



# LAND MARK



LOTTERY FUNDED

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#### Diary of Events: Sept/Oct

##### Thurs 5 Sept:

6.30pm Art Walk Party Festival preview  
@The Skylark, Portobello High Street

##### Sat 7 Sept:

10am-2pm 'Drawn to Dance - Landmarks' workshop with Jenny Smith & Sarena Wolfaard @Bellfield  
10am-4.30pm 'The Still Life' Party Photography School workshop at St Marks Church  
11am-4pm Bristow+Wilson participatory workshops at Plot 55B Telferton Allotments  
2-4pm 'Autopaths' Chris Dooks cycle ride, meeting at East Parkside entrance to Innocent Railway (Footprint event)  
3pm Jenny Pope, artist talk and chance to go inside one of Portobello's old kilns (Kiln open 1-4pm)  
9pm 'Tracing the tide' outdoor film projections, Portobello Prom (nr Pipe St)

##### Sun 8 Sept:

11am-4pm Portobello old kiln open to public  
11am-4pm Bristow+Wilson participatory workshops at Plot 55B Telferton Allotments  
11am-4pm 'Souvenir' participatory postcard printing workshops with Typochondriacs, by Portobello's kilns  
11am and 12noon screenings of 'Sunset Reports' & 'Be Different Today' by Juliana Capes + Ruth Barrie @Bellfield  
2pm Artist talk Kiera O'Toole, @Bellfield  
4-5.30pm 'Cul de Sac' artist walk with Deirdre Macleod (Gilberstoun) (Footprint event)

##### Mon 9 Sept:

6-8pm 'In my shoes' soundwalk with Suzanne Parry from bottom of Kings Road (Footprint event)

##### Weds 11 Sept:

6-7.30pm Annie Lord 'Graft' event, Donkeyfield Orchard, by Brunstane station

##### Thurs 12 Sept:

9pm 'Tracing the tide' outdoor film projections, Portobello Prom (nr Pipe St)

##### Fri 13 Sept:

5.30-7.30pm Alec Finlay 'The Minor Walk': visit to 'Day of Access' Travelling Gallery exhibition and local walk, followed by in-conversation with Claudia Zeiske (Deveron Projects) at Portobello Bookshop. Meet by Town Hall, 5.30pm, Portobello High Street. Travelling Gallery open 1-7pm. (Footprint event)

##### Sat 14 Sept:

10am-12noon Recreation of the 17th century Brewster Wives Walk with Claudia Zeiske Walk to Arthur's Seat, meet @Bellfield  
11am and 12noon Screenings of 'Sunset Reports' & 'Be Different Today' by Juliana Capes + Ruth Barrie @Bellfield  
11am-4pm Bristow+Wilson participatory workshops at Plot 55B Telferton Allotments  
11am-4pm Luke Winter's 'Stories for Strangers' typewriter project, @Prom John Street  
11am-4pm Regular screenings of 'Echo Tides' by anti-cool (length 15mins) @Bellfield cafe  
11am-5pm Travelling Gallery open with Alec Finlay's 'Day of Access' exhibition (by Portobello Town Hall)  
1-4pm Screenings of 'Tracing the Tide' film shorts @Bellfield  
3pm Holger Mohaupt 'The art of getting lost in Musselburgh' cycle ride, from harbour (Footprint event)

##### Sun 15 Sept:

11am-1pm Screenings of 'Tracing the Tide' film shorts @Bellfield  
11am-4pm Bristow+Wilson participatory workshops at Plot 55B Telferton Allotments  
11am-4pm Luke Winter's 'Stories for Strangers' typewriter project, @Prom John Street  
11am-4pm Regular screenings of 'Echo Tides' by anti-cool (length 15mins) @Bellfield cafe  
2pm Chris Dooks & Eleanor Thom workshop 'Autopaths' @Bellfield (Footprint proj)  
4-7pm Kiln & stack form making, firing and cooking event with Jenny Pope at Portobello beach working with collected local bricks. (nr to Pipe Street)

##### Thurs 19 Sept:

2-4pm 'Show & Tell' with Nicky Bird, Portobello Library

##### Sun 29 Sept:

2-3.30pm 'Cul de Sac' artist walk with Deirdre Macleod (Newcraighall) (Footprint event)

##### Sat 12 Oct:

3-4pm 'The art of getting lost in Musselburgh' cycle ride with Holger Mohaupt (Footprint event)

##### Sun 20 Oct:

2-3.30pm 'Cul de Sac' artist walk with Deirdre Macleod (Musselburgh) (Footprint event)

#### Event Hub at Bellfield

##### Open

Sat 7th + Sun 8th Sept  
Sat 14th + Sun 15th Sept  
11am to 4pm

with film screenings, cafe with home baking, art walk tote bags +more.

Check all the latest details of the programme & book events at:  
[artwalkparty.co.uk](http://artwalkparty.co.uk)

##### Follow us at:

@artwalkparty  
#landmark

##### Email:

[rosy@artwalkparty.co.uk](mailto:rosy@artwalkparty.co.uk)

ART WALK  
FRIEND

Be our Friend! Join for £25 & receive 10% off purchases at all Art Houses and a free Tote Bag!  
Find out more at Bellfield Event Hub or at our website.

**'LANDMARK' is an evolving two year project of residencies, commissions, and walking practice engagements that considers the changing post-industrial landscape of Portobello, exploring the working land in relation to the growing of communities and place identity.**

**Artists will develop a range of public works focussed around Portobello's kilns, Portobello beach, Baileyfield and Telferton Allotments, with research-centred projects on material land, working land and walking land taking place during Art Walk Party 2019 + 2020.**



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With special thanks to Margaret Munro (Portobello Heritage Trust),  
Craigentinny Telferton Allotments, Portobello Community Orchard,  
and The Travelling Gallery.

**Film project 'Tracing the tide'  
supported by**



**'Footprint' Map project  
supported by**





SEPT 2019 TO SEPT 2020

JENNY  
POPE

# 'MATERIAL LAND'

Jenny Pope's 'Land Mark' residency focusses on the pottery kilns and other industries near to Figgate Burn; the working conditions in the kilns and local factories as well as the elemental process of firing itself in the kilns.

Many years ago Jenny went on a study trip as a ceramics student to Stoke on Trent and was fascinated by the working conditions of kiln workers, the intense heat inside as they packed and unpacked the wares during firing the kiln and gruelling weights the packers had to carry. She has now extended her focus of workers' experiences to include other industries that were around the Figgate Burn and nearby, including lead works, pigment production and issues of pollution and impact on locals of some of these noxious processes. This all relates to her own art practice which is inspired by processes of change, raw materials, weathering processes, and the less than perfect elemental nature of objects; whether that is found objects, beach-combed finds or rusty old tools from junk yards.

## about my residency



### Research undertaken:

I have enjoyed the research, part local history, part social conditions and understanding the alchemy and old chemical processes, as I have a great love of science and how things work. The Portobello kilns, the 2 last surviving bottle kilns in Scotland are a significant part of our heritage and my specific research and art installation that comes out of the pottery industry will be developed in 2020 once repairing one of the kilns is complete.

What I have found out so far: snippets of interesting facts that attract me

- The range of processes, products and changing industries in the area, buildings adapted over years as owners were opportunistic and pursued profitable businesses.
- The lack of information about what went on, people did not value or were interested in recording the details of individuals lives, what little information there is comes from maps, property records, court cases, a few newspaper articles.
- The importance of Figgate Burn as a place for industry, with raw materials and water power and the advantage of fewer inhabitants than Leith, where some of the manufacturing and especially noxious processes had moved from. Whilst researching the kilns and surrounding industries I realised that 4 colours, blue, red, white and mustard were represented. I love the colour blue, and have made many artworks which incorporate indigo blue dye, which is a similar deep dark shade to Prussian blue. So I was delighted to see that this blue pigment was mentioned as being manufactured in Portobello so I decided to develop a sculpture in response to this framework.

## Colours:

### PRUSSIAN BLUE

This was a fascinating direction to follow up, after I read about a Court of Session case in 1800 about the 'noxious' processes at a certain factory run by Mr Hillcoat, a brick and tile maker west of the burn.

It seems that Prussian blue had been discovered as a pigment in Germany in 1706 and now was a profitable business to produce, as it was highly prized as a new artificial colour, much cheaper than ultramarine and other expensive colours used in paintings. However it required as one of its component ingredients iron, which at the time was sourced from blood, in this case the shambles in Edinburgh, which I take to mean the narrow closes and alleyways off the High Street. The blood needed to be roasted along with potash and then boiled in rainwater boiled, producing iron blue or blood lye which; as you can imagine it sounds a very smelly, unpleasant activity. The court case highlighted the effect on local people with the fumes, and whilst the case was upheld, it was another 30 years and further legal action before the process was stopped as there was no way to uphold the interdict.



### RED

For this colour I am referring to the blood used in Prussian blue manufacture as well as red lead production. Red lead, that was also called Sandhur, was made by heating litharge, lead oxide in a revolving furnace to at least 45deg C. Looking at old maps of Portobello, in particular one from 1824, which show industrial sites we can only speculate which of the round structures marked may have been this type of practice.

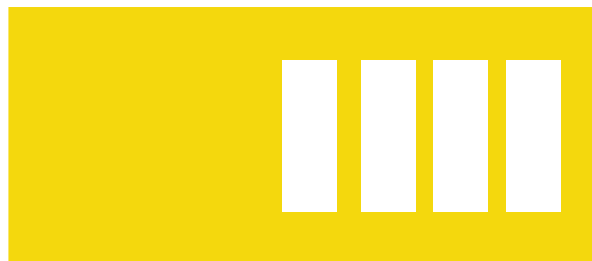
### WHITE LEAD

White lead was a valuable pigment. The making process involved a shed filled with layers of ashes and then spent tanners bark or horse manure with many terracotta porous pots laid on top. Vinegar was put in the pots and then cast lead sheets layered on top. This was then repeated in levels till the shed was full. A chemical process then created white lead carbonate on the surface of the lead sheets. This process was very noxious and women workers were often given the most hazardous tasks, covering their heads with cloths. Portobello was the principal place in Scotland this was done, with the pigment then mixed with oil to paint ships, houses, wood and iron.

In the early 19th century a Mr Smith has a white lead and colour manufactory in Portobello, of oil paints and varnishes, when his premises was sold, large vats were found underground of valuable white lead. White lead was a particularly hazardous material for workers, both in production and its uses in ceramic glazes. In particular for the pottery 'dippers', staff that dipped pots into glaze before firing. It was the dust particles specifically, which caused symptoms including paralysis, colic and mania, as well as the huge mortality of potters from lung disease. A simple improvement was effected where the whole process white lead was performed underwater which considerably reduced the exposure to dust, as well as educating workers to wash hands and faces before leaving works to eat. Doctors at the time noted a decrease in patients being admitted to the Royal Infirmary due to lead-colic owing to reduced dust exposure to workers.

### MUSTARD

There was a mustard mill in Portobello. In late 1831/ early 1832 there was a major epidemic of cholera in Scotland. In the Edinburgh Evening Courant newspaper there was an advert for mustard bran from the Portobello mill for fighting cholera, as mustard poultices and emetics were being used. Portobello was badly affected by the cholera epidemic, particularly in Pipe St. In one afternoon alone in February 1832, seven people died of cholera in Pipe Street, next to the pottery kilns. In the newspapers they describe one wealthier man's attempt at fumigating with chlorine and also describe poverty, overcrowding and malnutrition in the substandard workers cottages.



## Sculpture

I have absorbed all of this information, drawn diagrams and made notes of ideas and possible outcomes in my sketchbook and finally this has resulted in an installation on the Prom, with reference to the 4 colours I have been researching and the message that noxious processes were rife here in historic Portobello. I am also making the link to the present. In contemporary life, we are surrounded by noxious processes of a very different nature, for example plastic waste in the sea and carbon dioxide emissions. I have created wind activated objects that allude to the fumes and smells and invisible air borne dangers present in the old industries around Figgate Burn. I am also making a connection with maritime signal flags that, I have serendipitously discovered, use the similar colours, red, blue white and yellow. I am not using a literal message of flag letters, but a more subtle reference to the

patterns and colours that they use. They were used to highlight danger and as a warning. This flag system is international and our current climate crisis holds no national boundaries in air or sea either.

### Research information

I have used a number of sources, and amalgamated facts between them hopefully still being accurate to the essence of the past. - Online resources such as - The Scotsman newspaper, Court of Session records, the Journal of Health, The Edinburgh review, and other articles from online search findings. - Dr Margaret Munro of Portobello Heritage Trust - Portobello Library, the very helpful and knowledgeable librarian Gavin May has assisted me and pointed me in the direction of many useful sources. Please contact me if you wish to see any of the articles/research directions I have.

### About Jenny Pope:

Jenny is a visual artist living in Portobello. She studied ceramics and then sculpture at Edinburgh College of Art. She has a studio at WASPS near Easter Road and divides her time between art practice and life coaching. [www.jennypope.com](http://www.jennypope.com)

Jenny's installation can be found at lampposts around the prom and Westbank as part of Art Walk Porty 2019.

In 2020 she will develop an installation for inside one of the remaining kilns.

### RELATED EVENTS

#### Sat 7th Sept, 3pm

Artist talk + rare chance to see inside one of the two remaining kilns. Come & find out about the kiln firing process and more about Jenny's residency. (kiln open to public access Sat 7th Sept 1-4pm & Sun 8th Sept 11am-4pm)

#### Sun 15th Sept, 4-7pm

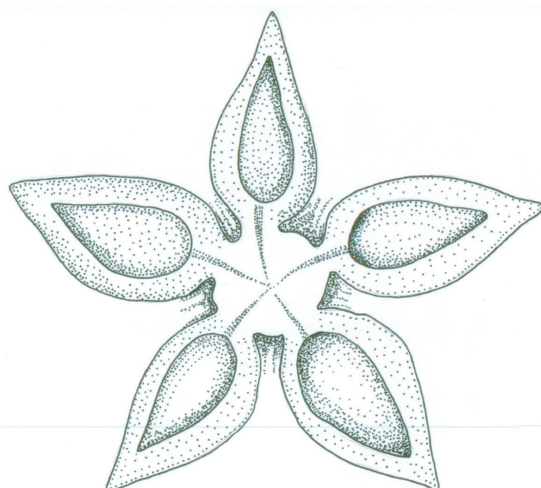
Brick stacking, firing & cooking gathering event, Portobello Beach (by Pipe Street). Come along and join in building some temporary brick stacks or kiln forms with Jenny, followed by some beach bonfire cooking. Bring along any bricks you may have.

## 'Cultivated Land'

Orchards of Portobello & Surrounding Areas,  
by Annie Lord [annielord.co.uk](http://annielord.co.uk)

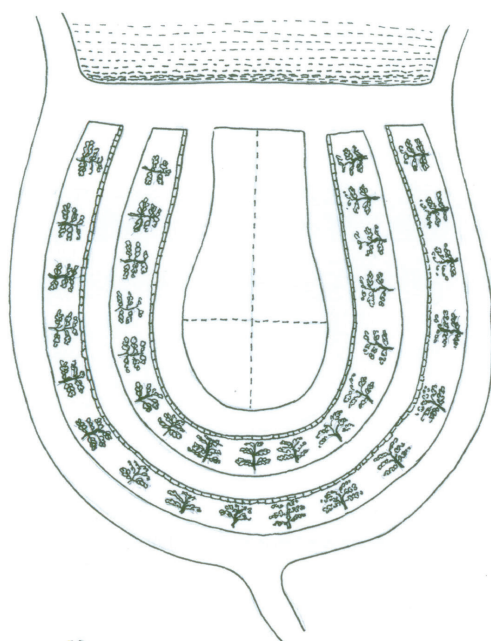
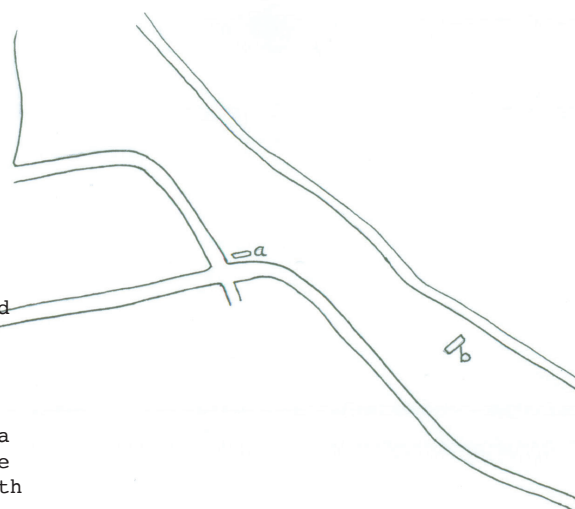
The seeds of an apple do not grow true. To propagate the same variety you must use a process called grafting.

Grafting: 'the act of inserting a small piece of plant into another so as to come into organic union.'



### (a) Lauder Lodge 2017

Craigentinny Meadows lay between Portobello and Restalrig. In the 19th century it was used to grow meadow grass, the land fertilised by sewage waste. The land is now occupied by rows of neat houses. On the corner of Wakefield Avenue is the care home, Lauder Lodge. On the perimeter of the site is a neat line of crab apples. In late summer the branches are filled with rosy red fruit and in the winter the bare branches crisscross the sky, carving it into different shapes.



### (b) Mr Creelman's Garden 1828

The director of Abercorn Brickworks gathers the rejected bricks from his factory to use in his garden close to the seafront of Portobello. He builds two curved walls and plants apple trees into the earth at their base: Melville pippin, Wellington apple, Scarlet non-such, Hawthorndean apple. The fruit trees are trained to the walls, the warmth of the bricks encouraging the fruit to swell and grow.

'Graft' Storytelling performance by Annie Lord at Donkeyfield Orchard which explores the art of grafting, alongside artworks from Annie displayed in the orchard, freshly pressed apple juice, and food.

Weds 11th Sept, 6-7.30pm  
Limited spaces available, please book via the Art Walk website

# SATELLITE

## CLAUDIA ZEISKE 'BREWSTER WIVES WALK'

Claudia Zeiske has made a name for her personal pilgrimages that link places special to ourselves with political, historic or anecdotal sites. In the past she walked from Home to Home, linking her home town of Huntly in Aberdeenshire with her childhood place near Munich where her mother still lives. Recently she undertook a three-country peace walk in the Balkan and creates annual thematic Slow Marathons linked to such topics as transport, energy or land use.

With a bottle of homebrew in her rucksack – for the ART WALK PORTY festival she will recreate the 17th Century Brewster Wives Walk, leading from Portobello beach to the top of Arthur's Seat. Picnic with discussion about all things personal path making at the end.

**Meet at Bellfield**

**10am-12noon Sat 14th September**

## DAN SAMBO 'THE PEEP HOLE'

Dan's photograph looking inside one of the kilns captures the start of our two year project, with our plans to open up one of the kilns to public access in 2020.

**Near to Kilns/ public space at back of harbour flats**

## ZOE IRVINE 'LISTENING WINDOWS'

Visitors are invited to take a seat, gaze from the window and embark on a selection of sound journeys. Seek out the different sites to explore a night walk in the Amazon Jungle, a sad farewell in Antwerp, Reminiscing farmers, a lonely world trip and selected fragments of Magnetic Migration Music.

**Art Houses 32, 36, 49, 67**

**& Plot 55b, Telferton Allotments**

## RHONA TAYLOR 'EPONYMOUS'

Eponymous is a site-specific, outdoor painting installation that connects Portobello in Scotland with the port in Panama from which it takes its name. The work references some of the shipping routes and navigational paths in the Firth of Forth as well as those close to the Caribbean coastal town of Portobello (formerly Puerto Bello), which is situated close to the Panama Canal, and was once an important strategic post for defence and trade.

**Pipe Street Toilets, end walls**

## ROSY NAYLOR 'ONE PLACE TO ANOTHER'

An unguided audio walk that pairs the coastline of Portobello with that of North Norfolk. The audio invites you to take a 30-min walk of the sea line, whilst listening to reflections on the incomer crossing lands and the journey from one place to another.

**Collect MP3 player and bookwork from Bellfield**

## FI BAILEY 'LIGHT BOX'

Fi Bailey considers the ways in which we communicate, and how Porty's telephone box has served in the past as a safe, private yet public space; whilst working within the empty 9 foot x 3 foot container in July & August she will observe a little of the daily interactions, from the kiosk's perspective.

**Porty Light Box, Bellfield Street**

## GERI LOUP NOLAN

### 'MUSEUM OF HUMBLE TREASURES'

Portobello based visual artist, Geri Loup Nolan, creates 'Museum of Humble Treasures' a thought-provoking intimate museum experience, drawing on far away places as well as landmarks much closer to home.

**Morton Street Police Box, Morton St**  
**Open both weekends 11am-4pm**

## LINDSAY PERTH 'JOHN AND JULIE'

Artist Lindsay Perth re-edits the last film to be shown at the Victory Cinema at 26 Bath Street when it closed in 1956. Perth reshapes the film's rather innocent portrayal of a different era into something more current and deformed.

**Both weekends 11am-4pm**  
**26 Bath Street**

## FILMS @BELLFIELD

**Juliana Capes & Ruth Barrie:**  
**'Sunset Reports' & 'Be Different Today'**  
**(60 mins)**

Screenings of two interrelated films by local artist Juliana Capes and film maker Ruth Barrie. These films have grown from Juliana's passion for equal access to the arts and her experience of working for 15 years as a Visual Descriptor in Scottish galleries. She considers Visual Description a creative practise akin to the making a painting and of equal benefit to visually impaired and sighted audiences alike.

**Sun 8th & Sat 14th Sept @Bellfield**  
**Screenings: 11am and 12noon**

## Anti-Cool: 'Echo Tides' (15 mins)

Earth, sea, air, conduits for the echoes and tides of memory, Echo Tides is an experimental investigation of the artist's ongoing fascination with the sea and the small communities whose lives are dependent on it. The film becomes an abstraction based on the power of memories linking the artist's home in a small Japanese fishing town with a fishing community on the south coast of Britain. The echoes of a past life are carried into a different yet similar present. As memories fade and are replaced by new experiences so are the environments and cultures of the past. Industry replacing community and long established working cultures such as the independent fishing communities within the film. The anxiety of adapting to an unfamiliar environment, while simultaneously finding comfort in the past; a dislocated body in a shared culture of earth, sea and air.

**Sat 14th & Sun 15th Sept @Bellfield**  
**Regular screenings: 11am to 4pm**

## PARTICIPATORY EVENTS + WORKSHOPS:

### JENNY SMITH & SARENA WOLFAARD

#### 'DRAWN TO DANCE - LANDMARKS'

Artist, Jenny Smith & dance teacher, Sarena Wolfaard explore the relationship between embodied drawing and dance. Starting with a walk on the beach, collecting natural landmarks, the workshop will explore the body and landscape.

**Sat 7 Sept, 10am-2pm, Bellfield**  
**limited spaces available -**  
**please book via website (£35)**

### TYPOCHONDRIACS: 'SOUVENIR: WISH YOU WERE HERE'

Join Gen at her own artcart with some participatory postcard printing using letterpress, building on the tradition of 'sending home a postcard' and Portobello's industrial era.

**Sun 8 Sept, 11am-4pm, near to kilns/**  
**back of harbour flats**

### PORTOBELLO PHOTOGRAPHY SCHOOL:

#### 'THE STILL LIFE'

A day making still life photographs with Alicia Bruce, in collaboration with artist and florist, Jenny Harman. From simple product shots, to Dutch painting inspired masterpieces to contemporary photographs.

**Sat 7 Sept, 10am-4.30pm, St Marks Church**  
**limited spaces available**  
**please book via website (£75)**

### LUKE WINTER 'STORIES FOR STRANGERS'

Luke Winter is the writer behind an old typewriter to be found on Porty's Prom. Suggest a subject, theme or object to him. Return twenty(ish) minutes later and collect your custom story. Have any recollections about our industries or the sites of Portobello to form part of your story?

**Sat 14th & Sun 15th Sept, 11am-4pm**  
**Prom by John Street**

## UPCOMING:

### NICKY BIRD 'Worked Land' RESIDENCY:

Join Nicky for a 'Show & Tell' Social event calling for your memories of seaside play in a working landscape. To accompany Portobello Heritage Trust's trust of previously unseen photographs, this is a great opportunity to share your stories, memories and also photographs you might have in response to the exhibition. Nicky is interested in finding out more about Portobello at play and work, including those who might have family connections to Portobello's pottery history.

**Thurs 19 Sept, 2-4pm @Portobello Library**

# FOOTPRINT

## CHRIS DOOKS 'AUTOPATHS'

Autopaths fuses routes with the route-designer's life story, enabling participants to walk (or cycle) in their shoes. Beginning at the East Parkside entrance of The Innocent Railway, this is part accessible cycle route, and part demonstration of Chris Dooks' Autopath methodology. A week later there will be an opportunity to design your own Autopath with Chris and author Eleanor Thom.

**Cycle: Sat 7th Sept, 2pm meet at**  
**entrance to East Parkside, Innocent railway**  
**Workshop: Sun 15th Sept, 2pm Bellfield**

## ALEC FINLAY 'THE MINOR WALK MANIFESTO'

Alec Finlay is composing a manifesto that defines and promotes the minor walk – the kind of very short walk practiced by people with constrained walking or disability. The Promenade in Portobello is frequently used by people enjoying minor walks. The text blends playful, poetic and imaginative assertions with sketches of local minor walks. The manifesto considers how the minor walk might differ from a standard walk, and what we can learn from it. Extracts from the manifesto will be included in Finlay's Travelling Gallery exhibition, Day of Access, which will also feature in the festival.

**Event with Alec Finlay: Friday 13th Sept, 5.30pm meet**  
**at the Travelling Gallery (outside Town Hall), with**  
**walk at 6pm, followed by in-conversation with Claudia**  
**Zeiske (Deveron Projects) at Portobello Bookshop.**

**'Day of Access' exhibition at**  
**Travelling Gallery by Town Hall**

**Open: Fri 13th (1-7pm)**

**& Sat 14th Sept (11am-5pm)**

## DEIRDRE MACLEOD 'CUL DE SAC'

Three Sunday strolls around the suburbs, of Gilberstoun, Newcraighall and Musselburgh. These suburban walks will explore and appreciate the particular character of the different residential estates and the changing edges of the city. Residents from each area are particularly invited to join. Come and see just how far we can walk within these small parts of the city.

Each walk lasts around 90 minutes.

**Walk 1: Sun 8th Sept, 4pm**

**(Gilberstoun)**

**Walk 2: Sun 29th Sept, 2pm**

**(Newcraighall)**

**Walk 3: Sun 20th Oct, 2pm**

**(Musselburgh)**

Places are limited. Please e-mail [deirdre.macleod@hotmail.co.uk](mailto:deirdre.macleod@hotmail.co.uk) to join the walk and receive joining instructions.

## HOLGER MOHAUPT 'THE ART OF GETTING LOST

### IN MUSSELBURGH'

A cycle route that intersects the natural and social landscape, finding new ways (foot and bike) to remap the town. The route starts from Musselburgh Harbour and ends up at Luca's with factory tour.

**Cycle: Sat 14th Sept, 3pm**

**& Sat 12th October, 3pm**

**starting from Musselburgh Harbour**

**Limited numbers, please book at website.**

**Research blog:**

**[mussyfootprint.tumblr.com](https://mussyfootprint.tumblr.com)**

## SUZANNE PARRY 'IN MY SHOES'

When we walk from A to B, the places and people in between are so often left a mystery, an irrelevance, an obstacle. This circular walk setting off from Portobello sea front invites participants to experience their environment through a series of intimate sound portraits. Waypoints are marked with QR codes to scan; a chance to pause for short sonic interludes that shine a light on a precise location. Mobile phones and headphones required. Allow 2 hours. Some uneven terrain.

**Walk: Mon 9th Sept 6-8pm**

**Meet at bottom of Kings Road**

**Please book via website.**

**Website: [footprintsoundwalk.weebly.com](https://footprintsoundwalk.weebly.com)**

**See full details about all these events and how to**  
**book at the website: [www.footprintmap.co.uk](http://www.footprintmap.co.uk)**

**The Minor Walk Manifesto** ◇ minor walks are the special domain of the walking constrained ◇ a walk is never defined as minor because of distance alone ◇ such as their limits are, such are their walks ◇ remember, we begin and end our lives as minor walkers ◇ a minor walk is always made at our own pace ◇ it is unheard of for a minor walk to encompass a summit - even a slope is considered extreme ◇ in theory a mountain could be conquered by a succession of minor walks - in practice the lack of bothies makes this unlikely ◇ pavement cracks and kerbs are the scree and crags of minor walks ◇ a minor walk may be a great adventure ◇ a minor walk is a wander in which distance never gets out of hand ◇ love affairs have begun on minor walks ◇ on a minor walk each footprint leaves a momentary shadow ◇ minor walks enhance city streets ◇ many minor walkers return with a pint of milk in their hand ◇ a traditional minor walk; going to the well to fetch water ◇ doing the recycling added a new task to the menu of minor walks ◇ the distance between bus stops should never be greater than a minor walk ◇ the minor walkers motto: one block at a time ◇ what scale should a map be made at to best represent a minor walk? ◇ minor walks are portrait format, not landscape ◇ a minor walk is a back of the envelope affair ◇ a minor walk can open great passages of air and sky ◇ in winter the sun goes for a minor walk across the horizon ◇ most minor walks take place at the same time every day ◇ many minor walks have as their highlight a single tree

observed through the changing seasons ◇ the school run is a minor walk done in a car ◇ you shouldn't require special footwear to do a minor walk ◇ minor walks will never feature in the Olympics ◇ a charity minor walk, how does that work? ◇ the ant makes a minor walk across page 42 and onto page 43 ◇ some a minor walk is ideal for those few eccentrics who make pets of lobsters ◇ some small dogs are minor walkers, all cats are ◇ in the House of Commons members of parliament take a minor walk through the lobbies of power ◇ Christ made a minor walk carrying a cross ◇ cricket is a game that involves a series of rapid minor walks ◇ the minor walk is a small step in the evolution of cultural walking: paradoxically it extends the art of walking ◇ a minor walk is a wee wee dauner ◇ Some Local Minor Walks: the original minor walk led from the high tide line to the low tide line and back again ◇ a minor walk in a wildflower garden, following bees ◇ a minor walk visualizing Berwick Law as Mt Fuji, with a scattering of snow on the summit ◇ a minor walk counting all the windflower turbines that can be seen ◇ a minor walk from second hand shop to second hand shop buying only travel guides to islands ◇ a minor walk cupping the Lomond hills with both eyes ◇ a minor walk seeking to convince yourself that you can see a whalebone arch on the summit of a distant hill ◇ a minor walk making terrible puns: Lethe for Leith, fourth for Forth, etc ◇ Alec Finlay, 2019

# Outdoor Film & Fish n' Chip Nights

SAT 7TH SEPT &  
THURS 12TH SEPT  
9-10.15PM

# 'Tracing the tide'

A rich & diverse collection of artist silent film shorts from across the UK & Europe, shown alongside archive footage that interweaves the changing post-industrial landscape, working land & journeys across lands & seas.

**'BOY AND THE SEA'** Sarahjane Swan & Roger Simian 4'58

Produced & directed by Avant Kinema (Sarahjane Swan & Roger Simian)  
An intimate family portrait in Super 8, "Boy and the Sea" centres on one small boy's sensory experience of the ocean. The film, by Scottish Borders based duo Avant Kinema (Sarahjane Swan & Roger Simian), was filmed in Ayr using long-expired Kodachrome 40 filmstock, home-processed using the Caffenol recipe.

**'GROYNES 41-42'** Malcolm Glover 11'25

Funded by Arts Council England.  
Groyne 41-42 is a collection of video portraits by photographer Malcolm Glover, made on two particular areas of the beach in St Leonards, East Sussex. In these 'living breathing photographs' sitters look into the camera for 30 seconds against the background sound of the beach at that moment.

**'WEIR LINES 2'** Andrew Payne 3'12

The film Weir lines 2 is a sequence of close-up shots of river water flowing over a weir. It shows the surface of the water marked by moving reflections of vegetation surrounding the weir and the footbridge crossing it.

**'TRAWLING'** (extract) 3'00

Footage from 1961 of a trawler setting out from Aberdeen, showing the physical work of being at sea.

**'ALTERED LANDSCAPES'** Juan delGado 13'07 (UK, Greece, France)

supported by Arts Council England  
Altered Landscapes is a new body of work by Juan delGado which traces a personal narrative through the scarred vistas of Europe in the midst of the largest mass migration in living memory. In 2016 delGado travelled to Greece, Macedonia and Calais and recorded the journeys taken by refugees, many of whom are from Syria and northern Iraq. The artist did not film these 'invisible' people who proliferate our media, rather he chose to capture the traces of their existence: the fleeting moments and marks left on the land as they pass through to find safety.

**'RURAL SHADOW WALKS'** Sally Waterman 6'15

(From the 'Waste Land' project)  
Waste Land re-interprets T. S. Eliot's 1922 poem to address the divorce of Waterman's parents through its metaphorical landscapes. She adopts elusive modes of self-representation, appearing as an anonymous figure or a ghostly trace, employing subversive modes of superimposition, speed adjustment and repetition that acknowledges the poem's modernist context and bricolage structure.

**'SCOTTISH PLOUGHMAN'** 11'00

A 1950s film directed by Adam Malcolm showing the intricate detail of a day's work ploughing the land shot at Mr Sommerville's Smeaton Farm, on the outskirts of Dalkeith (still in operation). Jimmie Gemmell is the ploughman featured.

**'EARNEST CAMOUFLAGE'** Timothea Armour & Alima Askew 8'47

The Grey Heron and the gargoyle-like Grey Smudge make their way towards each other along the Water of Leith, from the Pentland Hills to Leith Docks. Hand-held footage shows playfully improvised responses to sites along the river and to each other, feeling, being with and becoming immersed in its narratives.

**'PROGRESS'** Hayley Harrison 2'26

Progress portrays a meditative act that undermines the very human notion of progress. A thrown rock attempts to shore up the land around us, and yet once released this act seems irrelevant. Hayley Harrison's work examines our disconnection with 'nature' and each other - via discarded materials, performance, and video.

**'LOTHIAN PARTII: INDUSTRIES & TOWNS'** (extract) 5'40

Documentary from 1956 showing Lothian's coastal industries, from the fishing ports at Granton and Newhaven and docks at Leith, to salt processing and soapmaking at Prestonpans.

**'THE GLASGOW LEOPARD'** Leonie Mhari 4'59

'The Glasgow Leopard' is part of a landscape design project, 'BODY-WORK' which explores masculinity and obedience in the urban setting of Tradeston, Glasgow. It began a series of design-led experiments into the gendered and hyper-gendered nature of the post-industrial site, explored through the performativity of non-human actants.

**'WALTHAM FOREST BATH'** 4'30

a film by Flora Bradwell, original score by Phil McDonnell, narration by Boudicca Collins.  
Every day Po takes the tube to work, returning home to reheated microwave tea. Her daily routine is interrupted when she reads about forest bathing. Breaking her routine Po goes in search of adventure in London's Epping Forest. Maybe there will be unicorns grazing alongside the urban fox.

**'PLANE WINDOW'** Lynn Dennison 1'51

Filmed from a plane flying low over the Lincolnshire countryside, Plane Window maps the landscape, showing the uses the land is put to in this area, which is mostly given over to farmland. Seen from this perspective, the colours, shapes and textures of the fields passing slowly beneath are rendered abstract.

**'FEBRUARY'** Sally Waterman 2'57

(From the 'Translucence', project)  
Music: 'February', Donna McKeivitt, from 'Translucence', Warner Classics, 1998

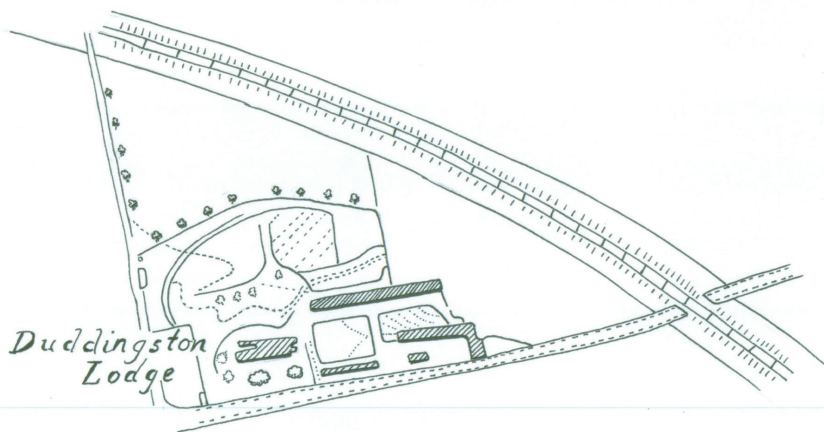
Text: Derek Jarman, 'Chroma', Vintage, 1994

February traces the artist's sea journey to the Isle of Wight to attend the funeral of a family friend, informed by Derek Jarman's writing. The passing seascape becomes representative of her confrontation with loss, ending with the shadowy depths of the pier, emblematic of the ceremony that lies ahead.



**CULTURE  
& BUSINESS  
FUND  
SCOTLAND**

This film programme will also be screened at Bellfield  
Sat 14 Sept, 1-4pm and Sun 15 Sept, 11am-1pm



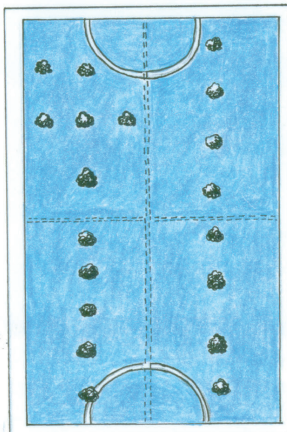
**(c) Easter Duddingston Lodge 1874**

Charles Jenner – founder of Jenners Department Store – and his gardener Mr Chapman have cultivated an elaborate garden at his home on East Milton Street. There are alpine beds, an arboretum and an orchard. A catalogue from 1874 accurately describes thousands of plants but when it comes to the apples it falters and several of the trees are described simply as 'Garden Varieties'. *Malus prunifolia* and *malus toringo* are two named varieties of crab apple. In the early 20th Century, after the death of Charles Jenner, several mature trees are donated to the Royal Botanic Garden Edinburgh.



**(d) Donkeyfield Community Orchard 2010**

Opposite Brunstane railway station on a triangular piece of land that slopes down towards the burn sits Donkeyfield Community Orchard. Set up in 2010 it is tended to by a group of local volunteers who over the years have learnt how to grow, prune and propagate apple trees. They gather to work, harvest and enjoy the surroundings of the Orchard.



**(e) Pinkie House 1885**

John Lyall, the gardener of Pinkie House, Musselburgh, carefully packs a crate of his apples and takes them to display at the Royal Caledonian Horticultural Society's Apple and Pear Congress. His best crops come from the oldest trees in the garden. A series of labels declares the apples' names: Tower of Glamis, Alfriston, Broadeyed Pippin, Catshead. The site of the orchard is now occupied by the playing fields of Loretto School, the neat lines of trees replaced by the white markings of the blue sports court.

An orange graphic element with a torn-paper edge, containing the text '55 b'.

55 b

A photograph of a small, light blue wooden shed with horizontal siding and a dark roof. A window is covered with a white mesh screen. The shed is surrounded by lush green foliage and trees. A small wooden sign with the text '55b' is mounted on the right side of the shed.

BRISTOW+  
WILSON

SEPT 2019  
TO SEPT 2020

### **'Working the Land'**

Starting their commission at this year's AWP2019, Felicity Bristow and Susie Wilson will be artists in residence 'Working the Land' for 12 months from their garden shed at Plot 55b, Craigentenny Telferton Allotments.

Each weekend during AWP2019 (Sat 7th + Sun 8th Sept and Sat 14th + Sun 15th Sept 2019) they will welcome visitors to their plot [55b] to make seedling pots and seed packets that can be used to get organised for the coming year of planning and growing. Using various printing techniques simple designs will be printed onto brown paper, newspaper and recycled papers and then folded into origami envelopes to house seeds for the seed library the artists are establishing in the shed, or made into pots for growing seedlings. The artists will be in residence at the weekends 11 - 4pm, all ages welcome and any top growing tips appreciated!

All visitors will also be able to add to the 'Tilth & Tillage' journal where Bristow and Wilson will begin to record the weather and wildlife they see during the year, note tips from visitors about working the allotments and record the health of the soil on the plot and growing conditions in the surrounding area. Gardening advice will be collected and referred to during their year long residency which will also involve researching the history of the allotments, talking to plot holders about their experiences growing on the site and recording changes and challenges they have overcome while resident at the allotments.

Two sites have been identified for the artists to develop; a shaded area by the shed at plot [55b] and a sunny area of wild planting beside one of the pathways. Next year during AWP2020 the artists will welcome visitors back to reflect on the year of 'Working the Land' and how the legacy of the project can be continued and developed with the allotment community.

Keep in touch with the CandTAllotments blog at:  
[www.ctallotments.com](http://www.ctallotments.com) or follow at:  
[@CraigentennyTelfertonAllotments](https://twitter.com/CraigentennyTelfertonAllotments)

You can also follow the AWP residency on instagram at:  
[@Plot\\_55b](https://www.instagram.com/Plot_55b)  
[#Plot55b](https://www.instagram.com/Plot55b)  
[#CTAllotments](https://www.instagram.com/CTAllotments)  
[#AWP2019](https://www.instagram.com/AWP2019)

#5 of 5 Zoë Irvine's 'Listening Windows' will also be at Plot 55B on 7/8/14/15 Sept (see p14 for more info)

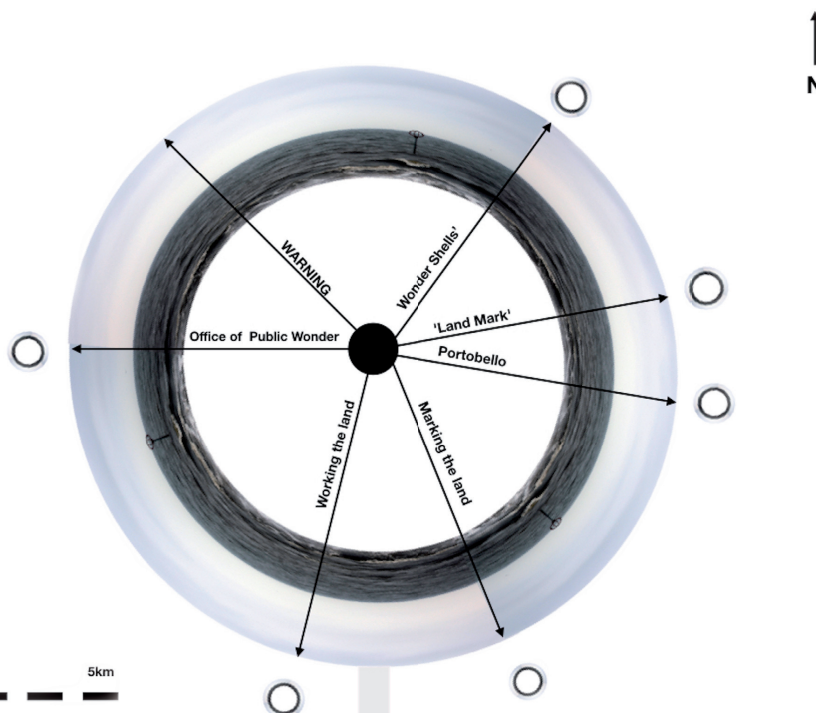




OPW  
Office of Public  
WONDER

Visiting artist, Kiera O'Toole (Ireland)

# WARNING,



'Warning' centres on the relationships between humans and nature within the site-specific area of Portobello Beach, Edinburgh. The project aims to reveal what is visible to call attention to what is not.

The 'natural' landscape of Portobello is physically marked by a disused waste pumping station, an old sewer pipe, groins and is a heavily post-industrial site. Portobello has repeatedly received a low rating for bathing and is marked as 'poor' in 2019. By giving new meaning to existing natural found materials, the project seeks to create new perceptual experiences of the natural site. In doing so, this three-part artwork enables the viewer to ponder their natural environment and connect deeply to the local fragile ecology and to themselves as beings.

This project is delivered by the newly established OPW Office of Public Wonder. The OPW advocates public art projects which engage with the idea of wonder to make connections between the aesthetic experience and the site.

The aim of the OPW is to create a Holding Space for wonder for both the artist and viewer. OPW is the work of Irish artist and researcher, Kiera O'Toole.  
[www.kieraotooleartist.com](http://www.kieraotooleartist.com)



Culture Ireland  
Cultúr Éireann  
Promoting Irish Arts in Britain



Recently, seashells such as Common mussel(*Mytilus edulis*),  
Common Scallop (*Aequipecten opercularis*),  
Common Cockle (*Cerastoderma edule*)  
found on this site have lost their colouring  
due to unknown reasons. Research suggests  
that colouring will return once environmental  
conditions improve.



'Warning' is located in and around Joppa Pumping Station and nearby Beach area for the first weekend of the Art Walk, comprising of 3-parts:

-Site specific chalk drawings at the site of the Joppa pumping station (sea walls onto the beach). The chalk used consists of calcium carbonate ( $\text{CaCO}_3$ ), the same material as the shells.

-Public Warning Signs at one of the Joppa beach groynes.

-“Wonder Shells” modified common seashells using graphite powder to be displayed at an undisclosed location around Portobello.

**Sat 7th & Sun 8th Sept**

Installation in place. Owing to tides it will become less visible as the festival progresses.

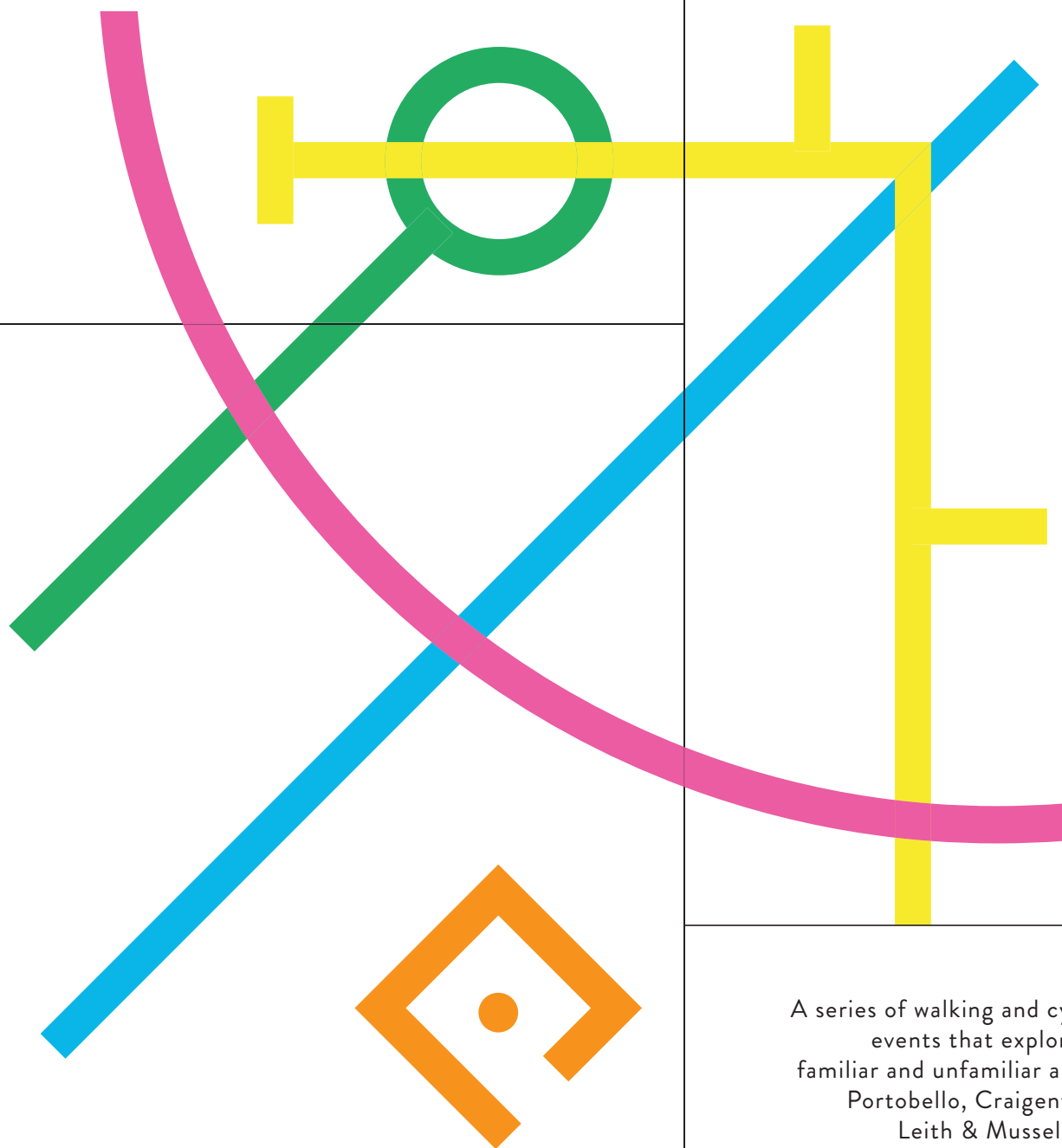
**Sunday 8th Sept, 2pm**

Artist talk with Kiera O'Toole at Bellfield.

# footprint

map  
project

Chris Dooks  
Alec Finlay  
Deirdre Macleod  
Holger Mohaupt  
Suzanne Parry



A series of walking and cycling  
events that explore the  
familiar and unfamiliar around  
Portobello, Craigentiny,  
Leith & Musselburgh

[www.footprintmap.co.uk](http://www.footprintmap.co.uk)

