

Maryhill Burgh Halls: Modern Stained Glass & Contemporary Artworks





Firemen Gates - Andy Scott

The new entrance courtyard the Burgh Halls shares with Maryhill Leisure Centre was once the site of the Maryhill Fire Station. Opened in 1892, the fire station once featured a three storey tenement above the four stone archways. The tenement, where the firemen

lived, was demolished in the 1960s, but the archways remained.

To fill the arches, and highlight the important past of the building, Andy Scott won a design competition to make four sets of gates, the design

depicting period firemen and their equipment, providing a striking and memorable celebration of the past, while helping highlight the new entrance to the restored and regenerated Burgh Halls & Leisure Centre.



Steel Gates - John Creed

The new gates to Maryhill Road and the original Halls entrance were created by internationally-renowned designer and craftsman John Creed and built at his workshop in Milton of Campsie. John made the gates in “hot forged steel” in a

traditional manner, his inspiration for the work coming from the lead work in the stained glass panels.

Small polished stainless steel elements to evoke a sense of light in reference to the stained glass.

The three new sets of gates at the top of the existing entrance steps to the Halls and in front of the exits onto Maryhill Road are works of art of a very high quality and ambition - a bold, dynamic and contemporary addition to the Burgh Halls.



New stained glass for Maryhill...

New Stained Glass

When the Maryhill Burgh Halls opened in 1878, pride of place in the main hall were twenty large stained glass panels, representing the many varied trades and industries of Maryhill.

But modern Maryhill is very different to the Maryhill of 1878 - so to celebrate the re-opening of the Burgh Halls, we wanted to create some new stained glass windows to record what is important in the area today, and to give the restoration project a lasting legacy.

Artists Alec Galloway and Margo Winning were commissioned as the outcome of a competition, to design and produce a new set of stained glass windows for the Maryhill Burgh Halls.

The details of exactly what should be on the windows has been developed thanks to the

input and feedback of literally hundreds of local people. We hope that the new windows will become as big a part of the permanent legacy of the Burgh Halls as the original glass from 1878.

Alec Galloway



Alec is an Architectural Glass Artist with over 25 years experience working in glass design and fabrication. His designs and installations can be seen across Europe, United States, Australia and the Middle East, as well as closer to home in various locations throughout the UK. He currently works from his studio on the West coast of Scotland, and is also Head of

the Architectural Glass programme at Edinburgh College of Art.

Margo Winning

Margo Winning is a qualified Community Artist, who has worked most recently as part time Artist in Residence with Clackmannanshire Council in the area of cultural regeneration. Her work with youth, disadvantaged and other adult groups has included partnership works for the NHS, the Andy Scott Sculpture Trail, and in cultural regeneration. Margo is passionate about active community consultation and the encouragement of residents' engagement as a fundamental principle.



Community Workshops & Talks

A series of workshops, visits and talks were held over several months, involving as many people from as many different age-groups and backgrounds as possible.

Alec and Margo talked about the history of stained glass in general - and specifically the amazing Maryhill glass from 1878 - and collected ideas from people about what sort of ideas, places, people and things should be featured.

At the same time, people who attended the workshops got to try out some of the techniques involved in making stained

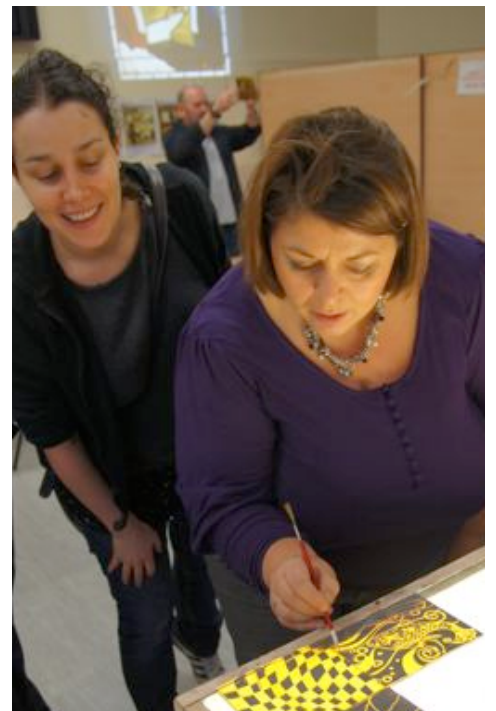


glass - including glass painting, and glass fusing, and many got to keep a sample of stained glass that they'd made themselves as a souvenir of taking part in the process.

Around 250 people took part in the workshops, which were publicised on the Trust's website, and through the Evening Times, Glaswegian, and Radio Scotland's Culture Cafe, amongst many others.

Margo commented: *"It quickly emerged that the multiple layers of communities that make up Maryhill were very keen to express their thoughts and ideas in a range of ways; including writing, drawings, glass making and in lots of interesting discussion and chat. It provided*

an enormously valuable introduction and connection to the area and community, letting me learn more about the place and people in a few weeks than I otherwise could have in years. It has been a delightful project to be involved in."



Feedback from the events was very positive, and gave hundreds of suggestions and ideas to try to whittle down to fit in just ten windows...





Developing the Designs

From these consultations, the ten 'themes' of the new windows were decided as...

- Heavy Trades
- Social Heritage
- Education
- Workers
- Space Age
- Youth
- Culture
- Sport and Leisure
- Regeneration
- Diversity

The only limitation placed on Alec's designs were that they were to be modern, and in no way a copy of the style of Stephen Adam's 1878 Maryhill windows. The new windows had to be different...

Alec started by sketching ideas in a book. He quickly decided that each of the individual windows would involve one key image, and a range of smaller images and details around it, creating a collage effect, to try and incorporate as many of the specific suggestions received as possible. The next stage involved a small-scale paper collage to try out the colours and images.

Alec says: *"I have been struck by how vibrant the community is – there seems to be energy in the atmosphere, even when simply walking down Maryhill Road.*

Initially my focus was fixed on gathering interesting images of the area, but it became clear that there were a lot of sounds that were every bit as important as the visual elements - conversations, children shouting and playing, noises coming from various shops in the High Street, traffic etc.... a real acoustic buzz!



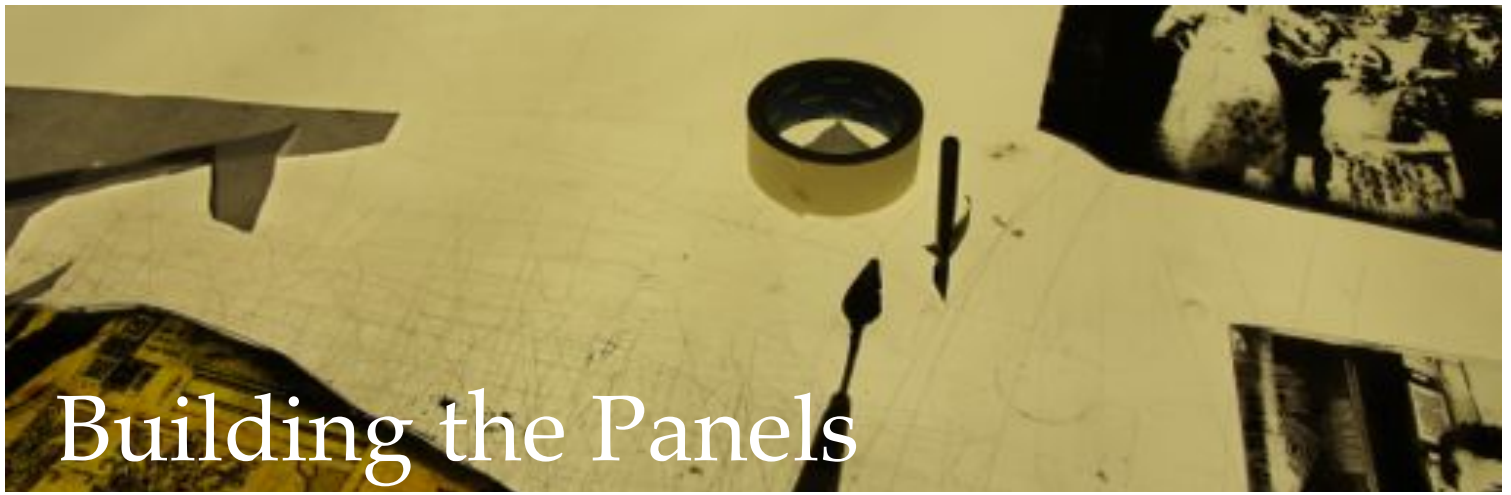
I then started to think about the contrast between the older Adam windows, which are full of industrial imagery, but still seem silent, as though a moment had been captured and photographed.... still, quiet images from our past.

I then thought about the differences in mood between the old windows and the designs for the new, concluding that the current windows should not be silent, that they should speak and that the colours sing out.

I have also observed the colour balance and choices between Adams's original compositions and tried to recognise this in the new panels."

One of Alec's early sketches





Building the Panels

With the designs approved, work started in Alec's Greenock workshop to start to build each panel.

Alec said:

"I wanted to create something different from the original 1878 Adam windows, but that would sit along side them and not become overshadowed. They are defined by the screenprinting technique, something that I'd only really done on a few pieces before - this then marks them out as being pretty unique as an architectural glass scheme anywhere in the UK."

As he worked on the pieces, he



would stick the glass to a lightbox with bluetak, to see how the different elements fitted together.

Photographs Alec had taken in Maryhill were screenprinted onto the glass, and then fired in his kiln to 'fix' the image onto them.

Towards the end of the process, some of the people who had taken part in the workshops took the opportunity to visit the workshop and see how the designs - and the windows themselves - were coming together.

Finally, the jigsaw of individual pieces was connected together using lead, and each panel put in a new frame, ready to be delivered to the Burgh Halls.

The day before they were installed high up in the Main Hall, everyone who had been involved in the design



workshops was invited to come and see the finished windows close up at ground level - letting them see all the details and discuss them with Alec and Margo.

We hope that the new panels will last at least as long as the original ones - quite possibly several hundred years!





Art-Beat

The dominant image of Turner Art prize winner Douglas Gordon reminds us that Maryhill has produced an extraordinary amount of ground breaking artists and winners of the same prize in recent years - at least four have links to Maryhill.

Can this be coincidence or is it perhaps something in the makeup of the area that forms their ideas and development as artists, all of whom have achieved global recognition.

The pride that Gordon feels for his connection to Maryhill is

clear when we see his tattooed Maryhill necklace.

In the background are words and music from the Lowlands piece performed by another Maryhill Turner-prize winning artist, Susan Philipsz.



Down Maryhill Road

The design features the famous Jaconelli's café near Queen's Cross as the prominent image.

This panel, like many in the series of ten, also features a passage from the song *Voices* by Maryhill singer/songwriter Kevin McDermott - a song

written by McDermott reflecting on his own experiences and connections to the area and its people.

The smaller images include an accordion being played and a lady walking - references perhaps to the spirit of

Glasgow's love of music, entertainment and going out on the town.

Look closely, and you can even see someone's washing hung out to dry on the back green...



Playing the Game

Sport plays a very important role in the lives of so many people in the area.

Whether one is taking part as a competitor, or simply observing or supporting the local team, the heartbeat of sport runs through the region.

The large image features a member of the Maryhill Harriers - a long established running club in the area which dates back to 1888.

Maryhill once boasted three football teams - Partick Thistle and Maryhill FC (founded

1884) are still going strong, but Maryhill Hibernians (later Maryhill Harp), founded 1923, closed in 1967 when their ground was built over.

The images here focus on both participants and the public watching from the terraces.



Global Village

A simple walk through the streets of Maryhill highlights the diversity of races now resident in the area.

There has been a huge cultural crossover, which has enriched the neighbourhood, where creeds from nations all across

the globe now live together, side by side. Maryhill as an area has always looked outward and abroad, both in terms of the exports from its industries, and in the huge number of Maryhill-born people now living all around the globe.

The panel reflects this in the images, different languages and flags. Like many of the new panels, it incorporates archive maps of the Maryhill area - glimpses of the geography of the past, all helping to set the scene.



Knowledge

A playful collage of school apparatus with a child-like energy—rulers, timetables, even the scratched names of pupils taken from old desks!

There is also a child's drawing and a portrait of some pupils from the local St Charles

Primary School, who had taken part in one of the stained glass workshops, getting to try out some of the techniques involved in making stained glass, including glass painting and glass fusing.

Here they are reminding us that education and schools can involve fun and laughter as well as the place where we learn - they are showing off Viking helmets made as part of a class project!



Going Out

The ritual of young people getting ready to go out is captured in the main portrait image.

We have lights, we have music, and we have make up-all set against a lively graffiti style backdrop where the presence

of the young is literally written across the streets and geography of Maryhill.

Shakespeare Street Youth Club has been a fixture of the area for decades, giving generations of young people a safe haven.

The map in the background features two former primary schools of the area - St Gregory's and Wyndford Primary. The latter is now demolished, and the former is now a community hub for the Wyndford area.



Burning Spirit

These factory workers convey humour and a real sense of togetherness, despite the sometimes-difficult working conditions in many of the factories of the past.

Images here represent the workers who tirelessly toiled

in the production of products such as printed and dyed textiles, cotton and even matches - Bryant and May were a major employer in the area, and known for the progressive way it treated its workers.

Other elements include entries from an old post office directory, the turkey-red dyed bandanas once made in the area, and even the original signature of Mary Hill herself at the top, taken from a document she signed in 1753.



Made in Maryhill

This window is a reminder that, although much is long gone, the region was once a hub of heavy industrial activity in Glasgow.

The sounds and sight of metal being cut and formed once filled the air in Maryhill, and

here we see images of that activity as the fire god looks on.

One engineering company still based in Maryhill is Craig & Buchanan. They operate from the premises in Lochburn Road that were originally used

by the *Engineers* depicted by Stephen Adam in his stained glass panel of 1878 - helping to provide both a link to the past, and showing that industrial work and manufacturing are still important in modern Maryhill.



Touching the Stars

Maryhill's influence and reach now extends out into space through the research and meticulous work being undertaken at the Glasgow Science Park.

Currently there is a team of scientists designing and

manufacturing components for satellites as part of the technology for space age development. The science park is on the site of Garscube House, a neighboring estate to Gairbraid - the original home of Mrs Mary Hill.

The 2D barcode in the bottom right of this panel helps make it the world's first interactive stained glass panel! Scan the QR code with the free app on your smartphone, and it will automatically take you to a webpage about the panels.



Yesterday and Today

The dominant image is of the Burgh Hall’s own Corinthian columns, situated at the former main entrance of the building. A diagram of a piece of stone carving also features. The pillars were photographed as the building was being refurbished.

The panel also features a silver key on the left of the composition. This is the original used to officially open the building in 1878. Its presence here - and return to Maryhill - is due to a series of fortunate emails that emerged, beginning with a chance

correspondence from Canada! The key, given to Provost Robertson to mark the opening on April 26th 1878, is still in the care of the Robertson family, who kindly allowed it to come back to Maryhill for the re-opening of the restored Halls in 2012.



MARYHILL BURGH HALLS TRUST

Key funding for the Windows of Today project came from the Heritage Lottery Fund. Colin McLean, Head of the Heritage Lottery Fund in Scotland, said: *“In 1878 the most magnificent stained glass windows were unveiled to celebrate the opening of the Burgh Halls. Over a hundred years on, the art of stained glass has inspired the community to come together again to celebrate their rich heritage. With their roots in the past, these new windows are a symbol of the future and the people of Maryhill should be extremely proud of what they have achieved.”*



The Burgh Halls regeneration project is only possible thanks to the generous financial support of the following organisations:



TCRF | Town Centre
Regeneration Fund



Scottish Government Housing
and Regeneration Directorate

Vacant and Derelict
Land Fund



Better Glasgow Fund
Glasgow City Council, City Chambers,
George Square, Glasgow, G2 1DU



EUROPE & SCOTLAND
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**Cities Growth Fund
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GET INVOLVED! If you are interested in finding out more about the project, booking a space in the Halls for an event, becoming involved as a volunteer, or showing your support by joining the Trust, please get in touch. You can contact us through our website at www.maryhillburghhalls.org.uk or by email to info@mbht.org.uk Alternatively write to Maryhill Burgh Halls Trust, 10-24 Gairbraid Ave, Glasgow, G20 8YE. Telephone 0845 860 1891 / 1878.

