

THE FORTHLINE

EDINBURGH &
EAST LoTHIAN
SIDE





Artists and people with a great mix of craft skills have worked together to produce a major illustrated “story” of the coast around the Firth of Forth.

The idea was inspired and developed by a group of experienced craftworkers based in Edinburgh, with support from the Edinburgh Shoreline Project in partnership with the Royal Botanic Garden Edinburgh.

The aim was to provide an inspiring challenge for artists and craftworkers in these constrained times and, importantly, to celebrate the amazing shoreline we have on our doorstep, with a particular focus on our coastal environment and the amazingly varied wildlife that can be found there.

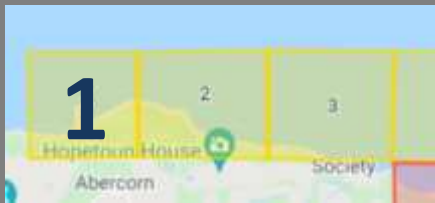
Participants were issued with a 40cm square of calico relating to a specific coastal kilometre square and asked to express things that move them from what they know or have researched about the coastal environment and the natural heritage of particular piece of coast.

There has been a great sharing of knowledge, and as each individual square is transformed with different media, passions and discoveries, a long line of enmeshed stories and visions of the coastline emerged.

As each square has been completed its image has been shared on the Edinburgh Shoreline website and linked to adjoining squares, to create a linear 'story' that can be to be scrolled through, celebrating the Forth's amazing coast and history.

The aim was to coincide with the UN Climate Change Conference (COP26) which took take place in November 2021.





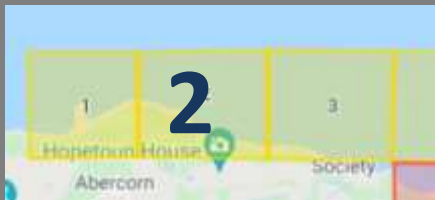
By Fiona Hendrie

A walk with friends along that section of the John Muir Way was the initial inspiration and Fiona wanted to feature John Muir's writing. She and her daughter love the maps that you find at the beginning of books, that shaped the creation of the square.

With her daughter, Isobel, Fiona dyed the land with tea and coffee and the Forth with thinned down fabric paint in spray bottles. She then embroidered the detail on to the square. The compass was printed with fabric paint.

Fiona is the manager of a pottery studio, Potter Around, which offers potter's wheel and ceramic painting. She has always enjoyed craft and creating. She tends to work most with clay these days but loves the relaxing flow of embroidery.





By Jo Avery

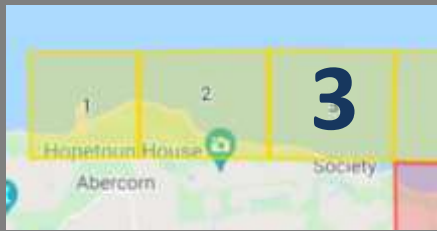
Jo often starts her day with an early morning walk along the coastline at Blackness and into the woodlands at Hopetoun. It's very quiet then and she feels so calm amongst the trees or along the beach. Her piece reflects both environments along with some of the birds she sees.

Cotton and linen fabrics from her quilting stash along with wool mix felt. Threads used were all made by Aurifil with cotton threads for the applique and wool thread for the bird embroideries and hand stitching embellishment.

Jo is a quilt and embroidery designer, maker and teacher, living close to Blackness Castle, along the Forth.

She is the author of *New Patchwork* and *Quilting Basics* and *Modern Crewel Embroidery*. Her work is inspired by the nature around her, especially trees and birds.



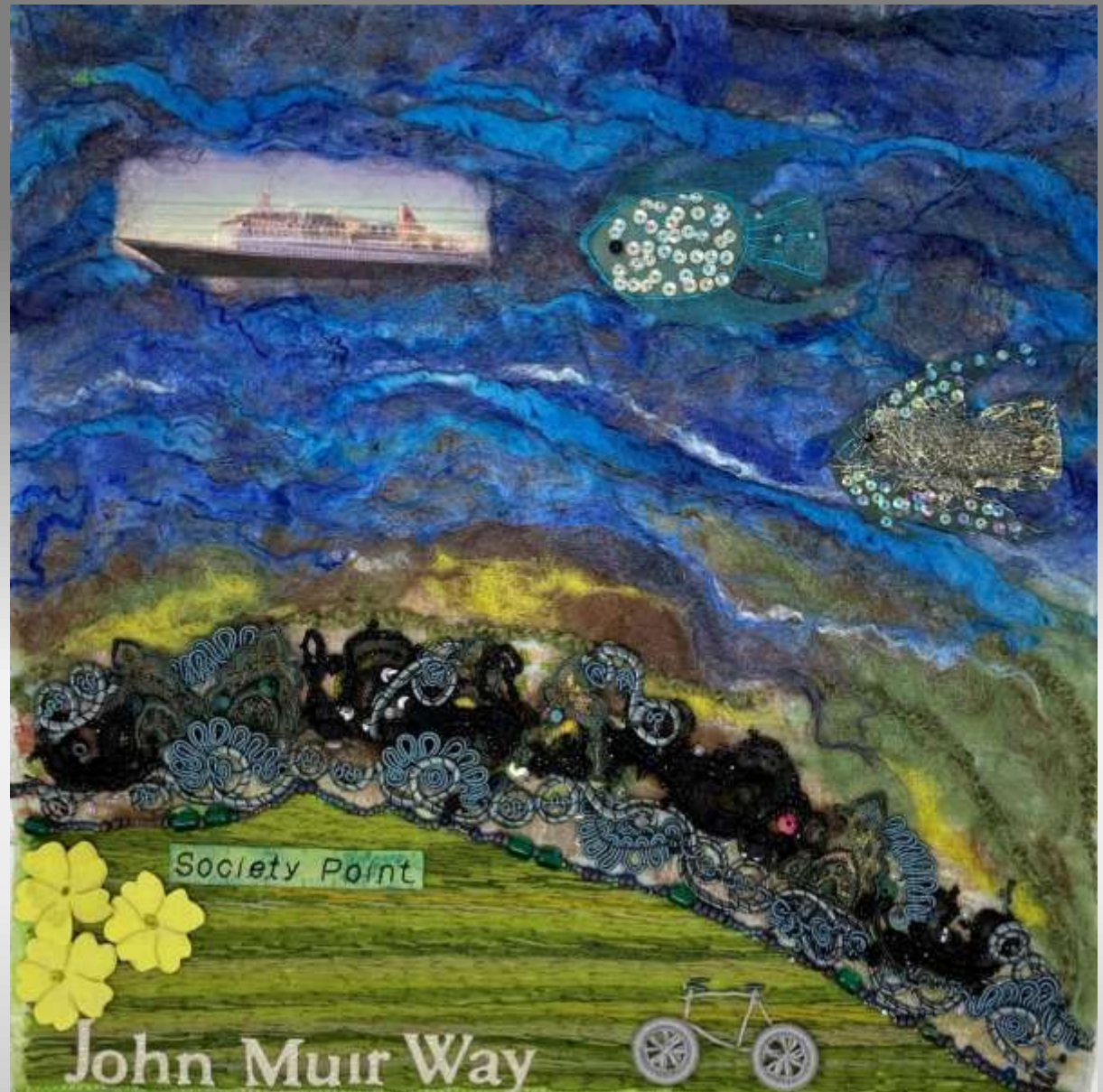


By Dorothy Morrison

This is a raised beach area with interesting rocks and many oyster shells. The primroses were blooming and the woodpeckers busy drumming in the trees.. Cyclists were enjoying the road, part of the John Muir Way. Across the water were the Fred Olsen cruiseliners berthed for lockdown at Rosyth.

The sea is hand made felt painted with dilute PVA. Boudicca, the last Fred Olsen ship Dorothy was on to St Helena is inkjet printed. The rocks are 100 year old trimmings from her late grandmother's treasures. Coloured beads represent the inevitable man made debris on the shore.

Dorothy enrolled for a City and Guilds embroidery course in 1981. It changed her life. She is a life member of the Embroiderers Guild and her local branch is now an independent stitch group. Edinburgh Stitch and Textile Arts (Esta).





By Saskia Gavin

This square is mostly sea, with a tiny bit of land, near Society Point, near Hopetoun House. Looking out at the sea, which was quite wavy that day, I imagined the sea bed as it might be now, fairly barren and how it might change with the introduction of a few more growing things, becoming less and less regular, providing niches and possibilities for small things to shelter and grow, which in turn would provide for other creatures and so on.

Saskia lives in Edinburgh between hill and sea, and looks out over it every day. She is not so familiar with the coast as with the hill, but in the past year has started dipping, so has become more aware and interested in the sea's state.





By Kristen Hubert

Kristen took a trip with her kids to the spot where her square is (under the new forth crossing) and she was struck by the choppy waters and the juxtaposition of the less than affluent housing and the hobby activities available on the waterfront for the more affluent.

The water is scraps of 3 pairs of denim jeans (one green denim) leftover from upcycled denim quilts. The kayak is regular quilting cotton as are the paddles and the jetty. Kristen used pre-set decorative stitches for the water and free motion quilting style stitching for the brown threaded areas.

Kristen is a Mum of two living in Edinburgh. She is a small business owner and also a Blogger focusing on upcycling (www.upcyclemystuff.com). She learned to sew by hand as a child but lockdown resulted in her picking up quilting & sewing in a serious way! It's an addiction!



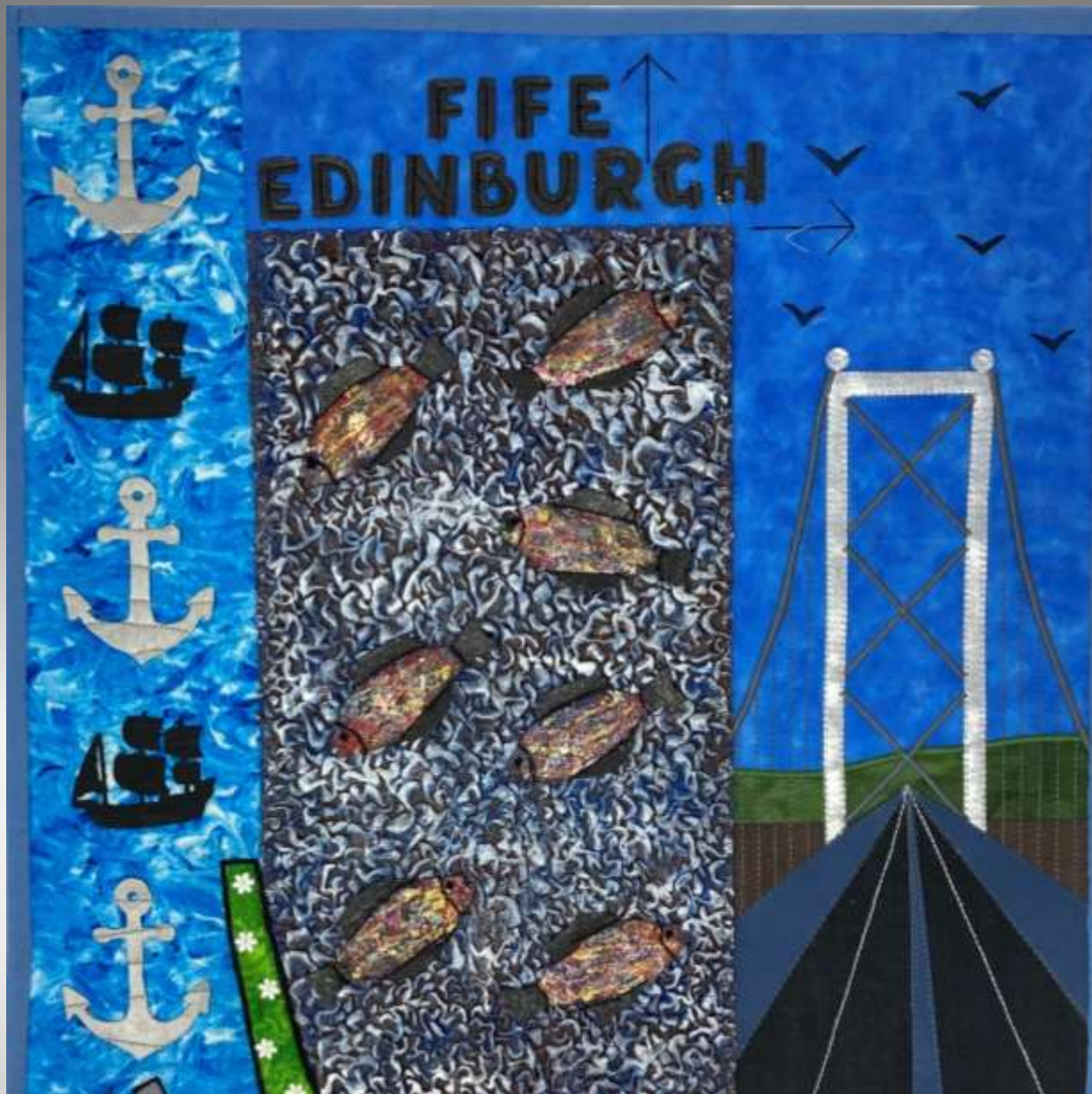


By Marysia Holmes

This square depicts the coastline from Port Edgar (boats and anchors) eastwards including the Forth Road Bridge. There is very little land on this square. Marysia was able to go to South Queensferry and visit her area, climb on to the bridge and take many photos.

The square has a quilting fabric background with painted decovil shapes applied. The central section depicts waves made by 'crashing' and painting organza. The painted fish were also made from decovil as were the die cut letters pointing north to Fife and east to Edinburgh.

Marysia is Edinburgh based, City and Guilds trained, and she dabbles in textile art of all kinds, and mixed media. She enjoys both hand and machine embroidery. She is a member of ESTA (Edinburgh Stitch and Textile Art) and Milton Quilters and regularly exhibits with these groups.



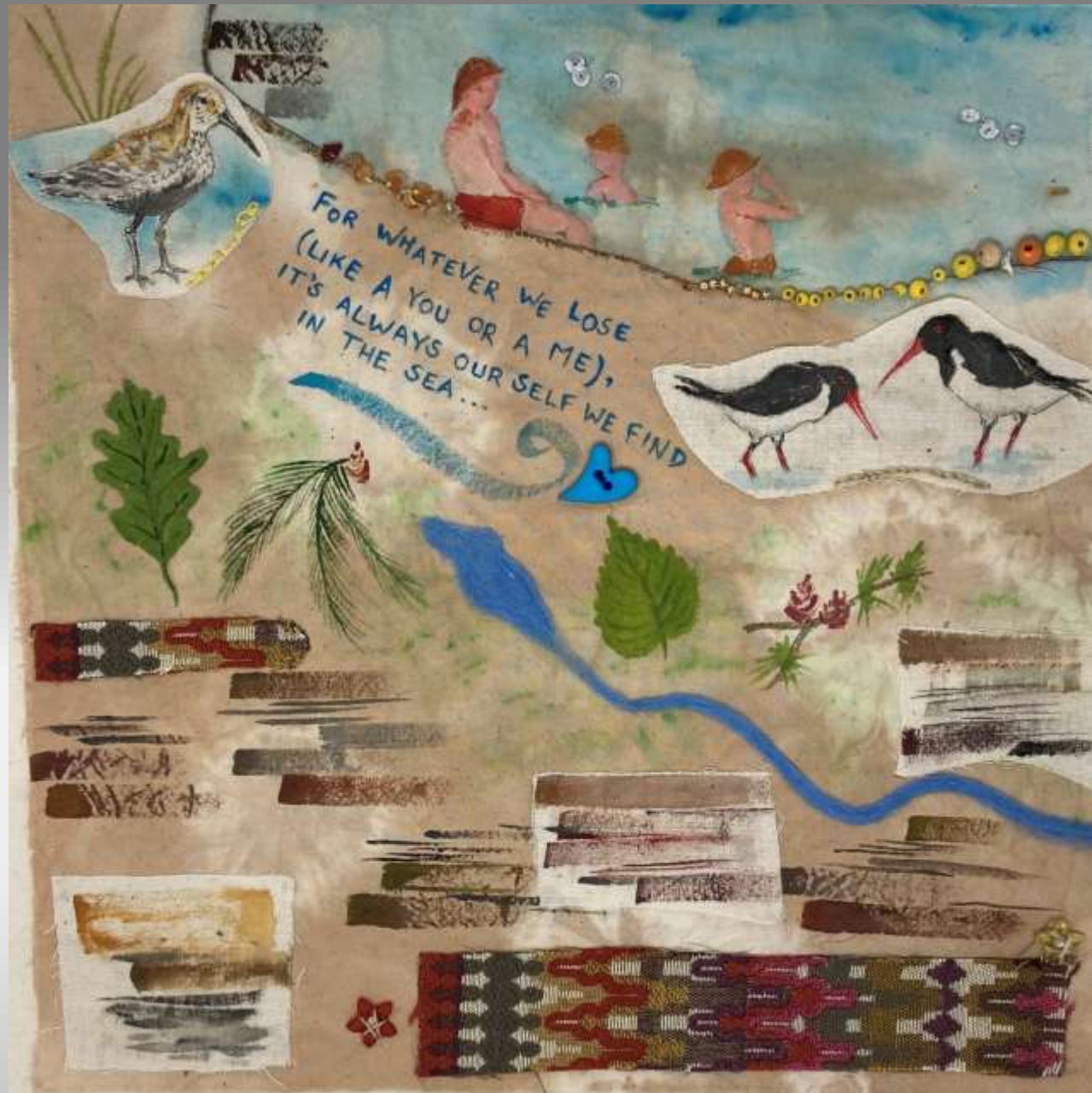


By Karen Murray

Society point was a popular bathing spot in the mid 19th century as well as now inspiring 'Seurat' bathers, and the shoreline has wonderful geological features ranging from the ice age - ripples of sandstone - to the search for oil shale. The deciduous forest inspired the rest.

Karen tie-dyed the majority of the fabric with teabags for texture, painted features using fabric paints directly on the square as well as extra calico pieces. She did a little embroidery, adding heavier fabric to note the sandstone, with a few button embellishments to add some sparkle.

Karen runs a ceramic painting and pottery studio in Kirknewton where they also run art classes. Having gone to art school in Shrewsbury a million year ago, she then switched to English literature and journalism for many years but ultimately came back to art - her true love!





By Pat Swan

The stunning Queensferry Crossing had to feature somehow, but Pat's research uncovered that the archaeological work done prior to construction uncovered the earliest known domestic houses in mainland Scotland from the Mesolithic period, which provide evidence of the exploitation of the Forth coastline some 10,000 years ago.

Pat used an old rusted napkin for the "Mesolithic Site". She hand dyed organdie for the blue sky and vegan banana yarn for the bridge cables. Found pottery is held in place by scrim and some little sparkly bits are hidden behind the organdie to reflect the shimmering Scottish sky to complete the picture.

Pat loves stitching and is part of a group of mixed media artists called "Indigo Tracks". She also likes to incorporate paper in her work and make books which often include some stitching too. Last year she took part in "100DAYSPROJECTSCOTLAND" and hopes to again this year.





9

By Margaret Burgess

Over the past year, exploring cycle Edinburgh paths, one of Margaret's favourites has been Route 1 to South Queensferry, so chose Panel 9. Researching history of the 11th Century Queen Margaret Ferry (The Binks), Port Edgar, The now derelict Naval Base and The Priory Church have been fascinating.

Discovering a Cherry Tree in full bloom on the North side of The Priory Church, and having recently completed an online embroidery course with Lorna Reid of Stitchbirdie, she decided to embroider the panel. The Cherry tree used 6 different shades of pink. French knots are incredibly labour intensive!

Worked as a designer, scenic artist, prop maker within Theatre and Exhibition Design. Currently Part-time Technical Theatre Lecturer. Inspired by a Millinery course 20 years ago, continued exploring textiles through City and Guilds courses such as Machine Embroidery and Creative Sketchbooks. A member of the Edinburgh Modern Quilt Guild.





10

By Madeleine Shepherd

The Forth Bridge is fantastic piece of engineering. Its shapes and colour have dominated the area for well over a century. The jellyfish and seals Madeleine has seen here, the history of the Hawes Inn and personal memories of the car ferry couldn't compete with the bridge.

The sea is made from a cyanotype print on cotton muslin and the land is printed in two colours of random spot stamping. Archive photographs and documents were digitally printed onto silk and attached by hand. The bridge itself is picked out in red woolen yarn.

Madeleine is an Edinburgh-based textile artist with a background in mathematics and life sciences and an interest in science fiction. At the moment her main practice is data inspired machine knitting but she also makes felt and sews. She loves working on collaborative projects that bring all her interests together.





11

By Soraya Young

Soraya is a member of a walking group in South Queensferry so walks this area frequently but a mud walk they went on at Long Craigs was at the forefront of her mind. Seeing crabs and enormous jelly fish and hearing the sound of the birds in the woods.

She used painted bondaweb ironed on to calico to create the sandy background and for the crab, which is trapunto quilted. Painted and distressed lutrador for the sea with wool couched for the shoreline. The birds are painted and hand stitched on vilene. Wood, dyed scrim. Appliqué felt footsteps.

Soraya went back to college after having children to study a BTECH in Art, followed by Foundation and then an HNC in Contemporary Art. She joined the Linlithgow Embroiderer's guild and then the Edinburgh branch as well to keep up her textile skills and to inspire her.



By Sarah Knox

Sarah explored this shoreline for 2 days making multiple mixed media studies on location of the boathouse pier, the John Muir beach path and the industrial Rail Bridge from the Dalmeny Estate, and in her studio she made several paintings refining her memory and feelings for that stunning place.

Sarah has used the gentle application of inks on the textured calico fabric. The first coats of ink react with this ground, creating fluid pools of colour. Rather than work against these abstract forms, Sarah worked into the marks so that the mysterious landscape emerges through subsequent layers.

Sarah Knox is a landscape artist based at Beaverhall Studios in Edinburgh and teaches art freelance. Sarah is currently working towards a solo exhibition at Dawyck Botanic Gardens and is delighted to represent Scotland in the acclaimed Fabriano in Acquarello international watercolour exhibition in May 2021.



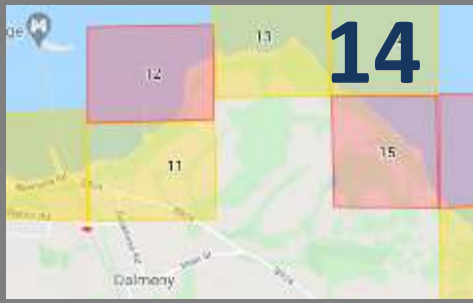
By Alan Brown

Alan loves to ride his bike round the shore path at Dalmeny. There is a hidden beach there to which his mind often returns, and in May the most glorious display of bluebells in the woods. For a city dweller, crossing the Almond and entering the estate is magical.

Alan used pheasant and wood pigeon feathers. It would have been herring gull but he couldn't get enough of them. And the gold foil from a packet of smoked salmon.

Incomer of some standing.
Outgoer of little renown. Dabbler.
Skater on surfaces. Inhabitant of
thresholds. Not even shallow.





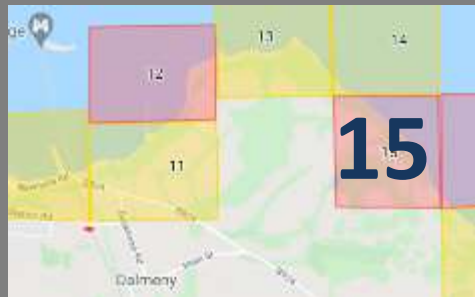
By Kathryn Bailey

Kathryn noticed that Fishery Cottage was on the edge of her square and was the hub for salmon fishing in the Forth until the 1950's. The square features salmon jumping free now from commercial nets but with fragments of netting. Traces of wooden posts originally used to secure the nets with-linking to land.

Man made and natural fabrics including vilene, calico,silk, velvet which have been painted and dyed. Embroidery silks and cotton thread both plain and variegated

Kathryn loves to stitch both using machine and hand embroidery techniques happily incorporating experimental materials and textures into her work





By Marianne Kellett

This square covers an area Marianne walks nearly every day on the Dalmeny Estate, close to where she lives. The views are breathtaking.

She used both yarn and fabric and shiny thread for the sea reflections. Lace was used for the water's edge and she included the pathway that she walks. Dalmeny House in the background, behind the golf course (denoted by the flags) and Barnbogle Castle at the water's edge above the rocks.

Marianne is an amateur fabric and yarn artist and this hobby has been her passion for most of her life. She is 67 and now retired.





16

By Jennie Loudon

This square is mostly sea with a little bit of beach. Jennie was looking at the ripples on the sand relating to the ripples in the water as the tide goes in and out and how the height of the tide relates to the phases of the moon.

Dyed strips of fabric, stitched. Inks, paint and more dye applied to the surface. Couched hand made silk string and metal leaf.

Jennie is a mostly Edinburgh based textile artist (though prone to wandering). Working across a range of textile techniques and often incorporating found objects, Jennie's main focus is textile art dolls.



17

Silverknowes Golf Course

By Karen Chambers

Shell Beach. A peaceful square. The sea sorts what it receives and deposits where it decides. Here, millions of cockle shells and sea-borne shoes, ancient and recent. Relics of salmon netting? Passing oil tankers can disrupt this peace. There is local oil here too in the Dinantian shale sediments.

Acrylic and oil printing, sewing machine.

Karen's main medium is printmaking, which she hadn't done for some time. She found it challenging, during lockdown, to try and produce a work from what she was able to find at the back of cupboards and in long unopened drawers. A founder of the Edinburgh Shoreline project.



By Leona Thomas

A small area with a long varied history. The most distant past is reflected in the coastal rock geology, and evidence of human habitation in the Mesolithic era. The old Brythonic name for Cramond – Caer Amon – tells of celtic tribes who settled here. History also shows through the Kirk yard remains of a Roman outpost fort, the Eagle Rock carving & the Cramond Lioness statue. Cramond village offered a sheltered haven & a bustling harbour. Today only pleasure yachts moor there. Marine life flourishes in this tidal estuary and birds enjoy the mudflats. The old rowing boat ferry, now gone, remains in living memory taking walkers & nature lovers across the narrow river mouth. Modern life challenges are reflected with Edinburgh Airport flight paths overhead. This square reflects all these elements using fabrics, hand dyed material, sari silks, wool, scrim, embroidered lettering and stitches, Suffolk puffs, trapunto and hand coloured details all stitched onto a backing sheet before being attached to the calico panel.



By Ali Webster

When visiting the shoreline Ali was surprised by the amount of charcoal on the beach - there was so much she couldn't believe this was just from bonfires or bbqs people had on the shore could this be still from the coal industry brought by the Rivier Almond?

Ali used free-motion embroidery to create outlines of flint tools found in this area and dating as far back as 8500bc - it is believed to be one of the earliest places of settlement in Scotland. She up-cycled old jeans to create the WW2 bollards stretching out towards Cramond Island

Ali has a business teaching dressmaking, sewing and other textile crafts whilst also working with adults with learning difficulties teaching hand sewing, embroidery, felting and eco-printing - she loves both textiles and nature equally and enjoy combining the two!



20

By Rosslyn Clowe

Cramond island is bitter sweet to visit, as it is in a stunning location with a fabulous walk to get there, tide allowing! However, if you look closer it suffers from abandoned graffiti'd buildings and litter. There is so much potential to make this a more environmentally friendly space – especially since it is a Site of Special Scientific Interest, and so important for a huge variety of birds, and an increasingly regular haunt for our visiting whales.

Rosslyn used mainly recycled remnants of material from home, some dolls house crisp bags, and her husband's lego tyres.

Rosslyn is a marine biologist, not a crafter, who is managing this project, and keen to raise awareness of the threats and amazing potential of this part of our special coastline.

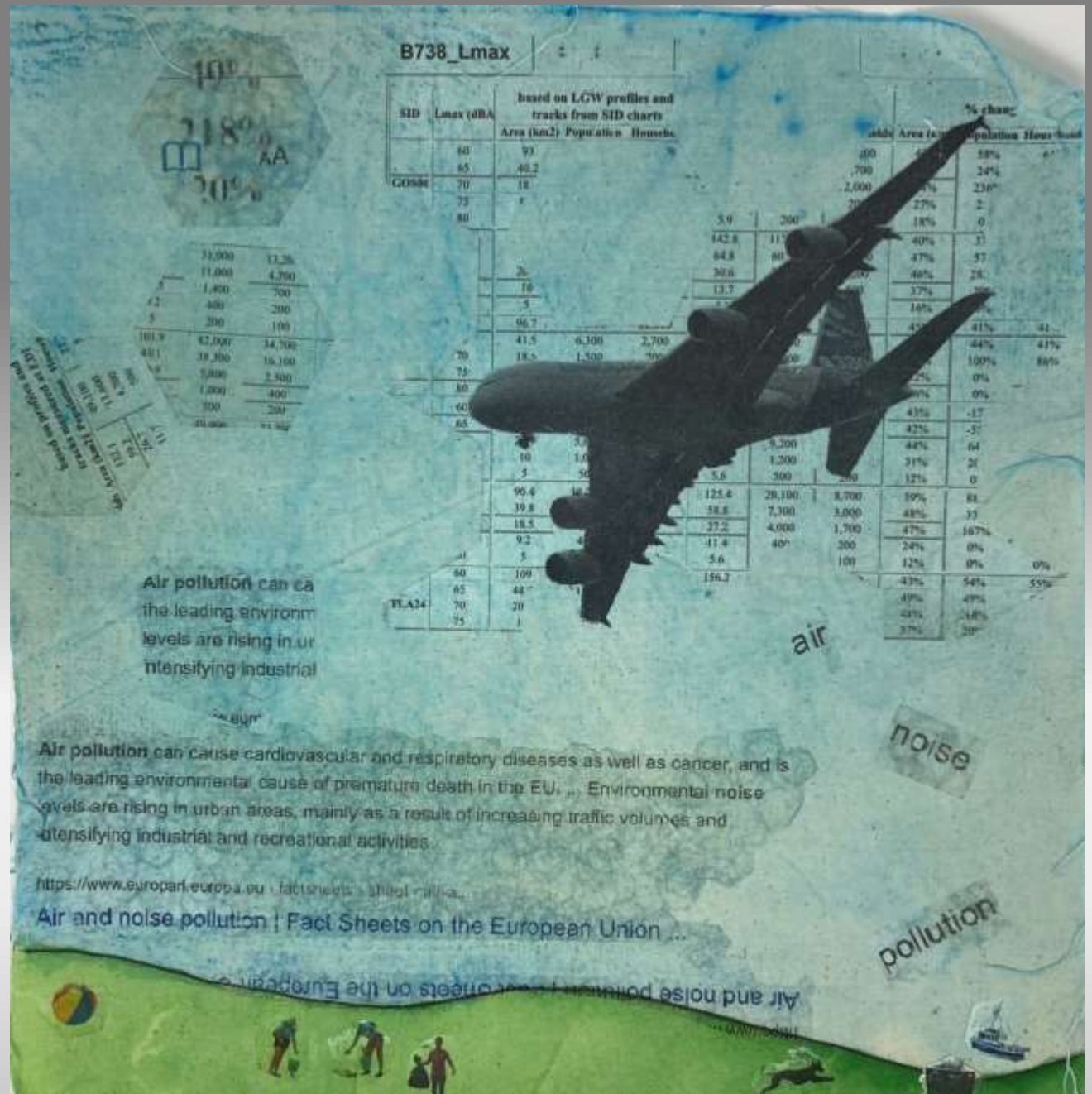




Square 21 was inspired by research suggesting flawed data was used to support a recent decision to increase the number of flight paths from Edinburgh Airport. Decisions based on flawed or perhaps manipulated data can have serious public health and safety implications and Jay wanted to illustrate this.

Jay painted the background with acrylic paint then searched for relevant data and images, cleaned them on a phone app, transferred them to Procreate on an iPad for the design, printed it as a series of heat transfers, and ironed them to the background.

Jay has a background in printing and textiles design. Recently Jay has been doing a course in data science and analytics





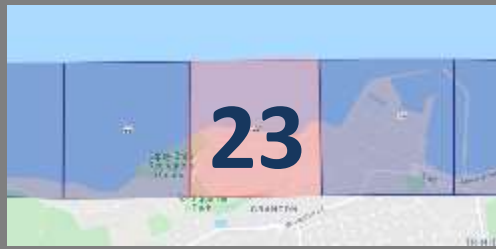
By Natalie Wingate

On the coastline of the gypsy brae area, Natalie was interested in the manmade geometric rocks which are prominent there. The angular structures against the view to Crammond island and Fife create an interesting scene, beach stone covered in seaweed merge the intrusive manmade world with the natural world.

The square is created with compressed charcoal, toner and ink wash on Calico.

Natalie is an artist and teacher working and living in Edinburgh. She mostly works using toner, a recycled carbon from manmade cartridges with a beautiful quality on paper. She enjoys capturing moments of life, from portraits of people and animals to insects and inspiration from the natural world.





By Karen Chambers

An angry square. Royston Beach was a beautiful local swimming spot. Past Councils allowed dumping on it for a small fee. Building rubble, concrete, metal in all shapes and sizes. Desolate. Ugly. Sad. An industrial history depository. This is why the Edinburgh Shoreline Project was set up.

The square is made from more calico, an old lino block, acrylic printing medium, bits from her sewing basket, a sewing machine.

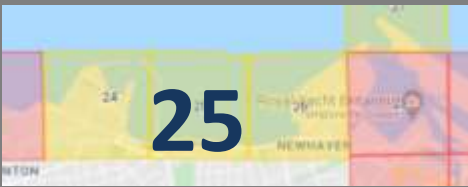
Karen's main medium is printmaking, which she hadn't done for some time. She found it challenging, during lockdown, to try and produce a work from what she was able to find at the back of cupboards and in long unopened drawers.



24

By Kirsty Lynch





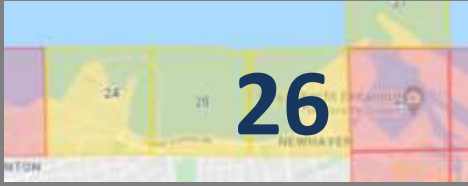
By Colin, Christa, Vari, Katy, Phillipa, Sandra, Amy, Susie and Tanya

This image combine's the ideas of twelve who swim at Wardie Bay. Their contributions are myriad from the rubber-hat of a long distance swimmer, representations of the unique flora and fauna that act as a life support-system for so much wildlife and emotive inspirations from being in the ocean.

The group each contributed an item of cloth; swim suit, rubber swim hat, or shorts embellished with their own ideas. People sewed, wrote words, drew and painted in response to their personal relationship with this part of the coast.

As Tanya's awareness grew about the impact our lives are having on our environment she found solace in being immersed in the sea. She found others reconnecting with each other, as well as caring for the natural environment at Wardie by raising awareness and campaigning for improvements to water quality.





By Ian Marshall

This location is at Newhaven harbour. While the most noticeable features here are the numerous boats and the large lighthouse, there are also many seabirds going about their lives even though this is an area which is used very heavily by people.

Ian used fine liner pens and watercolour paints were used to create strong, bold lines and soft, watery textures.

Ian is an S6 student at the Royal High School in Edinburgh, doing Advanced Higher art as one of his subjects before leaving school and going off to university later in the year.

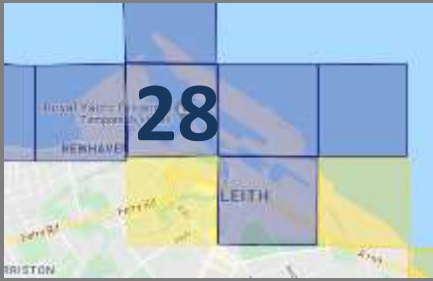




By Anabel Cano

Anabel is a Part Time Primary School Teacher. The rest of the week she runs Chucky & the Hoop, a Creative Embroidery business running workshops, Craft&Chat gatherings and a Textile Book Club in and around Edinburgh.





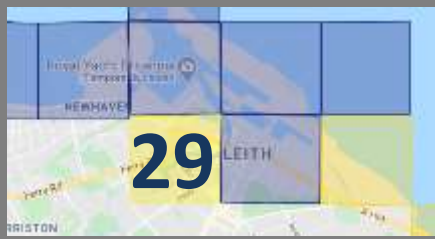
By Sharon May Black

This square is where ocean terminal is in Leith. Sharon combined man made with organic images and materials. She wanted to create layers in her piece to reflect the layers of the sea and land.

Sharon chose a contrasting color palette working with traditional art materials, sewing materials, printing techniques, acrylic paint and brusho. She also combined text into parts of the composition.

Sharon graduated from ECA in 1999 as a painter. She works full time as a curriculum leader of Art, Photography, Fashion & Textile Design at The Royal High School in Edinburgh. She enjoys working on commissions in her studio at home.





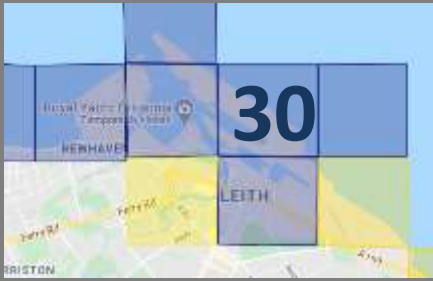
By Nathalie Cortada

Victoria Quay, home to part of the Scottish Government, close by Leith Docks is densely populated, industrial, built up with centuries of history of trade and mixing cultures, immigration; rough and ready but teeming with green spaces and wildlife, otters, grebes, swans and more along the Water of Leith.

For the most part I used found objects and the detritus of modern life, sea litter (fishing nets), bicycle inner-tubes, videotape, foil from a wine bottle and crisp packets, things that pollute our world, are not bio-degradable and endanger wildlife.

French visual artist long established in Scotland, working as Ateliers Cortada or Woolfumes, Nathalie uses recycled and unconventional non precious materials to create three-dimensional objects. She lets the materials guide her work through an almost hypnotic state to create texture.





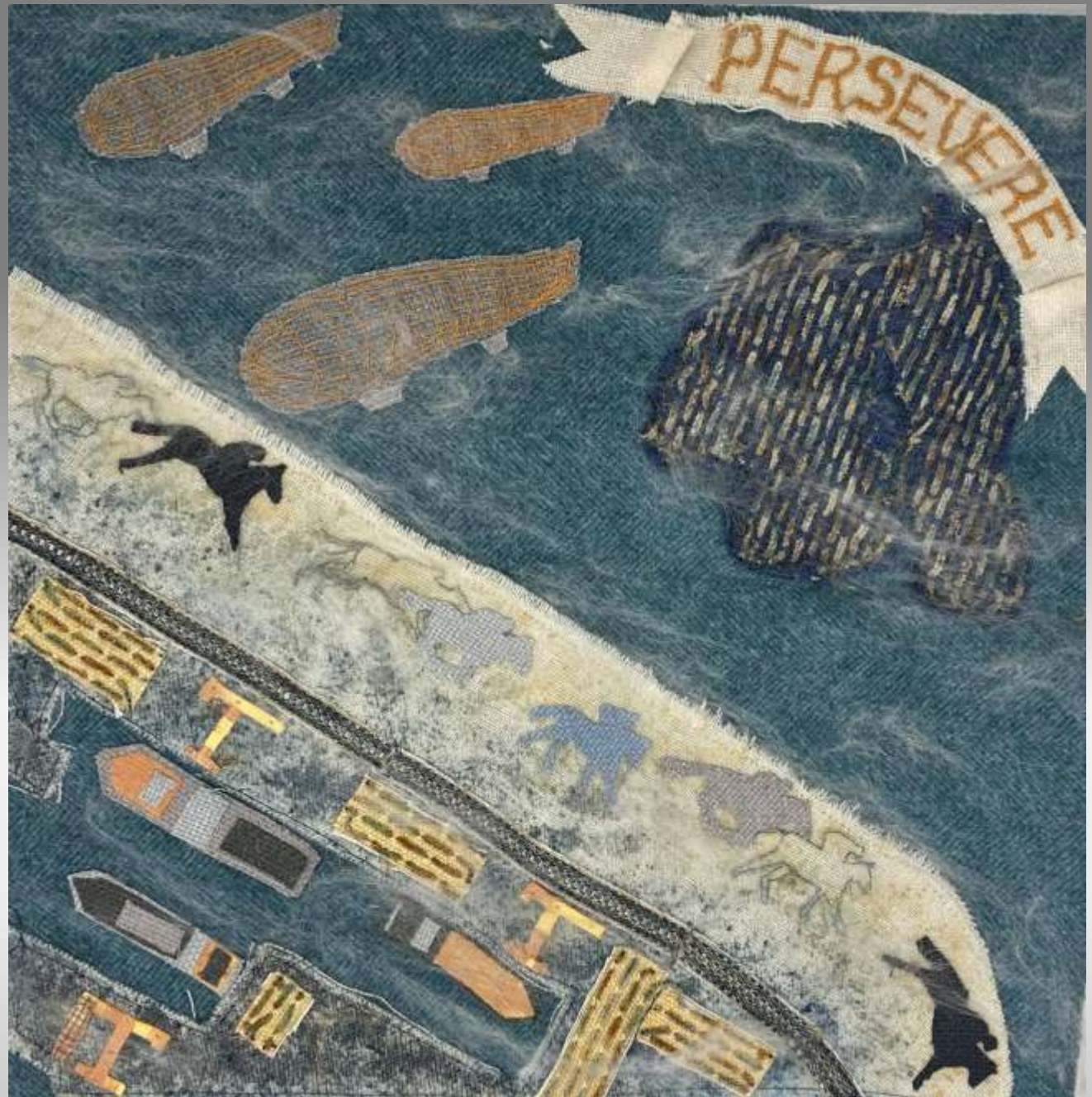
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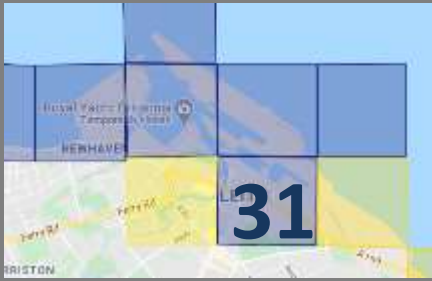
By Elise Gibbons

Leith Sands is no longer accessible to the public. It was once a huge sand and shingle beach used for horse racing and recreation over many centuries. Over the past 150 years it has seen extensive dock building and land reclamation. The East Sands area is particularly polluted.

Elise used Scottish tweed, Irish bawneen, fabric scraps, felt, ink, watercolour.

Elise works full time with disabled students but has always made time for art in her life. She has no formal training but has attended many short courses. She retires this year and plans on dedicating more time to creativity.



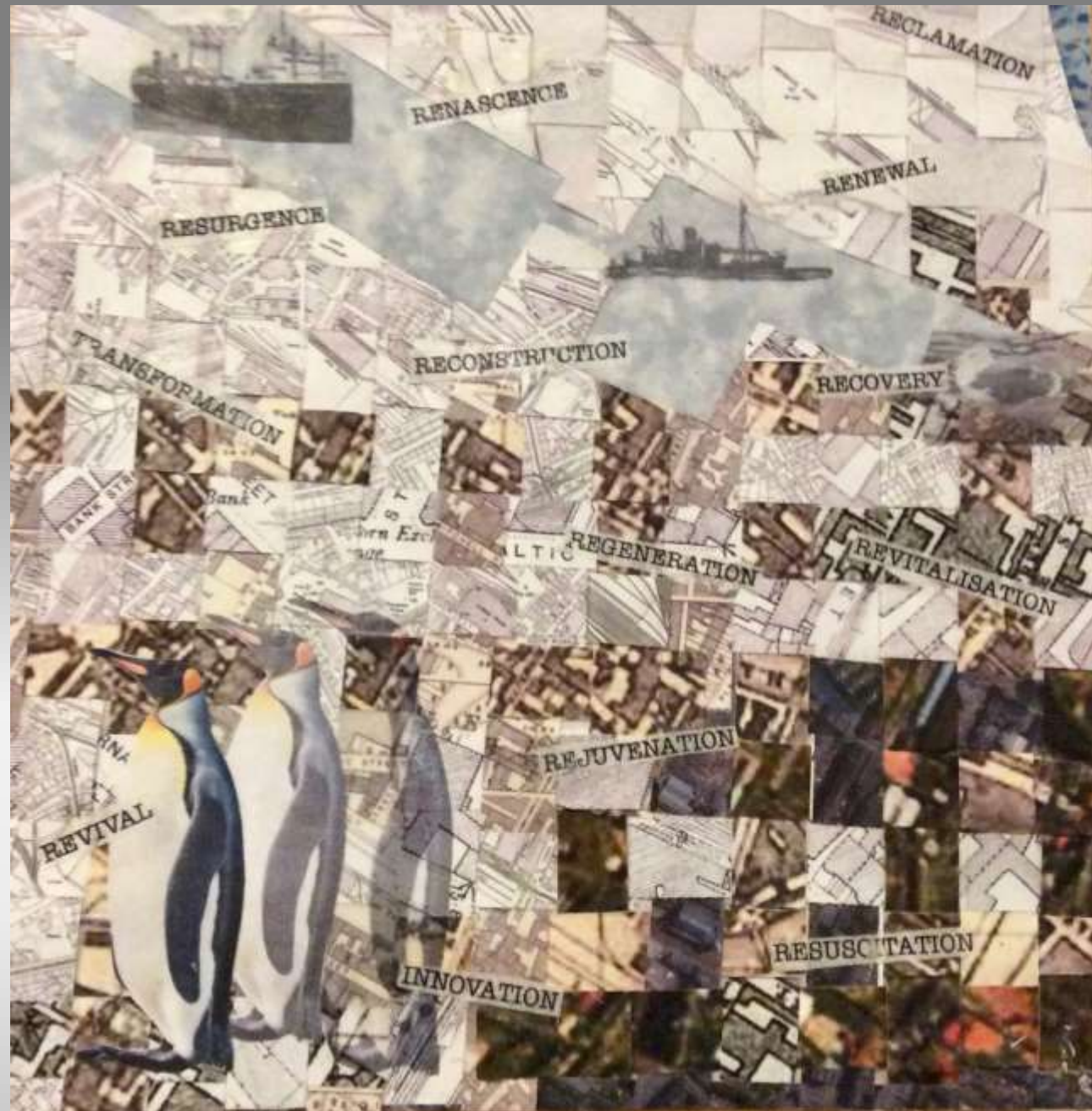


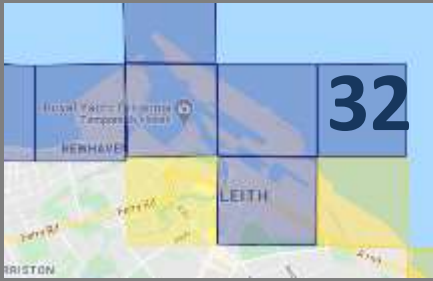
By Judith Anderson

In 1913 the first King Penguins (*Aptenodytes Patagonicus*) were brought from South Georgia by the Salvesen whaling company, which had its headquarters in Bernard Street, Leith, and donated to The Royal Zoological Society of Scotland thus beginning the long collaboration between the whalers and the conservationists.

Old maps of Leith were printed onto paperbacked cotton and woven. Words were printed onto tissue paper and pictures onto organza.

Judith's maternal family and five of her siblings were Edinburgh born; however, they moved south before my birth and she has been constantly reminded of her Englishness ever since! An amateur artist and embroiderer who enjoys experimentation. Judith is a great great granddaughter of Christian Salvesen.





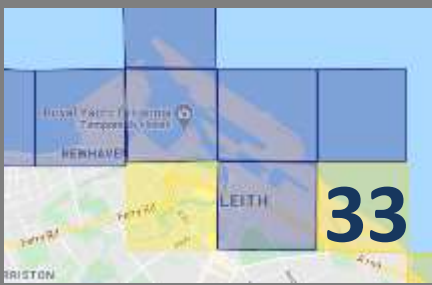
By Jill Cameron

Leith is/was a very busy working port, yet the square Jill selected could be just about anywhere - the wee island being shaped by the pounding of the waves. The water dropping dramatically, hence the darker pieces. Taking part in a climate crisis awareness raising campaign feels humbling.

After sourcing some interior design sample books from @ampersand_interiors, luckily selecting a blue based book, Jill set off, making use of Google Maps as inspiration. Threads were in her sewing box.

Finally getting round to accepting she has a little bit of creativity within her & after creating paper collages, Jill thought she'd try a fabric one x



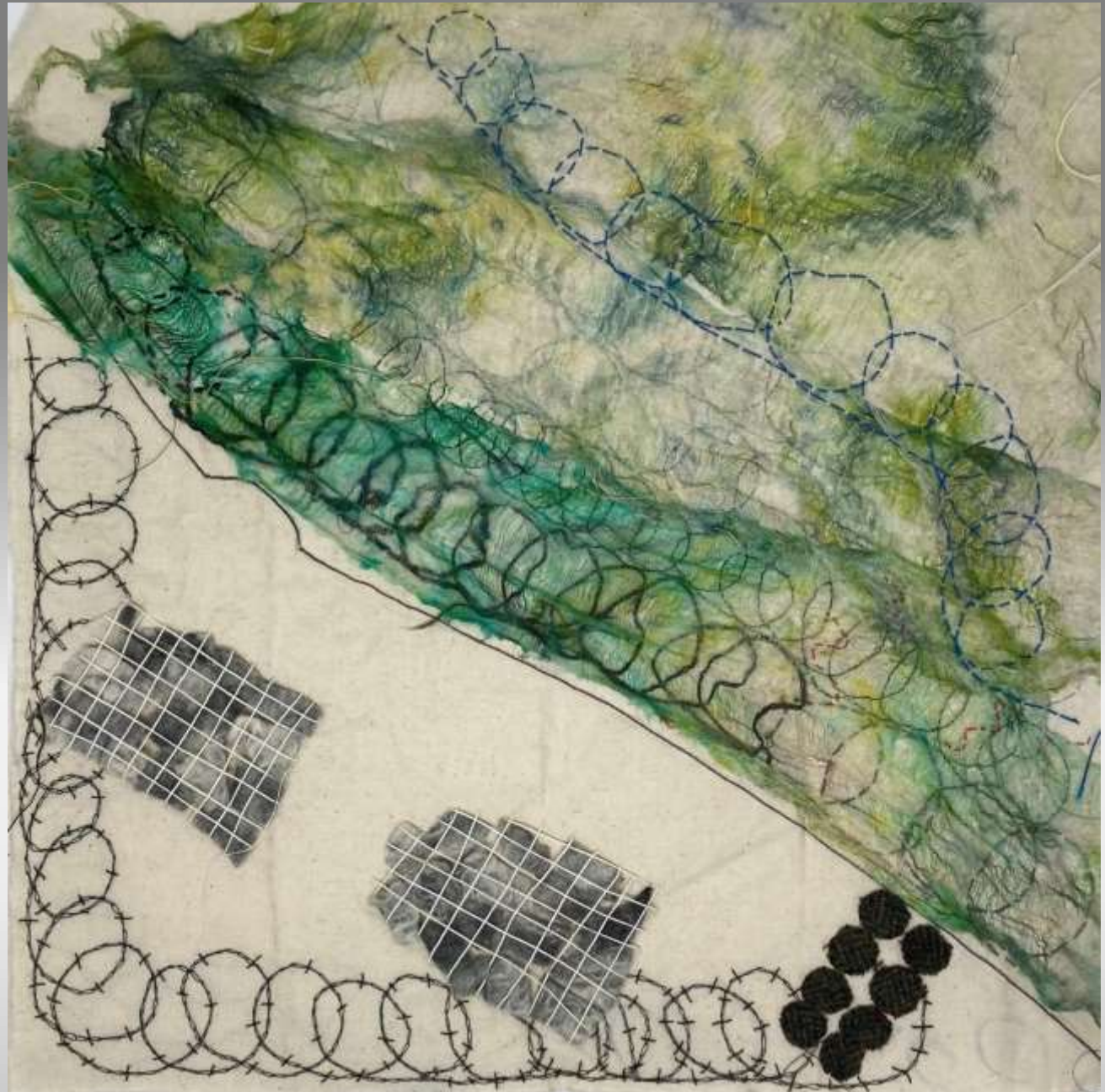


By Saskia Gavin

Saskia walked round the path on the sea side of Seafield, and was very taken with the shape of the barbed wire squirls so she used this shape. She was going to embroider bacteria found in sewage in the sea, but found in fact the sea.

Saskia used some felt, some dyed silk, wools and threads.

Saskia lives in Edinburgh between hill and sea, and looks out over it every day. She is not so familiar with the coast as with the hill, but in the past year has started dipping, so has become more aware and interested in the sea's state.





By Jennie Loudon

This square depicts the westernmost end of Portobello beach which is popular with walkers and a surprising (to me at least) number of hardy sea swimmers

Cotton and silk fabrics, dyed, stained and stitched with slightly sculpted, stitched people (and dog) applied.

Jennie is a mostly Edinburgh based textile artist (though prone to wandering). Working across a range of textile techniques and often incorporating found objects, Jennie's main focus is textile art dolls.





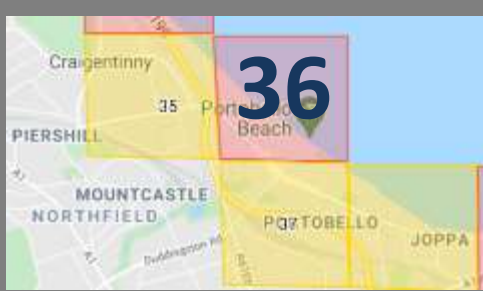
By Elaine Wallace

Research revealed a history of an ever changing purpose for the land, like the birds, changing with the seasons. Rail gave way to the motor vehicle, fishwives were over taken, Craigtinny Meadows ultimately drained and built on to become the residential area it now is.

Hand sewn fabric scraps, pen and felting techniques were used to create a representation of a few layers of the history of the place and Elaine notes the enduring need for humans to mark our presence as seen in the street art on the prom; “I was here”.

Elaine was drawn to this square , a place of great solace during her many early morning walks during the restrictions of the coronavirus pandemic .Whilst the sea and bird life have been the backdrop to her walks she was inspired to find out more about the area.





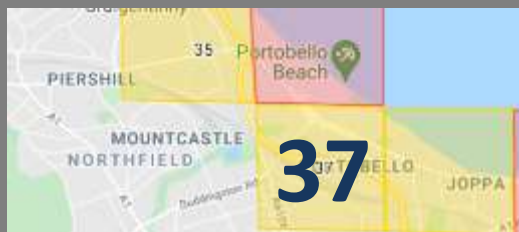
By Jay Kirkland

For this Portobello square, research and data on sea-litter inspired the depiction of people, places & creatures caught like litter in a discarded net draped over the sea and shore. The hexagonal motif traditionally used in patchwork is repeated in the formation of the fishing net.

The background is blue /yellow acrylic paint. Jay cleaned dozens of tiny images using a phone app then transferred them to an iPad, building the tableau in layers. Finally, transferring the digital image to the panel using a heat-transfer print process. The plasticised medium forms part of the message

Jay worked in graphic design, textiles design and promoted artists, fashion and textiles designers. Jay recently returned to printing as a medium and is studying data science and the impact of big data on society



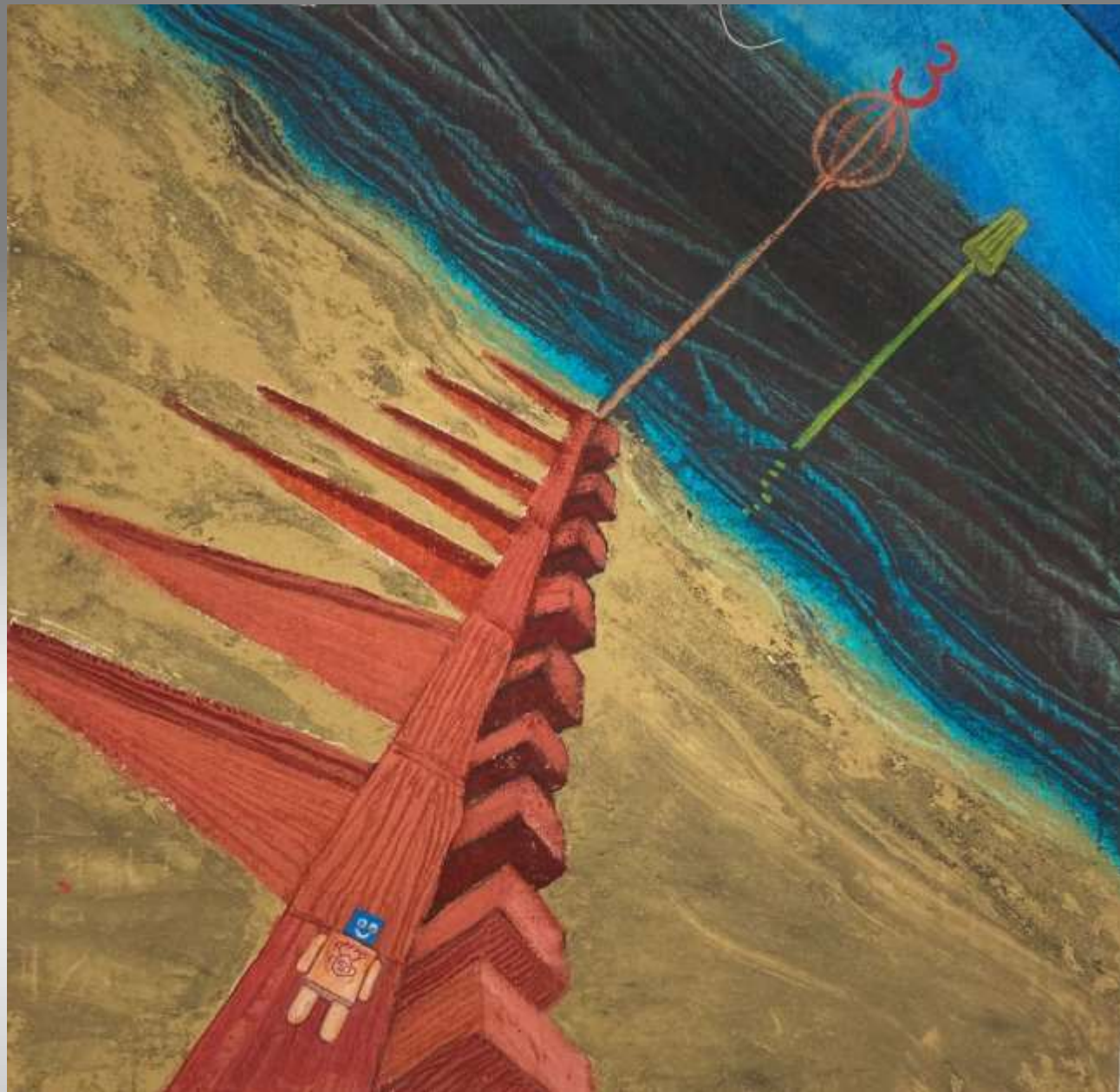


By Nicky Sanderson

Nicky is lucky enough to live in this square with its many possibilities. She decided that the beach was where her heart and soul combine with the force of nature and as if fate agreed, on the very same day the new groyne numbers were installed! Square37 commemorates this.

Nicky pasted the calico to a plastic sheet using cornstarch glue and pva to keep it stiff. The colours were a mixture of powdered pigments, ink, acrylic paint mixed with sawdust, peat and cornstarch. She added the toy robot to acknowledge the mysterious maker who leaves them for small children

Nicky is an Edinburgh printmaker /painter (trained at Gray's School of Art, Aberdeen and The Slade School, London) living and working beside the Firth of Forth. She loves to use mixed media combining the infinite possibilities and rich material qualities of paint, print and collage, allowing deep exploration of her theme.



38

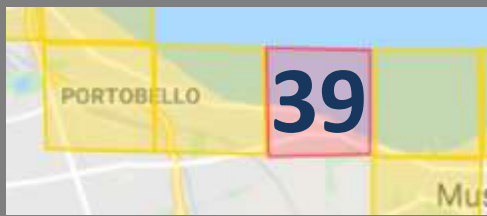
By Mary Walters

Mary spent nearly every day of lockdown walking the Joppa shoreline, taking inspiration from the endlessly breaking waves, especially when the weather was stormy with huge breakers towering over the prom. The orange numbers refer to her love of the new technicolour numbering of the beach groynes.

Mary used recycled textiles with melted plastic bags to create the huge wave, and photographic decals to insert some of the more famous building landmarks along the promenade. The orange numbers are created with surveyors' marking tape.

After a lengthy career in education and community arts, she is now a full-time visual artist in my own right. She works mostly in print-making, and try to re-use old works to create new wherever and whenever this is possible.





By Elma McLaren

After the Storm

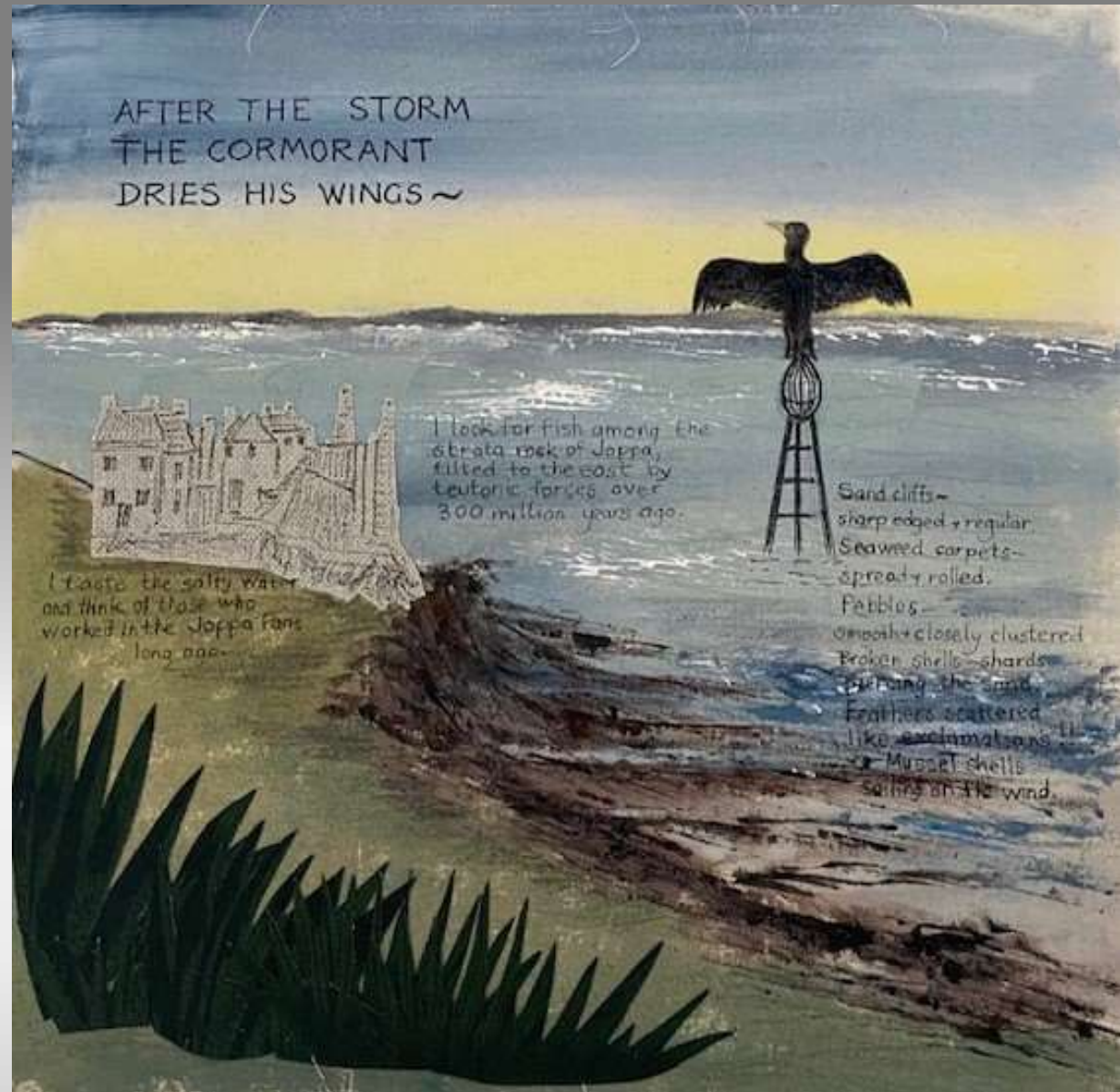
Sand cliffs ... sharp edged and regular
 Seaweed carpets ... spread and rolled
 Pebbles ... smooth and closely clustered
 Broken shells, shards piercing the sand
 Feathers scattered like exclamations!!

Sea coal ... sized small to large
 Mussel shells ... sailing on the wind
 To shelter by the burn

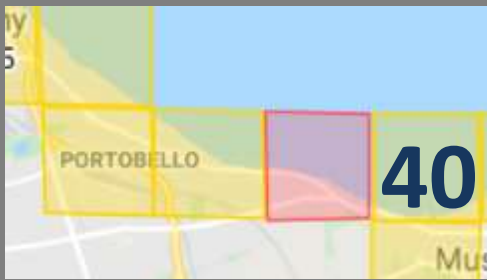
The cormorant dries his wings
 And looks for fish
 Among the strata rocks of Joppa
 Tilted to the east

Tectonic forces over 300million years ago

And tastes the salty water
 And thinks of all who worked the Joppa pans
 Many years ago



Elma is a Shetland islander who has been living very happily in Portobello for 3 years. On daily walks on the beach and along the coastline she is learning about the sea, weather wildlife, geology & history.



By Ursula Wright

When Ursula looked at the aerial picture over square 40 she noticed the sea was many colours and set out as strips. As it came towards the shoreline there were much more patchy areas. Musselburgh has long been known for its harbour and mussel beds and fishing.

Ursula used various coloured cottons to differentiate the sea levels, some new and some second hand. She tried a new to her process of photographing onto fabric.

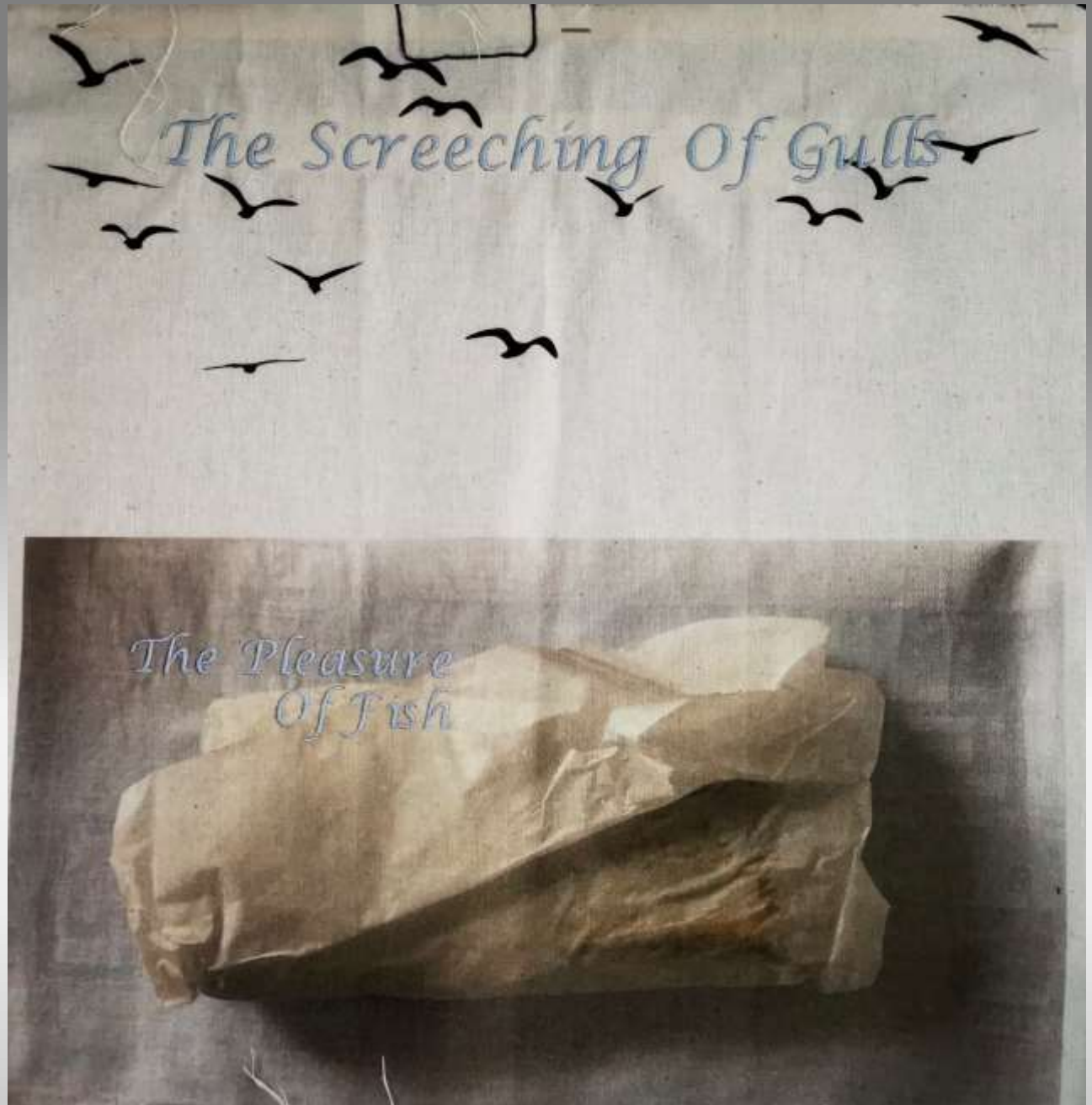
Ursula has lived in Portobello for the last 33 years. They brought up their boys there, who spent a lot of their lives guddling on the beach. She has now retired and has started sewing a bit.

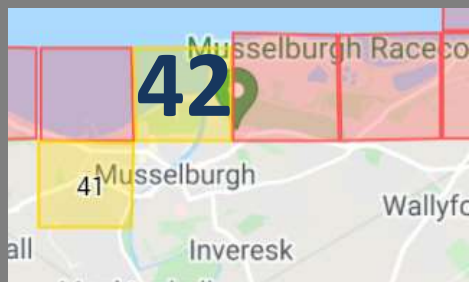




41

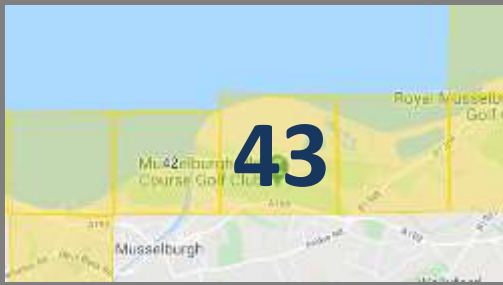
By Lesley Reid





By Donald Scott





By Kathleen Wilson

The ash lagoons in Musselburgh were a repository for the coal ash deposited from nearby Cockenzie Power Station. Part of this large area has now been reclaimed to form the Musselburgh lagoons and 'scrapes', providing a haven for wading and sea-birds. An industrial wasteland given back to nature.

Kathleen used fabric from her abundant stash of scraps, embellished with a combination of free-motion embroidery and hand stitching.

As a retired pathologist, Kathleen says she is very much an amateur crafter. She now enjoys indulging her passion for creating with fabric, thread, yarn and paint.

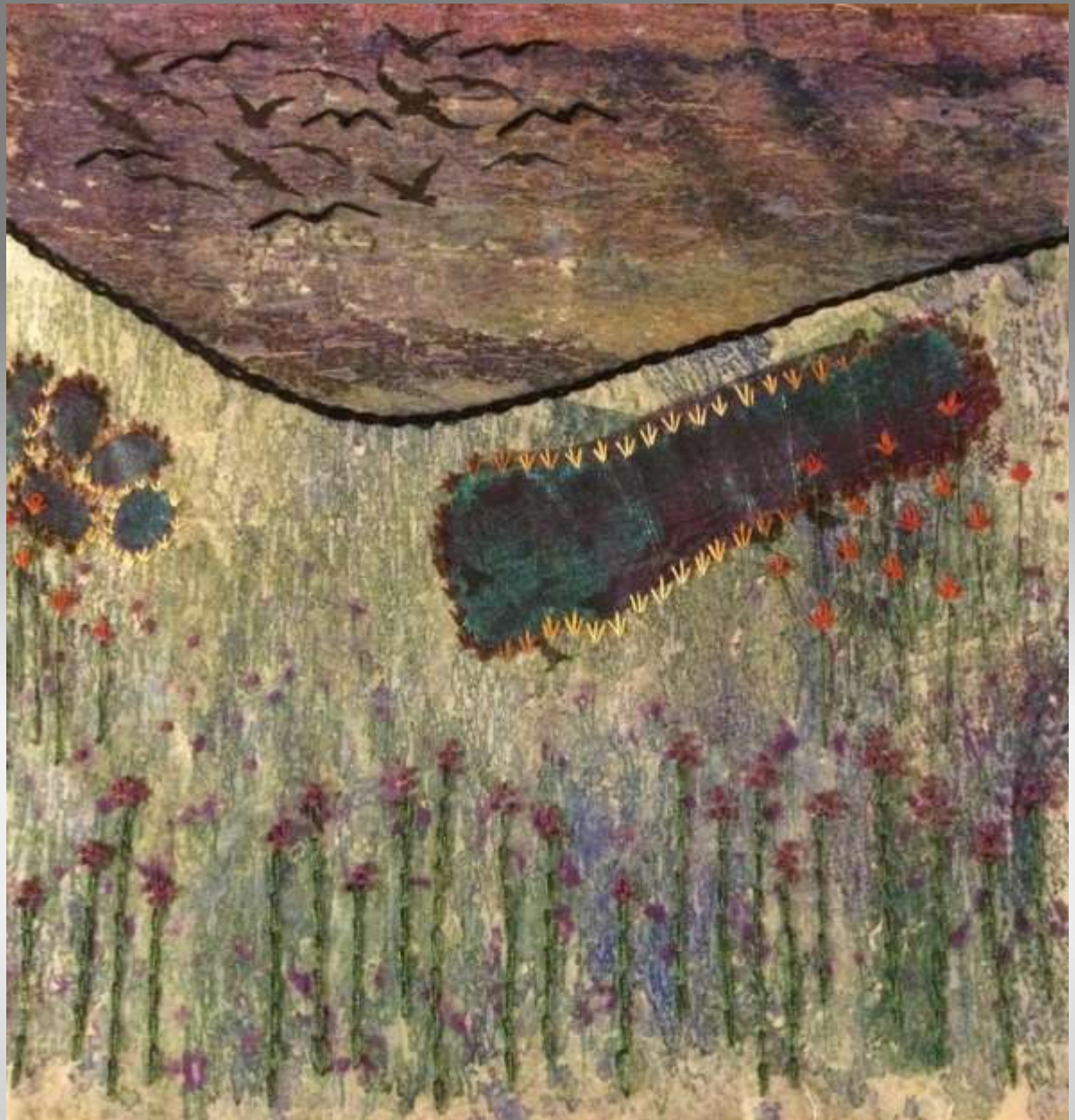


By Tracy Burgess

The health benefits of having access to local green space and opportunities to connect with nature and getting outdoors to visit parks and nature reserves and seeing wildlife has been a lifeline for many people during lockdown. Tracy's favorite time is watching the sunsetting over the lagoons - simply breathtaking.

Paints in spray bottles layered over for the background with a little hand stitching.

City and guilds completed in Edinburgh, that developed a love for mixed media.-with a soft spot for both hand and machine embroidery.



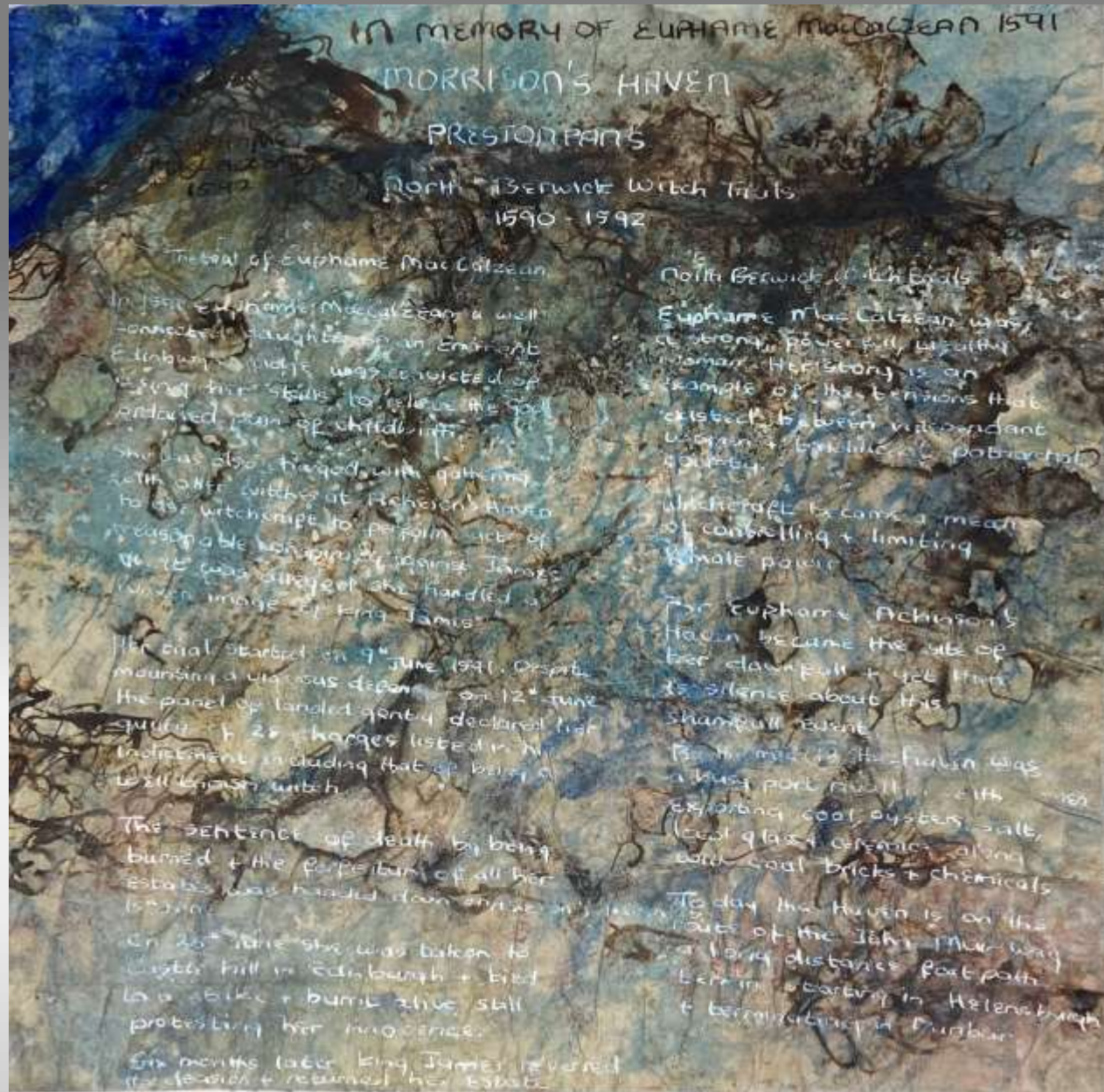


By Jude Nixon

At the centre of square 45 is Morison's Haven, which was an ancient and busy port. It also featured in the North Berwick Witch Trials of 1590-92 with Euphame MacCalzean, a wealthy and independent landowner burnt at the stake because of allegations of witchcraft. This square is in memory of Euphame.

Jude collected seaweed from the shore and used it to print on Wenzhou rice using pigments and size (a traditional form of glue) She then inscribed the piece with Euphame's story using inks.

Jude is a visual artist based in Edinburgh and she produces a range of work from small delicate artist books to large paintings and three dimensional installations. She is fascinated by the dynamic nature of materials and boundaries.





By Sally Cross

Sally's square is traversed by the John Muir Way, with Prestonpans to the East and Sam Burns Yard to the South, always worth a look to uncover a treasure. The Cuthill Rocks line the shore, a name associated with medieval places of assembly where minor disputes were settled.

Sally used brown packing paper, acrylic paint, embroidery and sewing thread.

She is a research scientist. Her field is genetics and molecular biology. Quite a few years ago she enrolled in a felt-making evening class at Drummond School and through that she joined in a informal textile group, Frayed Edges.



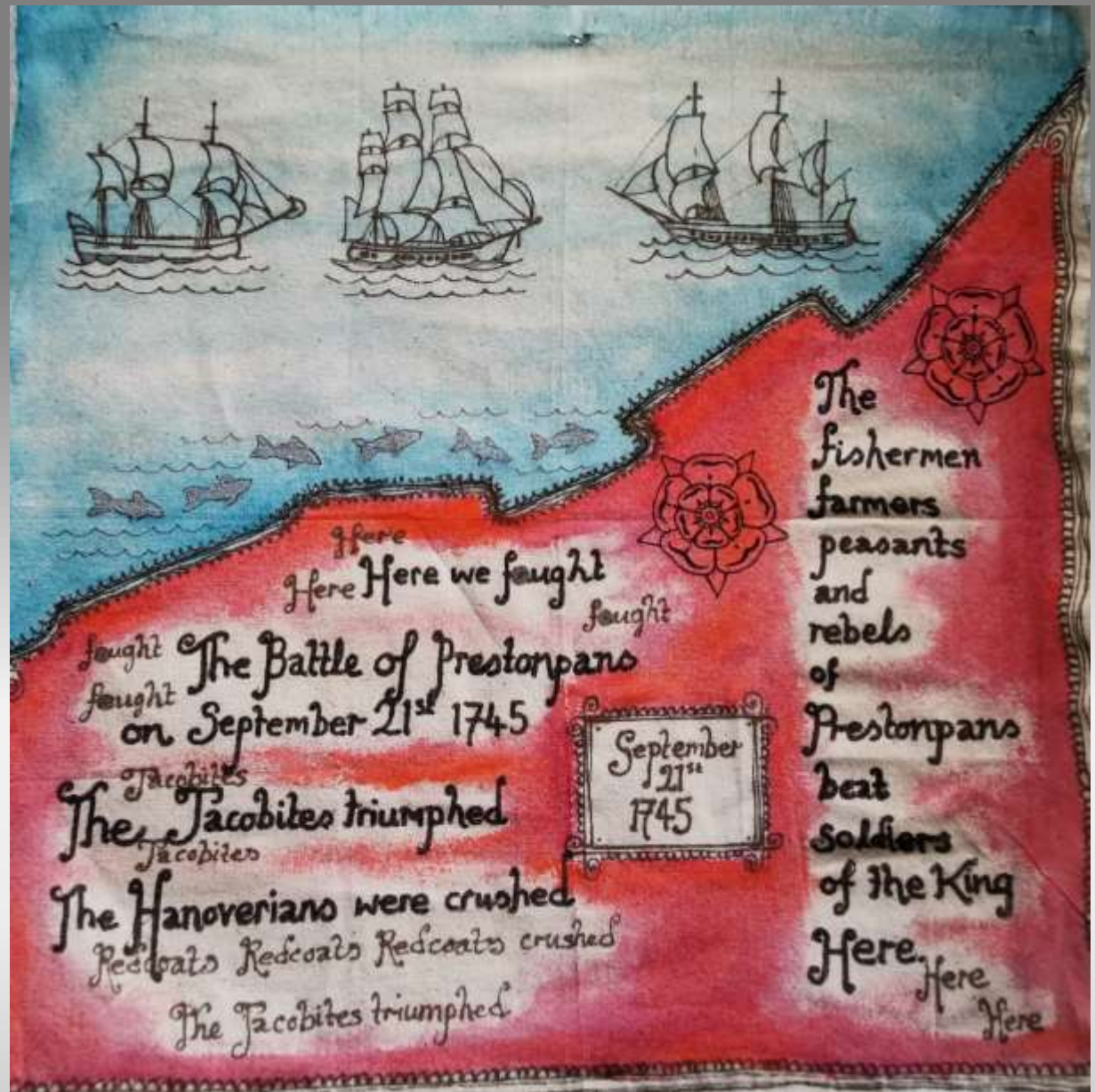
47

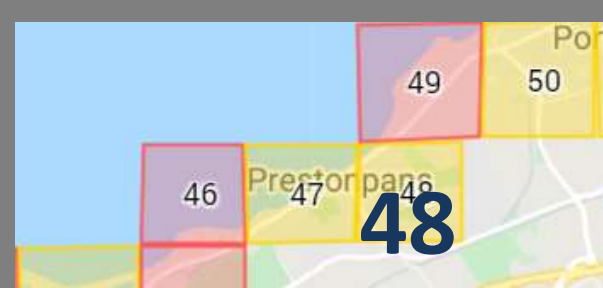
By Morag Edward

An ancestor's map documenting the Battle of Prestonpans inspired me towards illustrated sea charts and cartography of the era. Prestonpan's shoreline is where it's rich history is exposed, from salt pans to pottery to coal. It's where it's past is worn away by the waves. The shoreline's future is underwater.

Morag painted simple primary colour washes on the Calico then inked in the detail. The natural colour and rough edges of the fabric make it seem aged already.

Music, marine science, maritime history, coastal archaeology, maritime medicine, sealife, sailing, sea birds, seaweeds, sailors, art and literature. Morag prefers to live and work afloat.





By Julia Muszynski





49

By Jenny Haslam

Cockenzie coal fired power station dominated the landscape before it was decommissioned on 15.3.13 and demolished in 2015. This area has lost so much of its industrial heritage and potential work that it's so important that something good comes to this cleared site.

Jenny used acrylic paint and white embroidery threads.

Jenny is an Edinburgh based artist interested in how we use and change the countryside around us. She loves exploring the unloved, decrepit places that we create and made a series of drawings as Cockenzie coal fired power station was emptied and demolished.

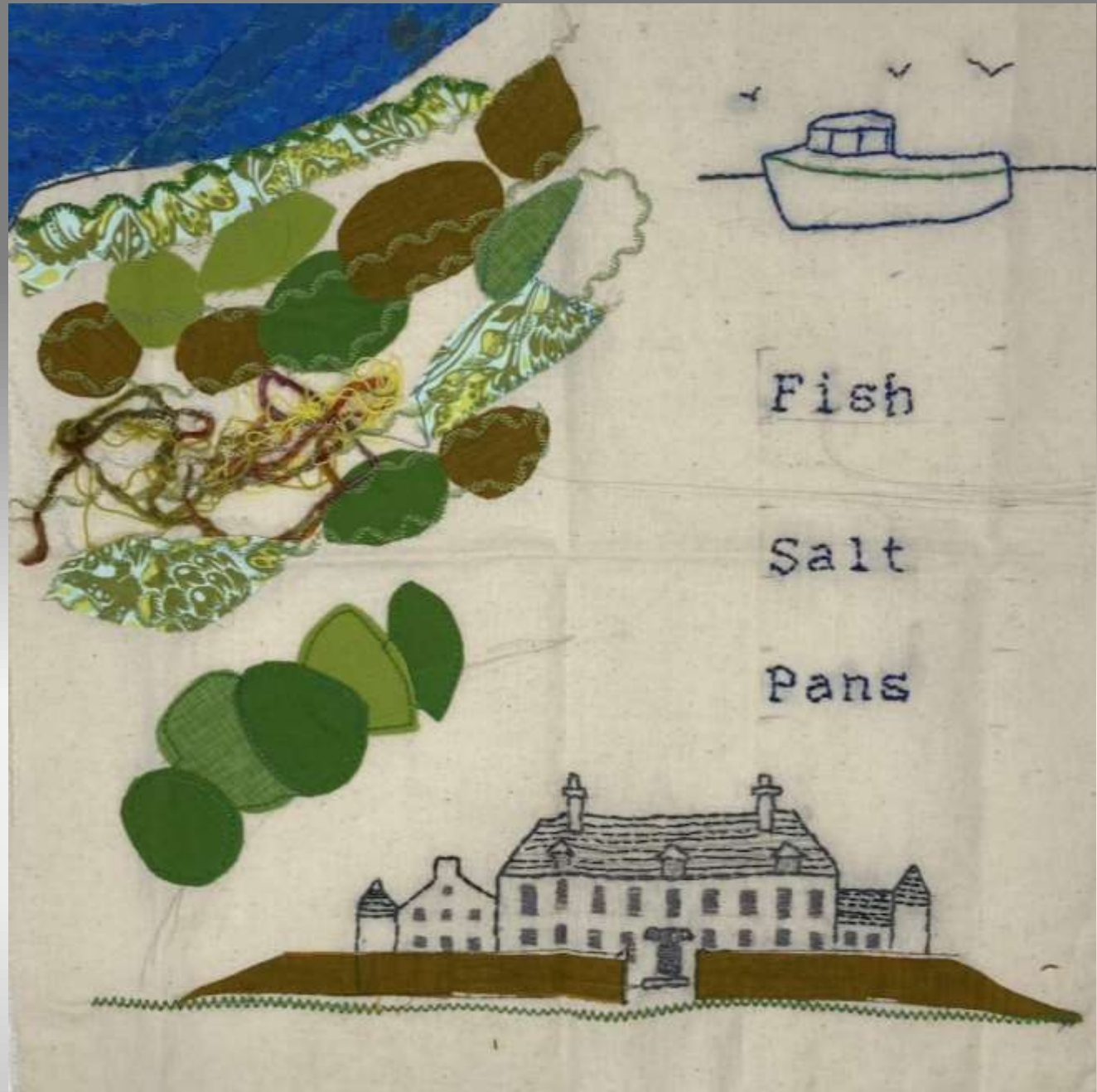


By Vivienne Swan

Natural plant life around the East Lothian shoreline and Cockenzie, Port Seton. Wandering around and discovering wild flowers and the context of the fishing heritage, still thriving but less harsh than the days when salt was collected to preserve dish

Shot cotton and different embroidery threads, wool, aurifil thread for some machine stitching.

Sewer, knitter, quilter with changing interests over the years but main motivation is making useful things. Love colour, Liberty prints and recycling. Vivienne's favourite make from 2020 was transformation of a 30 year old tana lawn skirt into a top, updated with a contrasting linen neckline and sleeves.





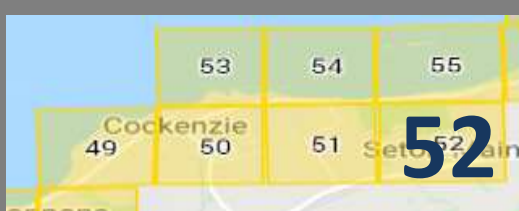
By Garvald Textiles

Garvald were inspired by the Sandy Walk between Cockenzie & Port Seton walking around the area the group gathered leaves which Leona used to print on fabric the group had previously naturally dyed. During this time there are a lot of wild flowers bringing colour to this area of natural beauty.

The square is made up of fabric printed using ink on leaves and a combination of both Sashiko embroidery and embroidery including French knot and lazy daisy stitches. The shoreline has been picked out using discarded fishing net found at the harbour..

Garvald Textiles is part of Garvald Edinburgh, a service providing creative opportunities for adults with learning disabilities. The square was stitched & printed by Leona Slipper and the prints were created by Julie Whitson, Pam Craig, Katherine Tollervey.





By Leslie Chapman

Happy memories of family holidays in the original (!) chalets/caravans at Seton Sands and continued enjoyment of the area around Seton Mains - JohnMuirWay/walking/ woodland / wildlife/ cycling/golfing/views. Steeped in history, a surviving medieval collegiate church remains. Some farm land developed to entice holidaymakers resulting in ponds/trails further encouraging wildlife.

Wool and threads from scraps of tartan/tweed cloth, merino wool and felt scraps. A mixture of felting, applique, hand embroidery and free motion embroidery. Leslie wanted to give the impression of how agriculture, forestry, wildlife, recreation and tourism are co-existing in this small area of land.

Although not an artist, sewing and crafting in its many forms has allowed Leslie a sustainable work-life balance (health care) over many years. She loves immersing herself in projects and more recently learned the art of traditional kiltmaking - hand-stitching beautiful natural wools is hugely satisfying.





By Garvald Textiles

Garvald's square was inspired by the cyanotypes of seaweed created by 19th century photographer Anna Atkins. 'We spent a day exploring the area. 'We walked along the beach then along the harbour.' Katherine Tollervey. 'We collected shells, stones and seaweed... It wasn't very warm weather, absolutely Baltic!' Pam Craig

The square is made up of sections of cyanotype fabric prints of seaside flora and fauna and stitched together using sashiko techniques for the sea and The rocks are created from vintage embroidery fabric. The coast line has been picked out using discarded fishing net found at the harbour.

Garvald textiles is part of Garvald Edinburgh, a service providing creative opportunities for adults with learning disabilities. The square was stitched by Julie Whitson. The prints were created by Pam Craig, Julie Whitson, Leona Slipper and Katherine Tollervey. Support was provided by workshop staff.



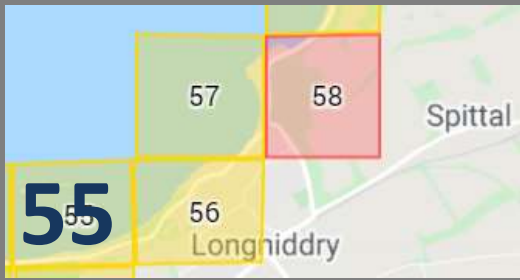
By Garvald Textiles

Garvald were inspired by the cyanotype seaweed prints of 19th century photographer Anna Atkins. They spent a day visiting the area. 'My project was to pick up bits and bobs for the tie dye (cyanotype)' Katherine Tollervey. Julie Whitson researched the different types of seaweed and shells gathered.

The square is made up of fabric printed using the cyanotype method. The stitching is inspired by Japanese Sashiko. 'Small stitches on the fabric we printed.' Katherine Tollervey The shoreline has been picked out using discarded fishing net found at the harbour.

Garvald Textiles is part of Garvald Edinburgh a service providing creative opportunities for adults with learning disabilities. The square was stitched by Katherine Tollervey and the prints were created by Julie Whitson, Pam Craig, Katherine Tollervey and Leona Slipper. Support was provided by workshop staff.





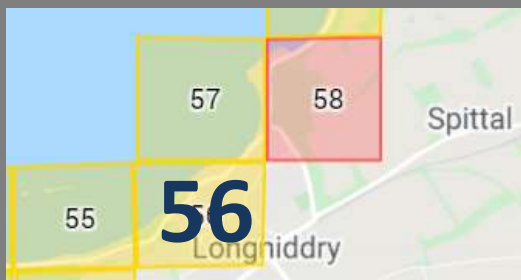
By Sam Banister

Sam loves being near water. It is a dynamic force that draws you in.. Constantly moving, changing, breathing, unsettling but also soothing. It commands respect. Sam wanted to try and capture the movement and myriad colours in this piece.

To create this square Sam used hand painted fabric and left over scraps from another project overlaid with a chiffon found in her stash. Free motion drawing / stitch has been used to create texture and movement of the water and the golden sand.

A move to Scotland and the discovery of Leith School of Art started Sam's creative journey. During lockdown Sam discarded the paintbrushes and fell in love with sewing. Sam also has a degree in Russian.





By Sheila McDonald

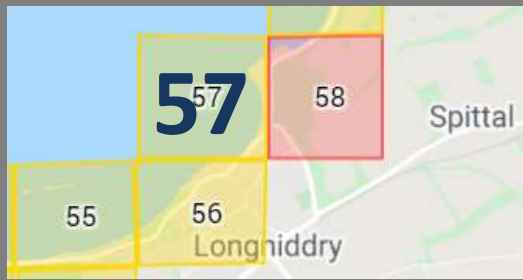
The coastline at Longniddry Bents is bordered by a thick band of wind battered trees. Calm and cloudy on the days Sheila visited; She loved watching the birds going about their business. She added the Murmuration of Arctic knots as their magical dance has kept her sane during winter lockdown.

Paint, papier mache, scrim, glitter, copper, vitreous enamel, fine silver foil.

Born in Crail, Sheila studied at Glasgow School of Art then the RCA London. After living in Norfolk, she returned home to Scotland just before Covid. Her flat overlooks Granton Harbour - the view of the skies and nature is amazing.

Sheila's specialization is vitreous enamelling, She works from Beaverhall Studios, Edinburgh.





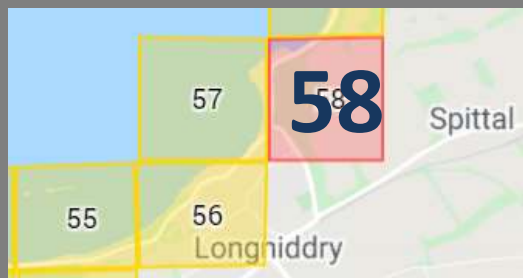
By Colette Murphy

After lockdown Colette was able to visit the area represented by the square. She wanted to represent the different colours and tones in the sea and she used denim after learning about its environmental impact, in particular the volume of water required to make jeans.

Colette chose to use old jeans donated by friends for the sea. The beach is offcuts of scottish linen. She chose to use two sashiko stitches - one based on waves and the other on the pattern of birds flying. Sashiko is a Japanese embroidery technique originally used for mending.

Colette enjoys lots of different types of crafting but only as an amateur. Her favourite is crochet. She learnt embroidery at school but has only come back to retry it in the last couple of years. In 'real' life she is a software developer.



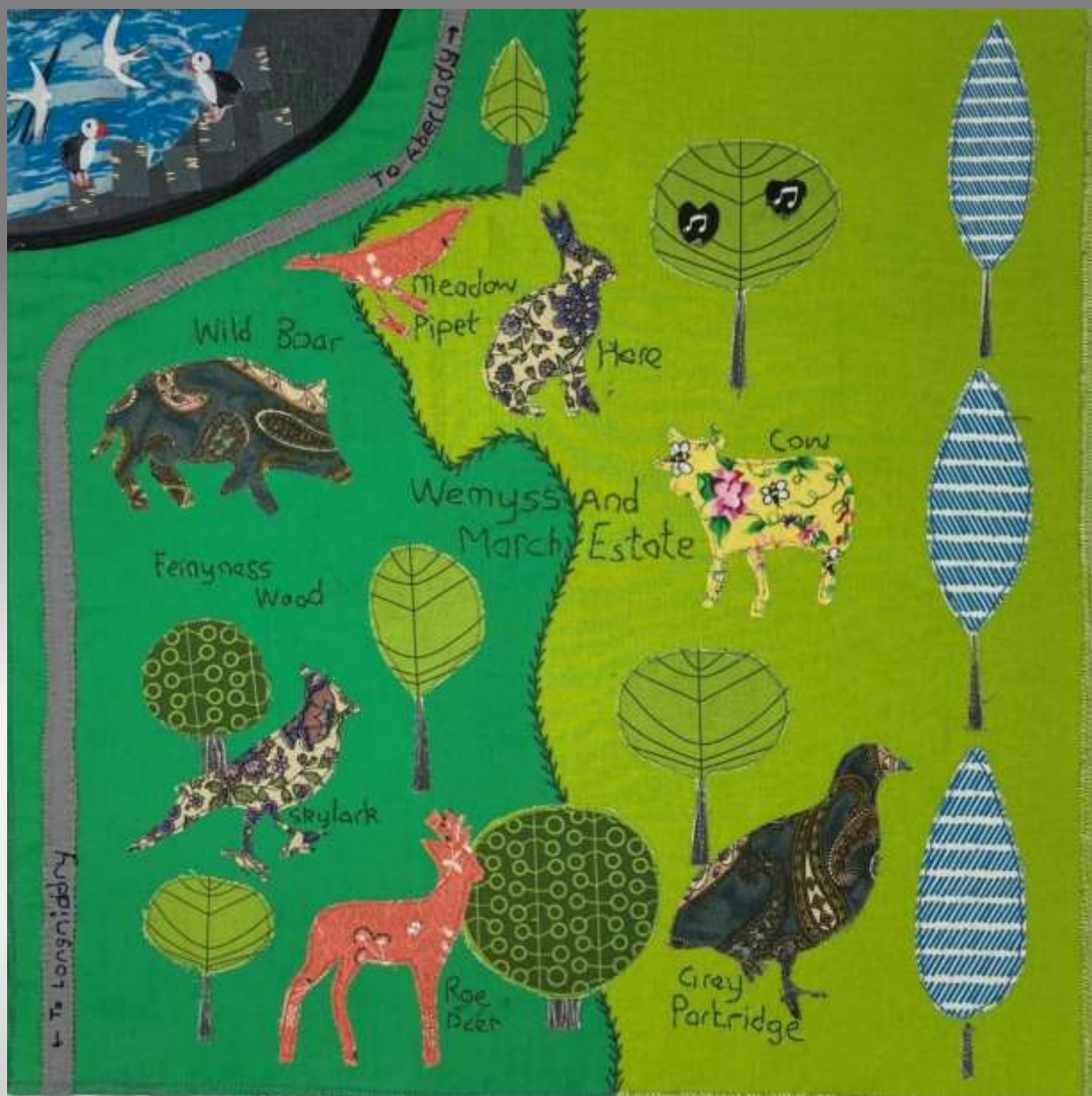


By Gillian Sandilands

This block covers mostly land, Fernyness Wood, the Wemyss and March Estate and the A198 "the coast road". It also includes a small part of shoreline at Gosford Bay and the WWII anti tank blocks. The area is important for nature conservation and recreation and the balance is finely struck.

Techniques include applique and hand embroidery. The fabrics used to create the woods and fields are from an upcycled duvet cover, the sea from a scarf, the boar, deer, cow, meadow pipet, skylark grey partridge and trees are from fabric offcuts in the stash, all re-cycled.

Gillian has a background in Science and Technology. She has always been interested in textiles and creative arts and in particular looking at an item which might be discarded, with a view to creating a new use for it. This leads to an motley collection and potentially useful stash.



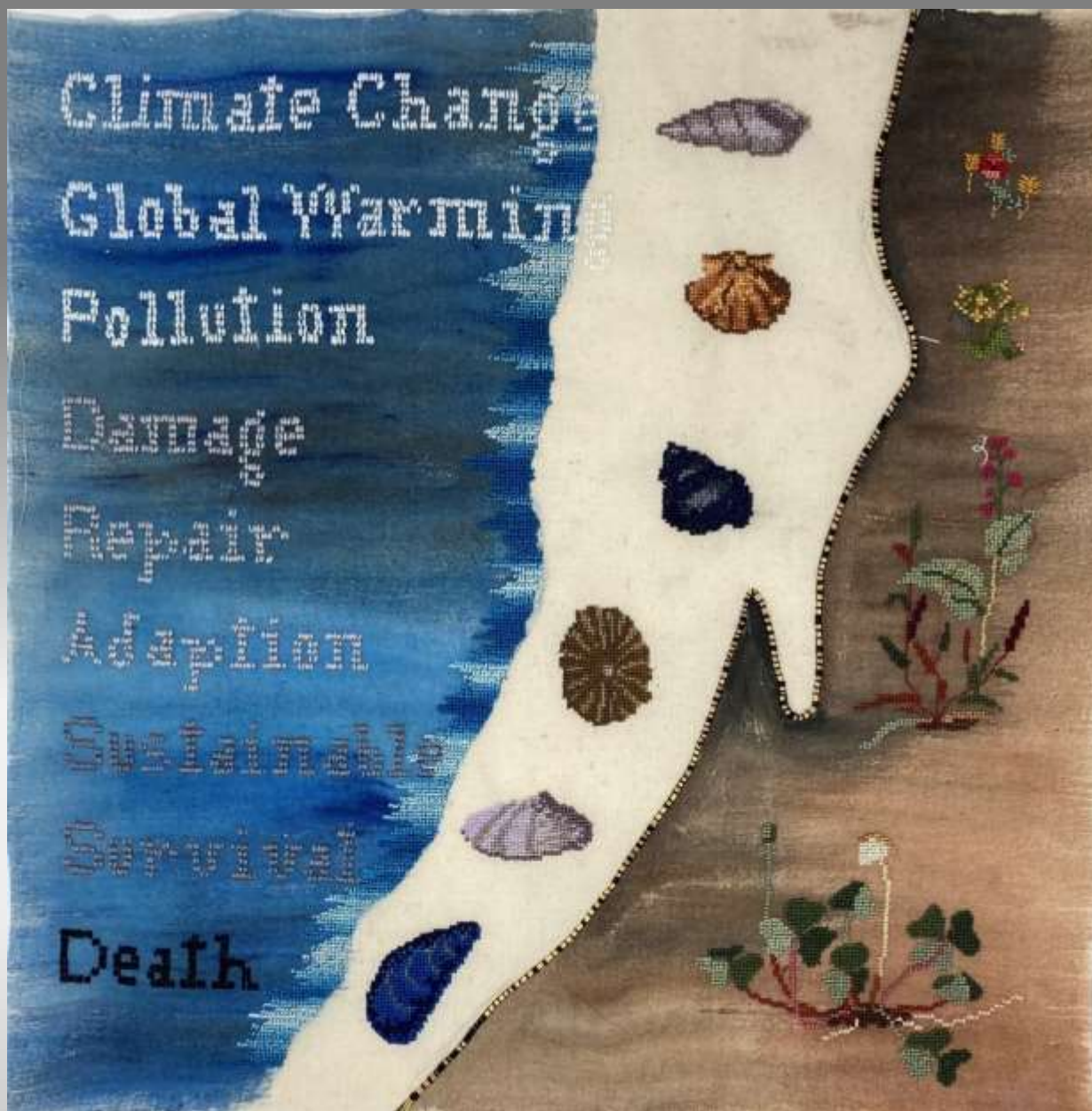
59

By Margaret A. Studley

Margaret was born in a village on the north side of the Firth of Forth and she now resides in a city on the south side. The sea and shore act, for her, as an ever changing comfort blanket. It is hard over a life time not to be aware of the erosion of the coast line and the increase in pollution on the beaches.

Stitching has been an interest since childhood and Margaret's skills have been developed over the years through formal and informal teaching. She has retained a fascination for samplers which often combine lettering and design with significance to local and global events.

More recently she has become more aware of the use of colour to denote disaster in ancient Japanese texts and also of the Japanese repair technique of Kintsugi, in which gold is applied to enhance repair. Square 59 is the result of these influences.



An OS map showing the area around Craigielaw and Aberlady. A green pin is placed on the map. The number 60 is displayed in a large blue font on a light blue background.

60

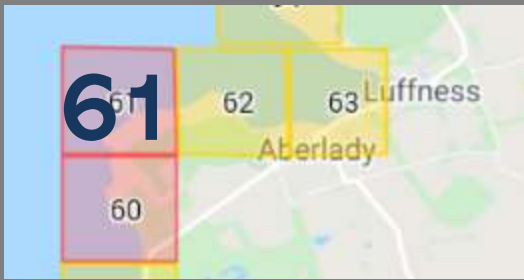
By Frea Webster

Freia used the OS map to get some details. There is a groyne, which is a sturdy barrier to combat erosion. There is pollution in the area from plastic, netting etc. During lockdown, people have become more aware of their surroundings, which offers some hope.

Freia used scraps of fabric and tissue paper stitched down and painted with Golden Fluid acrylics, then stitched over again. She used Kozo fibres with threads couched down by machine and painted over to depict the shoreline and Inkense pens for the shell details.

Freia was born in the Netherlands and has been living in Scotland since 1984. She is a member of ESTA and Thistle Quilters. In 1999 she obtained the City and Guilds Certificate for Machine Embroidery and graduated in Japanese Embroidery in 2007. She enjoys both hand and machine embroidery.





By Maggie Le May

Maggie went to visit Craigiellaw Point, she hadn't been there before, took some photos and had a good explore - research showed that it was interesting geologically and many fossils of the carboniferous era could be found there. That inspired the piece.

Maggie made clay moulds to create the fossils from latex. The sea was painted on wet strength tissue, and she used her own reference photos and Google earth images to see how the sea flowed. Sandpaper, green pan scrubbers, stitch, glued paper layers, and painted paper made up the rest.

Maggie lives in East Lothian, about six miles from the coast, but for 25+ years she lived in Portobello, and was a member of Big Things on The Beach. She trained as a sculptor, but mostly uses soft materials, so her work tends to have a three dimensional aspect to it.



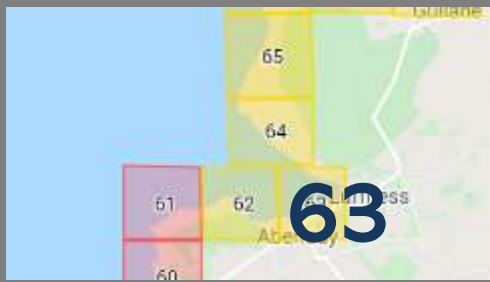
By Maureen Shepherd

Maureen visited her allocated area on a very grey day and the tide was fully out. Not a bird in sight. She concentrated on the golf course as it covered 1/2 of her square. A large part of the coastal land on both sides of the Forth is dedicated to golf.

She had 3 days to complete her square. Felt, tissue paper, bondaweb, hand stitching, modpodge fabric glue and Golden fluid acrylic paint. She recycled dyed scrim for the rocks. This is not how she would normally work but time limits meant quick solutions needed to be found.

Maureen waited until she retired to complete City and Guilds Part1 and 2 Creative Textiles. She also completed an HND in Textile Art. She belongs to 3 juried exhibiting groups. Maureen no longer lead workshops, now concentrating on the development of her own work, The environment and history as inspiration

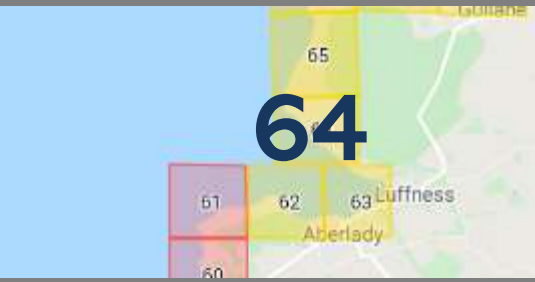




By Liza Green

Liza trained in textiles and fashion. I have an ongoing interest in the effects of human intervention in the landscape and the marks and traces of past occupation.





By Janet Kilkerr

From memory of bracing walks around Aberlady nature reserve and looking at google earth Janet wanted to include the salt flats and tidal salt marsh, and she loves the oystercatchers that nest there each spring.

Janet used different shades of green cotton for the back round, voile for the water effect, machine embroidery, hand embroidery, and raw edged applique.

Having spent her younger years traveling the world Janet settled in Edinburgh, where she worked in social care. Since retiring she now has the time to indulge in quilting.





65

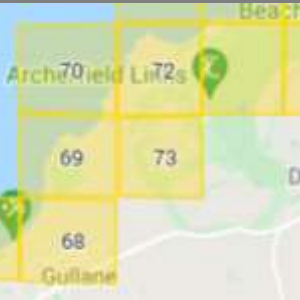
By Nathalie Cortada

French visual artist long established in Scotland, working as Ateliers Cortada or Woolfumes,

She uses recycled and unconventional non precious materials to create three-dimensional objects. She lets the materials guide her work through an almost hypnotic state to create texture.



66



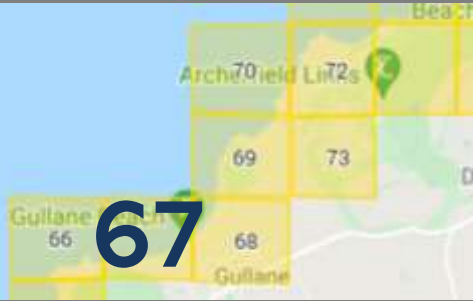
By Annie Milazzo

Annie is lucky enough to actually live in the area that she picked for her square and it also just happens to be the favourite 'go to' beach of her granddaughters. Her square includes all their favourite things about this part of the coastline, including Tantallon Castle and the Bass Rock.

The background of the square was painted with acrylics in two shades of blue and the beach was painted with cold tea. The shells were collected from Gullane beach when they entered the sandcastle building competition a couple of years ago. The applique pieces were made with pieces from her fabric stash.

Retirement in the time of a deadly virus has both its constraints and rewards. Annie gets to spend more time doing her fave things, in between being a very proud Nana to three beautiful grandchildren, two of whom helped her with their 'design input' on the project.





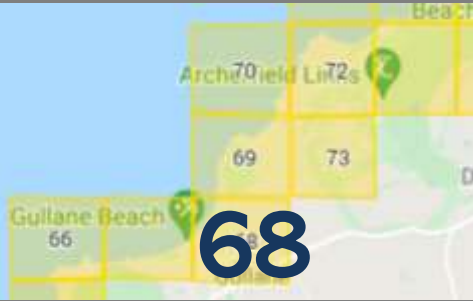
By Sonia Wilson

Inspired by an imaginary stained glass window in the 9th century Church of St Andrew in Gullane, which was abandoned after sandstorms filled the church and made it unusable, The coast here changes a great deal, and the ubiquitous sea buckthorn embroidered here is also a challenge to the coastline.

Acrylic paint, Indian ink and embroidery thread.

Sonia is an English artist who has lived in Edinburgh for 16 years.





By Jennie Loudon

This is a more literal square depicting the wave patterns in the sand, the blowing, shifting sand of the dunes, the bleakness of the golf course and the busy grid of the village.

Paper, eco-dyed cotton and stitch

Jennie is a mostly Edinburgh based textile artist (though prone to wandering). Working across a range of textile techniques and often incorporating found objects, Jennie's main focus is textile art dolls.



69

By Judith Batson

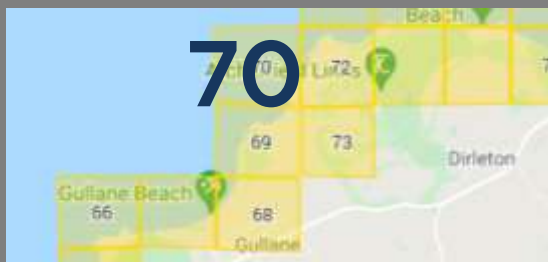
Before embarking on the square Judith undertook a great walk with friends to an 'undiscovered destination'. The area of coastline lies between Dirleton and Gullane. Path through the dunes leads to a wooded area, stunning sheltered bay, Black Rocks and remains of St. Patrick's Chapel dating back to 1500.

Judith says she has no special talent but she is passionately curious! In creating the square she used merino wool using technique of wet felting and needle felting. It was a lot of fun!

Judith celebrated finishing her working life in social policy and embarked on Retirement in March 2020. Memorable in many ways. The square provided her with an opportunity to give something back and embark on a new challenge after reaping so much pleasure from the shoreline and beaches over many years.



70



By Juliet Flockhart

Juliet has always thought the view from Longniddry Bents, across the Forth, back to the Edinburgh sky-line would make a wonderful quilt. When her grandchildren visit they are always on the beach, rock-pooling, swimming and picnicking and she has many photos of the view. It is a great recreational lung.

She used cotton quilting fabrics, cut with a triangle ruler, to give a fractured image for the body of water. The top is machined together and the shore-line appliquéd on top. A layer of wadding was sandwiched between the top and the calico and free-motion quilted together.

Juliet is a traditionally taught amateur quilter and has never made a representational image before. She is a member of The Edinburgh Modern Quilt Guild. Throughout the pandemic she has sewn almost everyday. She lives with her husband in Gullane and spends many hours walking and golfing on this coastline.





By Suzanne Trew

Suzanne was inspired by the islet of Eyebroughty and the contrast between the texture of the rocks and the sea. The islet is a bird sanctuary. She researched local names, history and birdlife and, as they are unlikely to be very familiar, and included them within the piece.

The background of the piece was painted on fusible web (bondaweb) with acrylic paints and then ironed to the calico. Suzanne overlaid the background with machine embroidery. The islands are built up with woollen felt pebbles overlaid with hand embroidery. The "black lines" are the island outlines.

Suzanne is a textile and mixed media artist, inspired by nature - predominately the sea and flowers. She loves to experiment with different materials and techniques in unusual combinations.



72

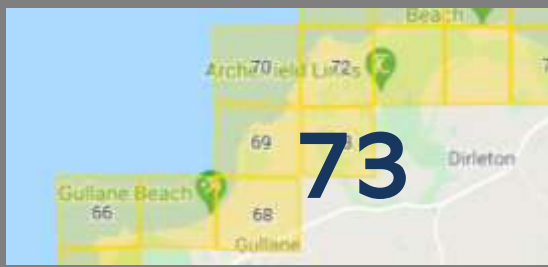
By Teresa Scott

Teresa chose 72 because the diversity of terrain, natural history, and human heritage captured Teresa's imagination in ways similar to her home waters of Puget Sound, where Native Americans have lived since ancient times. Teresa is grateful to Forthline Project for allowing her participation amongst this group of talented artists.

To depict this place, she chose to collage bits of batik fabric onto a layer of flannel to represent key landscape features. She used stitchery and textural embellishment to represent habitats, trails, and a few human-made features. Teresa is very much looking forward to visiting this area in the future.

Teresa lives on Puget Sound in Washington State, U.S.A. She is retired from Washington Fish & Wildlife Department, where she was involved in improving the health of shorelines. Teresa has been sewing since her teen years, quilting since the mid-1990s, & favours textile collage & hand stitching.





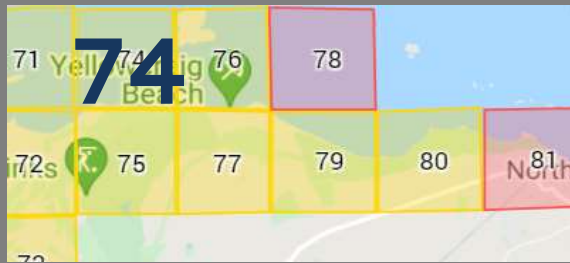
By Louise Shields

The coast along from Edinburgh has been a big part of Louise's family life in Edinburgh., whether cycling, swimming or going for a forage and a picnic. They have wonderful memories of fun family times, including many years of doing their own 'loony dook' in Gullane on New Year's day.

All of the materials were in Louise's cupboard, from felt and beads bought years ago to keep the children entertained to pieces of old cashmere jumpers and embroidery thread.

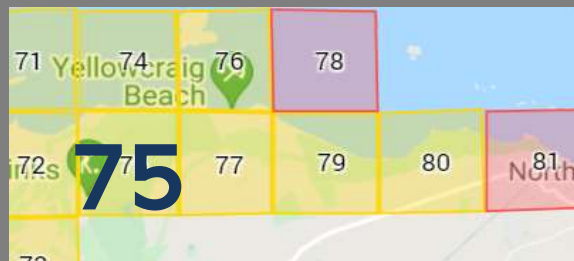
Louise has worked in finance for all of my career, but her interest in all things environmental recently led her to find work with the Alliance for Water Stewardship (www.a4ws.org) an organisation that sets the global standard for good water stewardship. She has no formal artistic training, but likes crafting





By Janet Shepherd





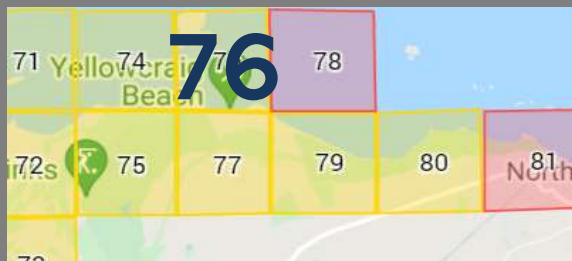
By Anabel Cano

Anabel has always loved the East Lothian Coast. This square in particular reflects the natural beauty of this area and the huge significance of golf in Scotland and it's landscape.

Quilting and Hand Embroidery.
Textile Collage. Mixed Media.

Anabel is a Part Time Primary School Teacher. The rest of the week she runs Chucky & the Hoop, a Creative Embroidery business running workshops, Craft&Chat gatherings and a Textile Book Club in and around Edinburgh.





By Jenny Findlay

Jenny has been using mostly paper stencils combined with a few screens to give her imaginary version of what it feels like to swim in the sea at Yellowcraig's. Whenever she thinks of this beautiful beach, she thinks of the wonderful flora; grasses, echiums..., sea and golden sand.

Jenny screenprinted her image using largely paper stencils and pigment fabric dye pastes mixed to represent the colours she wanted. The texture and pattern of the sea was arrived at by a photographic process transferred from a collage of torn paper and the grasses from mono prints of actual grass.

B.A (Hons) in Textiles from Camberwell School of Art and Crafts and a Teaching qualification from Brighton Polytechnic. A career change led to work within a variety of contemporary galleries and innovative arts organisations, which gave Jenny the opportunity to develop her strengths as both an educationalist and arts professional.





By Maggie Morrison

This square was made using foraged plants and kitchen dyed calico.

It was rolam stitched by hand with shibori and kantha influences.

What a joy to do!





78

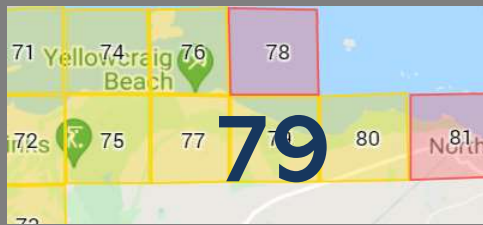
By Nicky Sanderson

Nicky is interested in geology: the microscopic detail of the olivine-basalt of the only land in this square was her starting point. She looked under the the surface, and discovered the wreck of HMS Ludlow, built as a steam-powered destroyer in Philadelphia in 1917. Her demise was caused by RAF target-practice

Nicky used acrylic paint to mono-print tissue paper with sea/sky/rock textures which she tore and glued to the calico with cornstarch and PVA mixture. The ship, bombers and wreck were also mono-printed onto tissue using a different technique involving rolling out oil paint. Final touch ups we're done with acrylics.

Nicky is an Edinburgh printmaker/painter (trained at Gray's School of Art, Aberdeen and The Slade School, London) living and working beside the Firth of Forth. She loves to use mixed media combining the infinite possibilities and rich material qualities of paint, print and collage, allowing deep exploration of her studies.





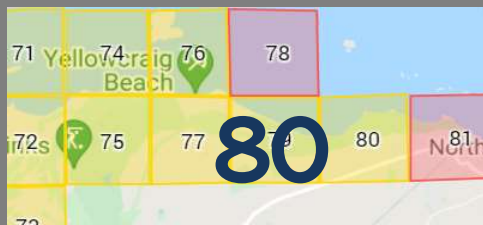
By Susan McEwan

Susan often walked this part of the shoreline, east of Yellowcraigs beach, in winter. Then, the sky and sea are a multitude of greys and blues and whites, the palette warmed by the colour of the sand. She wanted to convey an exhilarating winter walk, listening to the crashing waves.

Muslin with withdrawn threads, plastered then painted; painted scrim; calico painted and incorporating sawdust for texture; dyed and machine-stitched felt. Pleasingly, all these materials she already had, the plastered fabric resulting from a workshop about 20 years ago and just waiting for the right project!

Susan is a mixed media/textile artist and a member of edge-textile artists scotland. Workshops she has attended have enabled her to incorporate appropriate techniques for each project. She particularly enjoys free machining - using the sewing machine to draw and colour her work. Unusually, this piece is mostly hand stitched.





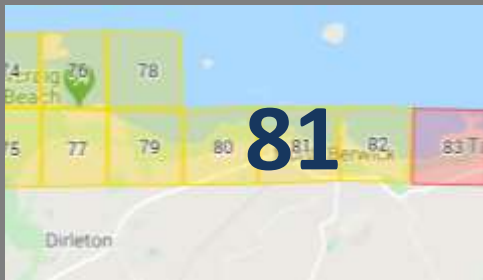
By Sue Reynolds

There is always big expanses of sea and sand and shoreline along that whole coast - the skies are amazing at any time of the year and there are always lots of Topper Boats bobbing around.

Sue delved into her scrap box as it was lockdown - and lots of blues and sand colours popped out to make up her final piece. Its mostly machine stitching with some hand embroidery and layered fabrics with some silk tops and wool mixed in.

Sue often walks along the shoreline around North Berwick and her overriding memories of walking before lockdown came was tops of Toppers sailing in the wind and a bunch of vivid red poppies which appeared out of no where, coupled with the wide expanses of sand and sea.





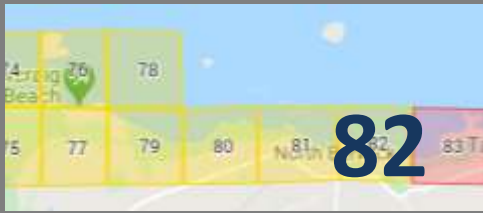
By Wendy Irvine

Inspired by fun family trips to this stunningly beautiful historic town, with beautiful beaches, fun boat trips to the Bass Rock, ice cream and shopping.

Wendy's sea items are found and upcycled, depicting potential pollution that might harm the sea life and damage the natural beauty there. Free motion embroidery depicts the steps leading to the sea from each home and other activities you might enjoy.

A textile addict in every way and for this project Wendy has enjoyed exploring free motion embroidery and transfer crayons. She believes in shopping sustainably as well as buying products grown as locally as possible.





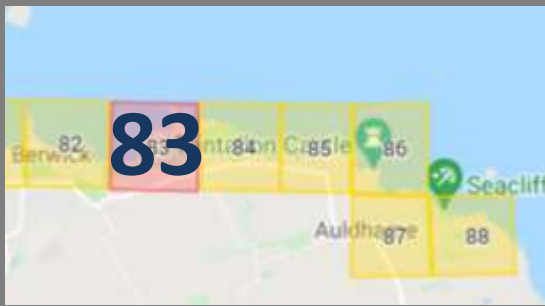
By Julia Dunbar

Inspired by childhood seaside trips, exploring grassy links, attractive to picnickers and golfers, grateful for opportunities to learn about the local ecology and wildlife at the Scottish Seabird Centre, and thankful for the comfort of knowing the RNLI are always there to protect everyone as humans interact with their environment.

Green threads reflecting shade and light, depending on season and time; brown and white threads to reflect the town's buildings; beach ball in the colours of the RNLI; grey stones to mimic the rocky shore, fringed by golden sand. Sparkly blue felted wool for the sea. Julia painted the gannet.

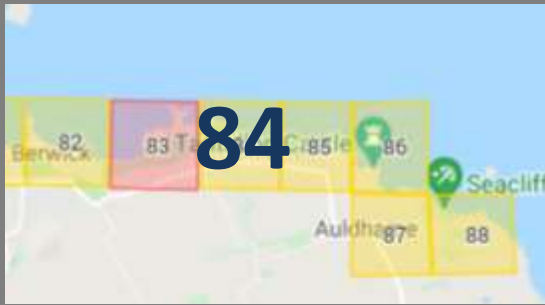
Inspired by the experts, Julia loves crafting! This type of project is a first. She has dabbled in many different types of craft - she just wishes that she had more time to follow her passion.





By Pamela Veale

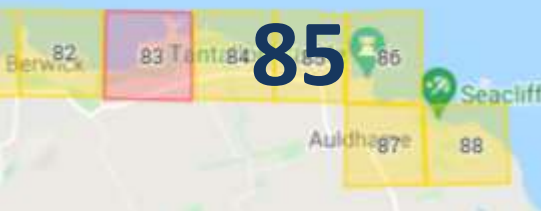




By Joanna Maguire



85



By Ali Webster

Ali loves rock-pooling! Clambering around rocks in search for treasure filled pools which she finds just magical - it's another world! And some of the finest rockpools she has visited are along this coast - a wealth of sea creatures and sea weed, colours, textures - a dynamic and intricate eco-system.

She used a combination of wet felting and needle point felting to create the rock pool , free-motion embroidery and fabrics to make seaweeds, shells and anemones - she wanted this square to be quite 3 dimensional as if you were gazing into a pool and all it's wondrous inhabitants!

Ali teaches evening and weekend classes in dressmaking, machine sewing and other textile crafts as well as teaching adults with learning difficulties hand sewing, embroidery, felting and eco-printing. She has a love of both textiles and nature equally and enjoy combining the two!



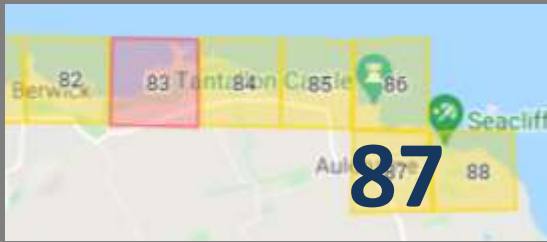
By Leonie Alexander

The thing about the sea is that you can't really tell what's going on under the surface. Seascapes can look beautiful even if the marine system is degraded. Leonie focuses on human impacts and hope that with a concerted effort we can hope for a rich marine future.

Oil pastels, scraps of material, aluminium drinks cans in exquisite colours and designs, but just dumped after use, and super glue!

Leonie is an Ecologist and has been involved with the Edinburgh Shoreline Project since its inception.





By Jo McNamara

Jo's square relates to Auldham and has electric bluebell woods, fallen castle stones and shoreline stranded bird wreck

The square was executed in acrylics and ink

Jo is an environmental animator and mellow cyclist.





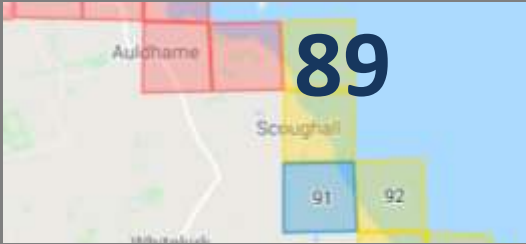
By Sitar Rose

Seacliff, with its magical semicircle of golden sand and fantastic geology is a great example of a shore platform formed by wind and wave erosion in the Carboniferous age. It's framed at one end with the smallest working harbour in Scotland and at the other with St Baldreds Beacon.

Embroidery on old dress making scraps with some seaweed and shells from Seacliff. The barrier where you have to pay £3 to get on the beach was requested by Sitar's three year old grandson.

Sitar is a documentary filmmaker and got involved with the Shoreline project, making short films with people reflecting on what it was like growing up in different communities along Edinburgh's coastline. During lockdown she rediscovered appliqué and embroidery which she used to love doing in her early teens.



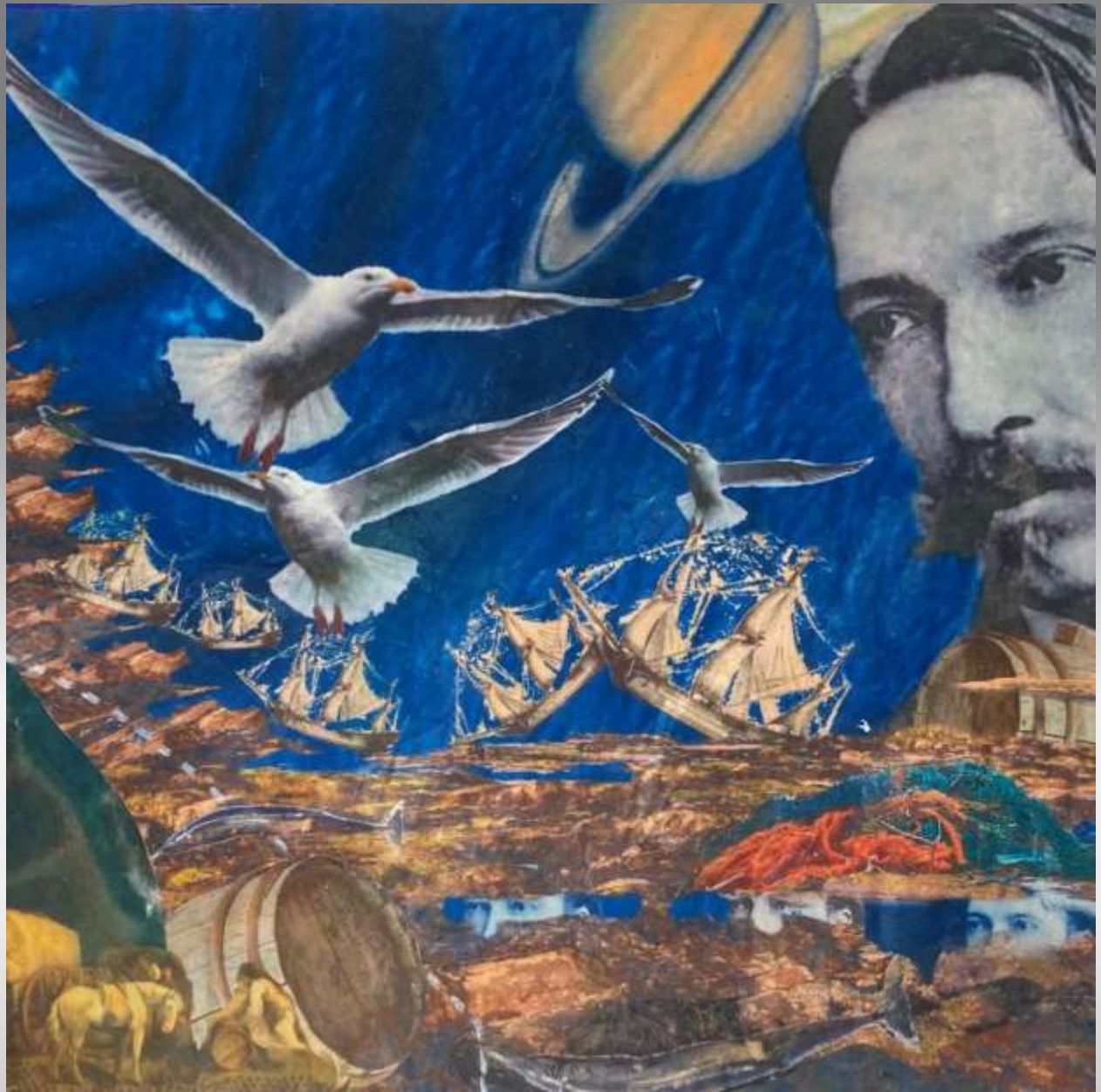


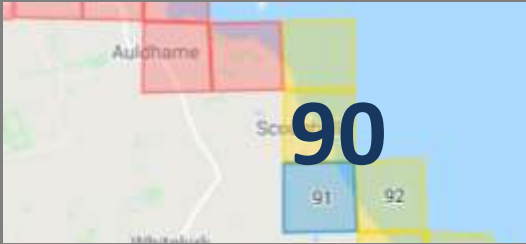
By Jay Kirkland

Mention of Jupiter and Saturn by Roddy Martine (Haunted Scotland), the Pagans of Scoughall and their influence on Robert Louis Stevenson and less romantic stories found in data about the negative impact of ghost-gear (discarded industrial nets and ropes) and underwater sonic/seismic activities on marine mammals all influenced this panel.

Jay stiffened the calico panel with acrylic and watercolour paints respecting the outline of the coast provided. She researched and collected creative commons images. She digitally cleaned and enhanced them before collaging them using design software. Then she photocopied and re-collaged the final image to fit the calico.

Jay has a background in printing, textiles design and creative writing. Recently she has been studying the use of data analytics to tell stories.





By Susan Prior

Scoughall's link to Robert Louis Stevenson who spent time there as a child, inspired child's plaything. The anti-tank block fallen onto the beach exposing brickwork beneath concrete added a different history. Finally vivid colours from the bright green algae/seaweed in the river and local coastline plants were included.

Tiny scraps of fabric which have been saved over countless projects were finally given purpose, with a mix of weights of threads giving texture. The seaweed in the river was bleached white in the sunshine this summer and is represented in the wool

Sewing is Susan's escape, online retreats through lockdown have led to new friendships. The sewing community is both inspirational and generous increasing her confidence to explore. She works as an occupational therapy researcher at Queen Margaret University (great view of the Forth) She has found her personal meaningful occupation.



THANKS



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