

# fount

From Source to Production Contemporary & Historical Creative  
Output and Cultures of Rural and Remote Scotland.

*Art-Publishing Definitions* | An Art-Publishing Typology (in progress)

*Art-Publishing Ecosystems* | Art-Publishing Ecosystems & Lynchpins

*Field Guide* | A Tip List for the Researcher in Skye



fount\*

\*found in Scots, a spring, a source or a fountain, and a variant of font—a box or set of letters in one size and style creating a typeface.





Front Cover  
*Spread from a zine*, 2025. Image,  
Louisa Preston



Back Cover  
*Linocut 'Funghi'*, 2024. Image,  
Louisa Preston.

*fount* magazine locates and highlights creative practices in a range of arts disciplines situated in remote and rural Scotland.

*fount* explores the relationships in and between the creative processes involved in contemporary cultural production and the localised and global community efforts to sustain economies, cultures and the environment.

*fount* is seeking contributions for future issues  
To enquire about making a submission or for more information email  
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This issue of *fount* can also be printed at the Making Publics Press in ATLAS Arts, Portree, Isle of Skye.

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# Directory

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Birnam Studio / Gallery  
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▶ [www.mridulabasi.co.uk](http://www.mridulabasi.co.uk)

The Birnam Reader Bookshop  
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▶ [www.facebook.com/thebirnamreader/](http://www.facebook.com/thebirnamreader/)

The Blue Magpie  
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Dunkeld  
▶ [www.facebook.com/BraeStDunkeld](http://www.facebook.com/BraeStDunkeld)

The Bridge  
Community Newsletter  
▶ [www.dunkeldandbirnamnews.co.uk](http://www.dunkeldandbirnamnews.co.uk)

Circus Artspace  
▶ <https://www.circus.scot>

Climate Café, Dunkeld & Birnam  
▶ [www.climate.cafe/climatecafes/climate-cafe-dunkeldbirnam/](http://www.climate.cafe/climatecafes/climate-cafe-dunkeldbirnam/)

Corbenic Poetry Path  
▶ [www.corbenicpoetrypath.com](http://www.corbenicpoetrypath.com)

DOWSER: Chapbook series published by  
Transit Arts.  
▶ [www.transitarts.co.uk/DOWSER-1](http://www.transitarts.co.uk/DOWSER-1)

Glasgow Zine Library  
▶ [www.glasgowzinelibrary.com](http://www.glasgowzinelibrary.com)

Highland Zine Bothy  
▶ [www.zinebothy.uk](http://www.zinebothy.uk)

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▶ [www.isleofriso.bigcartel.com](http://www.isleofriso.bigcartel.com)

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Skye and Lochalsh Archive Centre  
Portree  
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▶ [www.waspsstudios.org.uk](http://www.waspsstudios.org.uk)

West Highland Free Press  
▶ [www.whfp.com](http://www.whfp.com)

V&A Museum Collections  
▶ [www.vam.ac.uk](http://www.vam.ac.uk)

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## The Archive, the Arts Organisation & the Community Hall: Remembering the Process

Screenings, talks and events, become meeting points for people to celebrate, to perform, to showcase and to exchange ideas. These are part of a practice of the doing of, or appreciating, art making, writing, curating and programming performance, music, theatre and dance. The archive the arts organisation, and the community hall however, also have a place in these ecosystems as a reminder of these practices of the past through the documents held in the archive, and as places in which to remember these activities in our own past. I spent time in the Skye and Lochalsh Archive Centre in Portree where I was able to explore the *Clarion of Skye and Highland Trader*. This newspaper was written and published in the Isle of Skye between 1951 and 1957, with the slogan, 'Onward Skye! Queen of the West'. I explored sketchbooks and chapbooks held in this archive, a reminder of our long interest in recording our lives and observations through drawings and writing.

*The Commonplace Book of ATLAS* published by ATLAS Arts, as described earlier, draws on this tradition of the commonplace book to document and remember a period of programming of art and culture and what that meant for people who were part of it. Although ATLAS Arts has no permanent art space its' office houses the Making Publics Press and a collection of zines which are accessible to anyone who wants to know more about how to make zines or to make more professionally bound

publications for themselves. In the Kilmuir Community Hall I saw the collective memory of people gathering there through the photos on the wall and in hearing the discussions of the book, *Women of the Hebrides Ban-eileanaich Innse Gall Stories of Strength and Courage* in a Q&A with the author, Joni Buchanan.

The connections I made with other attendees of events at festivals and workshops were tangible in that moment, though through time they tend to dissipate. However, the publications sit on my desk and with them the memories of that workshop, the weekend experiences of a festival, and author reading events. The organisations, and the organisers too remain in my mind for following up with other activities in the future. In this way the organisers behind the organisations, the opportunities that they create for people to participate and experience art-publishing are the lynchpins of these ecosystems. The publications that they produce mark those connections, the project activities, the exhibition or the discussions, as the typology (on pages 6–11) demonstrates, in a variety of forms and modes. Some of these modes follow established professional publishing processes and some of those are less formal, distributed amongst those closer to the action. The art-publishing ecosystems however are strongly connected through the communities that they are situated in, enabled by certain lynchpin individuals and organisations who are supported in a symbiotic way with those communities they serve.

What is distinct about art-publishing ecosystems in remote and rural Scotland is

their connection with the land, their place and situation. The publishing happening in these varying modes and forms happen as a way of living and being in those places, connecting with their art and cultural practice and their community.

# editorial

What is art-publishing, how does it happen, by whom and for who? The research project, 'Art-Publishing Ecosystems of Remote and Rural Scotland' supported by a Carnegie Trust Research Incentive Grant has meant spending time in the Isle of Skye, Birnam in Perthshire (and to a smaller degree in Inverness) to explore the answers to these questions. The previous two issues of *fount* looked at some of the themes I have encountered in this journey. Issue 2 (February 2025) explored the idea of architecture, the gallery and the arts organisation as a publication. Connections between community, the land, its use, language and publications were explored in Issue 3 (September 2025).

This issue seeks to get to the heart of some definitions for art-publishing: What is art-publishing? And what do art-publishing ecosystems look like for people in Scotland who don't live in major urban centres? In part answering this question involves exploring the motivations for people involved in making publications, how they are made, with whom and for who. What kinds of social communities and networks of business and charitable organisations are involved in making and distributing these publications?

Ultimately, the aim for this research is to trace the ecosystems that makes the art-publishing field in Scotland. A publishing ecosystem is the "networks of roles, institutions and technologies that comprise the publishing field" (Driscoll, Fletcher, Wilkins and Carter, 2018: 205). This project has made a start with a focus on the networks that reside outside of the major urban centres of Scotland. What unfolds in this issue of *fount* are details of the range of publications that I have encountered in the past year. The first feature (pp. 6–11) illustrates some of the unusual ways that publications have been made, some of which I have been lucky enough to participate in.

At the heart of these publishing activities is community, something that the previous issue of *fount* (September 2025) began to unpack but which feels like a more complex concept to explore further. In my research I employ my own creative practices of drawing, experimental and digital modes of publishing such as zine making, blog writing, as well as self-publishing via this magazine (or research-zine as I have come to think about it). And so, my own practice as an artist-publisher-researcher is interwoven into the very art-publishing ecosystems I am mapping out in the second feature of this issue (pp. 12–16), which seeks to trace the connections and lynchpins that are the glue that binds them.

My planned forthcoming book with the working title, *Contemporary Art-Publishing Ecosystems in Scotland*, draws from the idea of social sculpture created by Joseph Beuys to mean art that used everyday materials and his insistence that "every human being is an artist" (Beuys in Lowndes, 2010: 42). Bringing together the themes of this research project, the book will conceptualise social publishing in analysing the collective and solo publications, the live-publishing events and wider efforts to sustain culture, economy and the environment in Scottish communities through art-publishing in all its guises. Art-publishing in Scotland's local communities—connected by the places that people live in and their connections with each other more widely—is flourishing despite the challenging conditions we meet as individuals, communities, arts and cultural organisations, and businesses in current times.

Welcome to *fount*\* you may find more than you first expect!

# An Art-Publishing Typology *(in progress)*

Seeking to make some definitions for a range of contemporary printed and digital publications by people connected to arts organisations and the communities they are situated in, the following is a typology if you will—publications that I have both made and encountered on this particular research journey in and around the Isle of Skye and Birnam.

## The Crowdsourced & Collectively Produced Publication

*Hopeful Highlands Hack - 2024* was tied to an event in Inverness, Hopeful Futures (28-29 September 2024). This book was collectively made in both its content and its production. The content was crowdsourced and prepared for printing prior to the Hopeful Futures event weekend. During a planned session over the weekend, attendees lined up to collect the cover which had been printed by the Isle of Riso Press and their stack of pages which they could then bind using the Making Publics Press Perfect Binding Machine (which was transported all the way from Portree for this event in the boot of a car). In the introduction to the book the organisers say: “In such challenging and uncertain times, we believe that celebrating the hopeful things happening around us is so important: it can help us see new possibilities and move into action in our own communities” (McFadyen and Body, Circus Artspace, 2024:

1). This community focused publication contains local services and organisations. Its collective production during a live community event makes it especially interesting as a form of social publishing (as mentioned in the editorial, p.5).

## The Commonplace Book

*A Commonplace Book of ATLAS* is an edited book by Emma Nicolson and Gayle Meikle, published in 2021 by ATLAS Arts in Portree, Isle of Skye. The book is described as: “part biographical note, part documentation, chronicling the activity of ATLAS Arts from 2010-2018. It has been created as a marker of a moment in time, compiled over a number of years [...] The book creates an archive of insights into realised and unrealised work.” (Nicolson and Meikle, 2021, back cover). Designed by Andy McGregor, a designer who makes publications for arts organisations and artists in Scotland more widely in and near Glasgow, this book features neon orange page edges and

gold embossing of the logo and the word ATLAS on the cover. At 208 pages the book seems to glow and has a healthy heft to it in the hand. ATLAS stands for Arts Team Lochalsh and Skye (Nicolson and Meikle, 2021: 11).

“part biographical note, part documentation, chronicling the activity of ATLAS Arts from 2010-2018. It has been created as a marker of a moment in time, compiled over a number of years [...] The book creates an archive of insights into realised and unrealised work.”

The book is modelled on the traditional commonplace book, which was usually written in a journalistic manner, containing writings and notes exploring ideas by the author. ATLAS’s commonplace book contains

### Glenbernisdale to Portree: A850, A863, B885

Dunvegan	castle closed community café open cottage pie pie lentil and sweet potato soup coffee nice view sun comes through I smile in the warmth It feels rare and good The clouds pass quickly today.
Struan	The oldest bakery closed The myrtle bog café closed The Giant Angus Macaskill Museum closed Homes and a street A post office and a red van Small post boxes
Portree	a small road twists and turns up and down a black ribbon through the land, soft and brushed with reeds and bogs, trees and forest grow a huge concrete building glass high ceilings and curved roof hidden half in the ground UHI (University of the Highlands & Islands) Primary Secondary all the education here Concentrated The Lump The sea boats clouds Birds hover as if hanging from the sky by a thread.



Top: An experiment with found poetry, 2025. Bottom: A page from the book made at the Making Publics Press, ATLAS Arts, Portree, 2025. Both images, Louisa Preston.

time on Friday 28 February in the late afternoon, and the VARA publication making session, titled the ‘Print Power workshop’ on Saturday 1 March 2025. Collectively, we set to work producing an edition of 200 copies of the publication VARA. This publication was a play on the idea of Strava the popular activity tracking app, the name of which means ‘to strive’. Vara means ‘be’ and the idea with this publication was about being more attuned to your surroundings rather than tracking all the stats of your run, hike or bike ride through the mountains. In slowing down to focus on the experience, this publication encourages you to ‘take a seat’ and ‘draw what you see’. It also suggests that you record the stats of the experience on a scale of ‘epiphanic’ to ‘just shit’ along the y axis against the time along the x axis from ‘the start’ to ‘after sometime’ to ‘the middle’, ‘later’ and ‘the end’. This paper format alternative to the digital tracking app pokes fun at our need to track all the data of our outdoor activities but contains a more serious undertone alerting us to the fact that all that digital tracking and metrics has a carbon cost in terms of the energy needed to store and process it. And that it also has a cost to our memories, in that snapping photos through every experience we have means that we pay less attention to our being in that experience and so don’t remember it as well as we would if we hadn’t recorded every second of it with our mobile phone.

## Book Festivals, Formal Publications and Author Readings: Seeing Others do the Process

In chatting with Mridula Basi at the Birnam Studio Gallery I learned of how she works in her space which functions as a dual studio/workspace and gallery. Birnam Studio Gallery sits across from the Birnam Arts space and down the street from Birnam CD and the Birnam Reader. This little street has all the artforms covered. We laughed at how everything seems to say what it is on the tin, with Birnam in front of it. The Birnam Hotel sits further along the road austere and quiet during its renovations. The Birnam Book Festival takes place during the Autumn each year. The Birnam Studio Gallery hosted a poetry event which I enjoyed in the same week as a performance by Holly McNish at Birnam Arts. The poetry event was called 'Poetry of People, Legend and Lore'. I listened to Donna Matthew. Her poem about early motherhood and the transformations to oneself through this time hit a chord with my memory of this time for me. Others in the room I'm sure could feel it too. I bought a copy of her book published by Seahorse Publications and another book about women's football called 'A Most Beautiful Game Celebrating Scottish Women's Football Fifty Years After the Ban' published by Tippermuir Books. At a similar type of author reading event in the Portree bookshop, Carmina Gadelica, programmed as part of the Sgrìobh festival

I discovered the writing of Gerda Stevenson and Peter Mackay. Their publishers, Luath Press and Acair had sent copies of their books to sell. I was moved to buy *Quines: Poems in tribute to women of Scotland*, and *Tomorrows Feast* by Stevenson and *Gu Leor / Galore* and *Nadar De / Some Kind Of*, two duo lingual publications of poems in English and Gaelic by Mackay. I also picked up a copy of *Gutter No 31*. New Scottish and international writing. The bookshop supported many local writers, by way of stocking for example *Chris Mitchell's quirky nature notes*, *50 nature notes from the West Highland Free Press* and *Under a Covid Skye* by John White. Both of these authors write columns for the employee owned newspaper the *West Highland Free Press*.

## Studios and Workshops: Being in the Process

In an interview with a printmaker, who has a printing press and studio in the locale of Birnam and Dunkeld, I learned of a printmaking workshop she facilitated. I booked on to that to use her press and to learn how to produce linocut prints. During the workshop I explored the symbols of fungi and the idea of the mycorrhizal networks beneath the ground to make a two colour print (as featured on the back page of this issue). This was inspired by the fungi I had seen on my walks around Birnam Hill and the knowledge that Beatrix Potter was a keen mycologist who being a woman never was really accepted by the science community for her work. I discovered that the printmaker's work is featured on postage stamps as well as selling very successfully in art galleries across the country.

Workshops became a time and a place to explore doing creative work with others across Birnam and

Portree, as well as in Inverness. I was told about The Hopeful Highlands Hack taking place in Inverness when I was on the phone with ATLAS Arts arranging to come and do some fieldwork with them. In Birnam Arts, I saw a poster advertising the workshop, Chance Operations with Martine Faultier Pugh. I learned about blackout poetry and techniques that Dada and Surrealist artists used to generate 'poetic nuggets' from the unconscious, for example using rules to leave only the tenth or fifteenth word free from being blacked out. At the Sgrìobh festival in the Isle of Skye I participated in a poetry writing workshop which produced some intriguing ideas for me to work with (as discussed in the previous issue of *fount*, September 2025). My writing of found poetry has been sporadic but I enjoy experimenting with it. One such poem is titled 'Glenbernisdale to Portree: A850, A863, B885'. It documents, in a rudimentary way, my observations of passing through the places between two points in Skye. On walks I used found poetry to chart the things I saw written, mostly the names of houses, but the odd number and message. The idea of the 'Field Guide Tip List for the Researcher in Skye' (p.17) came to me whilst on another walk, realising that walking is the best way to explore areas rather than scooting past everything in the car.

Whilst still in Skye, The Magic Mountain Festival I attended had a collection of workshops including a 'sew your own tote bag' and 'bike mending'. The most pertinent to the art-publishing ecosystem that I am attempting to trace here was the Highland Zine Bothy, zine-making and zine-browsing



A stack of art-publications, collected and made by Louisa Preston, 2025. Photo, Louisa Preston.

documentation of the site-specific projects undertaken across Skye and Lochalsh, academic writing, contributions from people directly involved with projects between 2010 and 2018 and others who share common ways of working. It's a highly visual volume with rich photographs and illustrations. There are also excerpts of interview transcripts representing discussions between people as well as poetry and prose.

The book is organised into four sections: **Located**—reflecting 'sustained engagement with place' (Nicolson and Meikle, 2021: 15); **Praxis**—reflecting 'a relationship of practice and dialogue that acknowledges the curatorial responsibility of taking care' (Nicolson and Meikle, 2021: 59); **Temporalities**—a section reflecting 'a nonlinear way of looking and seeing that acknowledges the particular relationships remote-rural living has to deep heritage' (Nicolson and Meikle, 2021: 113) and; **Resilience**—reflecting, 'an agility synonymous with island and mountain culture, mountainous terrains are both difficult and vital places to live and work.' (Nicolson and Meikle, 2021, p.161).

### The Project Publication

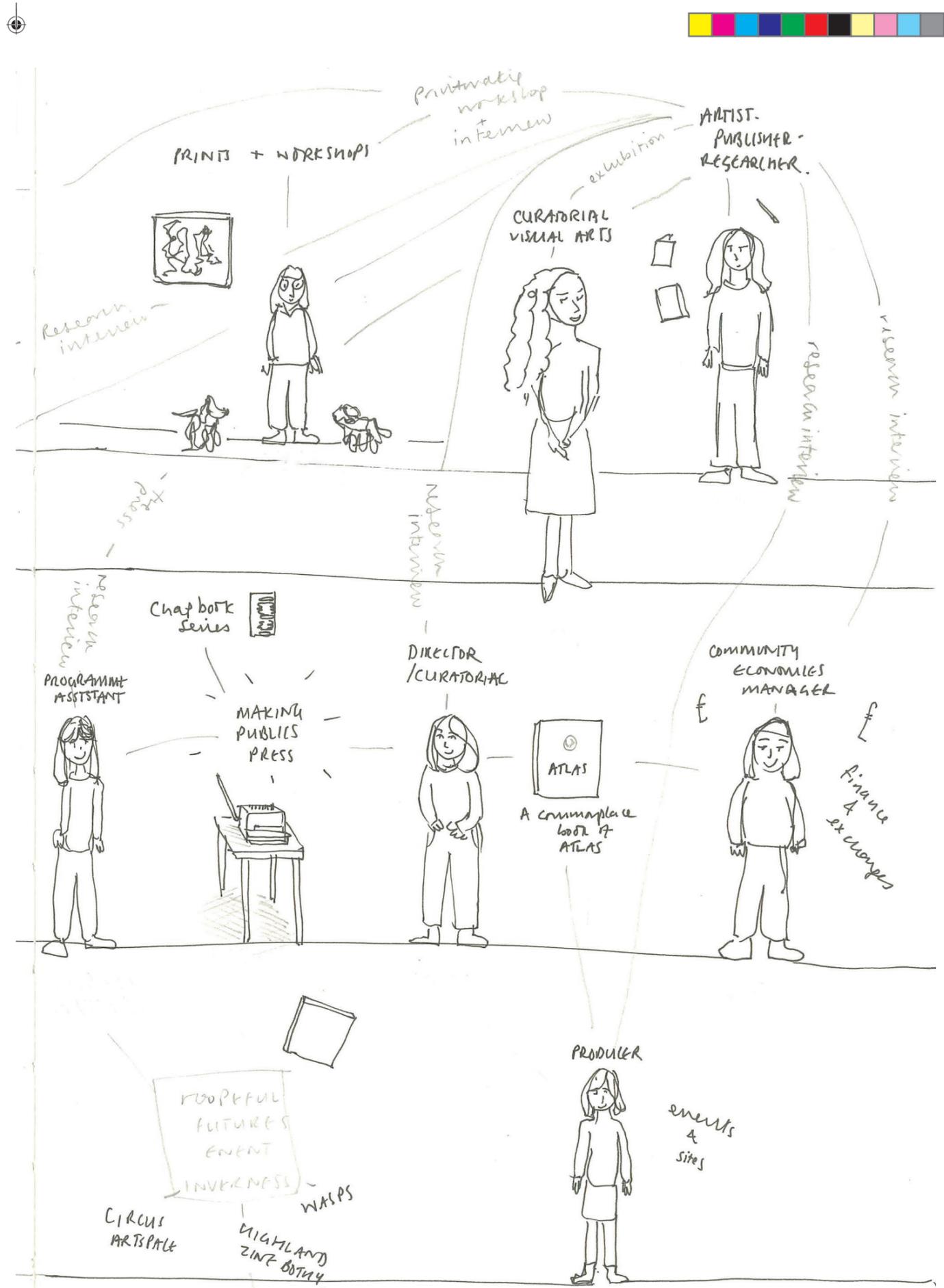
Encapsulating the project activities of the artist Lauren Gault, *Samhla* is an example of this type of publication. It documents her site-specific works as part of her exhibition and the accompanying event programme at ATLAS Arts. The work was published by the arts organisation in 2024 and printed in an edition of 150. The publication consists

of 5 pamphlets staple bound of around 10-20 pages in extent, colour printed on semi-translucent paper (like a cross between tracing paper and newsprint). The art works were located in Romesdal, Staffin Dinosaur Museum, Fàsach, Glendale Community Hall and Kilmuir and Stenscholl Church, and each pamphlet provides documentation and contextual information about the site and the artwork located in it. The collection of pamphlets are gathered inside a large A1 sized poster folded down in a special way to contain them. In this way the project publication is bespoke in its format, designed to speak to the artworks and the artist for this temporal site-specific project.

*A Story of the Cateran Trail in 100 Objects* is another example of a publication of this type that marks a project by Cateran's Common Wealth, published in 2017 under a creative commons license. This project was supported by the Rural Perth & Kinross LEADER Programme 2014-2020: The European Agricultural Fund For Rural Development: Europe investing in rural areas. The 2017 Cateran's Common Wealth programme was enabled by North East of North (NEoN) and Perth & Kinross Countryside Trust. The project's focus was on the 'common wealth' of the people living in the area around the Cateran Trail, a waymarked circular trail totalling 103km around Eastern Perthshire that follows ancient drove roads. The term common weal in Scots represents a 15th century idea meaning our collective and shared wellbeing. That can include our cultural history

and heritage, stories and myths, and musical traditions. The publication was part of other activities and events including an exhibition, walks, talks and online resources such as lesson plans for primary schools (Rural Perth & Kinross LEADER, dir. 2018. Cateran's Common Wealth. You Tube, 3:26. [www.youtube.com](http://www.youtube.com)). A digital copy of the publication is available on the Cateran Ecomuseum website: <https://cateranecomuseum.co.uk>. The Cateran Ecomuseum is a subsequent project of the Cateran's Common Wealth project.

*Saothair* is a small booklet publication I picked up at ATLAS Arts while browsing their publications. *Saothair* is a Gaelic word which can be translated as meaning labour, work, or toil and exertion with the hand. It is also a word for the natural tidal causeway, 'a path that disappears and returns cyclically' (Markus Jack, 2016: 1). This small unassuming booklet presents writings, archival images of people at work using their hands, be that shucking oysters, fishing, walking or peat cutting, and some documentary images of the film screenings that took place as part of this co-curated project with Transit Arts. The films were screened at Skye Live in 2016, as part of the SCREEN-IT artists' film screening series. Transit Arts supports and platforms artists' moving image work in 'non-gallery, outdoor locations'. (ATLAS Arts and Transit Arts, 2016: 36). The screenings for example are shown from a van and their programme responds to the locality of the audiences that they aim to reach. Transit Arts website gives more information about their



A sketch of some connections in the art-publishing ecosystems from the view of the artist-publisher-researcher, 2025. Image, Louisa Preston.

# Art-Publishing Ecosystems & Lynchpins

A view through the network of organisations and individuals involved from the eye of the artist-publisher-researcher

Who are the art-publishers? How do they connect? And, who feel like the lynchpins for people? What are the primary concerns for people in their practices working in this area of art and publishing and how are they held together in complex ecosystems in Scotland? In conducting this research I have been employing my own creative practices of drawing, zine making, blog writing, and self-publishing via this magazine, *fount*, to explore this question. And so, my own practice as an artist-publisher-researcher has to form a central thread to the answer.

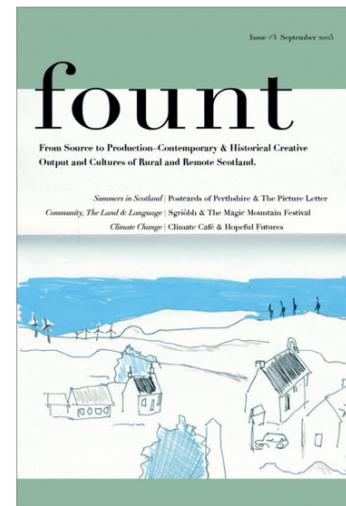
My journey through this research project is punctuated with publications that I have made (either individually or collectively), picked up for free, documented (in the archive) and bought from the local bookshops in Portree and Birnam. The range of publications is diverse. It begins with the exhibition I brought together for Birnam Arts, and an artist talk and zine workshop

on the opening weekend. This has led to Zine Club - a zine-making meet up in Birnam which I set up in collaboration with Birnam Arts and facilitate. We have met on the last weekend of every other month since July.

“What is distinct about art-publishing ecosystems in remote and rural Scotland is their connection with the land, their place and situation. The publishing happening in these varying modes and forms happen as a way of living and being in those places, connecting with their art and cultural practice and their community.”

In between are the pockets of fieldwork in Portree and Birnam, the workshops I attended, the places I visited and the people I spoke to.

This feature aims to trace connections between the people and the places and the publications in all their forms, whether printed or oral, collectively hand produced or written solo.



fount Issue #3 front cover, 2025. Image, Louisa Preston.

‘experimental publishing’. For example the series, DOWSWER, notes on artists’ moving image in Scotland, comprises ten issues published between 2020 and 2024 (Transit Arts 2024).

## The Magazine as Research (or Research-Zine)

This publication that you may be holding, or viewing on a screen, was conceived of as a magazine in 2011 as a proof of concept for an arts publication focused on the creative processes of individuals working in any creative medium who live outside of the major urban centres of Scotland. During the past year 2024-2025, *fount* has focussed on the themes coming out of current research (as mentioned in the editorial, p.5). In producing these issues, I have come to think about these as more of a type of research-zine, a publication incorporating commercial magazine layout practices and qualities but in its content one which reflects more of a commonplace book approach to documenting reflections and themes on research in progress. *fount* is self-published using a creative commons license

(see the colophon for details). The motivation behind this publication is to explore and highlight some of the research themes as they unfold and to see how they combine through the making of each issue. This publication is written, edited, designed and produced by me, an artist-publisher-researcher. I use online services, Mixam for printing low volume editions, and Wordpress for my website ([www.researchtown.uk](http://www.researchtown.uk)). But the publication incorporates views and discussions with people during research interviews, and experiences in the research journey. The format allows me to work with images and words in a way which is productive in thinking through the research findings and experiences. The making of *fount* is a way for me to organise the thoughts and the materials I have collected and made during the research process. The print edition size is low in volume, around 100 copies per issue.

## The Magazine

*Hidden Scotland* is published twice a year. Promoting sustainable travel around Scotland, this magazine highlights shops, places to stay, restaurants and sights which are less well travelled or tucked away off the beaten track. I came across Issue 5. Autumn/Winter 2022-23 in a gift and homewares shop called Òr Shop. The copy I bought cost £15.00 but this magazine is 158 pages so more like a book-a-zine. I bought it because of the section ‘Discovering the Nooks & Crannies: The Isle of Skye’. As this was my first research trip to the area, I wanted to see where this magazine highlighted to get a cup of tea, as well as something to eat while I was out and about.

*Gnaw* Scottish Food Guide is a small A5 stapled booklet, billed as the Scottish Food Guide, and FREE. I picked up this new food and drink guide at Birnam Arts while in their cafe. At 82 pages, this is a slim-ish publication



A spread from a zine, 2025. Cover Image, Louisa Preston.

with sections that cover Markets and Festivals, Scottish Classics, Comfort Food, The Whiskey Business as well as a curiously named section on Beige Food.

I picked up *DOT Magazine*, at Birnam Arts also. This magazine is about helping people with digital wellbeing published by the Scottish Government Cyber Scotland and Digital Skills Education.

### The Art Newspaper

artwork, *The North's Original Free Arts Newspaper* + [www.artwork.co.uk](http://www.artwork.co.uk) is another free to pick up publication printed on newsprint. It comprises of three double printed sheets of paper folded down twice to create the pages. This newsletter style publication contains adverts and listings of gallery exhibitions.

### Zines

Zines are a type of publication which are often cheaply made to explore a theme or concept, idea or feeling. Publications of this type are small scale, often produced in low volume multiples of tens to 100s. These micro-publications are made by anyone who has something to say and wants to disseminate that more widely in a readily available mode of production. Stephen Duncombe's book (see the *Bibliofile* for details, p.19) gives further details of the history of zines and the main categories and sub-categories of them. The Highland Zine Bothy set up the first zine library for the 'Mainland Highlands' in 2024. Seeking to represent the culture of the Scottish Highlands, the bothy was chosen as the perfect type of place to house this zine library. As they explain: "A 'bothy' (from the Gaelic word 'bothan' meaning 'hut') is a home-like structure built in the

wilderness for anyone in need of shelter to use" (Highland Zine Bothy, 2024).

### Postcards

Illustrator cards and cards advertising the pottery business in Skye, like Skio, for example.

### The Local Advertiser/Community Newsletter

*The Bridge* is for 'Local News, Events and Information for the Dunkeld & Birnam Area'.

*The Atholl & Breadalbane Quair*, Highland Perthshire's Community Magazine.

### The Employee Owned Newspaper

*West Highland Free Press* is an employee owned newspaper. It reports on news and events happening in Skye. Coverage includes cultural events, the natural and marine environment, climate, agriculture, ferry and other travel news as well as industry and Gaelic language content. Listings of family and public notices, jobs, and entertainment are also included at the back, before the final pages covering sport.

### The Local History Publication

These are published for example by The Friends of Perth & Kinross Archive, AK Bell Library, Perth 2023 and 2013. Issue 3 made reference to two of these types of publications about postcards from Perthshire by David and Ian Robertson. See the *Bibliofile* for details, p.19.

### The Self-Published Book

*Chris Mitchell's 'quirky' nature notes. 50 Nature notes from the West Highland Free Press* is a self-published book of collected columns that the author wrote for the newspaper, *West Highland*

*Free Press*. It was published in 2010 by Christopher Mitchell, Isle of Skye.

### The Chapbook

Published by ATLAS Arts, a series of chapbooks (e.g., *Chapbooks issue #2 Food Economies, issue #3 Feeling wor(l)ds*) are printed and bound in their Making Publics Press, a studio dedicated to the production of books and publications by anyone who wants to use it. ATLAS Arts say that: "Through the Making Publics Press and distributing these chapbooks, we are experimenting with a different kind of economy around sharing knowledge, community building and resources. Our chapbooks are available open access online. We invite people to bind their own physical copies for free on our press and to chat with us as they do-welcoming exchange of conversation and ideas rather than money." (Making Publics Press 2022: 3).

### The Recipe Book

*CLIMAVORE: on Tidal Zones* Recipe Book was published by ATLAS Arts in 2020 as an edition of 500. This stapled booklet in A5 format contains recipes by school pupils attending Portree High School who worked as apprentices with local chefs in learning how to cook with sustainable ingredients and who explored ways of eating as climate change makes its impacts felt as well as the long-term impacts of fish farms and the changing shoreline of Skye and Raasay.

### The Festival/Arts Programme Booklet or Leaflet

*Perthshire Open Studios Festival 31 August - 8 September, 2024*, is a programme booklet including

details of artists' studios open to the public each summer. This booklet includes details of The Quarto Press in Coupar Angus.

*Wigtown Book Festival 27 September - 6 October 2024. A 10-Day Celebration in Scotland's National Book Town*. This 35 page stapled booklet has all the details of the festival programme for 2024, with visitor information and bookshop details at the back.

*BA / What's On Aug-Oct 24*, This A3 poster folds down into an A5 booklet. It contains the programme information for the Exhibitions, Workshops and Events, the shop opening times, the Beatrix Potter showcase and the contact information for the arts centre.

"Through the Making Publics Press and distributing these chapbooks, we are experimenting with a different kind of economy around sharing knowledge, community building and resources. Our chapbooks are available open access online. We invite people to bind their own physical copies for free on our press and to chat with us as they do-welcoming exchange of conversation and ideas rather than money."

### The Poster

Exhibition posters for example the Experimental Publishing exhibition at BA, publicise the exhibitions at BA.

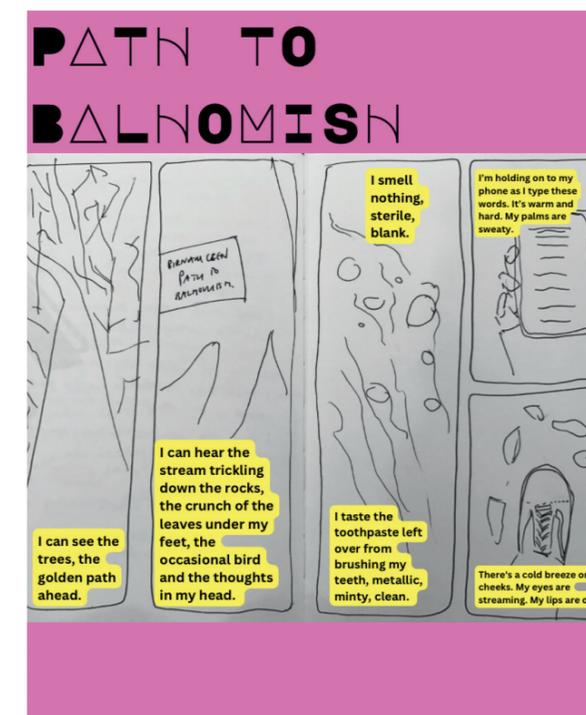
### The Walk

Corbenic Poetry Path is a 3.5km path around the grounds of Corbenic Camphill Community with poetry to read and sculptures to view as you walk along it. There is a publication of the works available which I saw at the Birnam Arts Library and beautifully edited videos are published on their website of author readings and footage from the location ([www.corbenicpoetrypath.com](http://www.corbenicpoetrypath.com)).



### The Memory Poetry Comic

This format of comic is one that I discovered while attending a Glasgow Zine Fair workshop. I have since come back to using it to record a snippet of time in my research, a walk or a moment that seemed significant. See the image below, for example: 'Path to Balhomish'.



Top Left: A sketch of posters on the walls of the BA café, 2024. Top Right: A view from the Corbenic Poetry Path, 2024. Bottom: A memory poetry comic titled, 'Path to Balhomish'. 2024. All images, Louisa Preston.