

The Design Initiative: Public Art Proposals for the Water of Leith Flood Prevention Scheme

Planning Committee
6 December 2007

1 Purpose of report

- 1.1 To present to Committee the 'Water of Leith Flood Prevention Scheme: Public Art Proposals', which outline the strategy for integrating Artworks with the Water of Leith Flood Prevention Scheme and put forward ideas and themes for future art works. Consultation is proposed, together with action to identify potential sources of funding.

2 Summary

- 2.1 An earlier report to the Council in December 2005 gave approval to appoint an artist to take forward the proposal to incorporate public art work into the Flood Prevention Scheme. Expenditure on artworks themselves was not approved.
- 2.2 In 2006, an artist was appointed to take forward the proposals, overseen by a panel representing the Council and communities. The artist has worked closely with communities and businesses along the river and prepared concept proposals for art work. The proposals will be made available for comment.
- 2.3 Should the proposals be adopted, grant assistance from the Scottish Arts Council, Lottery and others will be sought, and this will be the subject of a later report.

3 Main report

Background

- 3.1 The Water of Leith travels 35km from its source in the Pentland Hills in a north easterly direction. It crosses Edinburgh from Currie to the Harbour at Leith where it flows into the Firth of Forth. The environments through which the river passes are very diverse and range from the pastoral, residential, industrial, commercial to recreational.

- 3.2 The Water of Leith for much of its course is hidden, almost a secret part of the city and as such it offers a different perspective on the city, providing opportunities for contemplation, relaxation and exercise. It is a valuable and valued resource to the city and its citizens.
- 3.3 The Water of Leith has in recent times had a history of flooding, with significant flood events in 1984, 1990 and 2000. To reduce the risk of this flooding threat, the Council has developed a flood prevention scheme.
- 3.4 The Water of Leith Flood Prevention Scheme mainly deals with the Water of Leith Corridor between Bonnington Mills and Lanark Road in Slateford. It will entail the construction of walls, floodgates and embankments, complimented by the provision of additional storage capacity of storm water in upstream reservoirs.

The Arts Project

- 3.5 As part of this major infrastructure investment, the Council agreed to commission artists to help integrate art works into the flood defence scheme. This was felt to be an appropriate way of mitigating the visual impact of some of the required infrastructure.
- 3.7 The key objectives of the Arts project are:
- To mitigate the impact of the flood prevention works upon the Water of Leith.
 - To include communities and create works of interest and relevance to those using the walkway.
 - To enhance the scheme through the integration of high quality, site sensitive, contemporary artworks.
 - To be sensitive to materials and processes used to link different sections of the walkway through way marking and landmarks, thereby encouraging greater usage of the walkway.
- 3.8 PACE, an Edinburgh based Arts agency, was engaged to develop the approach and manage suitable artists. PACE was steered by an arts working group which comprises representatives from the Council (Museums and Arts, Design Initiative, Flood Scheme Project), the Flood Schemes engineering consultants, landscape architects, the Water of Leith Conservation Trust and the Edinburgh Flood Prevention Group, a group representing communities at risk of flooding.
- 3.9 In June 2006, the artist Gordon Young was appointed to act as lead artist, and he has been collaborating with PACE to develop the conceptual proposals.

3.10 Gordon Young has immersed himself in all he could find related to the Water of Leith past and present: a process of open minded discovery and collaboration, leading to the generation of conceptual ideas for art interventions along the course of the river.

The Proposals

3.11 Through discussion, discovery and research, the artist has set out 20 different ideas which could be developed later in detail. Each of these are the starting point for the development of art works in conjunction with specific artists and craftspeople appointed to deliver the works.

3.12 The proposals are set out in a report located in the party group rooms. They are a fascinating and thoughtful series of artworks which will enrich the visual character of the river corridor and make a positive contribution to the identity of communities along the river banks. They include:

- Traditional elements, such as “Bairnsangs”
- Local connections, such as “medals and bars” near the poppy factory
- Sporting connections such as “speedway badges” and “the Scottish FA Cup”,
- The river’s qualities such as “fly-fishing” and the beetle waymarker,
- Proposals for works with literary and historical connections on flood gates.

The Way Forward

3.13 Although the artist has worked closely with communities and businesses along the river, the proposals will be made available for comment.

3.14 The next stages in the delivery of the art strategy for the Water of Leith, is to ensure that there is sufficient funding to support the creation and delivery of the art pieces. In the current financial circumstances, it is believed that the best role for CEC is to act as enabler and coordinator as the delivery of the project will rely on funding from out with the Council.

3.15 When previously reported to Council, the artworks had a notional value of £120K to £180K. Funding is not available from the Council and there is no guarantee that a Scottish Government grant will be forthcoming towards the additional cost of artwork, on top of the costs of the flood prevention works themselves. Funding will therefore need to be sought from other sources and agencies. Accordingly, a launch event will be organised to raise the profile of the project. The occasion will ensure that possible funding streams are identified and that sponsorship opportunities are explored. The Scottish Arts Council, Lottery, businesses, and other potential funders will be approached.

3.16 A calendar of events would maintain the profile of the project. This type of project will have a timescale over a number of years and the delivery of individual works will be linked to funding packages which can be put in place during the life of the project.

3.17 Arts and craft works which have fixed foundations or are fixed to buildings will require planning permission and/or listed building consent. The Development Management guideline on Art in Public Places acts as a framework for good practice to ensure that contemporary art works enhance and contribute in the environment. As each art work is progressed, they will be subject to discussion with Planning to facilitate the process.

4 Financial Implications

4.1 The setting up of events and associated public relations work will be accommodated in existing budgets for the delivery of the Flood Prevention Scheme.

4.2 The costs of the art works themselves would be met from outside the Council. Potential funding sources will be explored and the matter will be the subject of a further report to Committee.

5 Conclusions

5.1 The introduction of Artists to work on major infrastructure projects is not a new concept, and it is a powerful way of ensuring that such schemes are sensitive to their local context.


5.2 'The Water of Leith Flood Prevention Scheme Public Art Proposals' is to be commended for adopting an approach which is inclusive, sensitive and focused on the delivery of public art which will enhance the Water of Leith experience.

6 Recommendations

6.1 It is recommended that the Committee:

(a) approves the proposals for public art along the Water of Leith as a draft for consultation,

(b) requests a further report on the consultation outcome and potential funding sources

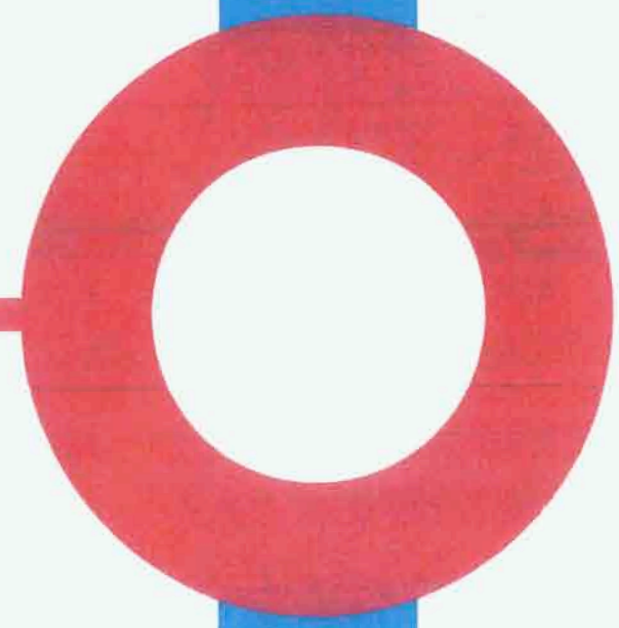


Andrew M Holmes
Director of City Development

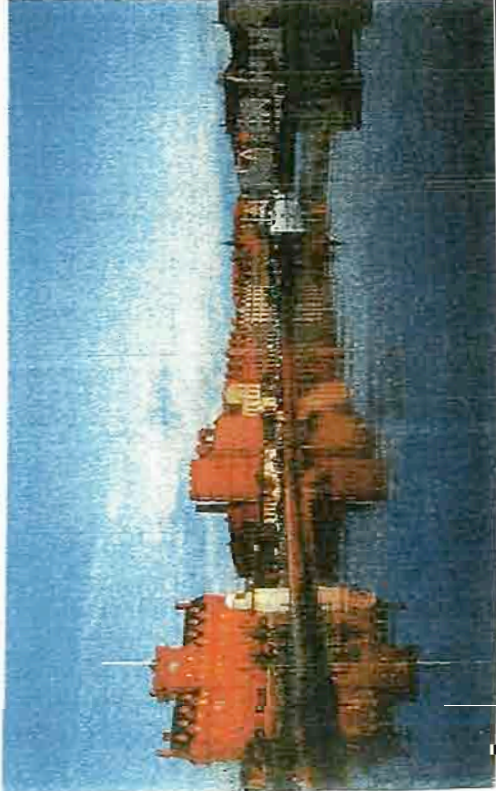
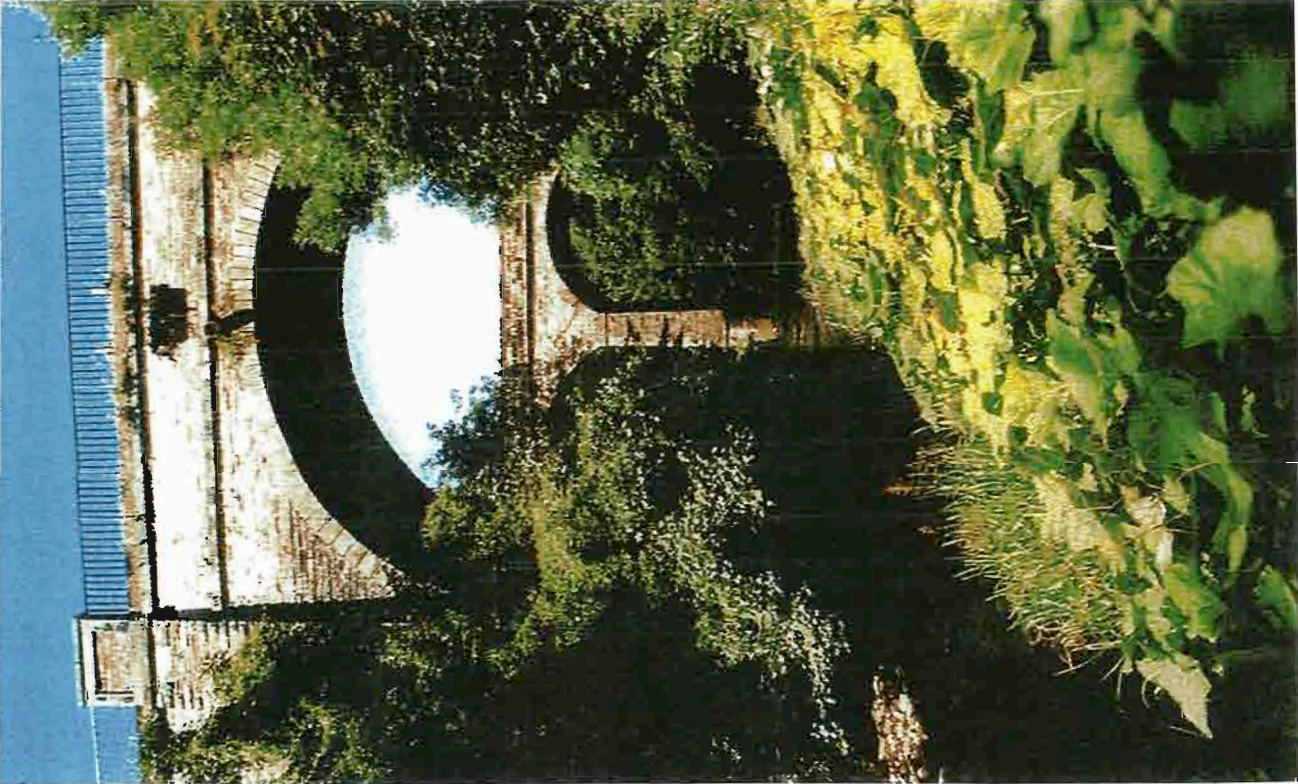
Appendices	Appendix 1 : Water of Leith Flood Prevention Scheme Public Arts Proposals
Contact/tel	Riccardo Marini Tel 529 3731
Wards affected	All
Background Papers	Art in Public Places DM Handbook Guideline, 1998

Water of Leith

Flood Prevention Scheme
Public Art Proposals



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1. Introduction

The Water of Leith travels 35km in a north easterly direction from its source in the Pentland Hills through rural land to the villages of Balerno, Currie, Juniper Green and Colinton and thereon into Edinburgh. The urban environment through which the river passes is very diverse and ranges from the industrial, commercial, recreational, historical, to the residential, passing through allotments, parks, schools, a prison, a sports stadium, bowling greens, cemeteries, industrial spaces and a variety of housing. The river meets the sea at Leith docks where it flows in to the Firth of Forth.

The Water of Leith is a hidden, almost secret part of Edinburgh and as such, it offers an unusual perspective on the city. It is a resource for the people of Edinburgh and also for tourists. Used recreationally for walking and at times fishing, it is also an alternative route through the city for pedestrians and cyclists.

2. The Flood Prevention Scheme

The Water of Leith has a history of flooding, with significant recent floods in 1984, 1990 and a severe flood in 2000. Consequently, the City of Edinburgh Council will be implementing a flood prevention scheme (FPS) to reduce the risk of floods along the banks of the river. The scheme will entail the construction of walls, floodgates and embankments along the Water of Leith corridor to contain the floodwater, complimented by additional storage of storm water at upstream reservoirs. With the exception of work on the 3 reservoirs, the focus of the FPS is on the Water of Leith corridor; in particular the sections between Bonnington Mills and Lanark Road in Slateford.

3. The Arts Project

As part of this major programme of works, the City of Edinburgh Council is commissioning artists to help mitigate the visual impact of the scheme. Arts agency P.A.C.E. has been engaged to develop the arts strategy, source and manage suitable artists. An arts working group has been set up to oversee the process and comprises of representatives from CEC, PACE, Arup engineers, Smeeden Foreman landscape architects and community representatives. In June 2006, Gordon Young was appointed by CEC as lead artist and has since been working collaboratively with PACE to develop a range of ideas for the scheme.

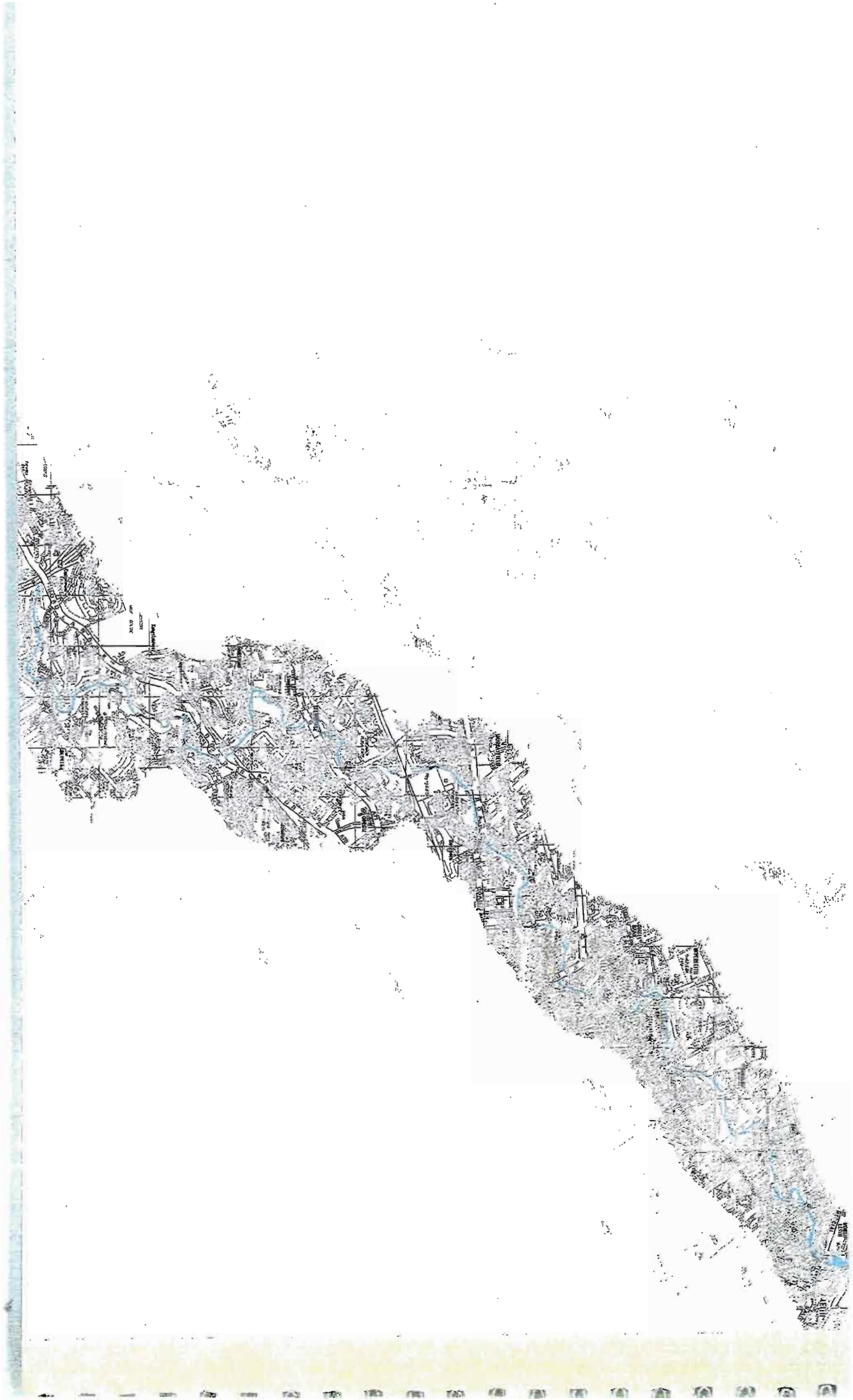
Gordon's modus operandi is to start with a fresh eye and an open mind. He finds clues in unexpected and often unrelated ways and finds inspiration in as diverse a subject as microbiology to fly fishing and football. Over the past 12 months, his research has taken him far and wide and covered topics such as phrenology, the printing of early bank notes, skating, ghosts, chap books and broadsides, iron foundries, twinning organisations, geology, football, sealing wax, old Edinburgh clubs, medals, motorcycle racing, ecology and literature.

Gordon's approach is very much collaborative; this involves not only artists and craftspeople but people of all disciplines be it scientists, bee keepers, speedway enthusiasts, gardeners, anglers, librarians or poets. This is not community consultation on a tokenistic level but a way of ensuring that the work strikes a chord with a wide range of people. During the detailed design stage, this process will continue: additional artists and craftspeople will be engaged to work alongside Gordon and work collaboratively with different interested parties.

Over 40 different ideas developed by Gordon were brought to the arts group. Not all these ideas can be realised for financial and curatorial reasons, but a shortlist of 20 are presented in this document; the realisation of all 20 dependent on additional funding being secured from trusts and charities. It should be noted that the proposals are concepts only at this stage and will be further developed during the detailed design stage. The proposals are presented in a linear way starting at Leith and finishing at Longstone at the Water of Leith Visitor Centre.

4. Key aims and objectives

- To mitigate the impact of flood prevention works upon the Water of Leith
- To include communities and create works of interest and relevance to those using the walkway
- To enhance the scheme through the integration of high quality, site sensitive, contemporary artworks
- To be sensitive to materials and processes used to link different sections of the walkway through way marking and landmarks thereby encouraging greater usage of the walkway eg at St Mark's bridge, Balgreen Road



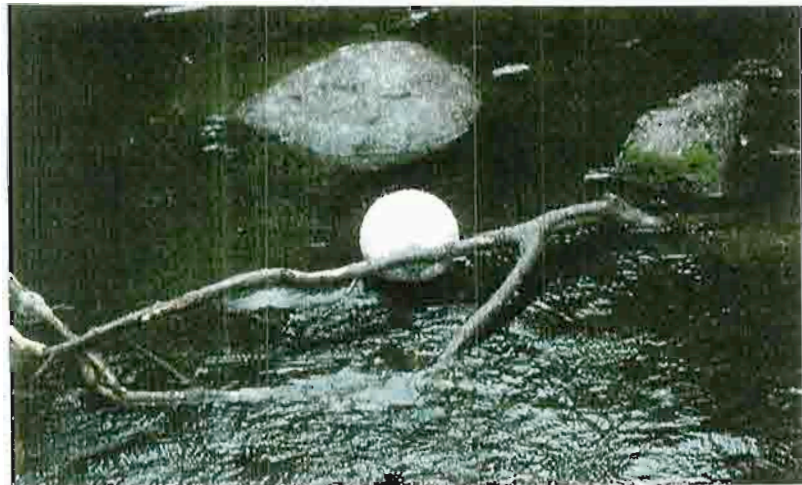
A
CATCH
OF
FOOTBALLS



LEITH DOCKS

LEITH

FOOTBALLS



A Catch of Footballs

(in collaboration with artist Douglas Jones)

Edinburgh artist Douglas Jones has for several years been retrieving discarded or lost footballs from the river which he has made in to large scale photographic portraits. Each of the abandoned footballs tells a story. It is proposed that a selection of these footballs is cast either life size or bigger and set along the edge of the walkway or submerged in to the river.

Material: cast in bronze or iron. It is proposed to work with local iron foundry Charles Laing and Sons, Beaverhall.



various locations along
the walkway between
Leith docks and Great
Junction Street

10/10/10
10/10/10

BAIRNSANGS



POWDER HALL

POWDER HALL



Bairnsangs

Traditional children's poems set into the ramp; either the *Auld Troot* or *Wully Wagtail* both species are present along the Water of Leith.

Material: granite lettering set into pre-cast concrete panels

WULLY WAGTAIL ower the Linn,
Whaur the watter's rinnin thin,
Deuk an dance the rocks amang,
Happy as the day is lang.

WULLY WAGTAIL down the Pool,
Whaur the watter's rinnin full,
Flichterin here an flichterin there
Without a thocht o'dule or care.

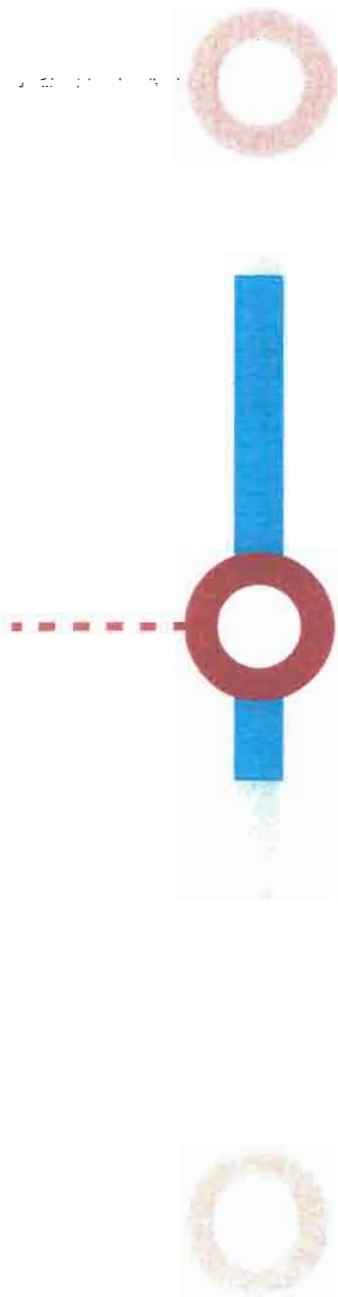
WULLY WAGTAIL in the Schaw,
Whaur the watter's rinnin slaw,
Bobbins on a mossy stane
Your lichtsome heart ye weel suid hane.

Wully o' the Watterside,
May ye aye wi joy abide,
Ne'er may sorrow dim your ee,
May we learn to live like thee.



ramp leading up to
St Marks Bridge

SPEEDWAY BADGES

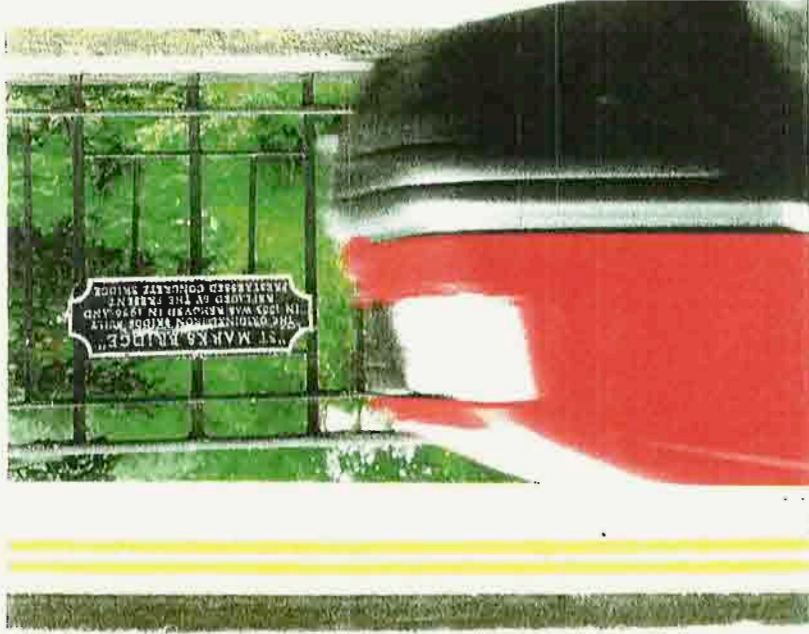


Edinburgh Speedway Badges

This site is close to the former Powderhall Stadium which was used for athletics, rugby, football, and latterly for greyhound racing and speedway motorcycle racing. It was home of the Monarchs motorcycle club from 1977 to 1995. It is proposed that larger than life size copies of Monarch's badges are installed on both sides of St Mark's Bridge.

Material: cast in iron and painted. It is proposed to work with local iron foundry Charles Laing and Sons, Beaverhall.

Specific consultation: Friends of Edinburgh Speedway



St Marks Bridge

SCOTTISH
CUP



WARRISTON



The Scottish FA Cup

The only ever Scottish Cup final to be held out of Glasgow took place at Logie Green, Edinburgh in 1896. Hearts v Hibs, Hearts won 3:1.

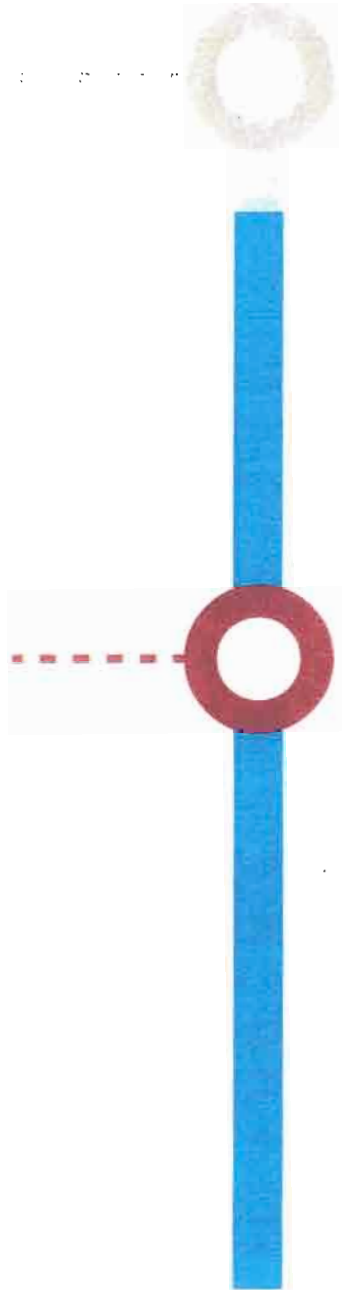
Material: galvanised steel

Specific consultation: the Scottish Football Association



on top of wall at the start
of the raised walkway

MEDALS AND BARS





Medals & Bars

The raised walkway is sited opposite Lady Haig's Poppy factory which produces poppies and wreaths for remembrance and is staffed by disabled ex service men. The proposal is to cast replica medals from significant wars from the army, navy and air force. The artist would consult with the staff (including ex service men) at the poppy factory to determine the choice of medals before proceeding.

Materials: the bars would be made of cast coloured concrete and the medals would be cast in iron and painted. It is proposed to work with local iron foundry Charles Laing and Sons, Beaverhall.

Specific consultation: Lady Haig's Poppy factory



Raised walkway on
Warriston Road

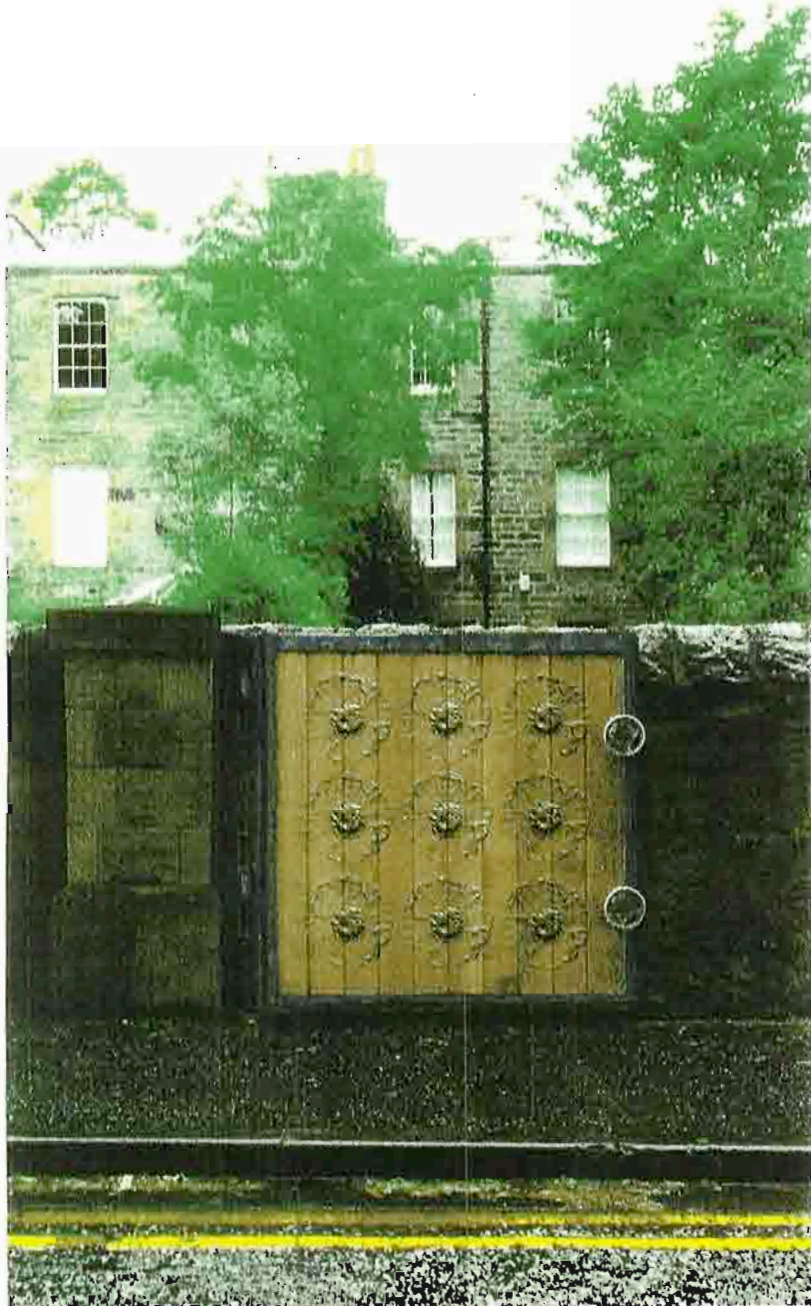
CHOPIN
FLOODGATE

POPPY
FLOODGATE



CANONMILLS





Flood Gates

It is proposed that all the flood gates are treated as a family for visual consistency and aesthetic reasons i.e. using the same materials. It is proposed that the gates are clad in timber which would be designed and carved by artists and craftspeople.

① **POPPY FLOODGATE** – Location: by Warriston viaduct
This would relate to the thousands of poppies made every year by the ex servicemen at Lady Haig's Poppy factory.

Material: carved wood

Specific consultation: Lady Haig's Poppy factory

② **CHOPIN FLOODGATE** – Location: Boat Green off Warriston Rd
Chopin visited Edinburgh in 1848 and stayed in Warriston Crescent. He performed in Edinburgh what was to be considered his last real performance in public before returning to Paris where he died the following year.

Material: carved wood, possibly with metal inserts

③ **REBUS FLOODGATE** – Location: Veitch's Square, Stockbridge
Based on quote from Ian Rankin's book *The Falls* which describes a commotion on Hamilton Place and the river.

Material: carved wood

Specific consultation and copyright: to be sought from Ian Rankin and publisher



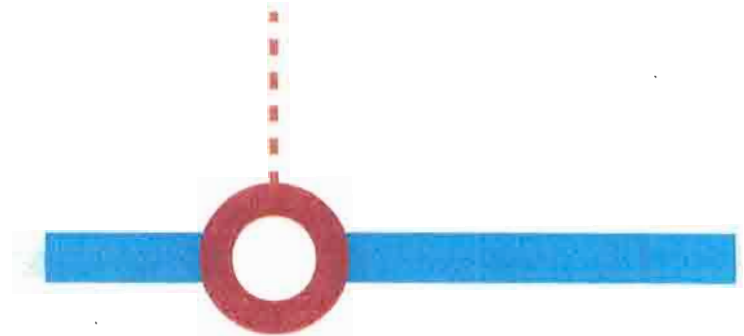
various locations

HERALDIC
OR SHORTBREAD
MOULD
FLOODGATES



DEAN VILLAGE

REBUS
FLOODGATE



STOCKBRIDGE



Flood Gates (2)

④ HERALDIC or SHORTBREAD MOULD FLOODGATE

Location: Damside, Dean village

A heraldic design based on one of the related trades or industries such as the Baxters (Bakers) or the water bailiffs. Alternatively a design based on shortbread moulds which relate to the long history of milling in this area (from the 12th century)

Material: carved wood

Specific consultation: the Heraldic Society of Scotland

⑤ TARTAN FLOODGATES – Location: Murrayfield

A special water of Leith tartan could be commissioned (in collaboration with 21st Century Kilts).

Proposal: carve a tartan pattern on to floodgates

Material: carved wood and possibly metal inset into wood

Specific consultation: 21st Century Kilts

⑥ SKATING FLOODGATE – Location: next to Murrayfield Ice Rink

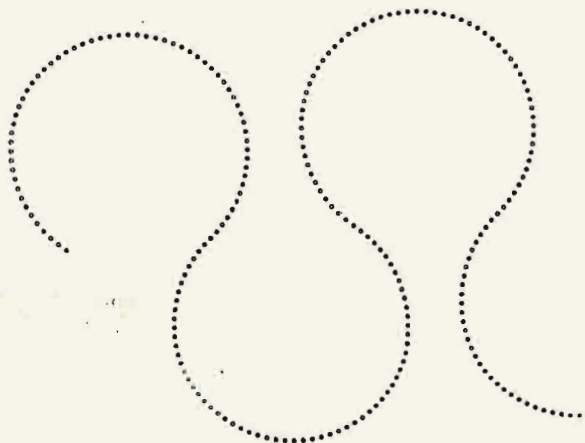
The Edinburgh Skating Club was the oldest skating club in the UK. Skating was hugely popular in the 18th and 19th centuries but fizzled out after WW2. The motto of the club was *Ocior Euro*: swifter than the east wind. Examples of skating manoeuvres include the Jack Frost Toast, the Wild Goose, the Worm and the Screw.

Proposal: designs based on different skating moves; eg the Jack Frost toast carved on to floodgates.

Material: carved wood and possibly metal inset into wood



various locations



**KINGFISHER
POEM**



STOCKBRIDGE

COLONIES
STOCKBRIDGE



Kingfisher

(poem by Tessa Ransford)

A section of the kingfisher poem carved in to the sandstone walls to be viewed from across the river. The kingfisher has been frequently spotted along this stretch of the river

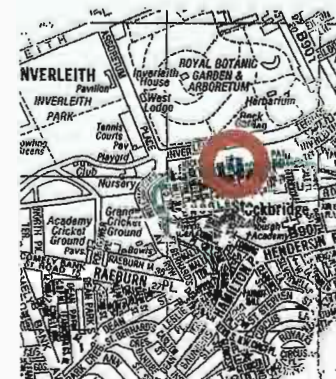
Material: carved stone

Specific consultation and copyright: to be sought from Tessa Ransford

Kingfisher (excerpt)

Kingfisher blue
 bluer than sky
 skyer than air
 more air than water
 more water than leaf
 leafer than light
 lighter than stream
 more stream than ray
 more ray than russet
 more russet than daybreak

blue sky air
 water leaf light
 stream ray russet
 daybreak blue



stone wall lining the back of the Stockbridge Colonies upstream from the lifting bridge

BACTERIA
AND
OTHER
MICRO
ORGANISMS

INVERLEITH



INVERLEITH

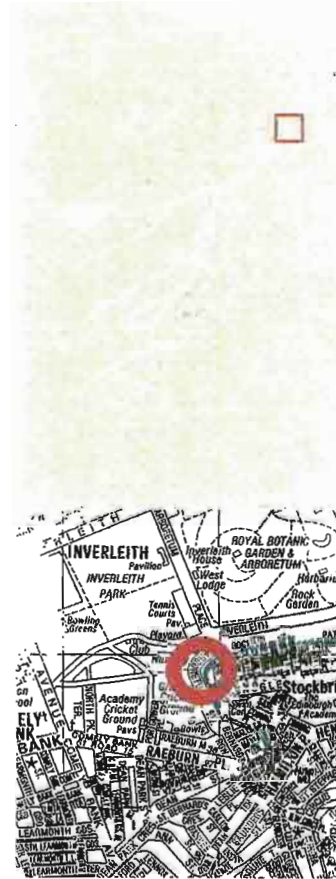
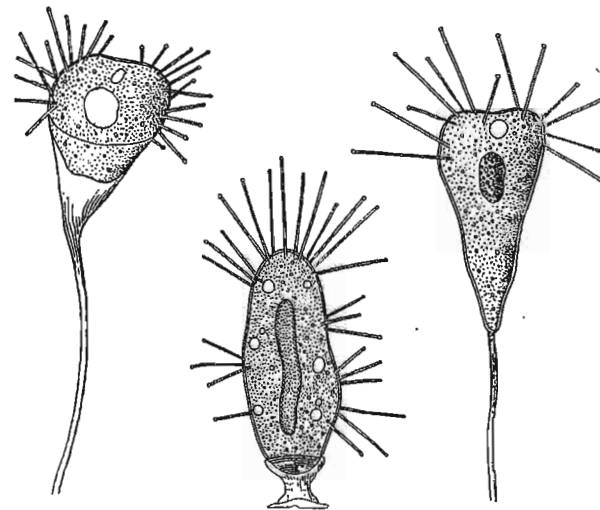


Bacterial Microbiology

In the Victorian era, the University of Edinburgh were world leaders in public health research. Research in to water samples taken from the Water of Leith was instrumental in raising the state and public's awareness and understanding of the correlation between clean water and improved health. Proposal: create a large scale sculpture based on a scientific model of one of the bacteria found in the Water of Leith.

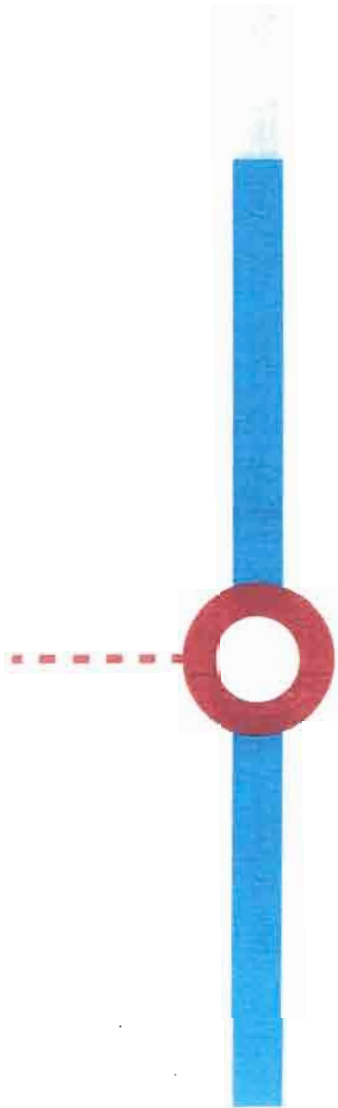
Material: colourful painted galvanised steel

Specific consultation: Edinburgh University Microbiology department & Dr Andrew Fraser architectural historian



Arboretum Avenue

FLY FISHING



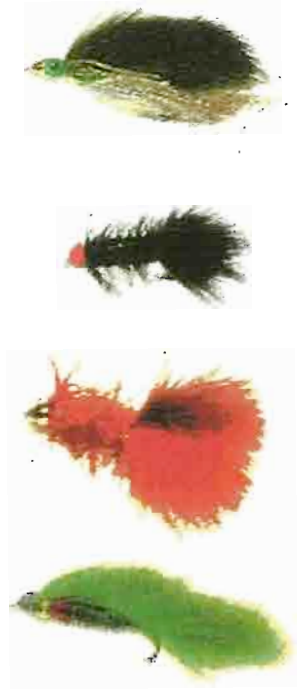
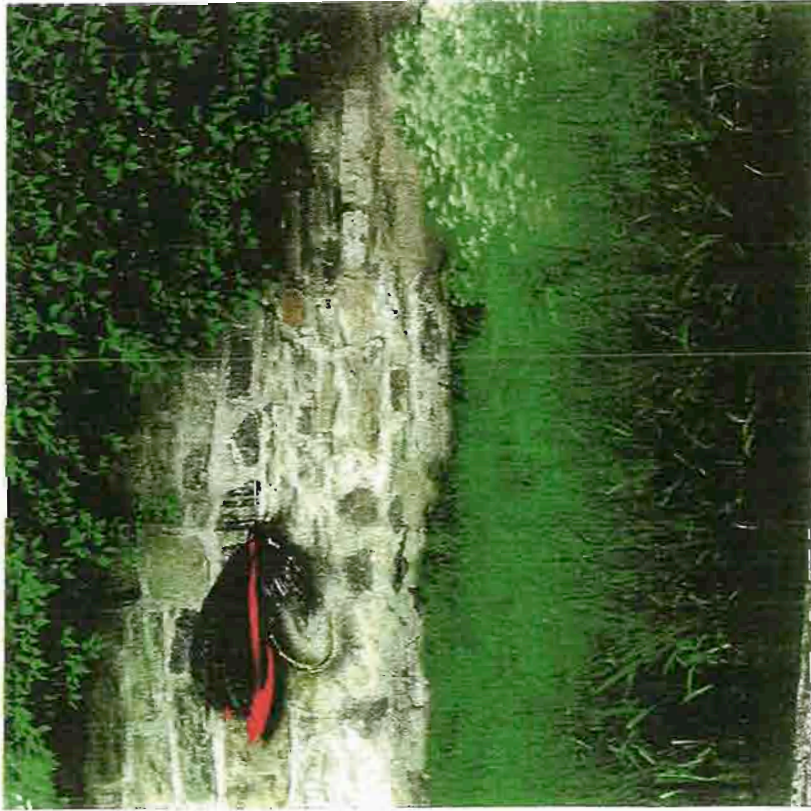
Flyfishing

Fishing is a popular pastime along the waters of Leith. Eleven species of fish can now be found in the river channel and anglers can fish, by free permit, for brown trout. The river is stocked annually by the City of Edinburgh Council and looked after by the Honorary Bailiffs of the Water of Leith.

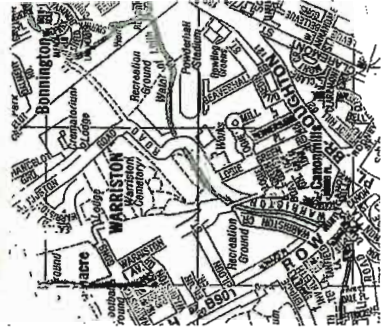
Proposal: large scale casts of fishing flies could be set in to walls at a popular fishing location.

Materials: colourful painted galvanised steel

Specific consultation: Honorary Bailiffs of the Water of Leith



Medium Olive
Gold Rib Hares
March Brawn
Floating Fritz



SAUCY
PAPER



SAUCY
PAPER



THE BEETLE AND THE ROSE



SAUCY
PAPER

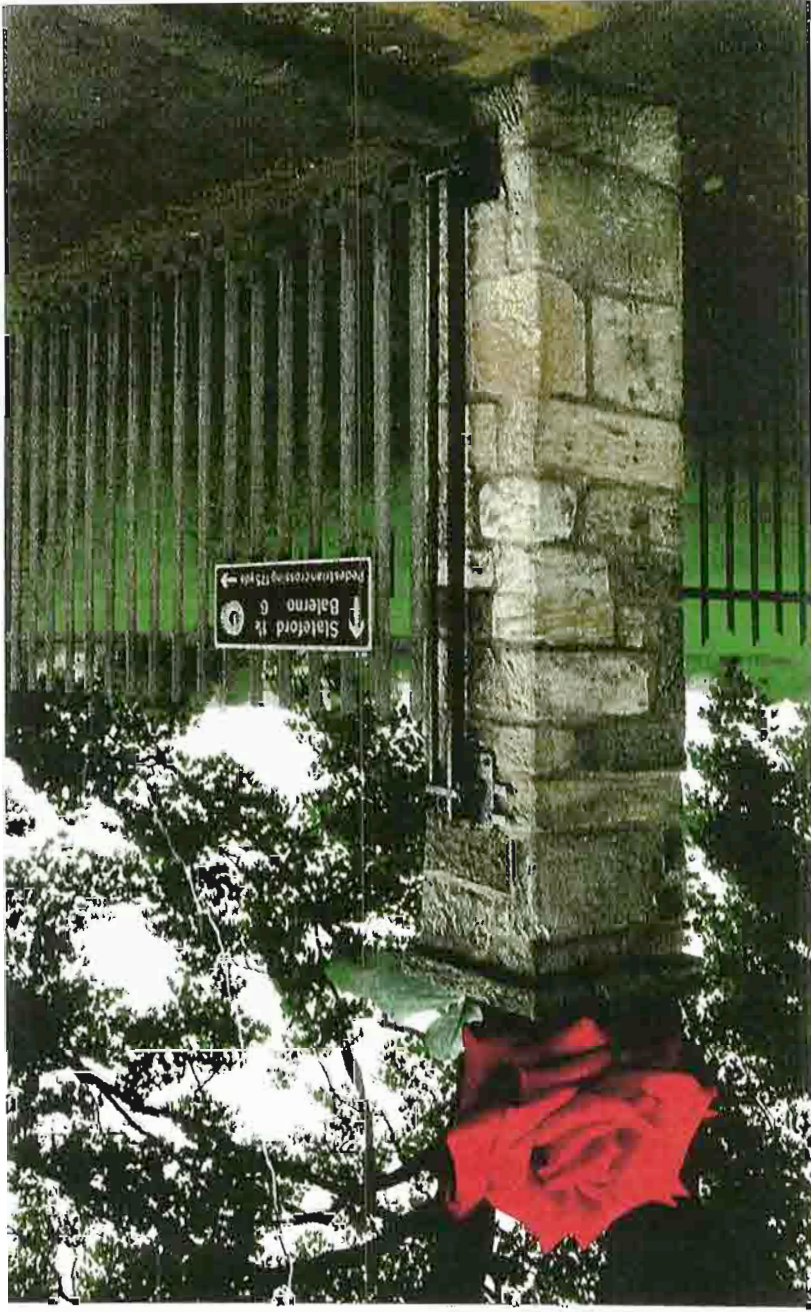
Waymarkers: The Beetle & the Rose

At this point the walkway is dissected by the busy Balgreen Road. It is proposed that three sculptures on plinths will help with way finding. The beetle will be based on a species found along the banks of the river e.g. devils coach horse beetle, ground beetle, soldier beetle. The rose relates to the famous rose gardens in Saughton Park which are still used by the Rose Society of Scotland to test out different varieties. Roses include the *Sweet Briar*, the *Bobby Charlton* and the *Glenfiddich*.

Proposal: create two rose sculptures on either side of the approach to Saughton Park, and a beetle sculpture on the opposite side of the road, all of which would be mounted on tall plinths.

Materials: painted galvanised steel

Specific consultation beetle sculpture: Water of Leith Conservation Trust. Specific consultation rose sculptures: the Rose Society of Scotland

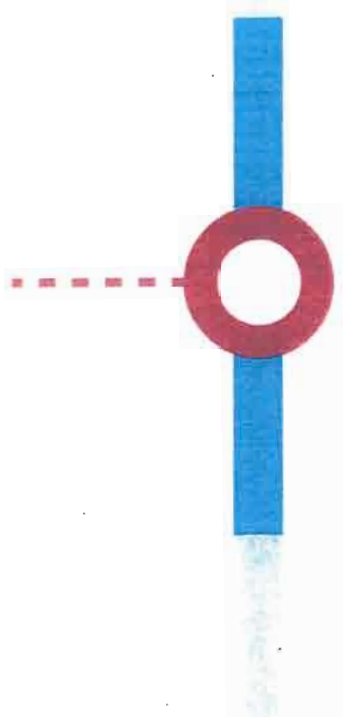


Where the walkway meets either side of Balgreen Road

1. The walkway is dissected by the busy Balgreen Road. It is proposed that three sculptures on plinths will help with way finding. The beetle will be based on a species found along the banks of the river e.g. devils coach horse beetle, ground beetle, soldier beetle. The rose relates to the famous rose gardens in Saughton Park which are still used by the Rose Society of Scotland to test out different varieties. Roses include the Sweet Briar, the Bobby Charlton and the Glenfiddich.



BEES



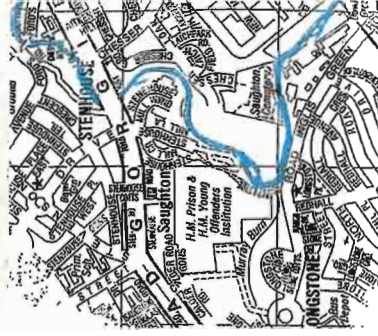
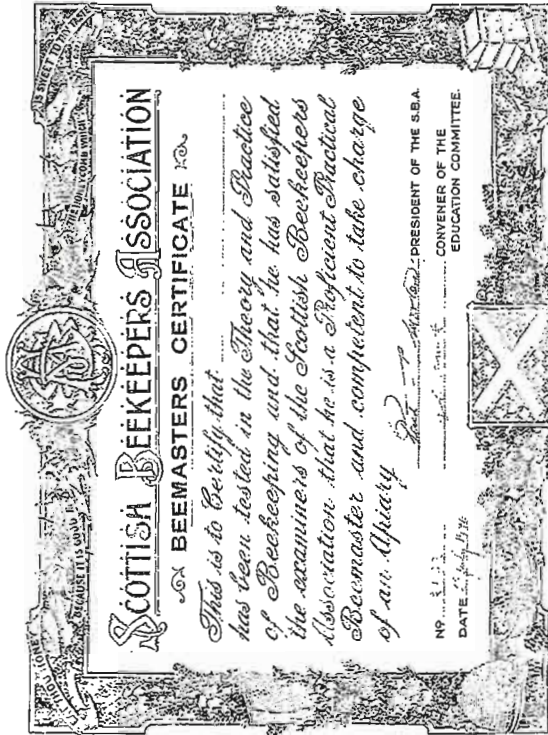
BEES

Bees

There is a history of bee keeping along the river in particular in the many allotments. Furthermore, the Scottish Beekeeper's Association has one of the finest collections of rare bee keeping books in the world largely due to the efforts of Edinburgh born John Moir (1851-1940). It is proposed that large scale casts of bees are set in to walls at various locations along the river.

Material: cast iron or bronze

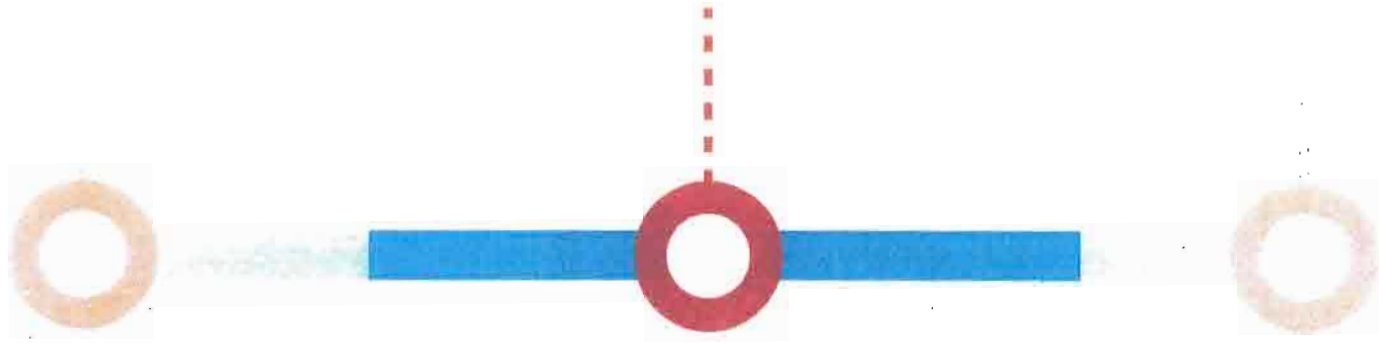
Specific consultation: Scottish Beekeeper's Association and Edinburgh and Midlothian Beekeeper's Association



various discrete sites set in to walls along the banks of the river

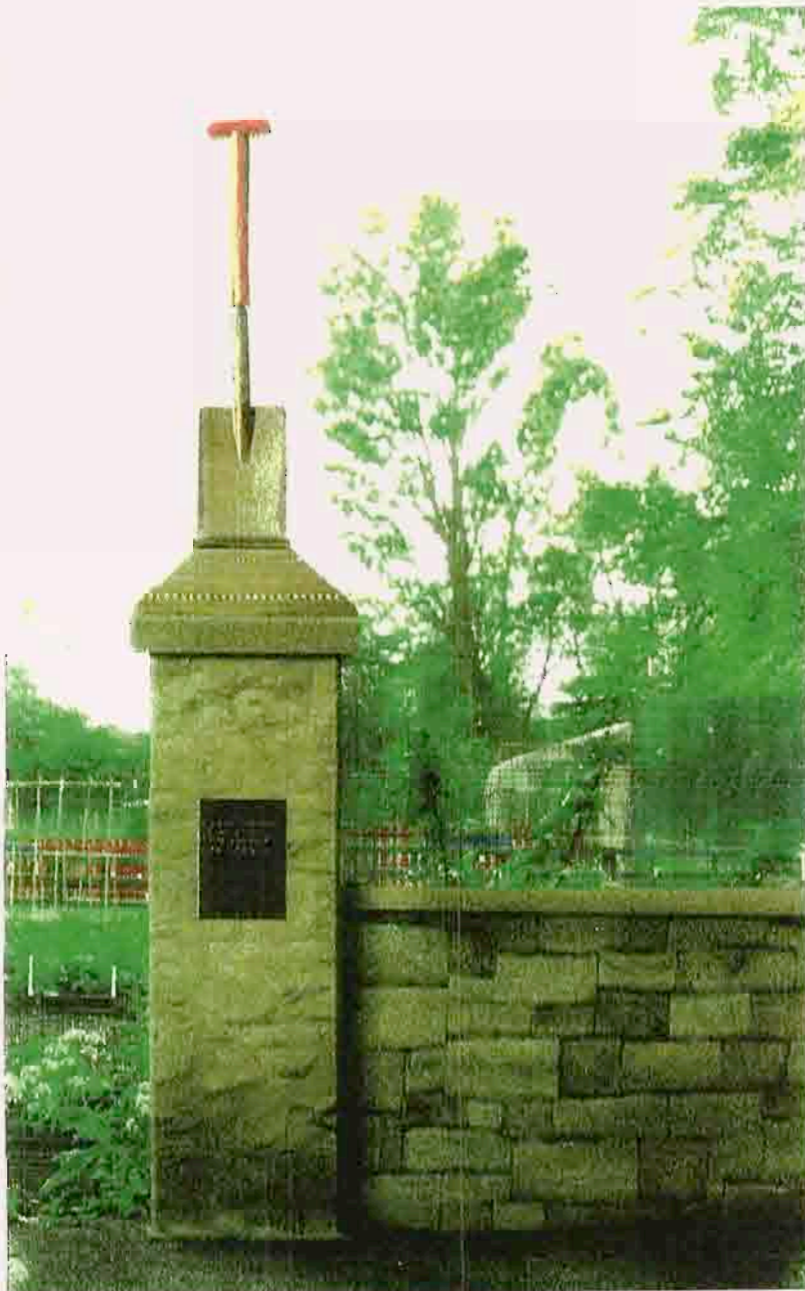
LAIRDS
OF
THE
CABBAGE
PATCH

NET
MODEL



SAUGHTON

SAUGHTON



The Lairds of the Cabbage Patch

In 1932, during the great Depression, the Quakers provided garden tools and seeds for 1054 allotment plots in Edinburgh to enable unemployed people to grow their own vegetables:

2,700 garden tools (spades, takes, hoes, barrows)

17,000 packets of seeds

30 tonnes of seed potatoes

Proposal: cast a large scale sculptural spade in recognition of all the hard work by allotment owners throughout Edinburgh.

Materials: cast iron. It is proposed to work with local iron foundry Charles Laing and Sons, Beaverhall.

Specific consultation: allotment owners



along the allotment wall at Saughton

RIVER
GODDESS



SAUGHTON

2011-2012



River Goddess

Every year the Water of Leith Conservation Trust organise river clean ups and award a trophy to the group who either clean up the largest amount of rubbish or find the most unusual objects in the river. The trophy is a statuette originally found in the river during a clean up. The proposal is to create a human scale sculpture of the trophy and site it along the banks of the river.

Material: cast iron or bronze

Specific consultation: Water of Leith Conservation Trust



tbc, near the Water of
Leith Visitor Centre

1000
1000



ADDRESS

1000



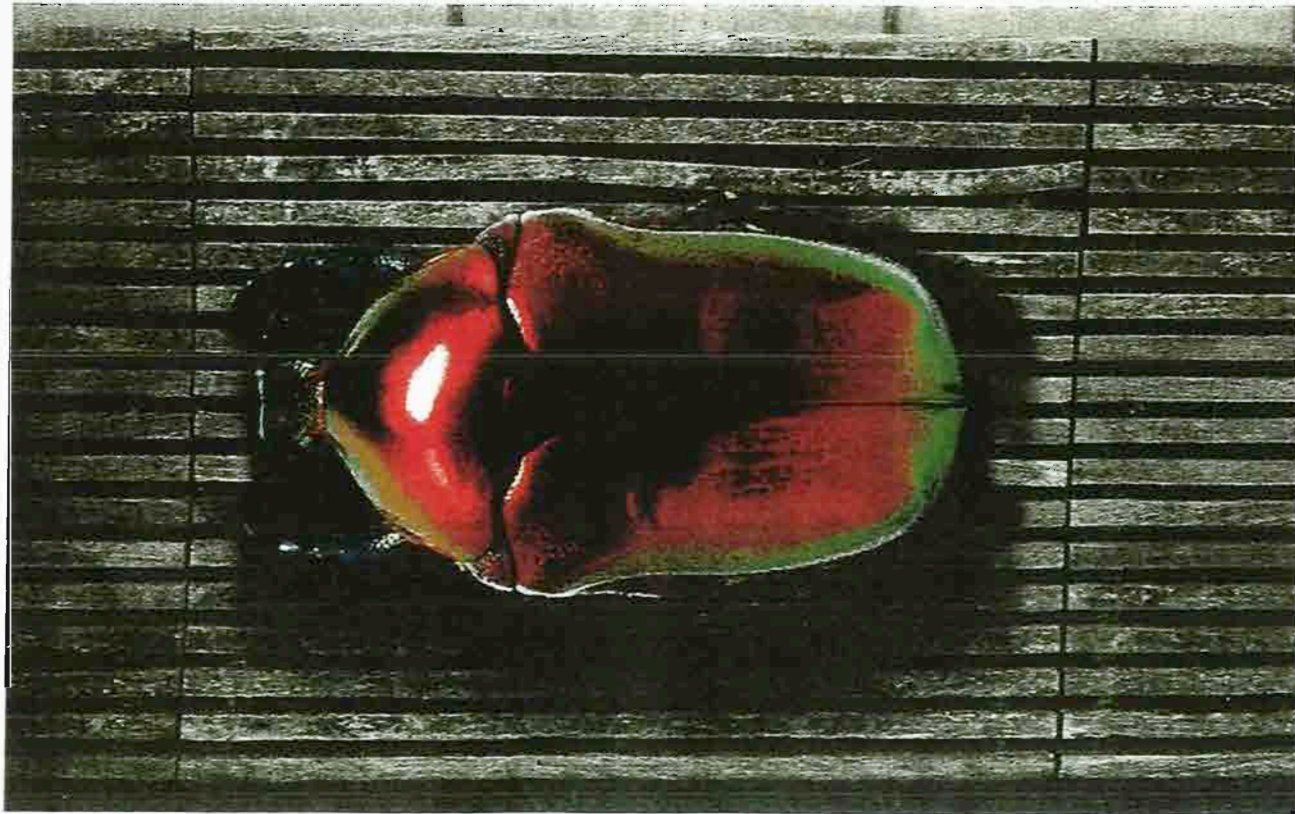
BEAUTIFUL
BUGS



1000



1000
1000



Beautiful Bugs

The Water of Leith can be seen as a green motorway (Edinburgh's most significant wildlife corridor) with numerous species travelling through it from deer, badgers, and otters to bugs and beetles. The Water of Leith Conservation Trust regularly organise insect trails with children to raise awareness of the many species hidden within the undergrowth. It is proposed that large scale bugs and beetles based on species found along the banks of the river are sited outside the visitor centre.

Materials: steel (possibly painted)

Specific consultation: Water of Leith Conservation Trust



outside Water of Leith Visitor Centre at Longstone



Acknowledgements

Client: City of Edinburgh Council

Lead artist: Gordon Young

Arts agency: PACE

Consulting Engineers: Arup

Landscape Architects: Smeeden Foreman Partnership

Arts Group:

Bob McCafferty: Chairman; Interim Engineering Services Manager,
City of Edinburgh Council

John Wharrie: Bridges and Flood Prevention,
City of Edinburgh Council

David Patterson: Curator, Fine Art,
City of Edinburgh Council

Riccardo Marini: City Design Leader,
City of Edinburgh Council

Juliet Dean: Curator, PACE

Helen Brown/Charlotte Neary: Manager/Acting Manager,
Water of Leith Visitor Centre and Conservation Trust

Stewart Kinsman: Edinburgh Flood Prevention Group

Anne Fortune: Edinburgh Flood Prevention Group

Claire Moore: Consulting Engineers, Arup

Mark Smeeden: Landscape Architect, Smeeden Foreman Partnership

During the development phase of the project the following people, places and organisations were contacted/visited/explored:

Scottish Ironwork Foundation

Charles Laing & Sons Iron Founders,
Beaverhall, Edinburgh; Andrew Laing

Scottish Poetry Library

National Library of Scotland

Moir Library, Fountainbridge Library, Edinburgh;
Tom McGreavie

21st Century Kilts, Edinburgh; Howie Nicolsby

Merz Art, Edinburgh; Calum Buchanan, Director

Heraldic Society of Scotland

Friends of Edinburgh Speedway;

Iain Sommerville, Mike Hunter

Scottish Football Association

National Museum of Scotland

Scottish Writer's Museum

The Phrenological Society of Edinburgh

Bank of Scotland's Museum on the Mound

Scottish National Portrait Gallery

Edinburgh Calotype Club

Water of Leith Conservation Trust;

Helen Brown and Charlotte Neary

Living Memory Association,

The Reminiscence Centre

Leith History Society; John Arthur

Lothian Paranormal database

Edinburgh Geological Society

The Edinburgh Room, Central Library, Edinburgh

Old Edinburgh Club

Murrayfield Ice Rink

Edinburgh Skating Club

Scottish Beekeeper's Association

Edinburgh and Midlothian Beekeeper's

Association; Maureen Cameron

Individual allotment owners;

Lairds of the cabbage patch

Rose Society of Scotland

North Leith Cemetery

Warriston Cemetery

Lady Haig's Poppy Factory; Norman

Tessa Ransford; poet and founder of

Scottish Poetry Library

Mike Martin; fishing flies enthusiast

Fraser Somerville;

Honorary bailiff of the Water of Leith

Ian Nimmo; author of

Edinburgh's Green Heritage

Douglas Jones; artist

Dr Andrew Fraser, flood victim, microbiologist,

architectural historian and editor of the

Old Edinburgh Club

The wet, sometimes green ribbon which runs through the city leaves and weaves invisible threads along its banks. The evidence comes in beautiful and diverse signs, the crafted fishing flies, honed and polished poems, disciplined allotments, muddy paw prints of otters, proud presentations of bronze medals, fiddles from drift wood, carefully composed photographs, hidden caches of 'treasures' true and mere scratches in the stories that can easily be found following its flow now. The volumes of water leaving the hills and heading to Leith have always connected with commerce and engineering, magic, knowledge and art, the water has always had play and performance along its route, there are plenty of clues to find.

Gordon Young

