



Boundary Way

Allotments & Community Garden



Boundary Way Project
2018



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Front cover images: © Moya Lloyd 2018.
Inside front cover: The Boundary Way plot with
shed Camera Obscura, May 2017 © Moya Lloyd



Top: Drawing and planting on the Boundary Way Project plot 2017 © Moya Lloyd **Bottom left:** The shed Camera Obscura – depicted in a painting by Clare Wassermann photograph © Moya Lloyd **Bottom right:** Leaf sculptures created in a workshop with Richard Shilling – Sharing Nature Open Day, April 2018 © Holly Pleydell

Introduction

A space for creativity and learning



Workshops and exhibition at the Photography Open Day, May 2018 © Moya Lloyd

Boundary Way Allotments opened in 1953 in conjunction with the building of Warstones housing estate. They provided food for families at a time when rationing was still in place. In more recent years the site has evolved to serve the community in new ways. A community or wilderness garden has been created as a haven for wildlife and a large polytunnel provides a shared growing space as well as a classroom for a range of learning activities.

The site can be seen as a microcosm of the city of Wolverhampton representing its diverse communities. Each plot has a unique character, ranging from; gladioli cultivation, prizewinning vegetables, a space maintained by sixth form pupils and an artist's workspace. Boundary Way is a

relaxed and peaceful location that borders the city and countryside, a place where there is a friendly welcome and *'everyone can be themselves'*.

With thanks to the Heritage Lottery Fund and Arts Council England, between 2016 and 2018 we have been able to investigate the social history and natural landscape of the area as a source of creative inspiration. This brochure tells the story of Boundary Way, how it has developed as a space for engagement with people through creativity and learning, and what it means to its users.

by Moya Lloyd

Project Lead – Boundary Way Project



Land is cleared to create the community garden – early 2000s. Photograph from the collection of Derek Thom

Boundary Way Community Garden – ‘the wilderness area’

Boundary Way Community Garden was developed as a space for wildlife in the early 2000s with support from European funding. Since then a large polytunnel, storytelling circle, sensory garden, bird hide and heritage orchard have been added, creating a resource for site users and the local community. Today it is maintained by a dedicated group of plot holders and through regular working party sessions.



Artists' site tour with Howard Berry, May 2017 © Moya Lloyd **Inset:** Badger stone painting by Holly Pleydell created during the artists' day, May 2017 © Moya Lloyd

Foreword

Edges, borders and boundaries

Boundary Way Allotment is on the very edge of the Warstones Estate in south west Wolverhampton, bordering South Staffordshire. The council estate and the allotments were established on open country in the post-war building boom of the 1950s. The land climbs the side of Springhill and provides one of the best views across the rolling countryside towards the hills of Shropshire.

Edges, borders and boundaries are very much the basis of the story of this area. Over 80,000 years ago the vast icefield which had spread south and east from the mountainous uplands came to a halt just to the north of our site- the Bridgnorth-Smestow line. The melting and retreating ice left behind lakes and rivers of glacial deposits- a stony clayey basin. Large erratic boulders were left in the area. These are often speckled grey and cream quite different from the soft red of the local bedrock. Some come from the Lake District- Eskdale granite, some from North Wales- Arenig. The Anglo-Saxons called them “hoarstones”. The boulders were an inconvenience to the clearing of cultivated land and were heaved to the edges and

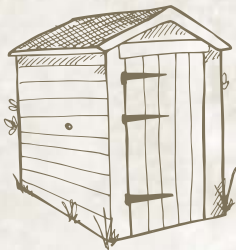
incorporated into boundaries, the bigger ones can still be seen at the sides of roads and at junctions, their permanence making them fixed markers. Hoarstone (think of the paleness of “hoar” frost) became corrupted into Warstone. Look out for them, once you get your eye in, you’ll find more and more. Some of our local warstones have been removed to the rock garden in the centre of the nearby Merry Hill traffic island.

This unavoidable association with boundaries, edges and changes has created the distinctive character of the Boundary Way Allotments; town abruptly meets countryside and there is a very fertile (if edgy) relationship. Edges, hedges, water margins and other meeting places are often the most productive, providing a greater range of opportunities (and in the case of badgers, challenges) for their inhabitants- human and otherwise. We cherish this ambiguity and enjoy the gifts it brings us as well as the challenges it sets.

by Howard Berry

Boundary Way view towards Warstones Estate c1950
Photograph from the collection of Derek Thom





Map of the site



Key



Unisex toilets



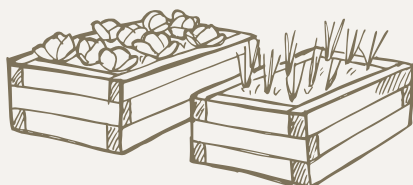
Accessible route – pathways outside this area may not be suitable for wheelchair users





Features of the site

“A little bit of this world is yours to look after” – *Twigs Way*



1. Raised beds

Bed numbers R1 – R6 are used by plot holders with reduced mobility to grow vegetables and other plants throughout the year.

2. The Dingle

A communal seating area for plot holders and visitors to enjoy the atmosphere of Boundary Way and meet socially.

3. Allotment shop and noticeboards

The allotment shop is run by Penn & District Gardening Society and offers a wide-range of products for everyone's gardening needs. This area of the allotment is also home to the noticeboards, where plot holders and visitors can find out all about what is going on at Boundary Way, when rent is due and committee meeting dates.

4. The Crafty Gardener

The Crafty Gardener provides meaningful day activities, education and employment related support through social enterprise on their allotment plot at the bottom of the Boundary Way site. They support vulnerable adults through their work, which is all based around craft & gardening. Their allotment base gives people the opportunity to be in the fresh air, take gentle exercise, eat fresh food produced there and enjoy good company.

Above: The Dingle, with hand-made plaque by Hannah Boyd, June 2018 © Moya Lloyd



5. Accessible plots

Managed by Beacon, a local charity supporting those with sight loss, these plots provide outdoor growing opportunities for people with visual impairment.

6. Chalet & hut

Situated in the Community Garden, the Chalet & Hut provide a communal meeting space for plotheholders, a variety of events and also groups that visit the site, including the Walking For Health Scheme and pupils from Penn Fields School.

7. Heritage Orchard

An orchard containing varieties of local fruit including the Tettenhall Dick Pear. This area is communally managed and tended by volunteers.



Top left: Sampling herbal teas by the chalet and hut, April 2018 **Top right:** Woodland pathway in the community garden, May 2018 **Bottom:** Natural toolmaking in the orchard with Hannah Boyd, Earth Day – 22 April 2018 © Moya Lloyd



8. **Wildlife pond**

A pond with decking was created to allow more wildlife to flourish at Boundary Way and has been very successful, attracting wildlife such as newts to the site. It is very popular with visiting school children.

9. **Storytelling area**

An enchanting area of the Community Garden, with seating and a main chair for a storyteller. It is used for workshops, storytelling, open days and school sessions, and is a well loved area of the allotment.



10. **Paved and sensory gardens**

The Sensory Garden is a paved area of the Community Garden with raised beds. Each bed is planted with a variety of strong smelling herbs and brightly colour plants, which have been encouraging sensory engagement with nature at Boundary Way.



Top: Sound therapist Liz Pritchard runs a 'Gongs in the Garden' relaxation session in the storytelling area, July 2017 © Moya Lloyd

Bottom: The Storytelling area, April 2018 © Moya Lloyd



The Boundary Way project plot featuring the shed Camera Obscura, May 2017 © Moya Lloyd

11. Shed Camera Obscura

The shed Camera Obscura was built by artist Ann Walker and is situated at the top of the site. Step inside, let your eyes adjust to the light and wait for a magical image of the world outside to appear.

12. Polytunnel

Situated in the Community Garden is the allotment polytunnel. This acts as a communal growing space for plottolders, a workshop classroom for visiting schools and an exhibition space to show work inspired by Boundary Way.

Five ways
to wellbeing

Be active

Exploring our site and taking part in gardening gives an opportunity for gentle exercise.



The History of Boundary Way Allotments

‘A historic and magic place’

Boundary Way Allotments in Wolverhampton are a rare example of a new community coming together to demand space for gardens in the immediate post-war period. Established on land that was previously used for farming, the allotments were created to serve the new housing estate of Warstones built in the 1950s whose tenants were anxious to provide food for their families in an era of austerity. Despite periods of neglect in the 1960s and ‘70s, the allotments have proved a focus for both Warstones and other nearby communities, and give valuable access to fresh air and exercise as well as food and flowers. Community Gardens were created adjacent to the allotments in the early 1990s and continue the story of Boundary Way and the heritage of Wolverhampton allotment gardening forward to new generations.

What are allotments?

Allotments are individual plots of land rented to a person or a group of people to grow their own food. They are usually ‘10 poles’ in size, or a sixteenth of an acre (0.025 hectares). This may seem an odd size but when allotments were originally conceived in the eighteenth century, it was calculated to be the area of land needed to feed a family of five (two adults and three children) for most of the year. It was also thought to be the area a man on his own could dig over in 10 days. Thus the 10 pole plot was neither too large to interfere with a man’s other working commitments nor too small to be of use in supporting his family. Through much of their history allotments were mostly tended by men, but this changed in the

Evening at Boundary Way, May 2018 © Moya Lloyd





Derek Thom's family at Boundary Way allotments around c 1953 looking towards the Wrekin From the collection of Derek Thom

Second World War and by the late twentieth century women and children were also actively involved in growing food on allotments. Allotments are usually grouped together to form allotment sites. In villages there may be just 10 or 20 allotments on a site, but on the edge of large towns numbers may rise to 150 or even more on just a single site. The land used for allotments is often owned by a local council, or sometimes the church or in rural areas the local landholder.

Why were allotments invented?

During the eighteenth and early nineteenth centuries many rural areas experienced periods of depression and unemployment, often combined with a land

movement called 'enclosure'. This land owner driven movement resulted in large open fields with associated 'common rights' and access becoming private areas and left many agricultural workers with no means of growing their own foods or supplementing their wages. Allotments were an ideal solution, although in some areas it took many years and much debate (and even some rioting) to attain them. Allotments were sometimes created privately on church land or by sympathetic landholders on an ad hoc basis, and it was not until 1887 that provision of allotments 'on demand' became compulsory in rural areas. The situation in towns was somewhat different. Some towns had a system of rented gardens for the middle classes, known as 'Guinea Gardens'

dating to the eighteenth century, but it was the growth of manufacturing and subsequent influx of population that brought with it the need for the urban allotment. These early nineteenth century urban allotments were typically created on the edge of the new suburbs where the working classes lived, often on old farming land, much as with the later Boundary Way Allotments site. By 1913, on the outbreak of the First World War, it is estimated there were about half a million allotment plots across the whole country.

What part did allotments play nationally in wartime?

During the two world wars food supplies became restricted as it was difficult to import food due to blockades and attacks on shipping. What shipping did make it through had to carry essential war supplies rather than food, which could be grown here. The government launched campaigns to try and get everyone to grow their own food during both wars, although the 'Dig for Victory' campaign of the Second World War has become the most famous and best remembered. Nationally numbers of allotments grew in the First World War from about 450,000 to a million and a half. These numbers dropped off immediately after the war as many of the sites had been established on commons or parks and had to be returned to their original usage. In 1939 these areas were once again requisitioned under the Emergency Powers (Defence) Act, which could enforce land use changes even taking possession of any property. Many councils of course gave up areas of public parks willingly, and more allotments were created on land earmarked for building, most especially on the

outskirts of towns which had seen a huge boom in the building of private housing in the 1930s. Women and children as well as men who were too old or young to fight, or in reserved occupations, took on allotments as part of the war on the 'food front'. There were competitions for who could grow the most, 'Dig for Victory' shows, and onion growing campaigns. There was also a huge media campaign with information on how to make the most of the allotment on the radio ('BBC Allotment' and 'In Your Garden'), on Pathé News in the cinema, and in newspapers. This was the highpoint of allotment numbers and community effort. 'Digging together' against the hardships and horrors of wartime produced a spirit of community on allotment sites, where many people got to know their neighbours and made long term friends, as well as putting food on the table. Not very different from the modern allotment and community garden!

After the Second World War numbers of allotments declined and during the 1960s and early 1970s they became rather unfashionable; often only maintained by an older generation of people and tainted by associations with war and poverty. A government report of the period highlights the neglect on most sites, the weeds and the rusting abandoned sheds and water tanks. Many sites were sold off in the period by councils who needed the revenue from valuable edge-of-town land that was prime for redevelopment.

This is what makes the establishment of the Boundary Way Allotments in the early 1950s so rare. They were created just as many sites were in decline.



Above: John Lloyd in his parents vegetable patch, Fairview Road, Wednesfield early 1950s.

Inset: John Lloyd's ration book. From the collection of Moya Lloyd

What about Wolverhampton?

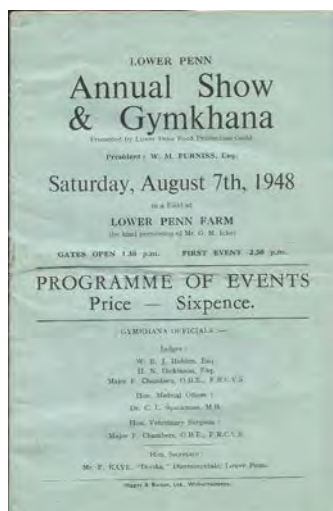
The City of Wolverhampton originated as a market town specialising in the wool trade but by the mid-nineteenth century it had become a wealthy town at the heart of industry dependent on the abundant coal and iron deposits in the area. It was also a town with substantial social divisions between rich and poor, and resultant unrest – including the Wolverhampton riot of 1835. In the 1840s and 1850s it also received a large influx of people from Ireland and Wales fleeing the Great Potato Famine which necessitated space to then grow their food. In 1918 it was at Wolverhampton that David Lloyd George made his famous 'Homes fit for Heroes Speech' prior to the General Election of that year and the post 1918 period saw mass slum clearance and council housing development with new estates at Parkfields and Birches Barn, giving the city some 550 new council houses by 1923. The Low Hill estate to the north east of the city consisted of more than 2,000 new council

houses by 1927 and was one of the largest housing estates in Britain at the time. These housing schemes continued in the post-1945 period with new estates on the edges of the town at Dean's Road, Underhill, and of course Warstones with its accompanying allotments at Boundary Way.

During the twentieth century Wolverhampton's population grew rapidly from 94,187 in 1901 to 162,672 in 1951. Many of the large Sikh community also arrived during the period (1935–1975). This backdrop of rapidly rising population, liberal leadership and council-led social housing and care, is reflected in the numbers and location of Wolverhampton's allotment sites. The mixed ethnicity of its population, including influxes in the nineteenth century as well as the mid- to late-twentieth century, also emphasised the need for allotment garden where food could be produced to satisfy fluctuations in population as well as traditional needs from other countries.

Where were the Wolverhampton allotments?

Little research has been done on the development of allotments and Guinea Gardens in Wolverhampton itself, but in 1891 the Ordnance Survey map depicts distinct areas of small allotment sized gardens situated mainly to the southwest of the town. These include gardens in the Merridale Area, between the Wolverhampton General Cemetery, Ashes Bicycle Works and Merridale Road; and along the Graiseley Brook. To the west and north west were sites either side of Tettenhall Road, and on Slade Hill whilst on the northeast sites can be identified out at the Stafford Road Works at Dunstan Hill; and further in at Salisbury Villas. The east and south east were both heavily industrialised, containing the railways and sidings, and were less favoured with one small site in the area of Cleveland Road and the Hospital. Tettenhall village to the west also housed several garden sites especially at the north end.



Lower Penn Food Production Guild Penn Fields Annual Show and gymkhana programme August 1948. From the Boundary Way archive.



Ministry of Agriculture Garden and Allotment Guide 1945. From the Boundary Way archive.

By 1903 many of these sites were under pressure from the expansion of housing, especially on the west side, and by 1919/20 several had been built over, and wartime allotments established slightly further out – although the area of Dunstons Hill (to the north of the town) was still allotment gardens. Allotment sites that were created in Wolverhampton in this First World War period include the Jeffcock Road Allotments, which now boasts almost a hundred years of food production and has archives that cover much of the century. Further out to the south of Dunstall Park the area was crowded with wartime allotments and parts of these survived to provide Dig for Victory plots in the Second World War.

In 1922 there were approximately 3,000 allotments in Wolverhampton, similar to the number in towns such as Kettering, Portsmouth, and Southampton – again fast growing towns with a history as market towns but gaining impetus and population as industry thrived.

The birth of the Boundary Way allotments

Boundary Way Allotments cover some 6.5 acres in the south west of Wolverhampton, a traditionally popular area for allotment sites. They lie on the edge of the Warstones housing estate, rising up the side of Springhill and giving some of the best views out towards the hills of Shropshire. Well-drained and pebbly, the topsoil masks a heavy clay and the plots on the upper part of the hill (where the current Community Garden is located) have always been less popular as traditional productive plots. The lower part however often floods and was sometimes used as a skating rink in cold winters.



A misty morning, September 2017 © Moya Lloyd

Both the Warstones housing estate and the allotments were established in the post-war building boom (between c1950-1953) on what had been open farmland. At least one of the allotment holders in the early days (Robert Reade) had been a worker on that farm. The Highfields Farm and its fields was sold at auction on the retirement of the then farmer Percy Collins. Robert Reade's father, Frederick Reade (a nephew of Percy Collins) had hoped to purchase the farm but at the last moment it was made subject to a Compulsory Purchase Order as the council needed the land for development. Reade did however secure a short-term tenancy on the land until development planning was granted, and Robert Reade ploughed the fields where his allotment would eventually be. The family still own the nearby Hill Croft Farm.

The Warstones Estate which spread over most of the original farm land was built to provide homes for ex-servicemen and was constructed by a firm called Mucklow, whose motto was 'a house a day', summing up this post-war rush for housing. Mainly semi-detached houses selling for £320—£400 the houses had their own gardens, but not sufficient for those who had become accustomed to growing their own in the Dig for Victory campaign. As the new residents moved onto the estate they approached the council with a demand for allotment provision and the Reades were given notice to quit. The right to demand allotments had been enshrined in earlier Allotment Acts (most notably the 1886 and 1908 acts) and it was this duty that the council responded to.

There had already been an allotment site in the Penn Fields area, which during the war had been the focus of action by what was then known as the Lower Penn Food Production Guild, established on the outbreak of war in 1939 as a 'short-term measure'. The Chairman of the Guild was another farmer called Ted Icke, whose son eventually took over from him. All allotment holders on the Boundary Way allotments also became members of the Guild, and the same still applies despite a name change to the Penn and District Gardening Society. Through the war the Lower Penn Food Production Guild held shows for vegetables and flowers, as well as poultry and rabbits, a common and patriotic activity during the war years. However unlike many such societies the Guild did not fade away after the war but took on new members as the Boundary Way allotments opened.

Bob Morris, a long time plot holder, recalls the opening day of the Boundary Way allotments when the traditional drawing of lots was carried out to see who would get a plot as demand exceeded supply. Bob was newly de-mobbed from the RAF and had moved to the Warstones estate along with other ex-servicemen. The plot was to be a lifetime hobby as well as a way of saving money in times of hardship, and Bob maintained the plot until he moved away from the area aged ninety! Also amongst the allotment holders that remember the original farm was Derek Thom. Born in 1948 and interviewed in 2017 as part of the Boundary Way project, Derek remembers the Reade family and the early days of the estate and allotments. His father took on three allotments at one time, but reduced it to two and then one, which Derek 'inherited' in the 1970s.



A misty morning, September 2017 © Moya Lloyd

Further to the north was the new school (Highfields) that also served the estate and was established in c1957.

Initially, demand for the allotments was high, with queues of 30 or 40 people outside the trading shed on a Sunday morning in the 1950s and '60s and the allotments were well maintained and productive. This was in sharp contrast to much of the rest of the country where the end of the war and eventual end of rationing had seen a drastic reduction first in allotment numbers and then take up. By the late 1960s and early 1970s there were many vacant plots on Boundary Way, as there were across the country generally where it was estimated at least one in five plots was vacant and many more untended.



Boundary Way parking area 1960s with the original Highfields School building in the background. From the collection of Derek Thom

However by the mid 1970s interest in allotments generally had revived as part of the trend towards 'grow your own', with the influence of the organic movement, Friends of the Earth and also the popular television programme *The Good Life*. Robert Reade recalls take up at the Boundary Way Allotments as pretty high in the 1970s, although more prosaically in response to high vegetable prices during the drought of 1976 than any 'good life' influence. Despite the influx of immigrants, diversity of plot holders (and crops) appears to have been relatively limited at this period. In 1986 the Domesday Reloaded Project recorded an anonymous interview with someone who recalled the allotment in the early days. The allotment was shared (an unusual situation) with

a family called the Callows, and between the two families the allotment was tended twice a week. The families stuck to a traditional selection of fruits and vegetables including gooseberries, strawberries, broad beans, peas, tomatoes, cabbages, onions and marrows shared between the families equally.

In the last two decades there is a greater diversity of plotholders with many more women taking up plots and a range of different ethnic backgrounds who bring different crops. Callaloo, a West Indian speciality, is grown on the site a few hundred yards from the community garden planted with traditional English bluebells. People of all walks of life come here to de-stress, to revel in nature, and to find the

independence and freedom to grow their own food that marked the original struggles of the allotment movement back in the eighteenth century. In 2017 plotholders described the site as ‘magic’, ‘heaven’, ‘full of wildlife and nature’. Free from the taint of poverty and war associated with some older allotments sites, the Boundary Way Allotments still reflect the forward looking community atmosphere of the period in which they were established. A decade which was marked by Royal Coronation parties, the end of rationing and the Festival of Britain, as well

as the birth of the baby boomers – many of whom now work the Boundary Way plots or help in the Community Garden. With the addition of the organic Community Gardens to the north of the site in the 1990s, and the involvement of the Highfields School and other community groups, a new generation of gardeners can share in the atmosphere of this historic and ‘magic place’.

by Twigs Way



Penn Fields sixth form hard at work on their plot, June 2018 © Moya Lloyd



View from the Boundary Way plot looking towards Penn Fields and Highfields Schools, October 2017 © Moya Lloyd

Five ways
to wellbeing

Take notice

*Boundary Way is a place to relax and notice
the natural world around you.*



Boundary Way today – a sense of place

“The site has now diversified to serve the community, bringing people onto the allotment to take part in activities... it has become a community asset more than it ever was before.”

– Derek Thom

Since 2015 a team of artists and ploholders have developed a body of work that explores both the natural landscape and the social history of Boundary Way, supported with funding from Heritage Lottery and Arts Council England. Heritage funding has enabled research into native plants, the origins of the sites’ development and the production of a film based on the gathering of personal stories with site users past and present. Arts Council funding supported a group of artists and a storyteller to take inspiration from the setting, create new work and engage with schools, site users and the local community. This was celebrated in an exhibition and open weekend in October 2017.

These activities have fuelled the ongoing development of creative workshops, skill sharing and collaboration inspired by this unique setting. The Boundary Way Project continues to develop arts and heritage activities that sustain and support the site and its users.

Today the Boundary Way site has links with community groups and schools across the city including; Gatis Community Space, Newhampton Arts Centre, The Arts Society, Beacon Centre, Walking for Health, Springdale Primary School, Highfields School and Penn Fields Special School.

View from Boundary Way looking towards the Wrekin,
June 2018 © Moya Lloyd





Gathering stories

Artist and filmmaker Geoff Broadway recorded the sights and sounds of Boundary Way through film and photography during 2017 and 2018. He collected stories from plotholders past and present to tell the story of the Boundary Way site and what it means to the people who use it.

Presented here is a selection of plotholder portraits taken in May 2018 and at a site barbecue in August 2017, which was held in memory of plotholder Gary Megal.



Top: Alma and Alan © Geoff Broadway 2018. **Bottom:** Moya discusses family archives relating to 'Digging for Victory' in the Second World War, as part of a talk about 'Growing Memories' during the Sharing Nature Open Day, April 2018 © Holly Pleydell



Top: David Bottom: Sheila © Geoff Broadway



Top: Sylvia and Barry Bottom: Mick © Geoff Broadway



Top: Tom **Bottom:** Sally and Tilly from The Crafty Gardener CIC © Geoff Broadway

*“My role as a herbalist is to map the plants...
I’ve yet to find any that haven’t got any uses”*

Maria Billington

Connecting with nature

Mapping native plants with Maria Billington

Herbalist Maria Billington studied native plants through the seasons, carrying out plant mapping activities with children from Penn Fields and Springdale schools. After completing an extensive survey she set about researching uses for every single plant discovery. She has shared her knowledge of creating tinctures and ointments with plotholders and demonstrated new purposes for maligned weeds. Her sessions have included composing a foraged salad, creating gardener’s hand cream with carrots and sampling an array of homemade herbal teas.

2016-2018



Top: Maria shows plotholders how to make gardener’s hand cream with carrots, January 2018 **Bottom left:** Sharing foraged, homemade and homegrown food at Maria’s plant workshop, May 2018 **Bottom right:** Imprint on log created using the Hapa Zome plant bashing technique, June 2017 © Moya Lloyd



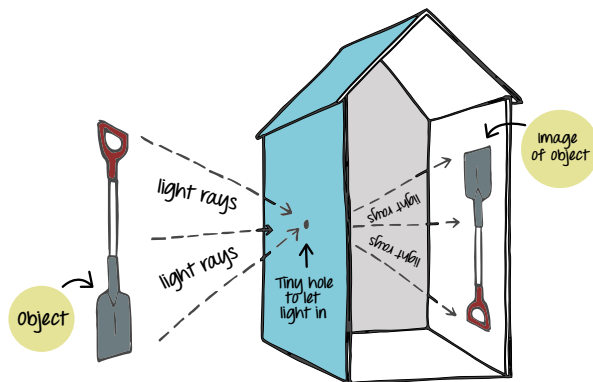
Top: Maria with a selection of her homemade herbal teas
Sharing Nature Open Day, April 2018 © Geoff Broadway 2018
Bottom left: Maria leads a springtime foraging session
and demonstrates how to make some plant-based
concoctions, May 2018 **Bottom right:** Maria's dandelion
schnapps, May 2018 © Moya Lloyd



An inspirational setting for artists

The shed Camera Obscura 2015 created by Ann Walker.

Created in 2015, by artist Ann Walker, the Camera Obscura sits at the top of the slope at highest point of the site. Based on the principle behind photography, a Camera Obscura is a darkened room which has a small hole with a lens. Light enters the space through the hole and projects an inverted image of the world outside into the room. Best seen on a bright sunny day, stepping into the Camera Obscura is a magical experience and a wonderful way to contemplate our relationship with the world around us. The shed Camera Obscura is available for site users to view at anytime and is open to the public during our open days and special events.



Painting and sketching with Clare Wassermann

Artist Clare Wassermann has been inspired by Boundary Way's location on the border of town and country between Wolverhampton and Staffordshire. In a series of paintings she depicted the site's views towards the Wrekin, in Shropshire, capturing the wonder of our surrounding environment. She has led workshops with groups of artists, sharing inspiring methods of exploring and capturing the landscape in handmade sketchbooks. **2017-2018**



Top: Drawing by Clare Wassermann © Clare Wassermann 2017 **Bottom left:** Diagram of the shed Camera Obscura **Right:** Concertina books created in a project team workshop with Clare Wassermann, on display in the Boundary Way project shed © Geoff Broadway



Sunprints with Laura Hickman

Artist Laura Hickman has facilitated adult workshops creating beautiful nature images using the historic cyanotype process. Participants collected leaves and flowers, laying them on specially treated paper to create beautiful motifs when exposed to sunlight.

May 2016 and May 2018

Toolmaking with Hannah Boyd

Hannah led sessions with a group of artists and the general public where she created 'natural tools' using found materials on site. Using inks, these implements were then used for experimental and artistic mark-making on paper.

March and April 2018



Top left: Hand-made tools © Hannah Boyd **Bottom left:** Mark-making using hand-made tools with Hannah Boyd © Moya Lloyd
Top right: Emerging images – sunprint workshop with Laura Hickman, May 2018 © Moya Lloyd



A Sense of Place exhibition

Fine artist Hannah Boyd, textile artist Sue Chand, artist Kanj Nicholas, artist Clare Wassermann and storyteller Ana Marie Lines worked on site during the Summer and Autumn of 2017 taking inspiration from the landscape. Each of them led a workshop session and created new work, inspired by the allotment, that was presented as part of an open weekend in October 2017. The group were joined by Lancashire based land artists Richard Shilling and Julia Brooklyn who undertook a residency at Boundary Way leading up to the open weekend. The group worked alongside plot holders and the Boundary Way project team to facilitate skill sharing and collaboration, which has continued beyond the project.

**Part of Wolverhampton Artists Open Studios,
October 2017**



Top left: Sense of Place exhibition © Moya Lloyd **Top right:** Land art mandala by Richard Shilling © Moya Lloyd
Bottom: Hanging canvas painting by Clare Wassermann © Moya Lloyd



Storytelling with Ana Lines

Brazilian storyteller Ana Lines took inspiration from the Boundary Way landscape to lead storytelling trails as part of a public open weekend.

October 2017

Top: Sunflower painting by Kanj Nicholas
© Geoff Broadway **Bottom:** Storytelling with Ana Lines, October 2017 © Moya Lloyd



Seasonal celebration with Anne Marie Lagram

In sessions with lots of interactivity and fun, artist and folklorist Anne Marie has been sharing stories of seasonal folklore and creating with found natural materials. **April 2018**



Left: Anne Marie Lagram shares folklore anecdotes, Celebrating Springtime workshop, March 2018 © Moya Lloyd **Bottom:** Creating Springtime mobiles © Moya Lloyd



Processions 100 banner-making with Anne Marie Lagram

In May 2018, Anne Marie Lagram led a textile workshop to create a banner inspired by growing at Boundary Way. On the 10th June 2018 this was included in a procession in Cardiff to mark 100 years since the Representation of the People Act, when the first group of women and some men gained the right to vote. It formed part of a vast public art project commissioned by the Artichoke Trust as part of the - 14-18 NOW Project, a commission of work by artists to mark 100 years since the First World War.

Anne Marie demonstrated a range of textile techniques to participants and found elements from the allotments were incorporated in the design. Anne Marie shared stories of women's contribution to the land during wartime.

Textile artists from as far afield as Leicester joined us to create the work. **June 2018**



Five ways
to wellbeing

Connect

"Banner-making was excellent fun. The company was really interesting and inclusive and kind. I'm sure my blood pressure has lowered from being in the relaxing outdoors at the allotments."

Workshop participant, June 2018

Top: The Boundary Way banner in the Cardiff Procession, 10 June 2018 © Mar Dixon

Bottom: Creating the banner, May 2018 © Moya Lloyd



Boundary Way, artists and sustainability

Julie's Bicycle

Since 2017, we have been working with Julie's Bicycle, to learn more about how we can minimise the environmental impact of activities at Boundary Way, as well as considering how we can raise public awareness of climate change issues. The team took part in two workshops with Lucy Latham from Julie's Bicycle to examine how the arts can play a role in inspiring climate change action. Lucy's sessions provided much food for thought and have led to ongoing consideration of how we can apply the principles of permaculture to development and programming at Boundary Way.

In all of the activities we develop at Boundary Way, the environmental impact is carefully considered. We have developed a range of creative activities using found materials from our site including; land art, natural toolmaking, cookery, plant dyeing, Hapa Zome, crayon rubbing and sensory play.

Julie's Bicycle is a London based charity that supports the creative community to act on climate change and environmental sustainability: www.juliesbicycle.com



Top: Howard and Phil explain the principles of permaculture in a team workshop, March 2018 © Moya Lloyd **Below:** Exploring how artists can inspire action on climate change with Lucy Latham from Julie's Bicycle, August 2017 © Moya Lloyd



Mandala

A Mandala is a circular pattern, that represents the beautiful and endlessly diverse patterns found in nature. It is also symbolic of unity and a holistic approach. The shape is also important in many religions as a source of meditation and reflection. A Mandala was chosen as the logo for the Boundary Way project and designer Marie Sewell has developed a different colour variation for each season, connecting our activities with the cycles of nature and the four seasons.

The activity of creating a Mandala with found natural materials is a calming one, encouraging careful contemplation, immersion in nature and enjoyment of shape and colour.



Top: A nature Mandala created in a group workshop in the polytunnel with Richard Shilling, October 2017 © Geoff Broadway **Bottom:** Boundary Way Spring logo designed by Marie Sewell

Sri Lankan Cookery with Kanj Nicholas

Using allotment grown ingredients Kanj demonstrated how to create delicious curries using squash and beetroot. **October 2017**

Five ways
to wellbeing

Give

Cooking and sharing allotment grown food is a wonderful way of connecting with others, enjoying the outdoors and learning about different cultural traditions.



Kanj demonstrates Sri Lankan Cookery, October 2017 © Geoff Broadway



Natural dyeing with Sue Chand

Sue led a workshop with the project team to concoct dyes with plant fibres. Deep earthy colours were created using Elderberry, Mahonia, Madder, Blackthorn, Turmeric and Onion. **November 2017**

Five ways to wellbeing

Keep learning

Through a series of workshops we have shared and learnt new skills including; natural dyeing, permaculture, taking action to reduce climate change, digital photography, Sri Lankan cookery and natural toolmaking.



Sue Chand explains methods of dyeing with plant fibres, November 2017 © Moya Lloyd



Art, nature and wellbeing

“It’s de-stressing, you are in a different world... it’s heaven... a wonderful place to be” – Derek Thom

Five ways to wellbeing

Boundary Way has a positive impact on everyone who visits. Our activities support all of the ‘five ways to wellbeing’, an evidence-based approach that helps people to flourish. Devised by the New Economics Foundation in 2008, the ‘five ways to wellbeing’ have been adopted by the NHS and mental health charities. The ways are as follows: Connect, Take Notice, Be Active, Keep Learning and Give.

Building opportunities for these ways as part of daily routine helps to build resilience and improve the ability to deal with life stress.

The Boundary Way project has attracted hundreds of visitors who have attended open days, tours, workshops and educational activities and enjoyed the tranquil, calming environment and friendliness of the ploholders. As a result, people have been inspired to take on an allotment plot, including artists and teachers who are using their spaces as resources for creativity and learning, as well as relaxation.

“There is a friendly and jolly atmosphere and lots of smiling faces and there are lots of interesting and unique garden spaces to discover.”

Workshop participant, May 2018



Top: Examining the qualities of leaves Penn Fields – collage workshop with Moya Lloyd, October 2017 © Moya Lloyd

Bottom: Penn Fields pupils explore the orchard – Land Art workshop with Richard Shilling, October 2017 © Moya Lloyd



Penn Fields Special School

Penn Fields Special School have integrated site visits as part of their curriculum. Sixth formers have created and maintain a plot and a programme of creative activities has been developed.

The school's head of art, Shelley McGregor, and Boundary Way Project Lead, Moya Lloyd, have collaborated to develop creative projects tailor made to support children with a range of learning disabilities and complex needs. The Community Garden and polytunnel are used as a multisensory learning environment where children can build their confidence and independence.

The children have worked in photography, collage, printmaking, stop motion animation and lantern making to create beautiful nature inspired art that has been exhibited across the city. The creative sessions have contributed to pupils gaining accreditation for their achievements through Arts Awards, with a small grant from Arts Connect.

Top: Capturing nature using crayon rubbing and willow lanterns with collage – Penn Fields sixth form, Autumn 2017 © Moya Lloyd
Bottom: Collage created by Key Stage 3 pupil, March 2018 © Moya Lloyd
Artwork is part of pupils work towards Arts Awards Explore at Penn Fields Special School

Collage with Moya Lloyd

Moya has worked with pupils to create collages from recycled papers and build up layers of colour and motifs from the natural world. Sessions have included describing sounds and feelings and capturing the texture of wood and leaves through crayon rubbing techniques. **2016-2018**



Acknowledgements

“Honouring the knowledge of our ancestors...
built over millennia” – Maria Billington

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Geoff Broadway – Artist and Filmmaker

Holly Pleydell – Project Co-ordinator

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Quotes: Holly Pleydell (page 5) Derek Thom, Maria Billington and Twigs Way taken from film interviews with Geoff Broadway from the Boundary Way film, 2017.

Back cover images: Snail, 2017 © Maria Billington. Howard demonstrates growing techniques to pupils, Autumn 2016 © Moya Lloyd. Display of historic gardening photographs – marking International Earth Day, 22 April 2018 © Geoff Broadway.







Boundary Way

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