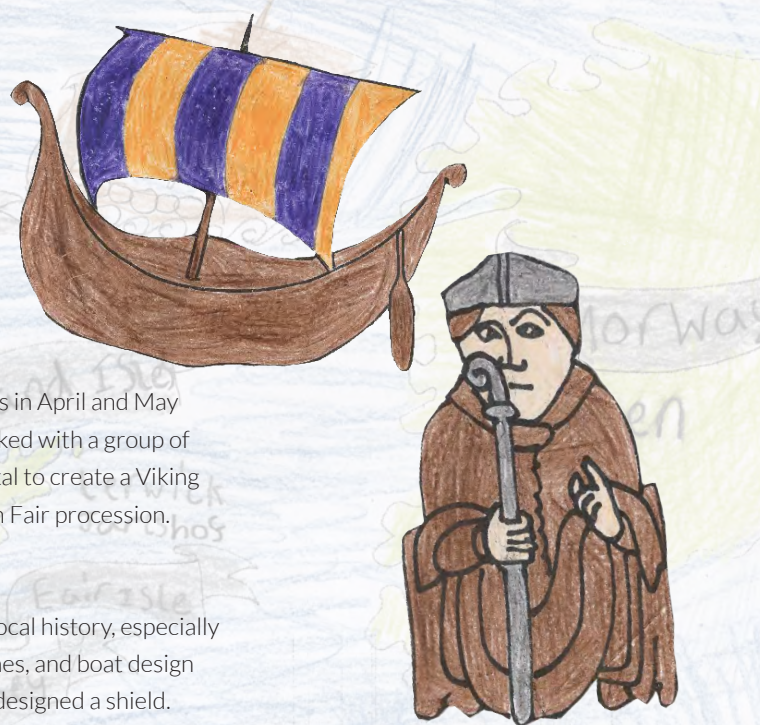
From February to June 2013, the Weaving Truth team worked with over 90 schoolchildren from 3 local primary schools - Riverside, St Saviour's, and St Constantine's Primary Schools.

In the first workshop children learned about the Vikings and the history of the early Kingdom of Strathclyde, and made puppets for a storytelling session held in front of the Hogback Stones at Govan Old.

Later workshops focused on textiles - weaving using simple paper looms and using a more advanced heddle loom, making spindle whorls and trying to make thread using the drop spinning method.

Over several weeks in April and May 2013, Fiona worked with a group of youngsters at The Portal to create a Viking longboat for the Govan Fair procession.

“ We discussed local history, especially the Govan Stones, and boat design and each child designed a shield. These were all mounted at the sides of the hull, and we wound up with an impressive large boat for the Govan Fair, replete with a large sail with a knotwork design and an accompanying crew of Viking Raiders!”







New practitioners: An Interview with Angharad McLaren

BIOGRAPHY

I studied Textile Design at Glasgow School of Art, graduating in 2003 with first-class honours in woven textiles. After exhibiting in Paris and Hong Kong, and stints designing for weaving mills in Carlisle, Italy and India, I returned to study a Masters in Constructed Textiles at the Royal College of Art, London where I explored the combination of hand-craft techniques with industrial manufacturing methods.

I then headed northwards to take up the position of weaver-in-residence at the Centre for the Creative Industries, a hub for craft, music and culture in the Shetland

Isles. This gave me time to develop ideas for my own weaving business, while hosting craft and design workshops, working on my first design commissions and enjoying the fresh air and friendly nature of the rural community, quite the opposite of hectic London life!

Returning to Glasgow in 2008, I set up my own design studio based at the Briggait artists studios and have worked on a wide variety of design, research and community projects. I enjoy the balance of cultural city life and easily accessible wilderness that living in Glasgow offers.

Passionate about textiles, sustainability and design, I love sharing the positive power of making through socially engaged craft practice, communicating contemporary and historical concerns through the language of cloth, and working with textiles to bring a touch of colourful tactile joy into the world!

What drew you to textiles as a medium?

I originally chose to study textile design as it appeared to be the most creative and expressive of the design disciplines at art school – my teenage, just-out-of-school self had an aversion to anything technical

or industrial and textiles appealed to my desire for creative freedom within a design discipline ironic then, that of the textile disciplines (print, knit, weave and embroidery), I found myself drawn to weaving – arguably the most technical of them all. I became fascinated with the structural possibilities, the combination of traditional craft and industrial manufacturing, and the magic of creating something practical and beautiful from scratch.

Is there a piece you're most proud of?

At GSA I wove a neon stripy rippled sample, inspired by layers of windsurfing sails. Despite its small size, it is actually around 3m long and took over a week to complete, the layers of fabric all concertinaed into a small square of double cloth pleats, created one at a time on the loom. It's a very playful and interactive sample – people love playing with it, children especially, flicking the layers like pages of a book to see the neon flashes in between. I'd love to create a larger version

of this one day, big enough to walk between the layers and become enveloped by the neon patterns.



Neon Shibori Pleats. © Angharad Maclaren

Interesting that you pick a piece that's so vivid and bright. How important is colour in your work?

Colour can bring spaces and places to life! I love using colour – especially brights and neons – but used carefully to balance designs and avoid being overpowering. I experiment a lot with colour to get it right in my designs.

I also love the natural colours of undyed natural wool fibres after working in Shetland; there is such a wide variety of shades in the Shetland breed, from blue greys to red browns. They have fabulous names – mooskit and eesit and sholmit. Given that so many chemicals are used in dyeing textiles, I try to use natural shades wherever possible to minimise the environmental impact of my work.

You seem to really relish the way people interact with your work. Do you think textiles, as an innately tactile medium that invites people to touch and feel, is still perceived as 'art' by audiences?

Does it matter to you?

For me, whether something is defined as art depends on the context – much of my work has been for functional purposes such as blinds, where it brings colour, texture, pattern and acoustic dampening into a space and is considered as design rather than art. I'm not sure definitions of art/ design/ craft really matter to me though, all my work encompasses elements of each to a degree but I see myself as a designer using craft skills, whether to make functional products, engage audiences or explore conceptual ideas.

In any case, I think people often overlook the abundance of textiles in everyday life and the amount of work and energy that goes into designing and making all that material. They surround us and serve so many purposes, from architecture to domesticity, ritual to function, protection to comfort.

Yeah, I suppose most folk automatically associate textiles with fashion. I remember my mum making clothes for us when we were kids, which (shamefully) I never appreciated at the time, so it's interesting now to see a resurgence of interest in 'making your own'. The Great British Sewing Bee – who would've predicted that! Do you think textiles can make that jump into the popular consciousness in the way that, say food has over the past decade?

I really hope so! There is definitely a movement of textile makers and researchers looking at ways to help people better understand and appreciate where their clothes have come from and the amount of energy, water, carbon and waste involved in the process of making, laundering and disposal of them. We are a consumer culture where clothes are seen by many as cheap, fast and disposable – over 350,000 tonnes of clothing worth around £1.4million ends up in landfill in the UK each year (WRAP report 'Valuing

Our Clothes, 2012), which is a horrendous waste when much of it could be re-used or recycled.

We really need to change attitudes and behavior; most of all I'd love to see a return to making or buying items that are special, personal and durable – long lasting due to being well made, using appropriate materials in classic styles that are less likely to go out-of-fashion, and also because they are valued so highly by their owner that they are repaired, altered and updated throughout their life. Having that connection to our clothing, as we did in the past, would significantly reduce the impact of the fashion and textiles industry.

From a conversation between Angharad McLaren and Ingrid Shearer, January 2014

www.angharadmclaren.co.uk

Colour-Ecology is an innovative project initiated by artist Kathryn Beckett researching the environmental impact of colour and exploring ecodesign.

Kathy has set up a dye garden at House for an Art Lover in Bellahouston Park, Glasgow, growing woad, weld and many other indigenous dye plants commonly used in the days before synthetic dyes became the norm.

Colour-Ecology explores the possibilities that plants can give us for pigment and dye use in textile practice. By engaging people with nature, Colour-Ecology hopes to encourage nurture for the environment.



New practitioners: Colour Ecology

COLOUR
ECOLOGY

researching the environmental
impact of colour

www.kathrynalicebeckett.blog.com



VISIT

- The Govan Stones: www.thegovanstones.org.uk
- The Dick Institute, Kilmarnock: www.eastayrshireleisure.com
- Dalgarvern Mill, Kilwinning: www.dalgarvenmill.org.uk
- Weavers Cottage, Kilbarchan: www.nts.org.uk/Property/Weavers-Cottage
- New Lanark: www.newlanark.org
- Paisley Museum: <http://www.renfrewshire.gov.uk/webcontent/home/services/leisure+and+culture/arts+and+museums/els-jcp-paisleymuseum>
- Dovecot Studios Edinburgh: www.dovecotstudios.com/

Thanks

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- Alan Balmer (lighting)
- Tim Clarkson
- Christine Macleod (National Trust for Scotland, Weavers Cottage)
- Riverside, St Saviour's & St Constantine's Primary Schools
- Jennie Dear (seamstress extraordinaire!)
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- Plantation Productions, Kids Club, Create Crew, Kirsten MacLeod and The Portal Seniors Film Making Group
- The Portal Airspace
- Jimmy Stringfellow
- Rev Moyna McGlynn (Govan and Linthouse Parish Church)
- Friends of Govan Old
- Professor Steve Driscoll
- Liam Paterson (Scottish Screen Archive)
- Hamilton Purdie and the Govan Weavers' Society,
- York Archaeological Trust
- Andy McAvoy
- Julia Bauer (photography)
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- Sgioba Luaidh Inbhirchluidh (Inverclyde Waulking Group)
- t s Beall and Matt Baker
- Susan Buckham
- Push Print Glasgow and Minuteman Press
- Pearce Institute
- Dr Katherine Forsyth
- Katinka Stentoft of Glasgow Museums and Tudor Davies of ArcHeritage for translations
- Dr Natasha Ferguson (National Museum of Scotland)
- Kathryn Beckett of Colour Ecology
- Angharad McLaren (textile artist)
- Derek Alexander (National Trust for Scotland)
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- Kevin Grant
- Professor John Hume
- Yarnmaker magazine
- East Ayrshire Leisure Trust
- Ann Alexander for the 'Alt Clut(ie) dumpling'
- Martin Conlon (Archaeology Scotland)
- Nicola Atkinson (Nadfly)
- Tessa Poller
- All our cake bakers

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NORTHLIGHT
HERITAGE



LOTTERY FUNDED

NORTHLIGHT HERITAGE

Taking its name from the motto of the Govan Weavers Society, 'Weaving Truth With Trust' is a collaboration between community groups, artists and archaeologists to create a textile screen to be displayed in Govan Old Church. The church is home to the 'Govan Stones', a collection of medieval sculpture carved in a unique style which flourished at a time when Govan was the centre of the Kingdom of Strathclyde over 1200 years ago.

The project drew inspiration from Govan's rich history of textile manufacturing - from handloom weaving to silk mills. The completed screen is hung next to the Govan Stones, celebrating the innovation, creativity and industry of the people of Govan, past and present.



WEAVING TRUTH WITH TRUST

www.weavingtruthwithtrust.org.uk

Cover image: © Tom Manley Photography.