



## *About the project*

**Langholm Made** sought to explore and celebrate ‘making’ past and present in Langholm — a town with a rich textile history that remains vibrant in craft and making today. For Langholm Made, artist and filmmaker Emma Dove collected stories and memories of the weaving industry, whilst maker Deirdre Nelson explored ‘making’ in Langholm in its widest sense.

## *Making Connections*

Langholm Made formed part of a wider project entitled Making Connections, initiated by Upland with local partner organisations, The Langholm Initiative and OutPost Arts, to enable artists and makers to explore and highlight Langholm’s rich history and heritage in textile manufacture. Making Connections consisted of two artist residencies, undertaken by Dumfries & Galloway based artist Emma Dove and Glasgow based maker Deirdre Nelson, and a schools project led by Kirkcudbright-based textile artist Morag Macpherson.

## *About these booklets*

For Langholm Made, Emma Dove recorded conversations with a number of local people who contributed stories and memories relating to the textile heritage of Langholm. This booklet is one of a set of seven, each containing a printed conversation transcript, existing as a way to capture and share the personal reflections and memories which celebrate a unique heritage, deeply embedded in people and place.

## *About the text*

The conversations in these booklets have been transcribed using the ‘clean transcript’ standard, whereby ‘fillers’ (such as ‘um’) and repetitions are mostly edited out so as not to distract from the main content. However an effort has been made to try and keep as much of the natural flow of conversation as possible within the text. Any spelling or formatting relating to dialect has been transcribed as true to the spoken word as possible. Use of dialect words vary throughout each conversation (so for example the word ‘you’ might be spelled ‘you’, ‘ee’ or ‘yow’ at different points within one transcript). Spelling and formatting choices have been made at the discretion of the transcriber in each instance.

The start and end of some transcripts — as well as some short sections within the conversations — have been edited out when considered to be informal pre-amble, post-amble, or an unrelated tangent to the main conversation. In a very small number of instances, a word, phrase or sentence has also been retracted from a transcript if considered that it could cause unnecessary offence.

## *Glossary of Langholm dialect*

a — I	ken — know	deef — deaf	faither / fither — father
mie — me	ee ken — you know	auld — old	freen — friend
ee / yow — you	ken't — knew	cald — cold	mucker — pal
hie — he	tell't — told	sair — sore	fook — folk
oor — our	ca' / caw — call	deid — dead	weemin — women
yir — your	ca'd / cawd — called	yince — once	booyee — boy
oo — we / us	ta'en — taken	ony — any	lassie — girl
ain — own	siee — see	nane — none	naebody — nobody
whee — who	gie — give	maest — most	thegither — together
yin — one	git — get	mair — more	maitter — matter
twee — two	mind / min' — remember	aw / a' — all	toon — town
thrice — three	cairry — carry	ae — always	heed — head
fower — four	hing — hang	wie — wee	hair — heart
twal — twelve	scoorin' — scouring	sic — such	han' — hand
hunners — hundreds	skelped — hit	stert — start	mooth — mouth
thoosand — thousand	dae / div — do	afore / afoor — before	moothfa — mouthful
nae — no	dae ken — don't know	after — after	soon — sound
aye — yes	dinna / daen't / divn't — don't	doon — done	threid — thread
an — and	didnae — didn't	lang — long	yairn — yarn
o' — of	disn't — doesn't	a'hint — behind	patren — pattern
eet — it	canna — can't	ower — over	coorse — coarse
tae / 'ae / 'a — to	couldnae — couldn't	wi' — with	claiths — clothes
fra — from	wid — would	forra — forward	dookie — swimsuit
fir — for	widnae — wouldn't	throw — through	caird — card
joost / jist — just	wouldae — would have	roon — round	barra — wheelbarrow
dae — do	wasnae / wan — wasn't	fer — far	reid — red
daein / dain — doing	werena — weren't	aff — off	cairt — cart
ga — go	wunna — won't	oot — out	pert — part
gan — go / going	hadnae — hadn't	doon — down	wa' — wall
hev — have	shaire — sure	affa — awfully / a lot	flair — floor
hed — had	wrang — wrong	oor — hour	hoose — house
teeke — take	feart — afraid	pun' — pound	tiee — tea
meeke — make	weel — well	mam — mum	breid — bread

## ***Ian Maxwell***

*25 May 2021*

### ***SPEAKERS***

***Ian Maxwell, Judith Johnson, Emma Dove***

Judith Johnson    Ian has breathed new life into Drove Weaver's next door, Emma. It was owned by a much bigger company and they were getting rid of it. And Ian came in and saved the day. And this is, you know, it's in the building where the lads last night were talking so passionately about how it used to be. And what we've got Ian, is a real sense of camaraderie, a real sense of community.

Ian Maxwell    It's the lifeblood of the town actually, textiles... Right, so let's fire on. You just ask away.

Emma Dove    Well, I mean, as you were about to talk about, the — Judith was mentioning the camaraderie...

IM    Oh that, the town, the heritage o' the town, the fact that everybody and their father and their grandfather worked in the mills, you know, in Langholm. And I don't know, there's a natural — sort o' natural talent people have got for textiles, you know, it's a natural thing. Almost inbred. We've, how can I say, we...

Back tae the Drove Weaving thing — it was owned by the company Lochcarron, we were owned by a Korean company. They ended up closing eet, a heard eet was gonna close. A thought, if we lose Drove Weaver's, if we lose the good



IM cont. trades people in there — and they'll all go and get jobs somewhere else — textiles in Langholm's finished. That's the end of textiles. Because it's really difficult to train people — a mean it takes years, you know.

So consequently, as Judith says, we bought Drove Weavers and we've breathed new life intae it, it's going like hell actually, it's doing really well. It's busy, busy, busy. In fact, it's gonnae be too busy soon, so we're now tryin'ae employ more people. And a'm goin' up tae the Langholm paper at nine thirty — that's where a'm going actually — tae do a wee article and place an advert for three apprentices. Now, a don't know... A don't know whit's happenin' at the school Judith? But maybe the sch— a don't know, the school, a don't think they're very helpful wi' sorta, Langholm and it's position? They're more interested in — an' kids are more interested in education.

JJ I think a lot of them do go away, go to university. But more and more, there's the realisation that a university degree doesn't necessarily get you a job.

IM Well, it almost disnae get you a job y'know.

JJ And there are some young people who would like to live and work here. But I

think Ian, as well, there's probably a bit of a negative perception with their parents and grandparents who remember it how it was, and feel that it's never gonna come back again. So there might not be any future. So part of the things that we've been doing is to try and get people to look again and say — look, might be smaller, but it's high quality and there's a future here.

IM Oh, definitely. There's definitely a future. A'd love to get 3 apprentices, you know. A'd love to get a warper, a pattern weaver, and there's another, y'know, another good weaver we could train up. And a'd love to get a young darter, actually, to get some young — we have lotsa darters in Langholm, but they're aw gettin' older, you know. We've got one, two... three in there. And they're all, 60? And if we don't get some new blood in — it's pointless us weaving the cloth if we can't mend eet, y'know, we can't darn eet, you know. So that's the problem that a've got at the moment is, the work's easy to find. The manufacturing is easy'a do, but we're going'ae run out o' people.

Now, strangely enough, we have a knitwear company that makes high quality cashmere knitwear across at Annan, and it's exactly the same. We

IM cont. can't attract young people — although we're working for Celine, we're working for Chanel, we're working for aw these dope people. Eh... It makes no difference. Apprentices jist won't come. An' a don't know why? Judith, have ee any idea why? A think they've got this perception — a don't need tae work, a can make a living by no working, almost? A feel that quite strongly actually, aye.

ED I don't know. What do you think Judith?

JJ I think from what we've heard from the people who we've already chatted to — in those days, you left school and you got a job in the mill. There was plenty of work, there was at least 5 mills if not more, and if you weren't happy at one, you could leave on the Friday and probably get another job by Monday.

IM There was always a job.

JJ Always a job.

IM Anybody that was unemployed in them days wanted tae be unemployed. And there were maybe aboot five, and there was a stigma attached to that anyway, you know. So, in Langholm the word is 'wunna work', you know — will no work, you know, disnae want tae work...

JJ But I do think it's a good thing you're going to the local paper because people I speak to — and I've been in the school and all around — they don't even know that Drove Weavers is here, or Drove Weaving when it was. We used to bring school kids round and, you know, do a tour. And there's Alan Miller with his thriving little business. And Lynn Elliott. You know, it's very special, it's very high quality. And people generally don't know that this building is now pretty much full with small businesses.

IM Aye, could we blame the teachers for that at the school maybe? I believe somebody ought to be.

JJ Well, I think they've probably got, they've got other priorities. But I do think maybe the older generation — 'cause we've asked the question of a couple of the darners: 'Do you think that there are still textile things going on in Langholm?' And they were a bit baffled. Where actually, as you said before, there's kind of an inbred thing. And I've got lots of people doing embroidery, doing appliqué, doing patchwork — all of those related textile skills are really going on here.

IM There's still — well as a say they're almost inbred, they're in the genes almost, y'know. That's right. They're quite

IM cont.      dexterous wi' their hands and people and... And hence the reason why Border Fine Arts was quite successful. Because people could pick up paint, you know — the colours as well, of course. So it's in the genes, a don't doubt it for a minute.

ED              And it's still going on in a more kind of domestic sense, I guess.

JJ              Yeah, for hobbies, you know, leisure type of stuff. There's a lot, a lot of skilled people. The younger generation, though, they don't learn these things at school anymore. They don't do needle work. They don't maybe do it at home 'cause parents and grandparents are working. So things have changed.

IM              Didnae learn eet at school when a was there either Judith. You know, never learned eet at school.

JJ              No? We all did needlework when I was at school.

IM              Aye. Aw a suppose there was a class a think, if I remember — a domestic class for the girls, that was a wee bit o' that thing. But the fact o' the matter was in Langholm — ee knew in actual fact — you were either gonna become a joiner, a builder, an electrician, or work in the mills. And in that order, actually. Aye, you

know, people thought that a trade in the mills wasnae quite as good as a trade as a joiner. Whereas in Germany, of course, there's the trade — a joiner's equal to a solicitor. You know, as a tradesperson — equally important, and rightly so.

JJ              They have technical college education in Germany, don't they? It's really important.

IM              They do, they do.

JJ              'Cause I think we're quite short of tradespeople here as well. I was talking to one of the painters, the Irving's — can't get apprentices.

IM              There's no chance o' getting them. Nope, no chance. Because, the funny thing is, a had a long conversation: a was wait— getting my car serviced at BMW Carlisle. And waiting there was a fella, like meself, gettin' his car looked at, and he was a builder in Carlisle. And we started talkin', as you do, and a was telling him, you know, that we're looking for apprentices. And he says, 'Apprentices? That's the last one a'll ever take on.' He says, 'They don't want'ae work — they won't work in the rain, they don't expect tae get wet when they're at work.' You know, a mean... And they just won't work! You know, and it's exactly the opposite o' what we were saying — it's inbred.

IM cont. When a was a boy, a didnae — I always had expectations o' having me own business, even when I was 12. A was told, 'Ah dinna be sae bloody stupid boy, you won't have your own business.' But a was driven then as a boy. But a still went intae the mills and served — wi' R.G. Neill & Sons — and served a 5 year — 4 year apprenticeship an' a year journeyman. The last year's journeyman was just a form o' cheap labour, you know, in them days. So it's just, ee didnae have any thoughts aboot any'hing else — ee jist knew you were gonnae get a job in the mill, you know, and...

JJ That was straight from school?

IM Straight from school, 15 years old. And nobody had any... At the school, a remember once sitting an exam — a 'control' it was called — and a done quite well in it, and coulda went on higher up in the school, but choose to go with me pals to the, that level. And a coulda — doesnae matter aboot that anyway. But all the time a was at school, nobody — only ever once did a get interviewed, and said, 'What d'you like to do when you leave the school?' It just wasnae talked aboot. Because everybody assumed you'll either get a trade or you'll go intae the mills. And that's exactly what happened.

And Langholm was an unbelievably successful little town then. It was like a Lowry painting on — at six o'clock on Friday nights. People came streaming oot the mills and goin' up the street and spending their, you know, the pay packet, spendin' a bit o' money an'... And it was a fabulous wee town. And everybody knew everybody. And everybody, you know, it was a real close knit community. And ee'll have discovered that from all the other people ee've been talking tae, it was really, really close knit. Everybody knew everybody. You know, as a boy, you'd be running down the street in Langholm, and this woman would shout, 'Here boy, come here!' And ee'd go across and she'd give you half a crown, or — 'and if ee go tae the store butchers and get me a pound o' mince and then go in there and get me a loaf...' — and ee didnae question eet, ee just done eet! And ee went back wi' the pound o' mince and the loaf, and the change. 'Cause ee got change from half a crown for a pound o' mince and a loaf then! And in actual fact, for doin' it, you never got a tip — you got a jammy piece. You know, a piece o' bread wi' jam on. And ee ate eet as well, 'cause ee were always hungry! But that was Langholm, you know, it was a lovely wee town and a close knit town, and it's changed quite dramatically a'd say.

JJ What would the population be then, in those days?

IM I would think it'd be getting on for about 3,000 — two-seven, two-eight, then. Now it's about, what? Two-three? Two-four?

JJ Yeah, yeah, just over two I think, yeah.

IM Just over two?

JJ Maybe 2,200.

IM Mmhmm. Used to be 4,000, Langholm. Before the new town was built. And they lived and slept head to toe, an'... A really, really overcrowded wee place. But that's long ago now.

JJ No that sense of community and everybody knowing everybody, and everybody knowing everybody's business — one of them said, you know, if somebody died in the town it was round the mill like, in seconds.

IM Och, anything did.

JJ Anything that happened.

IM Anything that happened, you know, or a scandal, anything. And if there wasnae a good one, they'd make one up! That's right. You know, let's get something go—

you know, no that — that was the older women actually. And a say that withoot any misogyny, you know, it was jist that was the way it was. 'Cause there was a lot o' — in the town, a lot o' women were weavers. And it was a hard job, then. It was bloody hard work, crankin' these old looms, 'cause it's no like the looms today that we've got in there — they're easy peasy. They were big, heavy, industrial machines. But nevertheless, it really was tremendous. And a don't know, a mean a could talk forever aboot Langholm, but what — d'you want'a fire any questions? D'you want'a ask me any'hing?

ED Well, you've already said a lot of really interesting stuff. I mean, I guess it's, you know, things like your recollections of the industry. And I mean, I don't know what your own roles were when you first went in?

IM To the textile mills?

ED Exactly, yeah.

IM Well a got an apprenticeship. And a remember being interviewed for the apprenticeship wearing me brother's sports jacket — tryin' tae look quite smart, you know — 'cause a didnae have a sports jacket. A've always lived in hand-me-downs, you know, that was the way it

IM cont. was. Gives you a complex by the way... ! So a remember being interviewed by Mr. Kenneth and Mr. John — that was the Neill father and son. Eh, interviewed, and a'd applied for a job that was advertised as a Pattern Weaver. Pattern Weaver's probably the best job to get an apprenticeship in, in the mills. Because when you go in as a Pattern Weaver ee'd become trained — ee go round the mill — wi' the exception of darning, a was never trained in darning. But ee go into the whole process of yarn store, warpin', drawin', hand warpin', aw that. Every skill in the mill is given tae a Pattern Weaver. And we've got two o' them in there actually. Trained journeymen. Good boys, y'know, good men. Desperate to pass their skills on tae younger apprentices — I digress here admittedly — you know, desperate to pass their skills on. A cannae get apprentices, a can't do eet.

JJ I think, you know, what we've got now is a big disconnect between what's happening here and what's happening out round there. In the old days, as we've said, everybody knew everybody, everybody knew what was going on. I think now, most people out there don't realise what a gem of a company this is, and that there are opportunities.

It was actually the same with FTS Dyers,

you know, they struggled to get their apprentices, the Henderson boys. Frank and Bart came to one of the careers events at the school. And we had them set up in the corner with banners and everything and posters. And there was the Army there and Scottish Wind Power, and all the... Nobody but nobody came to talk to them. And there was young people there with parents. Because in the parents heads, it's still the dirty old dye hoose. They don't realise that it's a—

IM It's changed dramatically, that's right.

JJ It's a modern chemical engineering plant.

IM Aye, it has changed. And by the same token — it's changed, in a sense — although it's still the same trade. 'Cause ee used to could — what was your first name, sorry?

ED Emma.

IM Emma. Ee used to could, Emma — if anybody walked past ee in the town, and ee didnae work in the mill ee'self, ee were just a boy, ee could actually smell them. Now that's no — it was a nice smell, it was lanolin actually, off the wool. Y'know it was lanolin off the wool, a natural mill smell... So ee, you know, a'm no sure where we were going there wi' that conversation there, but...

JJ Well people were so familiar with the processes at that time, there was so much of it.

IM They were, that's right. And the processes are still the same, slightly lighter, but still the same. And it's still noisy. It's still fairly physical work. And a think everybody knows that.

JJ But I genuinely don't think that they know that this is here. And that there are opportunities. I think they've, you know, it's all moved on.

IM Well, it's rather strange Judith, but a've had offers from aboot 10 people, elderly people, that would love to come and work there for me for nothing. To help.

JJ Well, a couple of the people we've spoken to have said they would like to go back, haven't they? The darners and that.

IM Aye. And they've offered to come and work: 'If ee need any help Ian, just let me know — a dinna want paid for eet, a'll come an help.' So it is known oot there Judith, it's wrong to say it's no known.

JJ But they're not passing it on maybe? To the younger generation?

IM No, a think the complete opposite o'

that, actually. A think young people now are totally mollycoddled, and ar'nae interested, particularly in workin', they're too busy on bloody phones and aw that sorta, you know.

ED Well I think the focus on young — for young people these days — is very much get your exams and go away to university, and then that's the point where you decide what you're going to do and what you want to go on to do.

IM A know, and how crazy is that? Because they come back wi' thirty, forty thousand pounds worth o' debt, a piece o' paper that isnae worth the paper it's written on actually — most o' the degrees. And they don't get — they end up fillin' shelves at Aldi, or they end up, you know...

ED But maybe that's the point that they would come in?

IM But they're too youn — they're too old. A cannae take an apprentice in that has got no skills at all. Because the first year, the first year an' a half, it'll only cost me loads o' money. Because it is — they're no productive at all. And if you can get them in at 17, 18, then ee can pay a reasonable wage that the firm can afford. But if ee — a've got two 20 year-olds quite keen to get a job, but they want an apprenticeship,

IM cont. and a cannae do that, you know, a cannae pay them £9, £8.86 or whatever it is an hour. Because the people in there...

During Lochcarron's times, they were paid minimum wage. And the minute a bought eet over a had a meeting wi' everybody and a said, 'Listen, minimum wage doesnae exist now. We'll start payin' a flat £10 an hour 'til we know where we're going, 'til we can see what we can do. And we'll keep' — a was totally flexible — 'and we'll make this as good a place to work in as we can. But it's still gonnae be hard work.' And it still is hard work. But we just get no approaches ever. A've had 10 old pensioners offer me work for nothing. A've had two or three 20-year-olds that cannae get a job because they've been tae university and got into debt and wasted aw that time. And a cannae take them on, a cannae afford to train them at £10 an hour, a can't do eet. A'm no gonnae do eet. So they'll have to keep their degree and do whatever they're going to do.

But what a want, is somebody tae appreciate in the education system, that it's no just aboot Tony Blair's 'education, education, education'. 'Cause that's great, if academia's where you should go. But everybody cannae go there. You know? It disnae work, you know, it disnae work.

JJ Well I don't know if it'll help at all, but I mentioned to you briefly — in the Co-op — that this week there's this event which would normally be happening in Dumfries, for all the schools. And normally, buses from here would have been taken across to the Easterbrook Hall, and we would have had a stand with information about different careers. It's all about Science, Technology, Engineering and Maths. And we would be promoting the local businesses. It's all online this year because of COVID, it's all on YouTube — I don't know if you've seen any of it?

ED I've not managed to have a look yet, but yeah I'm gonna.

JJ Yeah. But we took a chap in with a camera and he filmed Robbie. It's a really good piece actually. I don't know if you ever look at YouTube or any of those things?

IM No, no...

JJ No, and I don't think Robbie does either.

IM No, Robbie wouldnae know tae find it...

JJ Which is a shame, 'cause it's a really good advert for the business. He talks about all the different processes and at the end he says what great opportunities there



JJ cont. are for young people. So that bit of film will go to all of the schools, including Langholm, and, you know, I would just chip away and chip away.

IM Well, we will chip away. The actual truth of the thing is Judith, that we've saved eet for the next — and a've loaned it, y'know, loads o' dosh, it'll be fine. But if we don't get apprentices, a can tell ee now that in five, six years time, it'll close. Because if we can't train young people, if we can't pass the skills on, the people that are there'll be retiring. There's two darners in there — unbelievably good darners, good workers, keen to help the firm — and they'll work on 'til they're 70, you know. But they're gonna pack in sometime, you know. And if we don't get an apprentice darner — well we'll pick up another couple o' young ones, you know, in their 50's, you know, probably? But a don't, if we don't see a slight change from the system, a don't see it lasting. A'll go with eet as long as a need to, but a don't see it lasting.

JJ Yeah. But the young ones, the young ones do look at YouTube. I mean, they look more at YouTube than they do at television programmes.

IM Aw they young ones, they do, they spend their life doing that actually. They do, aye.

ED And social media, Instagram.

JJ Yeah, so, and it's all available on — you know, the links are all on Facebook, and all of these things. So I'm hoping that when [they] put us in the paper this week, the link to Robbie's little film. it's on there.

IM Yep. Oh, well. A hope you're right, Judith, a really hope you're right lass, 'cause a know you're heart's in the right place. But you and I can—

JJ Try our best! I know.

IM We can shout forever. We can try our best. But if we don't get help from the education — from the teachers actually, from the vocational, you know, the people that... They should know that, you know, that everybody can't go tae university. A don't know why it's so difficult to understand. You know, I don't know why it's so difficult to understand.

JJ I get a sense that the tide's turning though. They are starting to realise that. And there is a lot of emphasis now on these STEM projects — Science, Technology, Engineering and Maths. And of course, that goes on in Textiles — Engineering and Maths. Duncan was talking last night about patterns and numbers of threads and all of this. It's all mathematical, isn't it?

IM The skills required to... Let's assume a'm gonna design the Lunar Tartan. The skills involved in doing that — it's goin'ae include mathematics, it includes geometry, it includes everything! You know — other than English, you know. But that's — it requires that as well, you know, if you're going to write everything down. So the skills are — a don't think they realise how much skill you need actually, to do textiles. A think that's almost, a think that's a problem, Judith. A think people think, ach, y'know you just go'ae the mill an'... And a don't think they realise what they're missing actually. A think if you can get the right people, we could create some great tradespeople, young people in there.

JJ And also, I think people aren't aware locally of the quality and the brand names that come through here.

IM Oh no.

JJ I mean that's just amazing.

IM Aye, aye. Well, you know, between Drove Weavers, Esk Valley Knitwear, and Linton Tweeds — we had a meeting wi' Keith Walker yesterday — we'll make for every top brand that you've ever heard of. You know, the whole Louis Vuitton group, the whole lot, we make for them. And they're

desperate to have eet made in Scotland. They're desperate for that. And a know in actual fact that Stewart's Knitwear Company in the last two months has been absolutely inundated wi' orders. To the point that he's actually having'ae send work — part o' the work, the part that puts the garment together, which is linkin', which is a trade, but it's, you know, it's no that difficult tae learn — he's sending eet down'ae Yorkshire. He's sending eet all over, the work, because we cannae get young people there either, to come and train. And a don't know whether you think, Emma, that — I dinnae suppose it matters to youn — I don't suppose the've heard of Channel, and Celine, and Louis — you know, aw these — Gucci — aw these names that we make for?

ED Well I think young people do come across a lot of that now on social media, and it's through people who are referred to as influencers — they're people who are wearing designer clothes and kind of touting that kind of lifestyle and fashion and things. So I think probably that's how young people come across those kinds of labels and things, but I don't know that they would then connect it back.

IM They don't connect eet, no, tae where eet's made and the skill that's used to make eet.

ED            So what you need is some Instagram influencers to come and see where their stuff's coming from, and then that would go out on social media and people would make that connection.

IM            Well, if you want'ae arrange that I'd love you to do it. Why don't you do it?

JJ            Well, you know, that's something that one of the school kids might hook on to. Or a couple of them. Come and set you up a Facebook page, or an Instagram account, and get the word out there through that.

***Langholm Made conversation participants:***

Sheila Barnfather  
Katrine A. Eagleson  
Ann Hislop  
Mac Hotson  
Ramsay Johnstone  
Patrick (Pat) A. Keeney  
Margaret (Mags) E. Latimer  
Ian Maxwell  
Alan Miller  
Duncan Ritchie  
Michael (Mick) Ryan  
Margaret (Mag) Wilson

With thanks to Ron Addison for research assistance

***Project supported by:***

Lucy MacLeod, Outpost Arts  
Judith Johnson, Langholm Initiative  
Amy Marletta, Upland  
Margaret Pool, Welcome to Langholm



ARCHIE SUTTER  
WATT TRUST



***Transcription Support:***

Katherine Latimer

***Transcript Design:***

Samuel Sparrow



***Upland*** is a bold, ambitious, rural-based visual art and craft development organisation based in Dumfries & Galloway, South West Scotland.

[hello@weareupland.com](mailto:hello@weareupland.com)

[Facebook: / weareupland](https://www.facebook.com/weareupland)

[Twitter: / weareupland](https://twitter.com/weareupland)

[Instagram: / upland\\_cic](https://www.instagram.com/upland_cic)

[weareupland.com](http://weareupland.com)

Upland Arts Development CIC is registered in Scotland as a Community Interest Company. Limited by Guarantee No. SC350101 Registered office: Gracefield Arts Centre, 28 Edinburgh Road, DG1 1JQ