

THE FORTHLINE

FIFE 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.



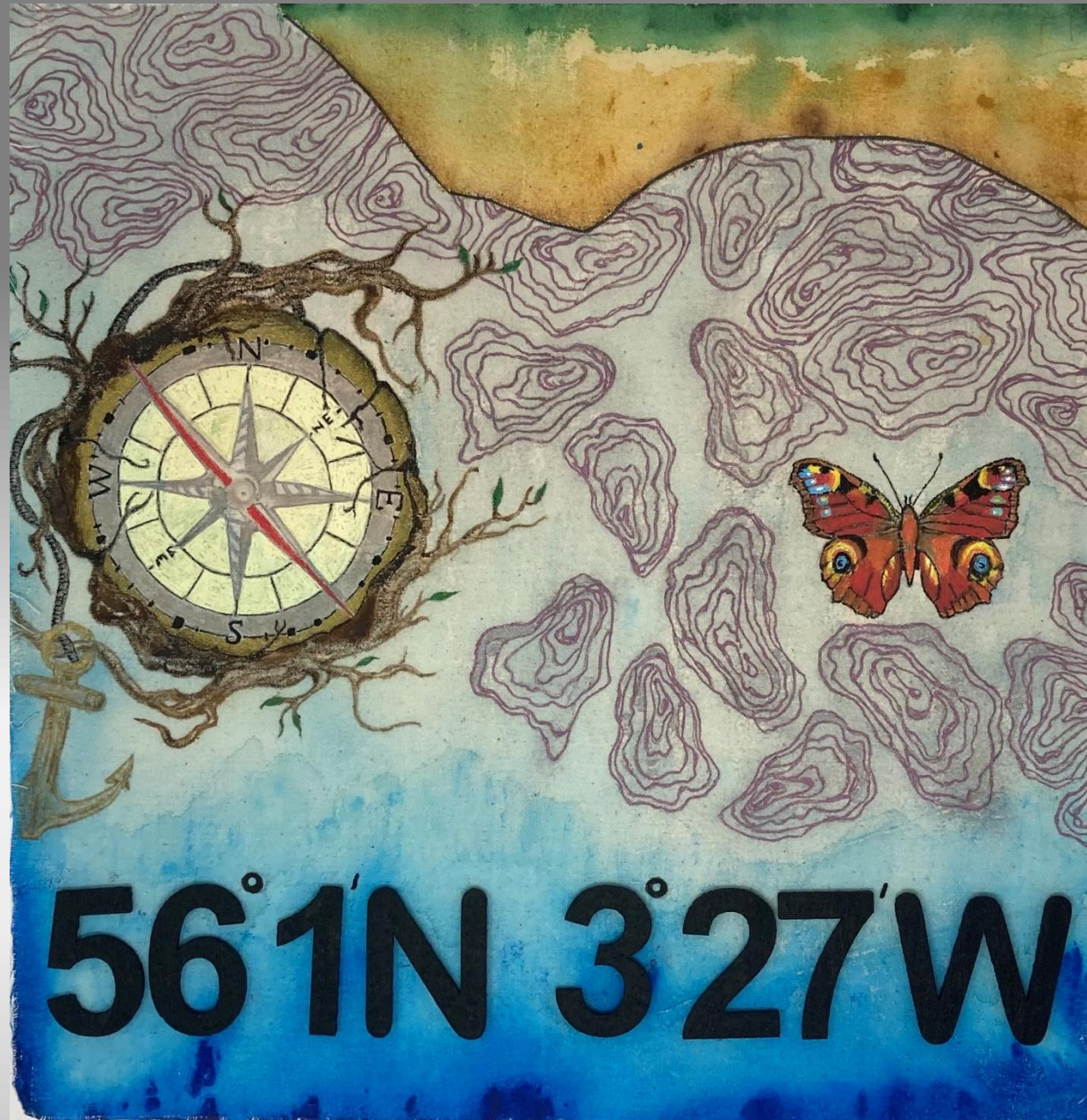


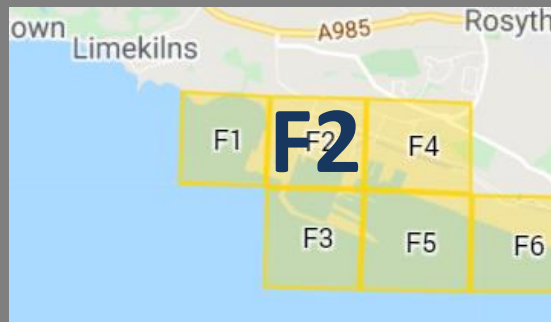
By Anne Bradbury

Inspiration came from several themes after visiting Anne's allotted square. The sandstone "platform" covered with hundreds of oyster shells, visited by a Peacock butterfly. The "Butterfly Effect". COP26 and a sense of place; "That small changes at small scales can change the climate forever".

Anne used, for the first time, acrylic paints and pens on fabric. With ready cut black felt letters and numbers for the co-ordinates.

Anne's background is in Geography. She enjoys drawing on a personal level, this is her first foray into the public realm.





By Barbara Wade

This square was inspired by the Fred Olsen cruise ships staying safe throughout the Covid Pandemic at the dockyard. A contrasting sight to the 2 huge aircraft carriers which were recently there.

The ships, with their wonderful bright red funnels have become tourist attractions in their own right.

Barbara is keen photographer and artist based in Dalgety Bay, Fife



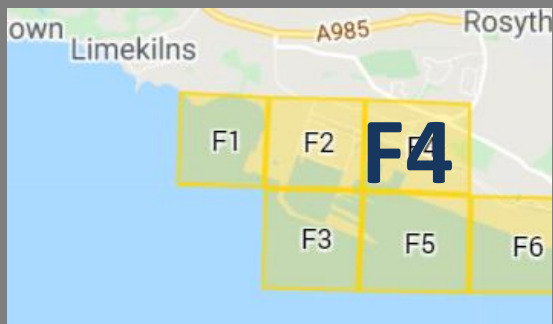


By Barbara Wade

This square represents the darker side - the several submarines which sit there.

Barbara is keen photographer and artist based in Dalgety Bay, Fife



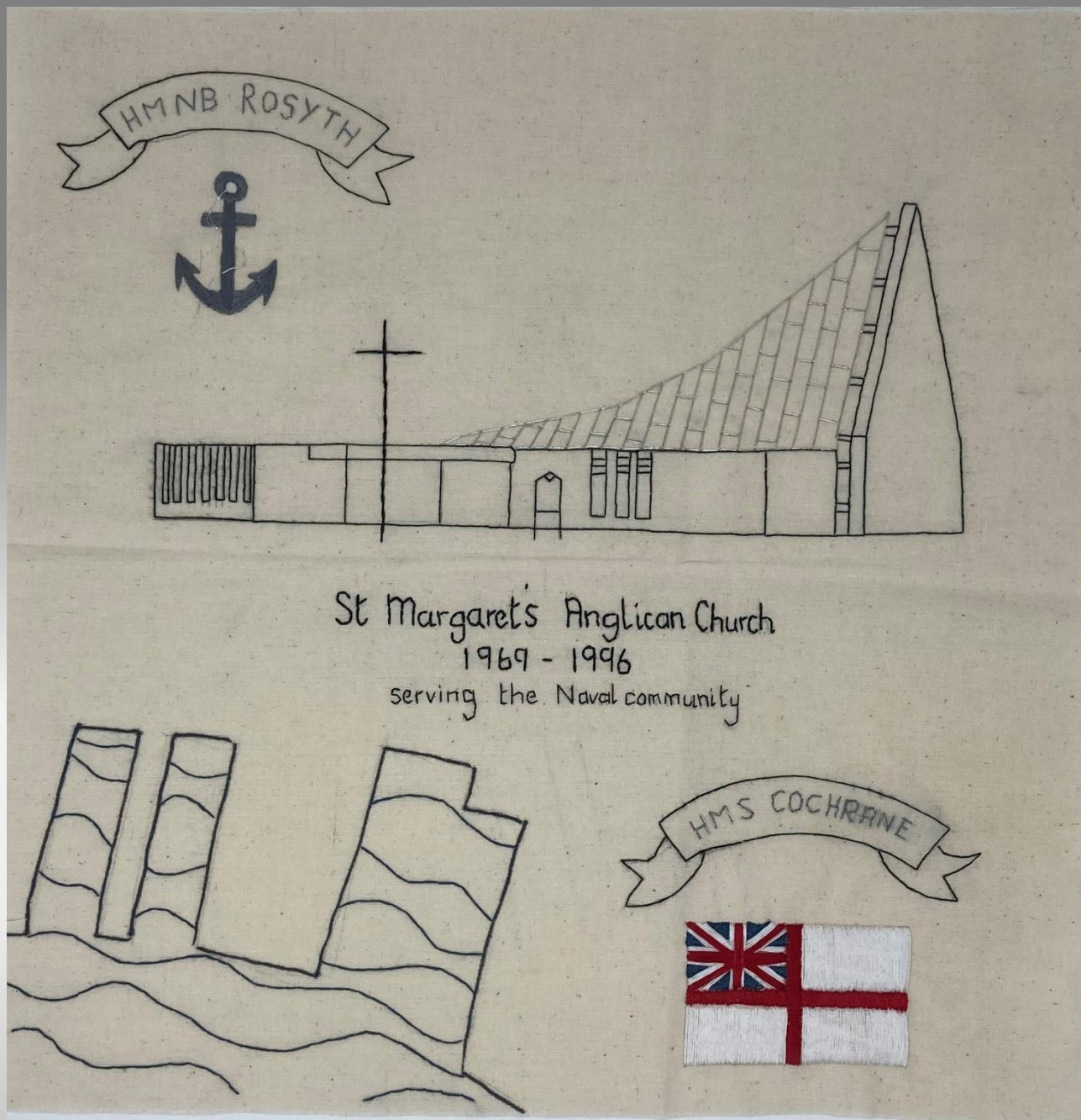


By Susan Masson

This iconic building was designed to represent a mission tent (or perhaps a boat) and it served the Naval community until the closure of the naval base. It is now a recording studio, and the congregation, including Susan, now worship at Rosyth Methodist Church.

Embroidery threads were worked directly on to the calico.

A retired music teacher, Susan has always enjoyed embroidery. With more time now available to her she is exploring new crafts including calligraphy and textile art.





By Carol Jamieson

Carol's square is mainly water. She loves the movements and changing colours and the greyiness. She has also included a representation of the huge cogs that hold the underwater cables sent out to the oil industry!

Carol used a base of cotton scrim to which she added tissue, teabag paper, thin net, rope and wool this was held together with cmc paste. When dry she painted with acrylic paints and used a stencil to depict the huge cogs.

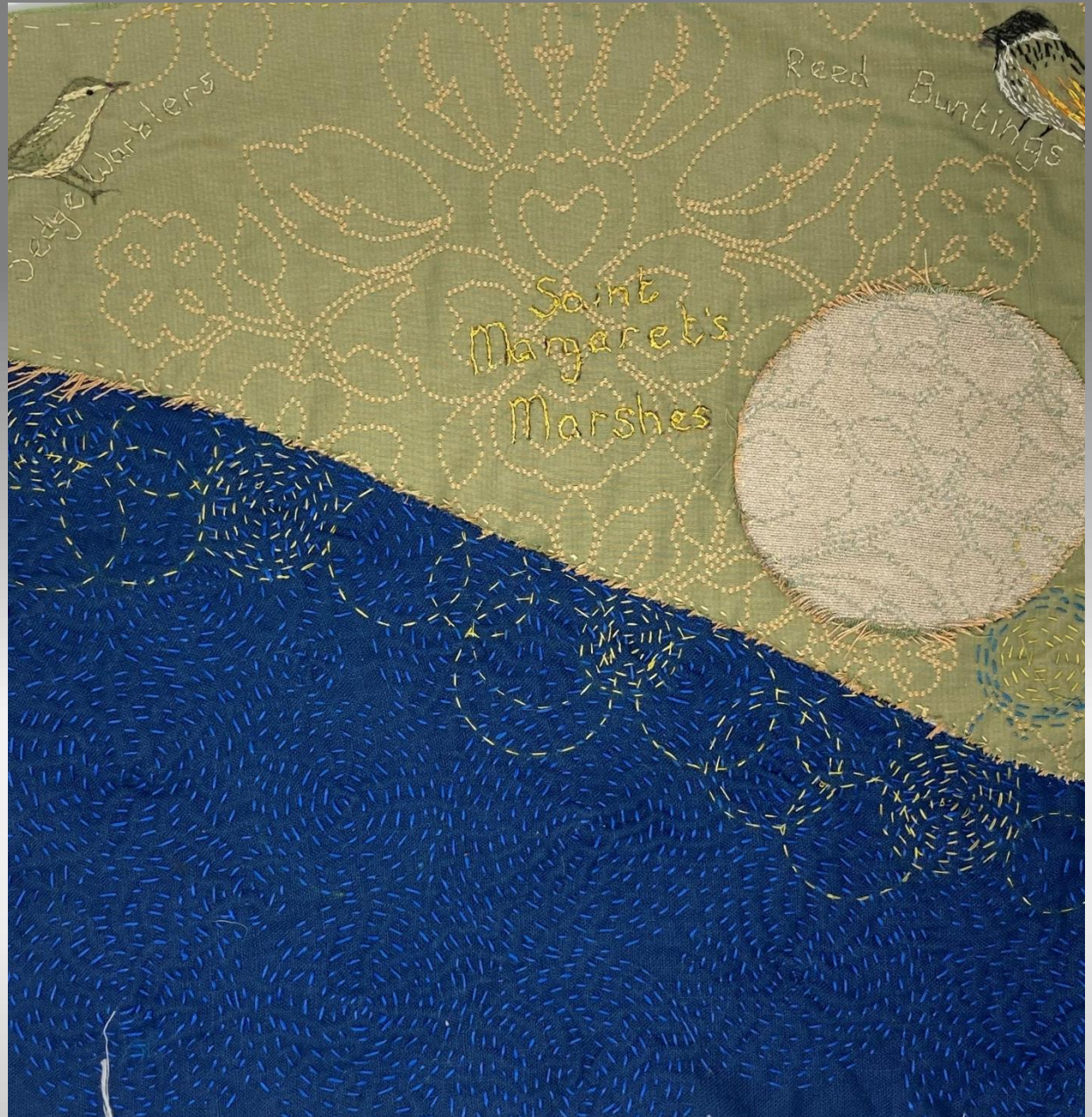
After retiring Carol did a four year City & Guilds course in Textile Art and found a passion for working in mixed media often featuring the Boness shoreline.. she is an ETTS tutor and a member of a group of textile artists called StitchBias.





By Hazel Terry

Hazel is an artist and illustrator living in Kirkcaldy, obsessed with nature.



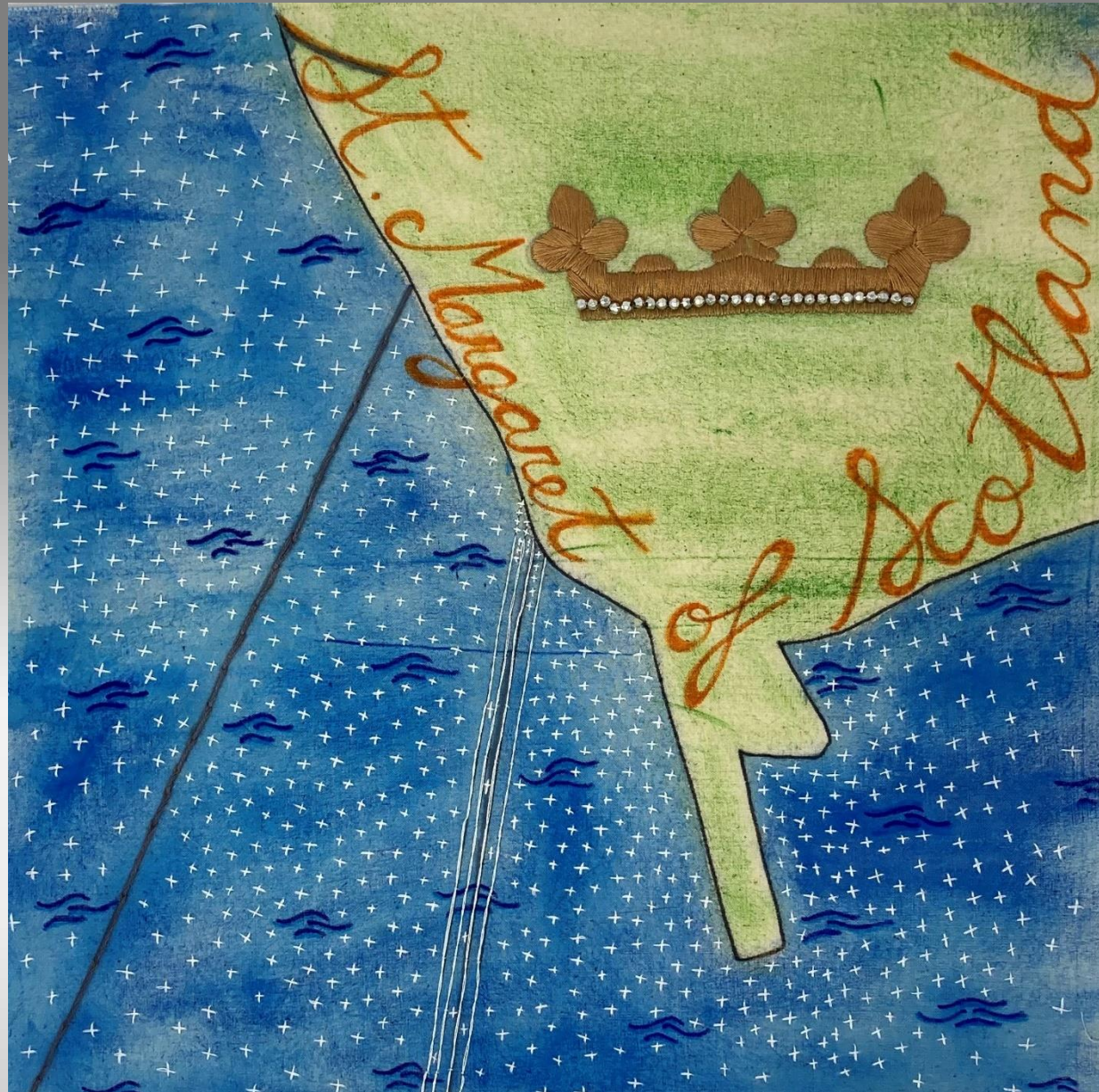


By Ana Cristina Morais

Ana discovered that North Queensferry was named after Queen Margaret who established the first known ferry in the area. She then researched the bridges and found out their tragic history - that 800+ people have jumped to their death from them. Each cross represents one of those lost lives.

Ana used ink to partially dye the background of the calico piece. She then used markers to draw in the waves in the water, as well as the writing. She used embroidery floss for the crosses, bridges, as well as the crown. Finally she used beads to highlight the crown.

Ana is thoroughly bi-cultural, having been born in Portugal but raised in the US. She trained as an archeologist in university but her past working life was mostly spent in book publishing in New York City. She has been creating stuff ever since she was 8 years old.





By Catherine Chisholm

Catherine was interested in the impact that humans have had on the landscape here and decided to contrast the abstract shapes of the Railway Bridge, which she loves, with the rich nature found in the gorse scrub and limestone meadow at Carlingnose Point, including harebell, cranesbill, dropwort and lesser whitethroat.

Plain quilting cotton, shot cotton, fabric paint, appliqué, hand embroidery and free-motion machine embroidery.

Catherine trained in horticulture and is inspired to make textile art by the plant life, nature, geology and coastline near where she lives. She loves abstract shapes and is fascinated by surface textures. She also enjoys etching and relief printmaking.





By Kat Husbands

Kat was amazed how much there was to learn about this area she usually just zooms through. She chose the square for its winding, weaving roads, then got obsessed with the reedbeds of St Margaret's Marsh, the rocky contours of Ferry Hills, and, unexpectedly, the history of Dunfermline sewage works.

Her sister (F11) scouted the square, sending pictures of soft golden reeds that inspired the plush base. The black and white ribbons are for the abandoned 6ft kingsnake once found at the sewage works - look closer and you'll see it! Happily, it was rehomed by the SSPCA.

Kat now lives in Glasgow but went to school and college in Edinburgh and loves to come back and visit, especially if she gets to see the Forth and its bridges. Her usual craft is cross-stitch so she really enjoyed this inspiration to try something different.





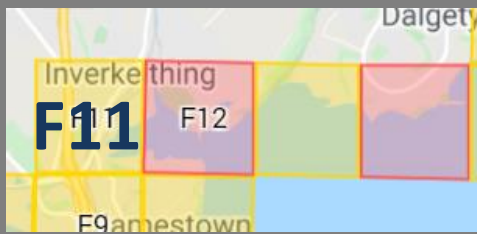
By Anna V Phillips

This panel was inspired by both researching the area, which is close to Jamestown and slightly east of where the railway crosses the Forth into Fife, and studying an aerial view of the area, which led to Anna's plan.

Anna included a reusable mask in Inverkeithing Bay as a reference to both COVID19 and COP26.

Anna lives in North Edinburgh. She enjoys all forms of arts and crafts. She is a member of "Stitch", a sewing group at North Edinburgh Arts.





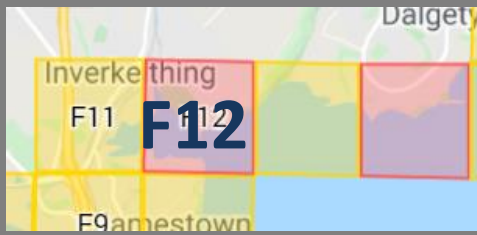
By Ana McCormick

Ana initially chose this square as it is next to her sister's! She discovered it includes a site used for shipwrecking after the 2nd world war. Many important ships were laid to rest here so she wanted to honour that and remember them like veterans.

The square used to have a paper mill so Ana wanted to use paper. She loves designing using Photoshop on her Mac so she made her design on there, then printed and transferred it to the square using Modpodge. She also added rust using decopatch paper.

Ana is a full time mum in Edinburgh, with 2 fun, crazy, outside loving boys. They all love the beach and visiting the coast.





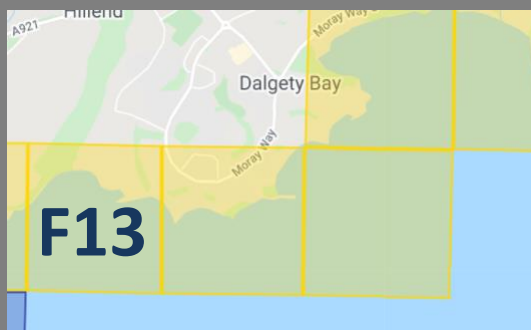
By Linda McDermid

Linda really enjoys walking and cycling the Fife coastal path. The first cycle trip was most memorable. After cycling past the bleak industrial area around Inverkeithing harbour the sparkling coast opens up and here we saw several blue butterflies flitting through the grassland and wildflowers around the abandoned Prestonhill quarry.

Beads and bits from old dress jewellery, part of a bicycle chain, felt and a piece of an old jumper.

Retired. Keen cyclist, walker, butterfly spotter and attender of numerous art classes from felting to figure drawing. Linda lives in Granton near Wardie Bay and loves guddling about on beaches.



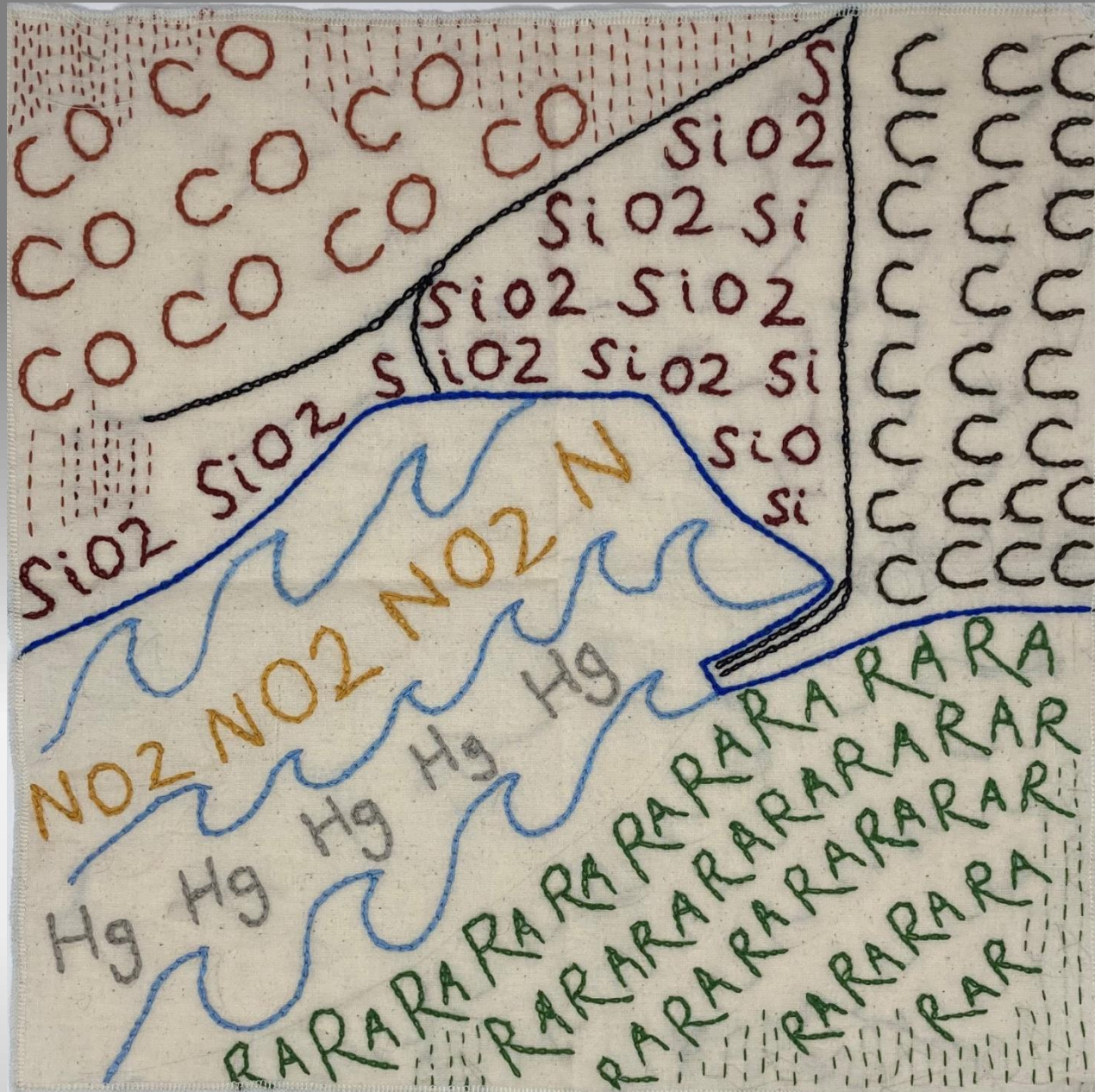


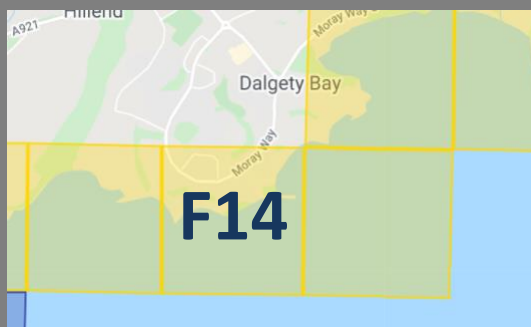
By Alison Mayne

Alison's calico square was F13, right where she used to live in Dalgety Bay. She wanted to record the route of the now disappeared Fordell railway built to move coal and bricks in the C19th. She added symbols for C20th pollutants including carbon monoxide, nitrous oxide, mercury and radium.

Alison used DMC embroidery floss throughout

Alison is a researcher in handcraft and wellbeing, with a long-standing personal passion for all things stitch and wool. She usually works on crafting communities and historic textiles, but the Forthline Project was an opportunity to bring some personal reflections to a community stitching project





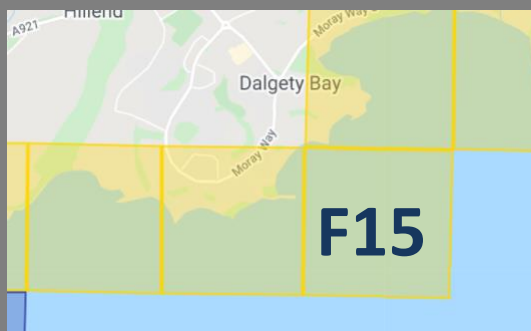
By Susan Masson

Susan is lucky enough to live on the Fife Coast Path in the area managed by this community group. She enjoys walking through the woodlands watching the seasonal changes and enjoying the lovely views.

Lace, broderie anglaise and other fabrics were added to the calico and then coloured with fabric paints. Flowers, plants and butterflies were then applied and embroidered.

Susan has always enjoyed embroidery and in retirement has widened her interest to include various crafts and textile art.





By Lesley Ratky

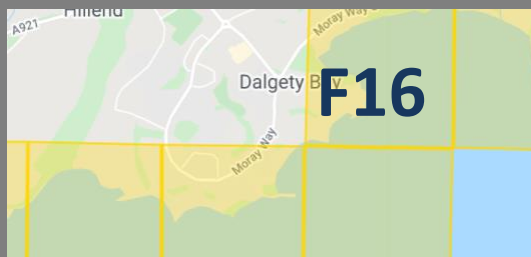
Lesley has lived on both sides of the Forth and wishes to give something in return for its constant source of interest and entertainment - except for today when you can't see past the end of the garden for that East Coast haar !

These are 3 things that she would miss from her patch :-

The elegant railings pertaining to The Earls of Moray , The Madrona Tree and the trusty heron that awaits to dive for his supper. She wonders how many generations he could go back on that Donibristle Bay Point.

The materials used are a mix of acrylic paint and very old embroidery silks.



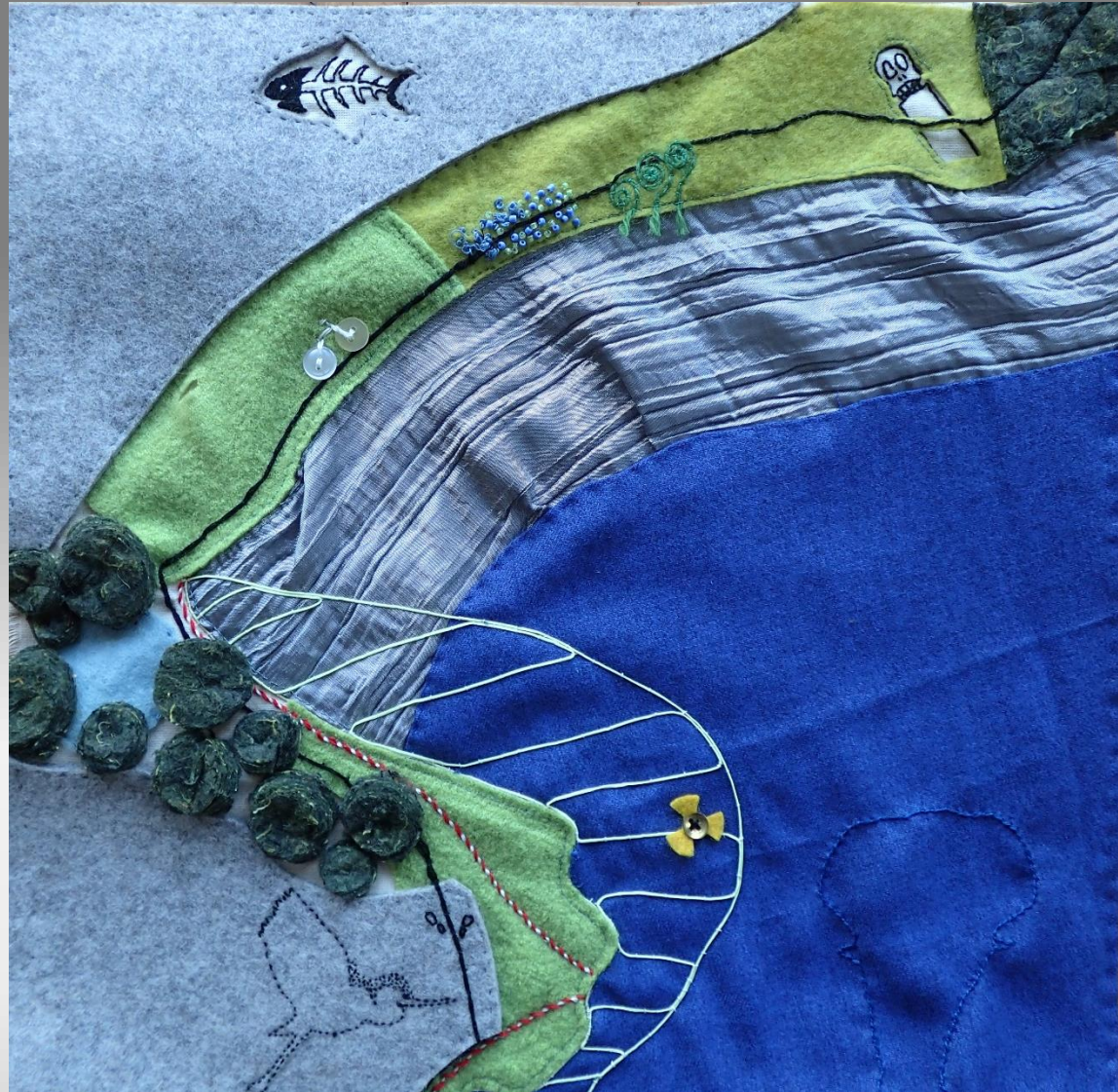


By Barbara Seel

Barbara knew of the radiation pollution from military waste (navigation dials), and the MOD's denial of responsibility. A cycle trip showed it was also a gorgeous bay being enjoyed by locals, warning signs being ignored. It's not an immediate obvious danger.. There's more to the bay than meets the eye!

The problems that lurk here and elsewhere (F16 is finally being cleaned, MOD won't say where other sites are) are due to waste so she used what she had: felted wool from an old jacket, buttons and beads from old shirts, dishwasher insulation felt, remnants.

Lived Germany for 18 years. Missed the sea and a distant horizon, Moved to Edinburgh (a happy accident) in 1997, Leith in 2002. Baffled by the lack of access and appreciation of such a beautiful coastline and the environment. Hopeful for change, fearful for the (lack of) speed.



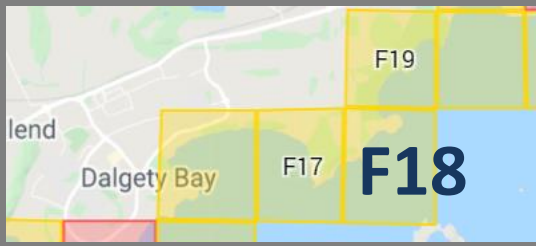


Brenda explored her kilometre with her daughter and granddaughter. Square F17 said to her Life. It has Industry, farming, wildlife, sport, woodland, beach, mudflats & The Forth. She found that Braefoot Point played a vital role in WW1 as the second of three defences with two 9.2" guns manned 24/7.

Brenda captured her square using parchment paper combined with colour card, stitched together with garden string. The images are combined with words showing both the history and diversity of this stretch of coastline.

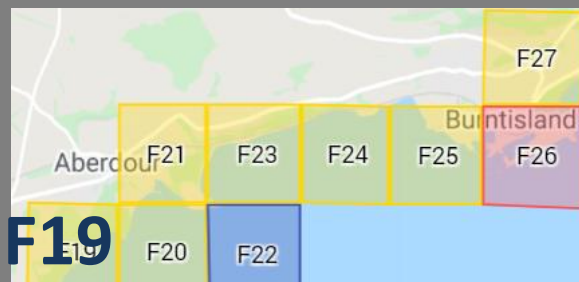
Brenda lived on the North East Coast of England until 2018 when she moved to Fife to be close to her children and grandchildren. Settled happily into Dalgety Bay. She, her daughter & her son are exploring Fife coastal path on foot & enjoying the wonderful scenery & learning of the history.





By Debi Mills





By Susan Morton

Susan wishes to thank this square for the solace walking over it gave to many, many people, herself included, in Lockdown 2020. There is much wildlife lurking in the woods and river, beyond her talents to sew, she says, but you can imagine deer, rabbits, squirrels, seals, fish and people.

A variety of single ply crewel wools, some 2 strands of cotton embroidery thread and some tiny pieces of net and cord and linen and artificial thread to create rubbish on the shore.

Susan has been a resident in Aberdour for over 35 years. This OS square covers some of Aberdour Golf Course and a piece of The Avenue, a walking and cycling path. She is a very amateur embroiderer.





By Maggie Matthews

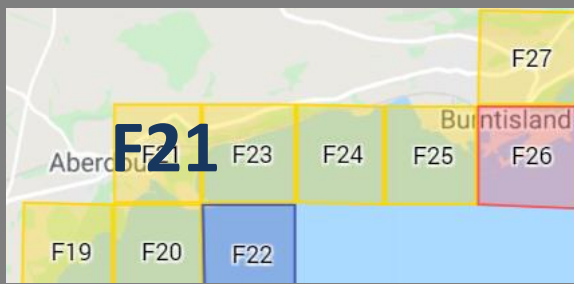
For nearly 71 years , in all seasons, the Forth has been Maggie's 'go to' place for holidays, outings, fun, travelling and celebrations.

As a farmer's daughter in West Lothian her memories include the awe of hearing foghorns, and the excitement and anticipation when queuing for a ferry to Fife for our holidays and day trips to Yellowcraigs and Aberlady.

In the late 19th century a paddle steamer, Tantallon Castle, carried day trippers from Edinburgh to Aberdour and docked at the old pier that still partially exists today. Nowadays we can drive to Aberdour for an evening meal.

This precious river estuary, like all others around the globe, needs to be protected for future generations.





By Winifred Hodge

Winifred has enjoyed exploring around the coastline near Aberdour and walking on Silversands beach, the lighthouse, watching dolphins etc The variety of habitats for wildlife, the geology, and historical background around that stretch of coastline is so varied and interesting.

Acrylics, ink.

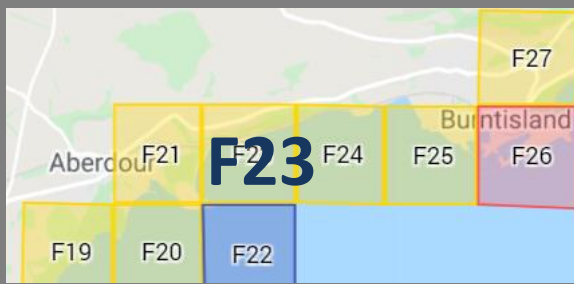
Winifred is a painter using mostly mixed media but she trained in textiles at college and it was novel using paint on calico. She swims at Wardie Bay, loves exploring the shoreline all along the Forth and enjoyed being part of this project.





By Sally Seymour





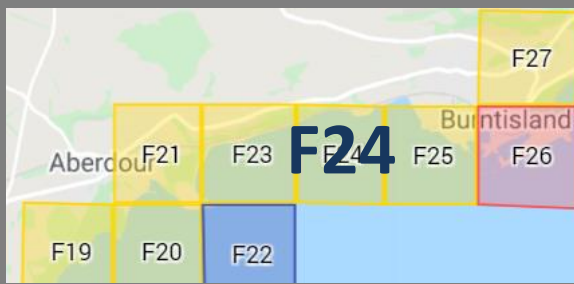
By Louise Hodkinson

Seeing her square from the south shore of the Forth Louise is very aware of the weather and also the trains on the Fife Circle line - hence the rain and train. And visiting creatures on both shores are the seals, the cormorants and star fish.

The sea is an old shirt bought in Spain. The tweed clouds and rocks are scraps bought at a craft shop in Morpeth. Louise's sewing machine did the rest.

Louise is retired and enjoys painting, sewing and visiting art galleries.





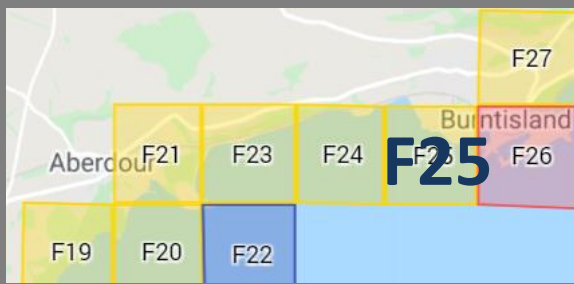
By Lena James

High above the Burntisland shores the amusing call of the Eider Ducks may be heard as the birds bob upon the waves. The panoramic view across the Forth stretches from the Pentland Hills to the volcanic Bass Rock. The silence is broken by occasional trains and in summer the Flying Scotsman.

Winsor and Newton Water Colours, Glass Beads, on water colour paper mounted on card.

The giving of gifts she has created such as painting, sculpture, has always been an important part of Lena's life. Although an Edinburgh lass she has lived in many parts of the U.K. Now she resides on the banks of the Forth with a wonderful view of her home town.



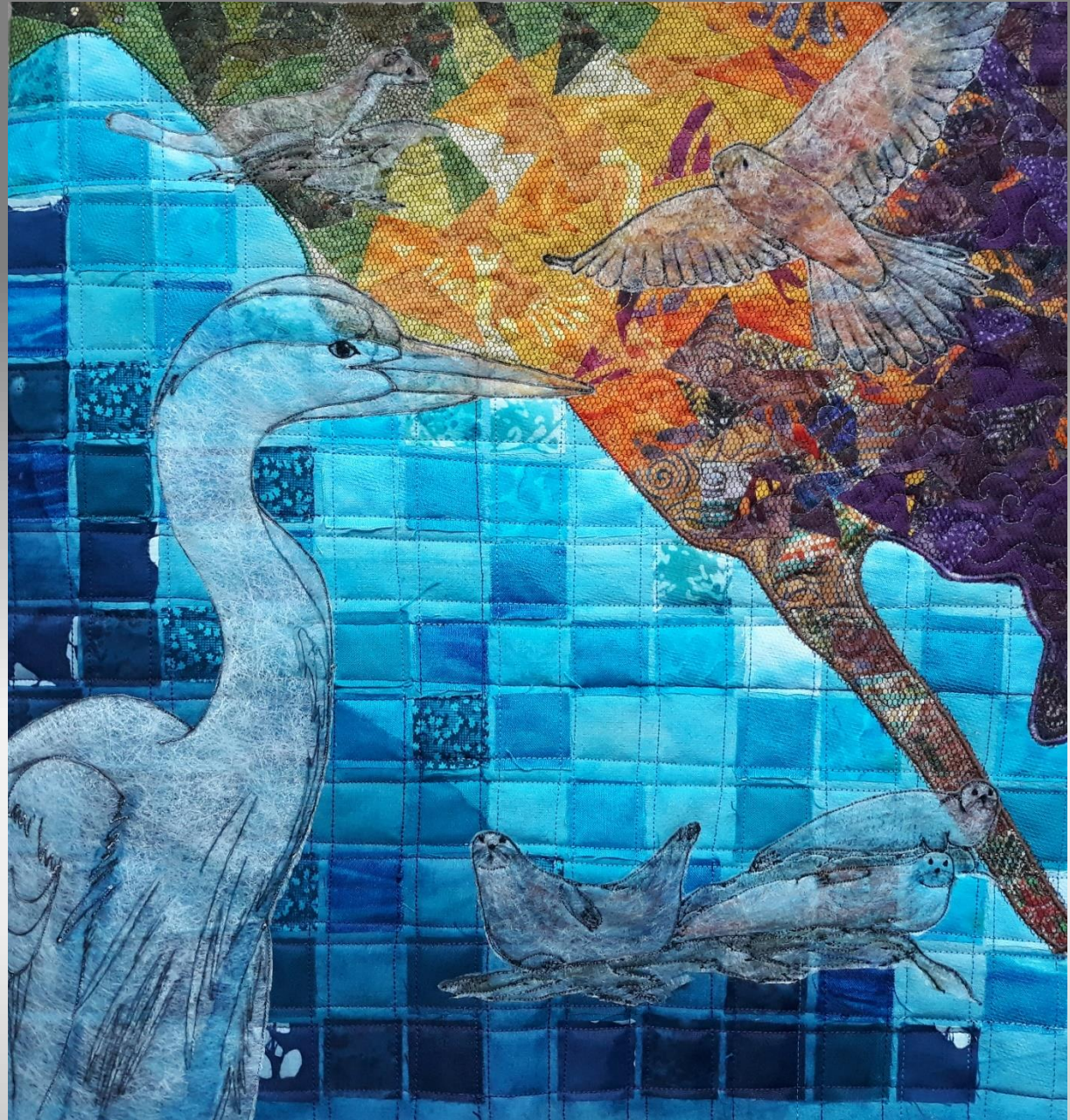


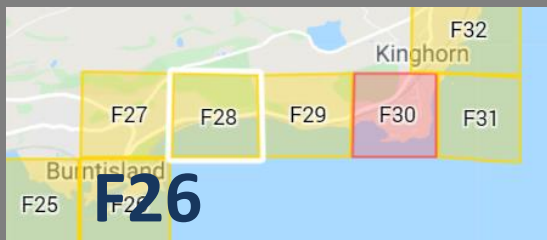
By Lauren Connor

Lauren loves the wildlife she sees almost daily in this area and this, crane, kestrel, stoat and many seals have made their home here too. The Fife coast is an incredible place to live.

The square was created using textile paints, commercially bought and hand dyed cotton, organza, tulle and labrador. Free motion quilted with cotton and polyester threads. Cotton batting.

Lauren's childhood was spent in South Africa but she now lives in Burntisland with her husband and 2 girls, 7+8yrs and loves it here. She was a dental Hygienist until last and she is now an aspiring textile/quilt artist and is currently doing a City and Guild diploma course





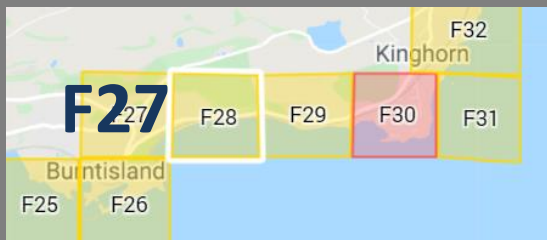
By Laura Graham

The area around Burntisland harbour is a place of industry, noise and transformation. It's blueprint has changed a lot over the last few hundred years but has one consistent presence, the sea life. Sammy the Seal is our cheeky local legend who has won the hearts of us all.

The background colours are improv pieced commercial cottons and hand dyed fabric. Silk organza overlays in ivory and black, plus some fabric painted shading. It has all been free motion machine quilted. 'Sammy' has been picked out with free motion embroidery and Inktense pencils.

Laura is from West Yorkshire but she has lived on each side of the Forth for over 17 years. Originally a musician (studying at The University of Edinburgh) she is currently completing her City and Guilds Diploma in Patchwork and Quilting.



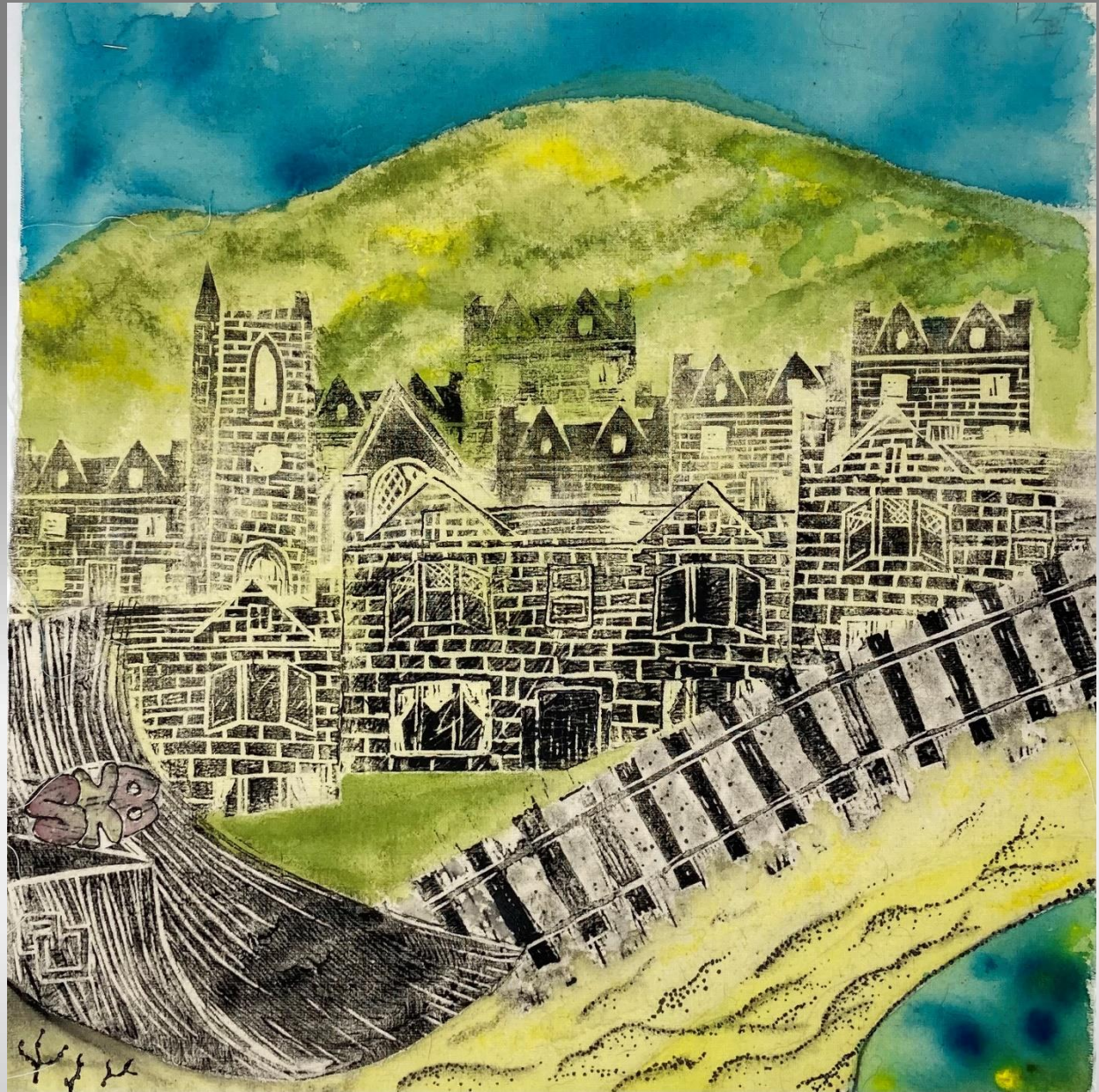


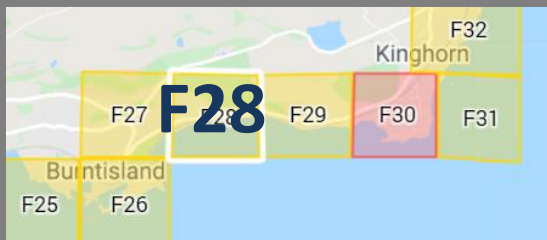
By Georgina Ord

The majority of Georgina's square was made up of houses, blocked together, so printing these shapes sprang to mind! The dark colour of the houses is contrasted by the green of "the bin" and the yellow of the beach, and reflected by the speckles of coal on the shore.

Georgina used coloured ink to create the hill, "the bin" and beach, and block printing to add the detail of the houses and skate park. Some detail has been highlighted using relief paint (black)

This square contained a small section of beach and houses in Burntisland. Georgina has created the background of the piece using coloured ink and the detail using block printing and black ink. She loved the contrast of the buildings against the hill "the bin"



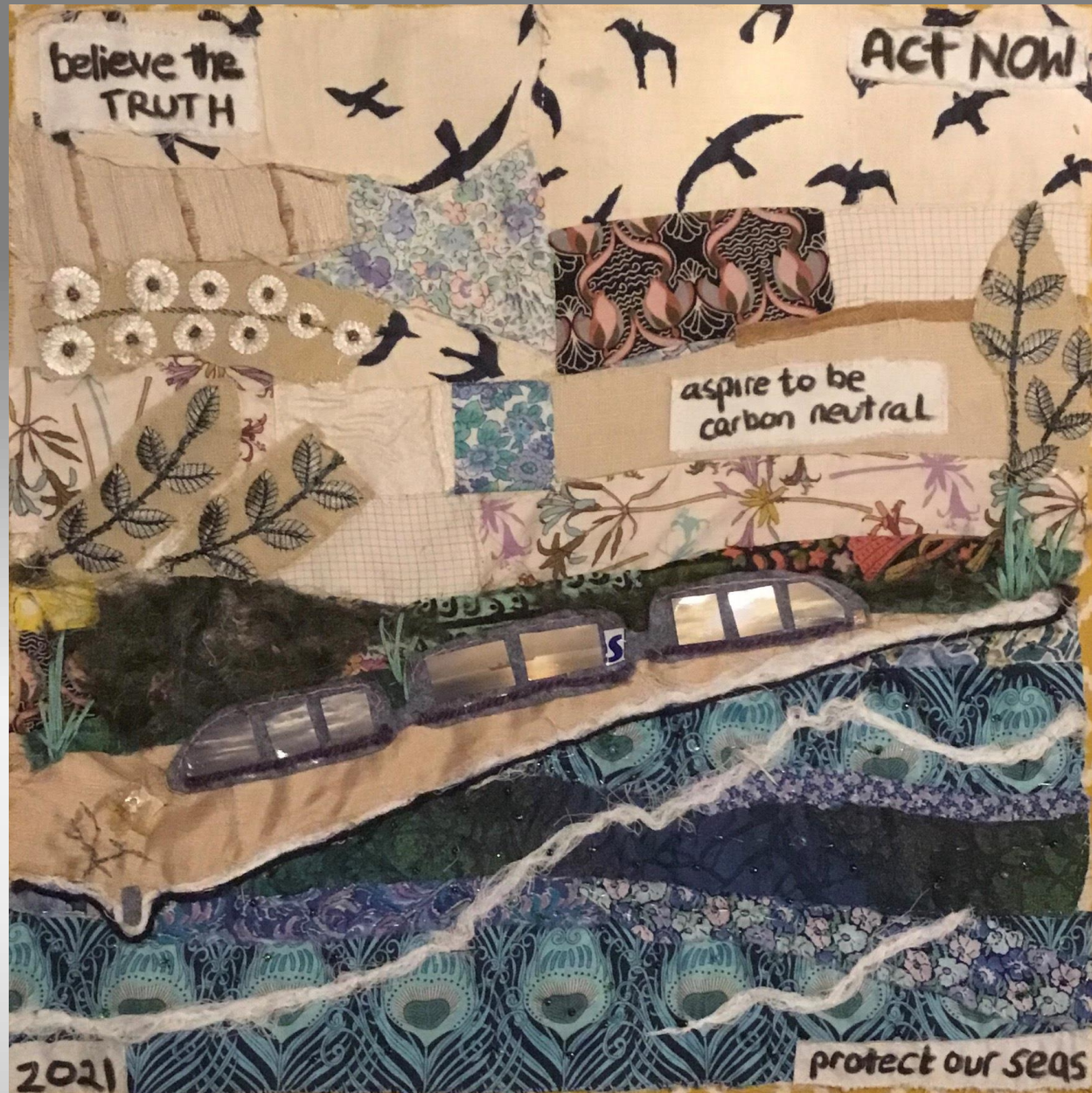


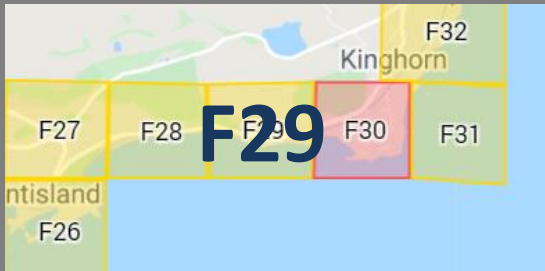
By Sarah Bartlett

Here, the tracks run right along the beach; waves lapping below the train windows at high tide, a wide expanse of sand and seabirds at low tide. Sarah loves to stare out at the sea, keeping lookout for seals on the rocks and hoping to glimpse a whale (still waiting!)

During the pandemic Sarah rode empty trains to a frightened hospital. As lockdown eased and the hospital breathed again, she swam here after nightshift - the sea was silky still, shrouded in Haar. They bobbed in the mist, delighting in the disconnect from the world, and in their wild womanhood.

Sarah used recycled fabric from old clothes and scraps from her mum's and her granny's sewing boxes. The waves are unused 'expired' surgical swabs. The messages of hope for the climate are pen on pillowcase, and reflect one reason she chooses to get the train and cycle to work.



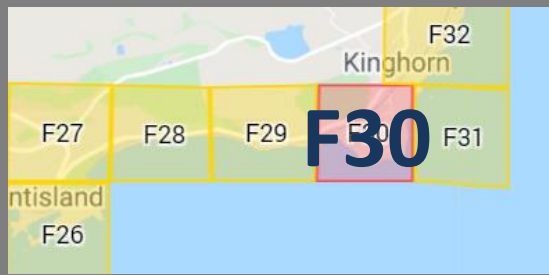


By Maggie Bartlett

Maggie chose a herring gull because they are everywhere around the coast and the sight and sound of them are so much a part of being near the sea.

Maggie is a clinical academic at Dundee University School of Medicine, and also worked as a doctor (a GP) between 1989 and 2018. She has been interested in textiles for many years and particularly embroidery. She loves the opportunities that working with fabric and thread and other materials give.





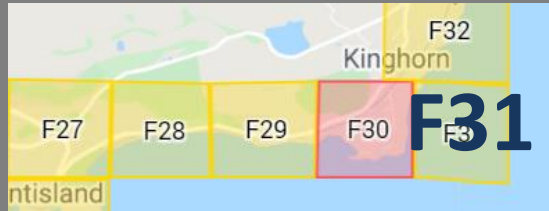
By Maggie Bartlett

The inspiration was the happiness Maggie has always experienced when poking about on sandy shores, picking up bits of things and looking at them, especially shells and seaweed. She also enjoys the variations of light and texture of the sand itself. She has happy memories of swimming from Petty Cur beach.

Maggie has used hessian - which links in with the jute tradition in Dundee where she currently lives, and is a natural fibre. She also used woollen felt, and wool from organically farmed sheep. She picked up limpets with holes in them from various beaches along the Fife Coastal Path.

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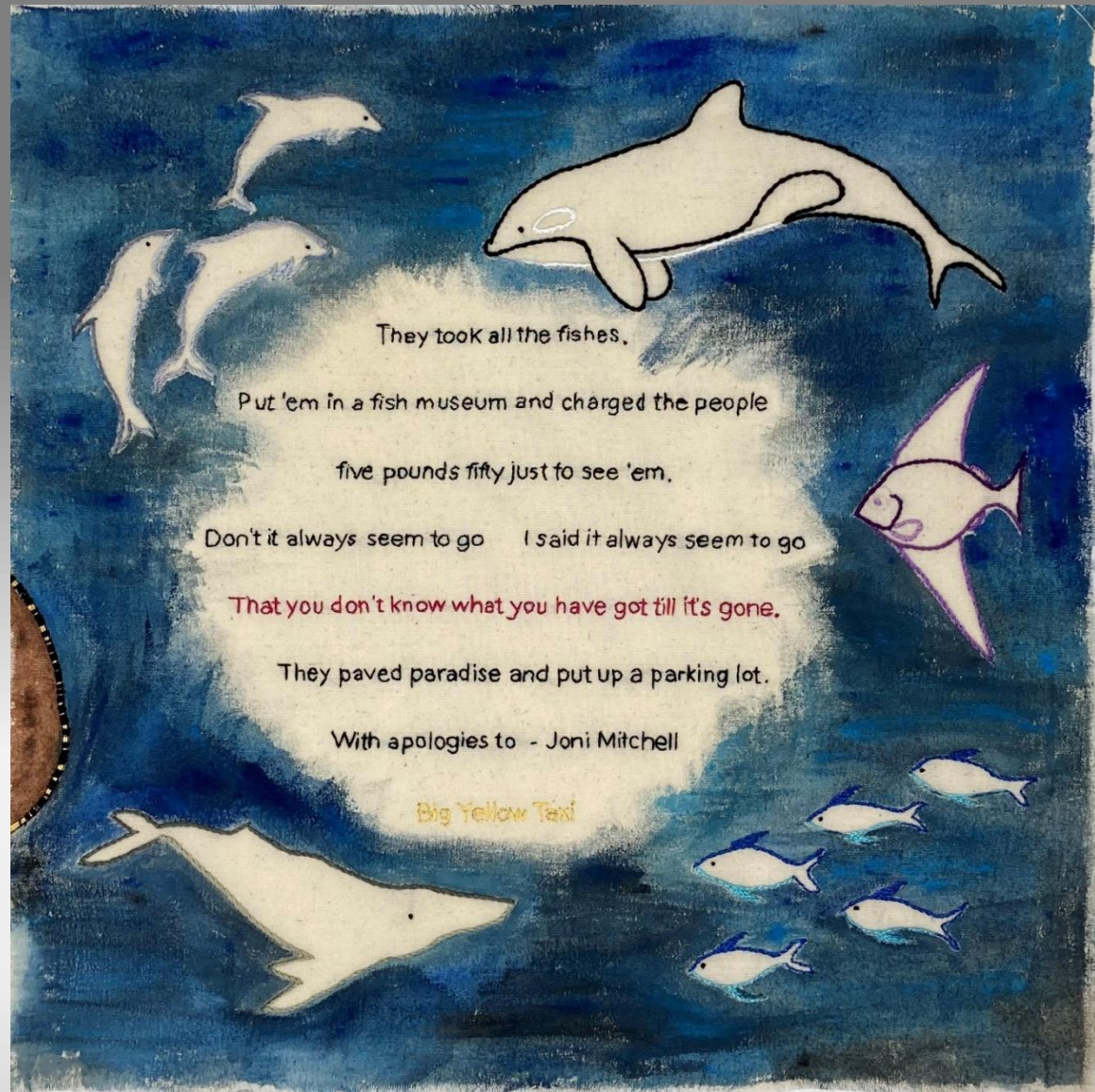
By Margaret A. Studley

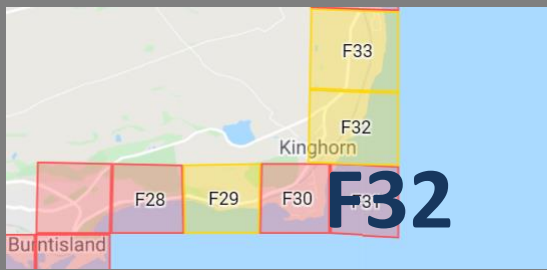
There was always a buzz in the village in my childhood when the porpoises came to play close to the shore. Their visits were brief and irregular but always special.

In recent years the village has enjoyed visits from whales, attracting many two footed visitors to the shore and other vantage points to watch their spectacular antics. Why they have come to visit is something of a mystery, but may relate to a reduction in the industrial pollution of the Firth of Forth and the stabilisation of fishstocks as a result of conservation measures.

In “The Big Yellow Taxi” Joni Mitchell refers to trees being removed and placed in a museum. She must be heartened, if she is watching us, by the global trend to replant native trees to repair some of the damage that has been inflicted upon our planet in the name of progress.

“That you don’t know what you have got till it is gone” has been an “Earwig” of Margaret’s for as long as she can remember. She now passes it on to you.





By Nathalie Cortada

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.



F33F32
Kinghorn

F28

F29

F30

F31

Burntisland

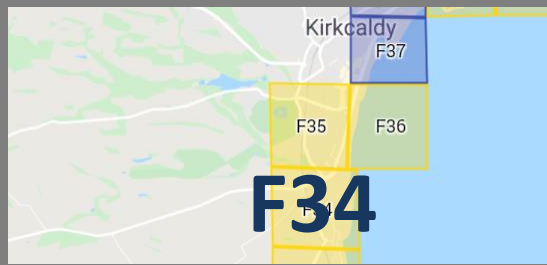
By Kath Jackson

Kath walks this section of coast path regularly, and always looks out for the seals. She looks for the whales too, other people see them, but they remain underwater for her! The view across the water from the road and the rolling fields always lifts her spirits.

Kath used dyed cotton sheets, machine quilted onto a felt background for the fields, then hand stitched cotton scrim for the walls and trees. The sea is multiple layers of transparent fabric, with added bling because it was so sunny on the day she was stitching.

Over many years Kath has dabbled in several different crafts, embroidery, quilting, crochet, knitting. She finds it satisfying to create a finished object, and she also seems to enjoy the process more these days. Hand stitching in particular is very relaxing.



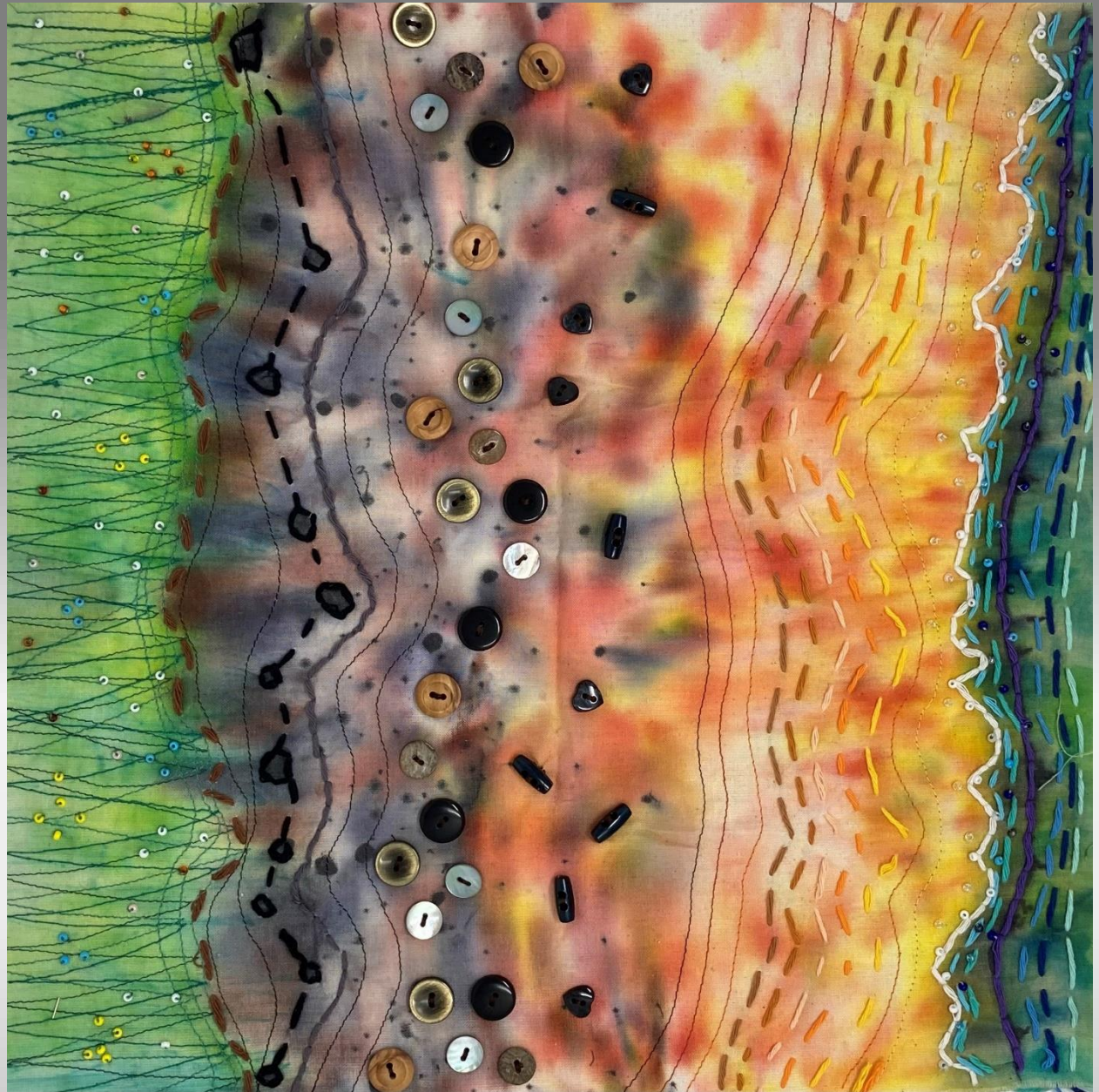


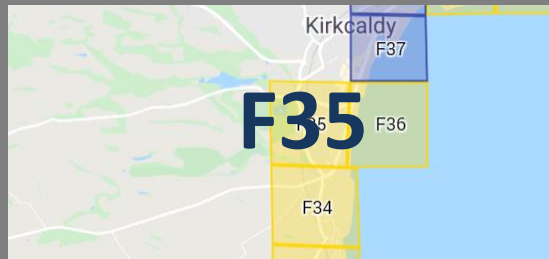
By Emma Peat

The area is of Seafield beach which is known for sea, sand, pebbles, rock pools, fossils, seals, old pottery and glass waste. Ancient history, modern history and natural history in one place. All of which fringes the town of Kirkcaldy.

Emma hasn't made anything like this before but thought she would give it a go.

She used bits and pieces from around the house including felt pens, cotton yarn, buttons and beads.





By Lorna Reid

Lorna's square represents an urban environment with a corridor of nature along the railway and Beveridge park, a traditional Victorian park with beautiful woodland walks, a formal rose garden, a bog garden and a large boating pond with a small wooded island which is a haven for wildlife and birds.

Hand cut and hand stitched using 100% wool felt - an entirely natural product. Many of the smaller elements including all the green dots are created using offcuts from other larger projects.

Originally from Fife Lorna now lives by the sea on the west coast where she works as a designer/maker, artist and textile tutor. She hand stitches artworks, a range of seasonal (L)ornaments and her signature fun badges. Her trademarks are a fine attention to detail and skilled hand stitching.





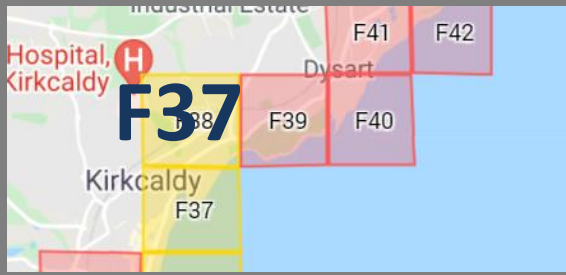
By Teresa Fraser

The beach represented in this panel is a place Teresa frequently visits where she collects sea glass, sea pottery, fossils, and shells. There is an ironic juxtaposition between the litter and the Victorian rubbish that is collected by many. Which will still be here in 400 years?

The watercolour background was embellished with sea glass, sea pottery, rubbish, and sand collected from the beach this is representing. This is Teresa's third panel for the Forthline project. She chose a very different medium as the other two were needlework.

Teresa does not have an art background so this was made from her heart as she felt it important to represent the increasing amount of litter on this beach.





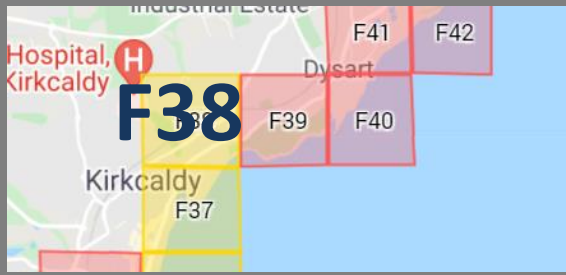
By Cathlene Eland

Kirkcaldy has been a trading port since the 14th century and by the 19th century flax spinning and linen weaving were the major industries due to the import of flax which in turn led to the rise of linoleum manufacturing. In 1883 there were seven linoleum factories in Kirkcaldy.

Cathlene used 'stitch & flip' patchwork to create a busy, medieval inspired Kirkcaldy harbour and hand embroidery to highlight the shoreline. Vintage linoleum inspired blocks carved by her daughter, Deryn Eland-Forth, and acrylic paint were used for the Forth estuary.

Cathlene is a PhD molecular biologist who is an all round crafter and sewist who specializes in quilts and making many of her own clothes.



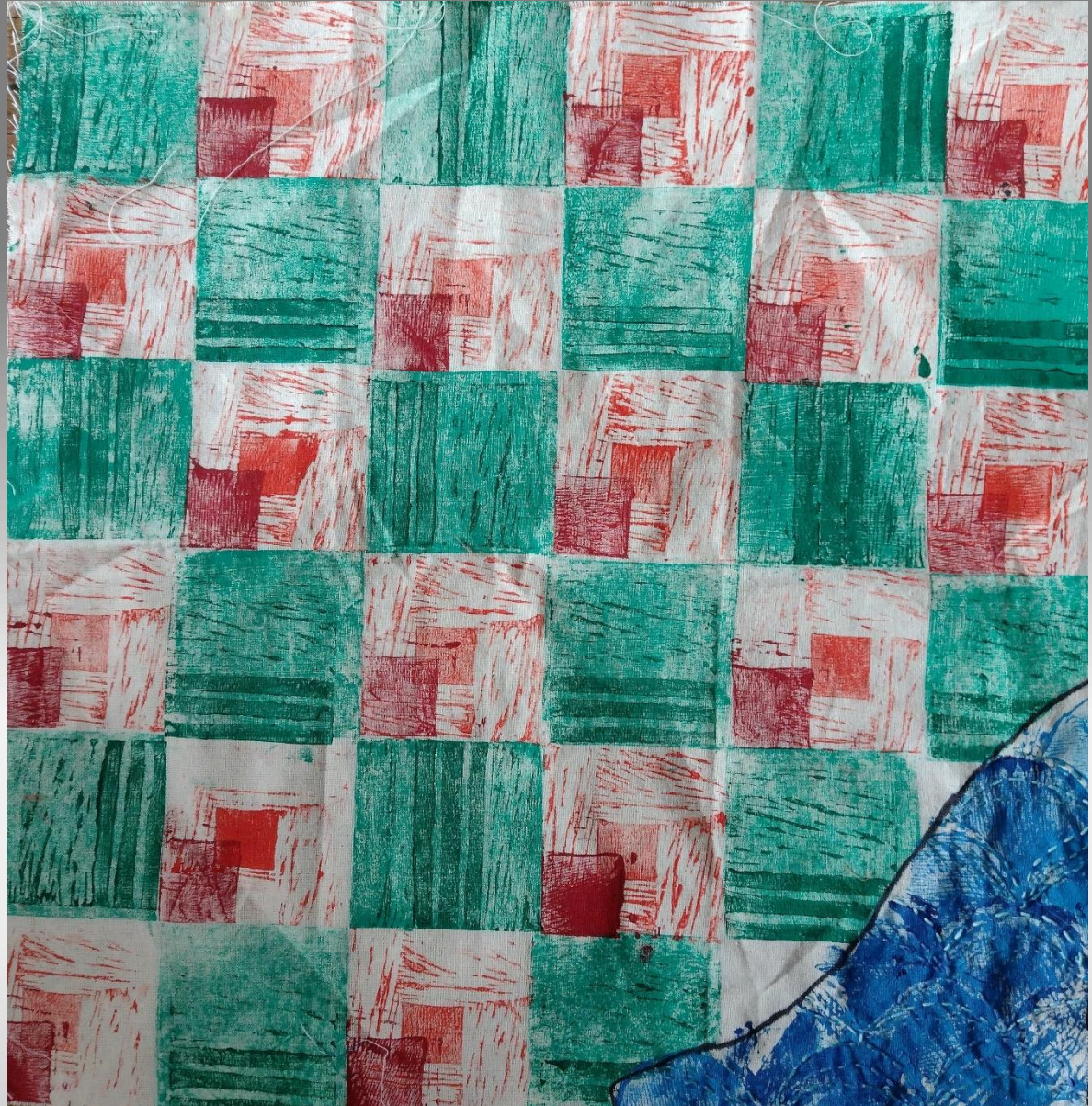


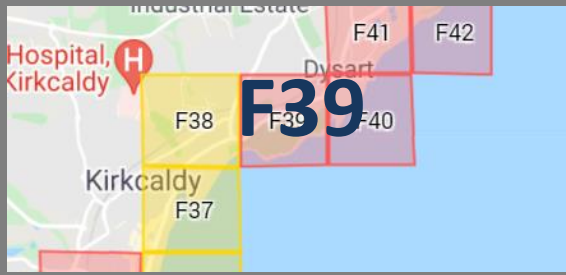
By Deryn Eland-Forth

Deryn's family researched the history of Kirkcaldy and found that in the Victorian times (and up until now) Kirkcaldy was huge manufacturer of linoleum floor covering. They used vintage linoleum patterns as our inspiration for the Forthline block.

Deryn carved the printing blocks from soft lino and used acrylic paint to create the Forthline block. Hand embroidery was used to add details to the sea and shoreline.

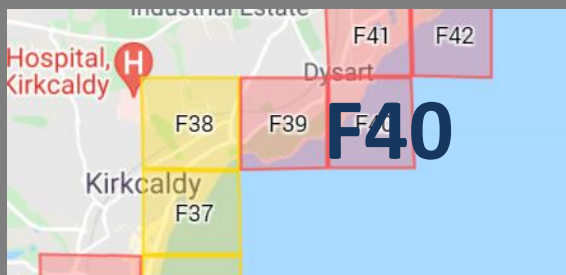
Deryn is an S3 student who likes to make beaded jewellery, make origami and do a bit of sewing. She worked with her mum, Cathlene Eland to design this block.





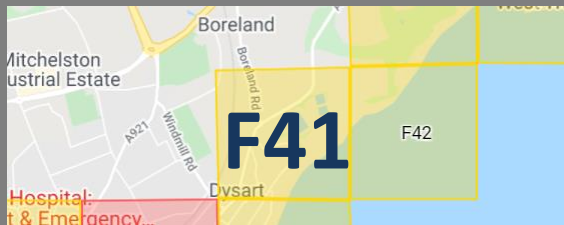
By Claire Methven





By Julia Laing





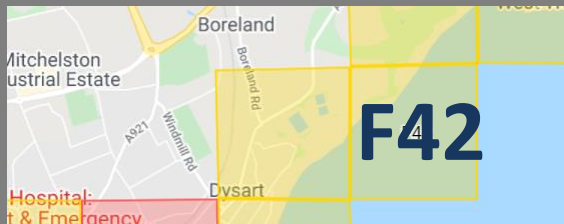
By Teresa Fraser

The Dysart area is rich in mining history as evidenced by the dark black 'cliffs' of spoil along the shoreline and the large red structure of the old Frances Colliery mine head. Contrasted with the coal are large areas of gorse and the sound of Common Egrets fill the air.

Both squares were coated with ground coal and water collected from the area. The coal was also mixed with ordinary watercolour paint to achieve a duller appearance. Wool embroidery thread was purchased from Wemyss Needlework School located near the Frances Colliery mine.

After spending many years working in senior management Teresa decided to take a career break and explore her creative side. She has dabbled in metal smithing, sewing, and knitting but finds she is happiest when stitching by hand. That is why she chose wool embroidery as her medium.





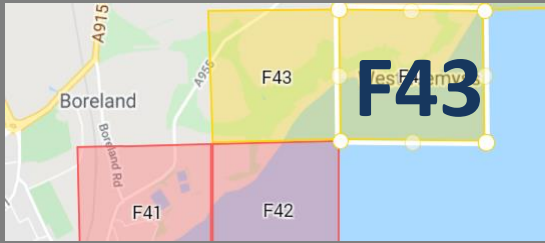
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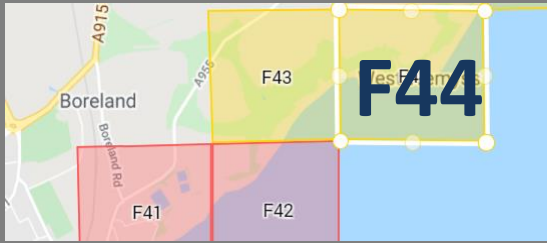
By Rosslyn Clowe

The Forth is an amazing coastal asset, that is very special to some, and totally unappreciated by others. A hundred years ago it was teeming with oysters and seagrass – essential to local communities and marine biodiversity. Isn't it time we helped to restore it?

Watercolours were used to create the background and then enhanced in areas with acrylic paints. Some sparkle paint was used for the flippers and the wording.

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.





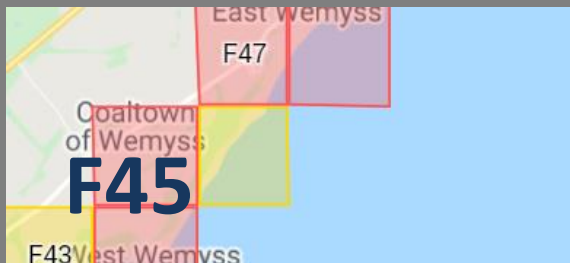
By Hazel Terry

Hazel walked in West Wemyss during the covid lockdowns and loved the architecture and history as well as wonderful sea life, woods and wildflowers. She has used only black and white to represent the areas former salt and coal industry.

Hazel used applique for the land including the clock tower. She used sashiko to represent the tides and water of the Forth.

Hazel is an artist and illustrator living in Kirkcaldy, obsessed with nature.





By Sarah Adams

Sarah visited Coalton of Wemyss in June and was struck by the beautiful Miner's cottages, particularly the way the curves in the railings were reflected in the roof. She noticed the Miners war memorial, the repeated motif of a swan and the motto "je pense".

All of the materials have been recycled from things around the house - old sheets, shirts, left over yarn and the door of the house is made from a scrap of her late friend's wedding dress (she passed away in February).

Sarah lives in Edinburgh and works for the NHS as a Project Manager. She heard about the Forthline Project from a fellow member of the Edinburgh Library craft group which was set up during lock-down and has been an excellent resource for her.





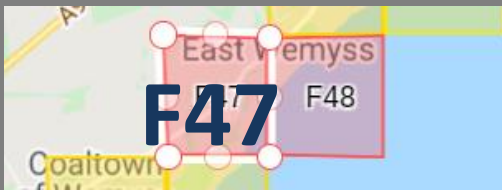
By Sarah Sawyers

Walking south on the Fife Coastal Path, the line dividing the land from the sea and sky is the same as the line depicting the coast on this square - but with the land on the opposite side. The image prompts reflections on the view and environment across the Forth.

The image is made of many pieces of glued torn magazines and papers with occasional connected words and images from the printed pages visible in the collage. Birds, fish and even Boris Johnson's hair and The Scream are hidden in plain sight!

Sarah's work is based in Edinburgh, but she is lucky that she has always had jobs where she gets to work outside and have a chance to appreciate the countryside while getting paid for it. She enjoys a wide range of craft activities, especially if they include fabric or collage





By Eilidh Sawyers

Eilidh's square depicts a surreal, children's-TV-show-esque version of East Wemyss. The typical grey Fife sky looms over the red-roofed miner's cottages. The ghost of East Wemyss-born Jimmy Shand is jiggling so hard he dropped his Perfect Scoop ice-cream. Fish can fearlessly swim by the coast thanks to the modern sea-wall.

Eilidh wanted to make everything from sustainable "found" materials. The sky and sea are made from textiles combed from the beach at East Wemyss - the unravelled fishing rope makes such perfect little waves. The clouds, fish, and ice-cream are crocheted from leftover cotton scrap wool she had.

Eilidh is a Publishing (MSc) student with a lifelong love of all kinds of crafting. She is always looking to learn how to work with new materials - she carves a lot of utensils from foraged wood and has recently delved headfirst into the realm of crocheting





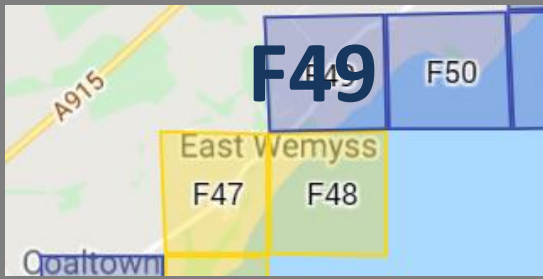
By Liza Green

The sandstone caves in this corner of East Wemyss contain drawings which have been traced back to the Picts, they remain open to the public inevitably attracting modern graffiti. Closed coal mines, defunct oil rigs, new wind farms and beach debris illustrate the ongoing industrial and fishing heritage of the area.

Stitch, print and collage. Acrylic paint, found plastic fishing line, plastic beads. Machine and hand stitching. Reference old sea charts of the Firth of Forth showing water depth.

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





By Lorna Bocquet

Lorna's square is inspired by Macduff Castle and the village of East Wemyss which historically was a mining village. When looking at the coast she also noticed the wildlife in the area - birds, butterflies and bees.

Lorna has done some traditional quilting / patchwork squares. The bottom patch is 'Air Castle', the mining village is represented by 'Rolling Stone' on the left and the wildlife by 'Birds in the Air' on the right. she used bee / flower related fabric for the local beekeepers.

Lorna currently lives in Edinburgh and works as an accountant for the Scottish Government. She studied at St Andrew's and met her husband there. They love the outdoors and have climbed all over Scotland in summer and winter. Now with kids they are still exploring Scotland.



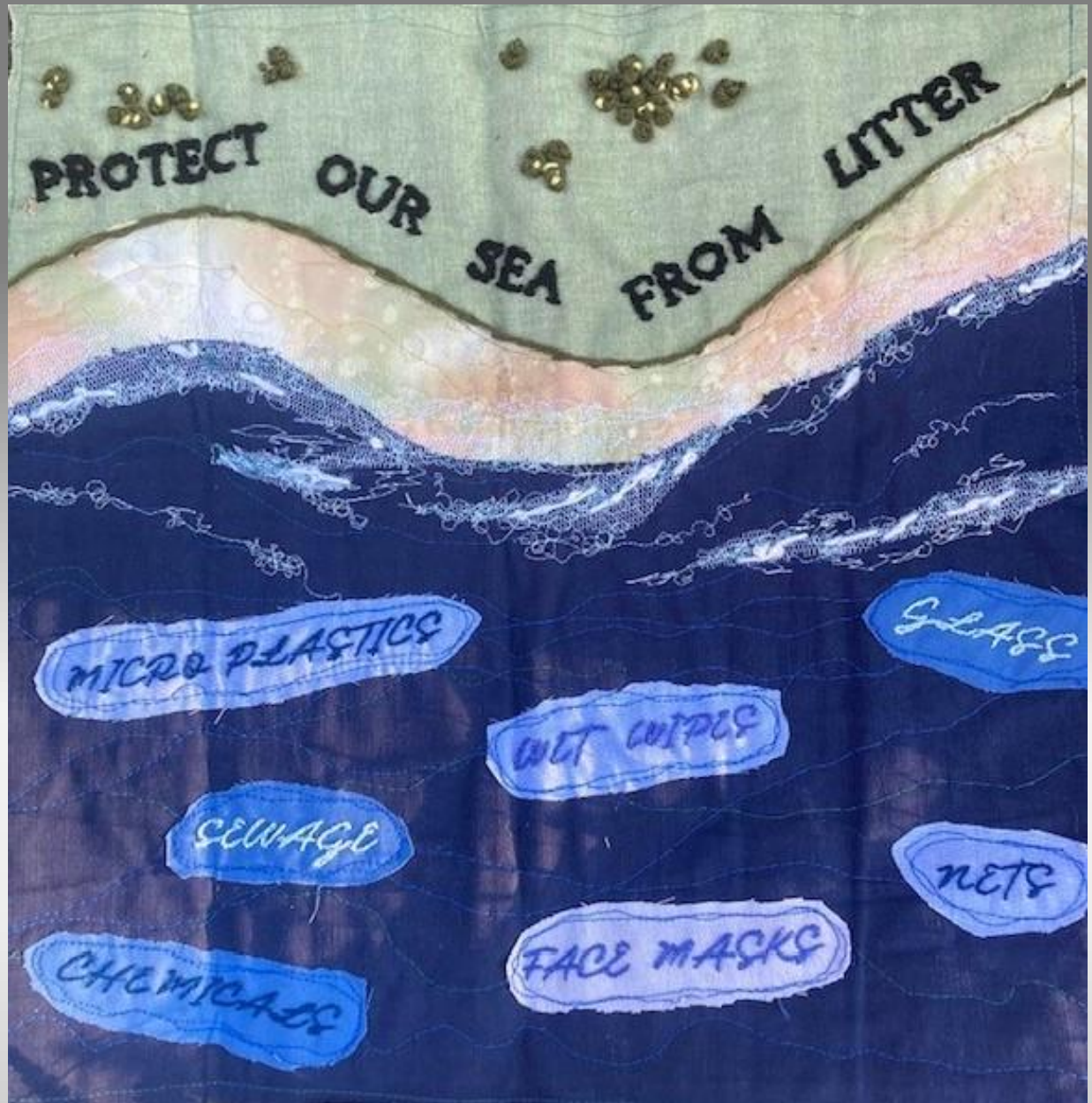


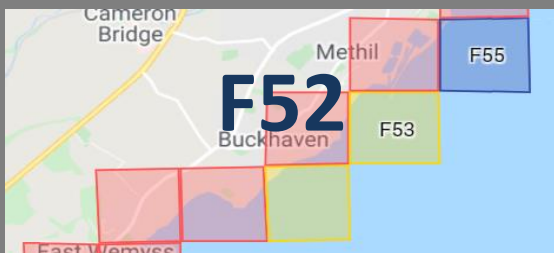
By Amy Lawson

Amy wanted to highlight the impact of marine litter on our shores and in our seas. She regularly takes part in local beach cleans and has seen first hand the type of litter collected.

Amy used cotton fabric and embroidery thread, wool and netting, using both freehand machine and hand embroidery techniques.

Amy lives in Dunbar. She runs Greentree Crafts, selling embroidery and textiles as well as working in plant health. She usually does fairs around Edinburgh and the Lothians but is expecting her first baby this month.





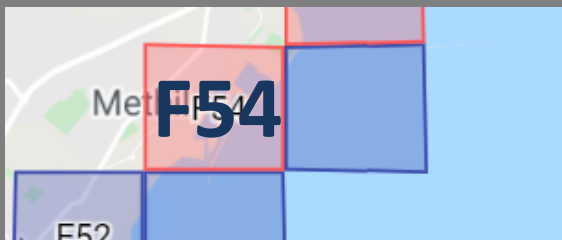
By Alexandra Bell

This coastal square is industrial, so Alexandra decided to explore sonic pollution. She recorded sounds around the docks & energy park; and then filmed the vibrations created by these sounds when played loudly through salt water from the area. These 'visualised' sounds were collaged and printed onto the calico.

Materials were: field sound recording equipment, amp & waterproof loudspeaker (which held the salt water), camera, ink jet printed paper collage, transfer printing paper.

Alex trained as a classical violinist before becoming an chemical engineer. Originally from Belfast, she has lived, worked & expeditioned around the world before settling in Scotland. She now combines interests in music & technology in her work as a sound artist.





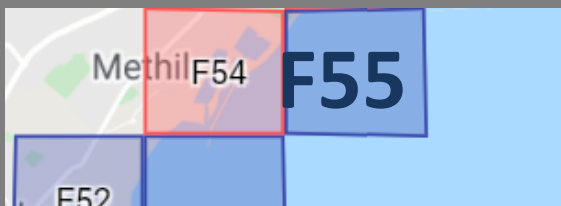
By Louise Hodkinson

500 wrecks sit under the Forth, including the Ashgrove which drove into the seawall here in 1912. With three other notable losses Louise offers a new verse for the song that gave us “Methil no more!” Photos of the old coal hoists and pier staithe inspired the remaining pattern.

Acrylic paint, drawing pen and Sharpies were used, along with inkjet textile transfer paper for the “newspaper” cuttings. Mod podge glue sealed the edges.

After living in various places and pursuing several careers Louise is now very happily retired and living in Edinburgh. She enjoys drawing, painting, sewing and taking walks along the coast.





By Laura Coventry

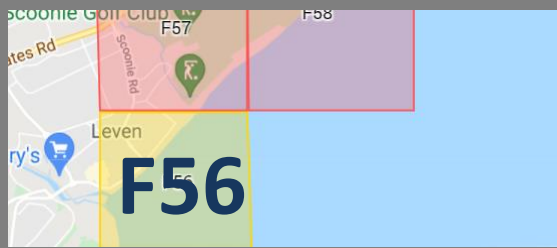
This square shows aspects of the built and natural environment in Methil.

The built environment shows it's past in the form of the now demolished power station which generated electricity by burning coal slurry. The present is represented by the wind turbine jacket foundations being fabricated at Methil.

The natural environment is illustrated by the Atlantic Herring (*Clupea harengus*) which is just one of the fish recorded in this area. Birds such as the Lesser Black Backed Gull (*Larus fuscus*), Northern Gannet (*Morus bassanus*) are some of the species which can be seen at Methil.

As a last minute participant all the materials used were already to hand – from the ink block for the hand painted sea to the felt cut offs.





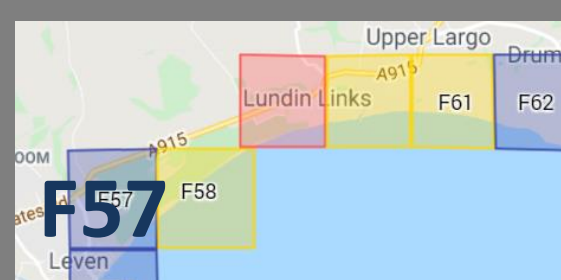
By Eilidh Munro

Eilidh was inspired by vintage railway ads. and the changes that rail has brought to Leven over the years from 1854 and returning in 2024. The overbearing text of 'The North British Railway Co.' is swamped by the coast line and the incoming trains that will soon return to Leven.

This piece primarily uses acrylic paint but also features hidden pieces of silk thread which can only be seen from up close. Much like the history of Leven much of it is hidden to the naked eye. The blue hues the train is on could be the sea or sky.

Eilidh is a digital designer by day with a background in Product Design. She loves painting, sewing & collaging. She loves looking at ways to combine her favourite medias.





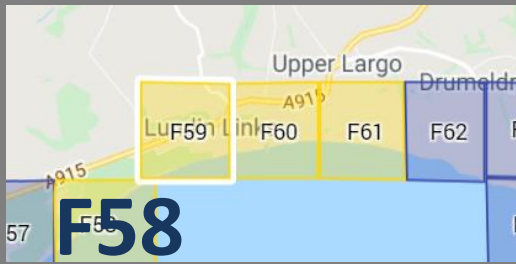
By Madeleine Harding & Diana Kerr

Diana & Madeleine have walked this beach as part of the Fife coastal path many times but never stopped to stare for long or to find out the history. They wanted to capture the beach in the moment, but also wanted to locate it within some aspects of its past. They wanted to convey the fact that the shoreline is always changing and will continue to do so.

They used felt, cotton, wool and embroidery thread. They also used ribbon and fabric pens and some paint

They are not artists, but being creative is part of who they are and a reflection of their work. They both worked with people at end of life and with people living with dementia. This makes them value the present as well as recognise the importance of memory.



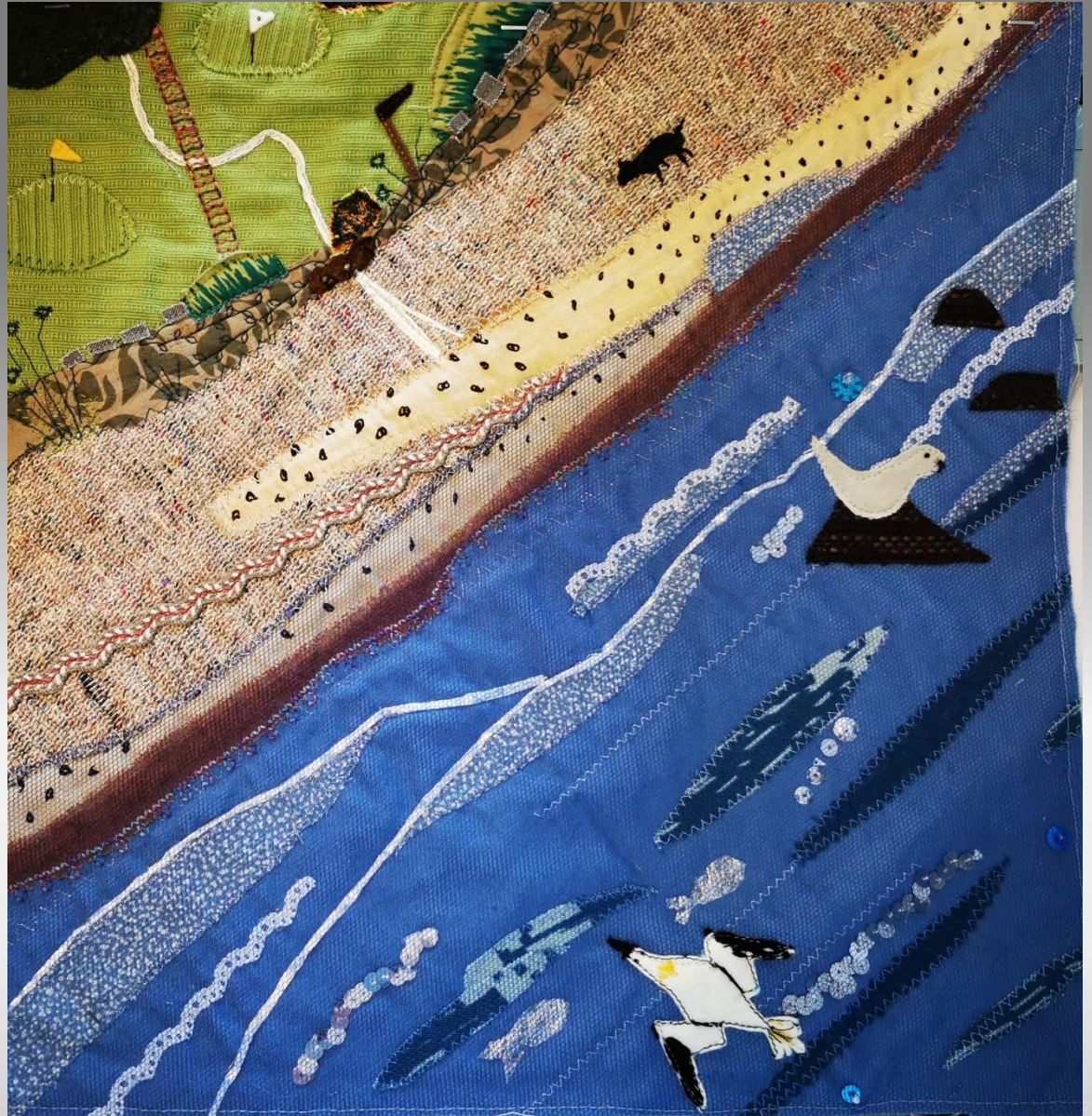


By Briar Smith

Although Briar does not live locally at present her family has strong connections with this part of Fife. They visit this particular section of the coast frequently. The wide beach and constantly changing sea are always mesmerising to watch.

Briar used only pieces of fabrics and accessories that she already owned, coming from off cuts or recycled clothing.

Briar has no training in art or design but started using fabrics she had in the house to create landscape pictures of familiar places when she retired from working for the NHS.





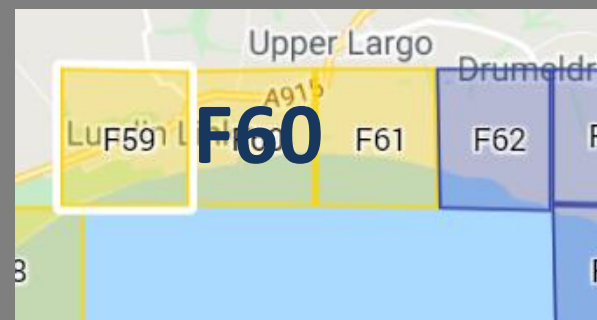
By Sally Donaldson

Sally grew up in this square and was inspired by happy childhood memories of playing out all day on the beach, in the woods, on the common and in the countryside. We all learnt to swim in the sea and some played golf. We were very lucky.

Sally decided when she began this that she would use only materials that came from her parents house when her family cleared it after their deaths. And this is what she has managed to do. It has all, in a way, come home. She thinks her Mum would have liked that.

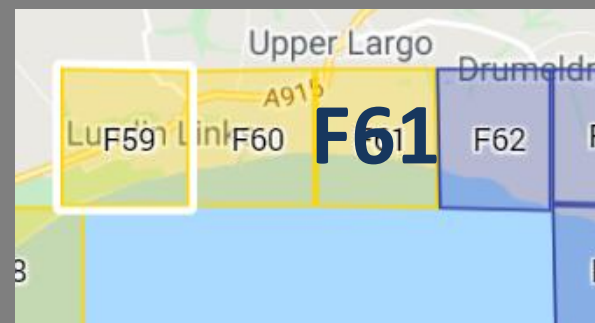
Sally is a scientist by trade and spends her days looking at aquatic invertebrates down a microscope. She enjoys crafting, but says she does not have much artistic talent.





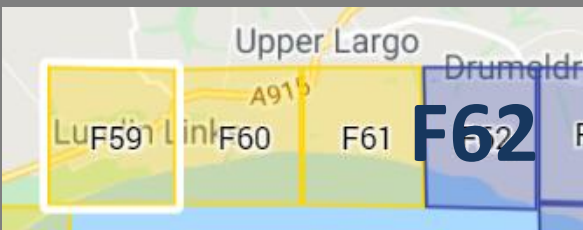
By Catriona Donaldson





By Julia Muszynski



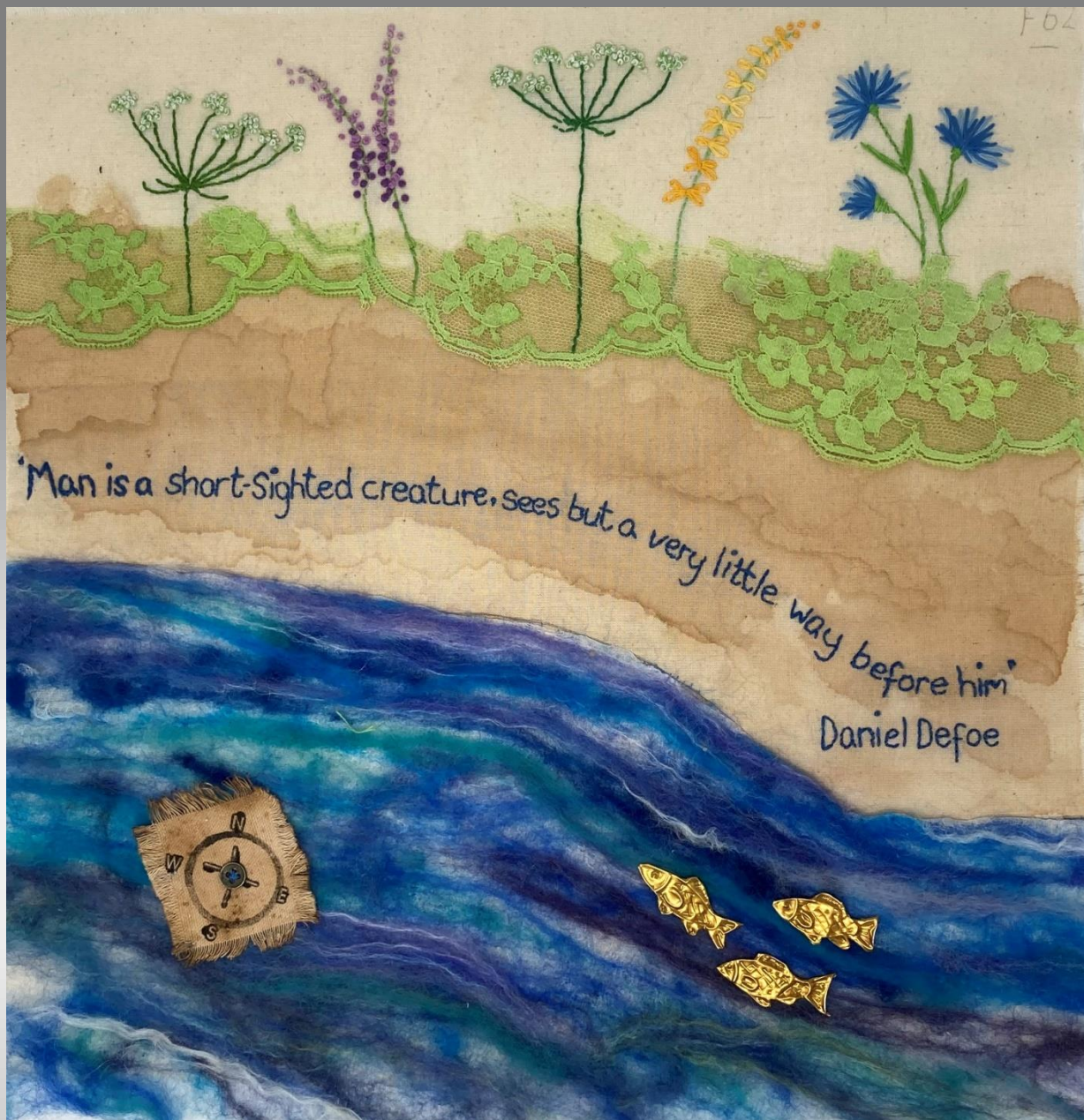


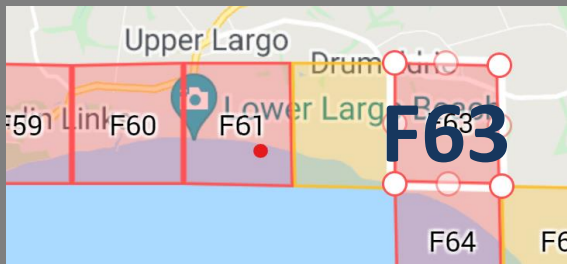
By Fiona Hendrie

Inspired by the dunes of Dumbarrie Links of which The Scottish Wildlife Trust says "Lime-rich dune grassland is an increasingly rare habitat on the east of Scotland". The quote comes from Daniel Defoe who's Robinson Crusoe was inspired by the real life adventure of Lower Largo's Alexander Selkirk.

The calico has been dyed with tea and coffee, the lace was painted by Fiona's daughter. The flowers and the quote were hand embroidered. The sea is needle felted. The fish were inspired by Lisa Adamczewski's beautiful tomato jewel diadems and are made from a tomato puree tube.

Fiona works at Potter Around, a lovely craft studio on the boundary of Edinburgh and West Lothian. Embroidery has been a hobby for many years. Every time she picks up a needle she remembers how much she loves it.





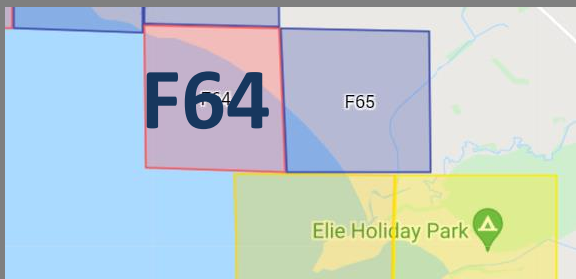
By Jay Kirkland

Jay's recent studies in Data Science (visualisations) have inspired her to look at what data tells us and how it can be used to tell stories. This can make the data more accessible.

Jay's research shows Fife golf courses attract more male than female (13%) players. Most come from North America. Many charter private planes. "Eco-friendly" looking golflinks can be built of concrete, covered in astroturf on stretches of coast susceptible to erosion.

Jay's approach was: 1. Research, 2. Digital-design layout using MagicErase app and Procreate on iPad (touch only - no access to a stylus) 3. Re-sizing canvas for copy prints, 4. Choosing watercolour paints and painting the panel to give it a base, 5. Printing resized digital sections onto textured rice paper, 6. cut-collaging



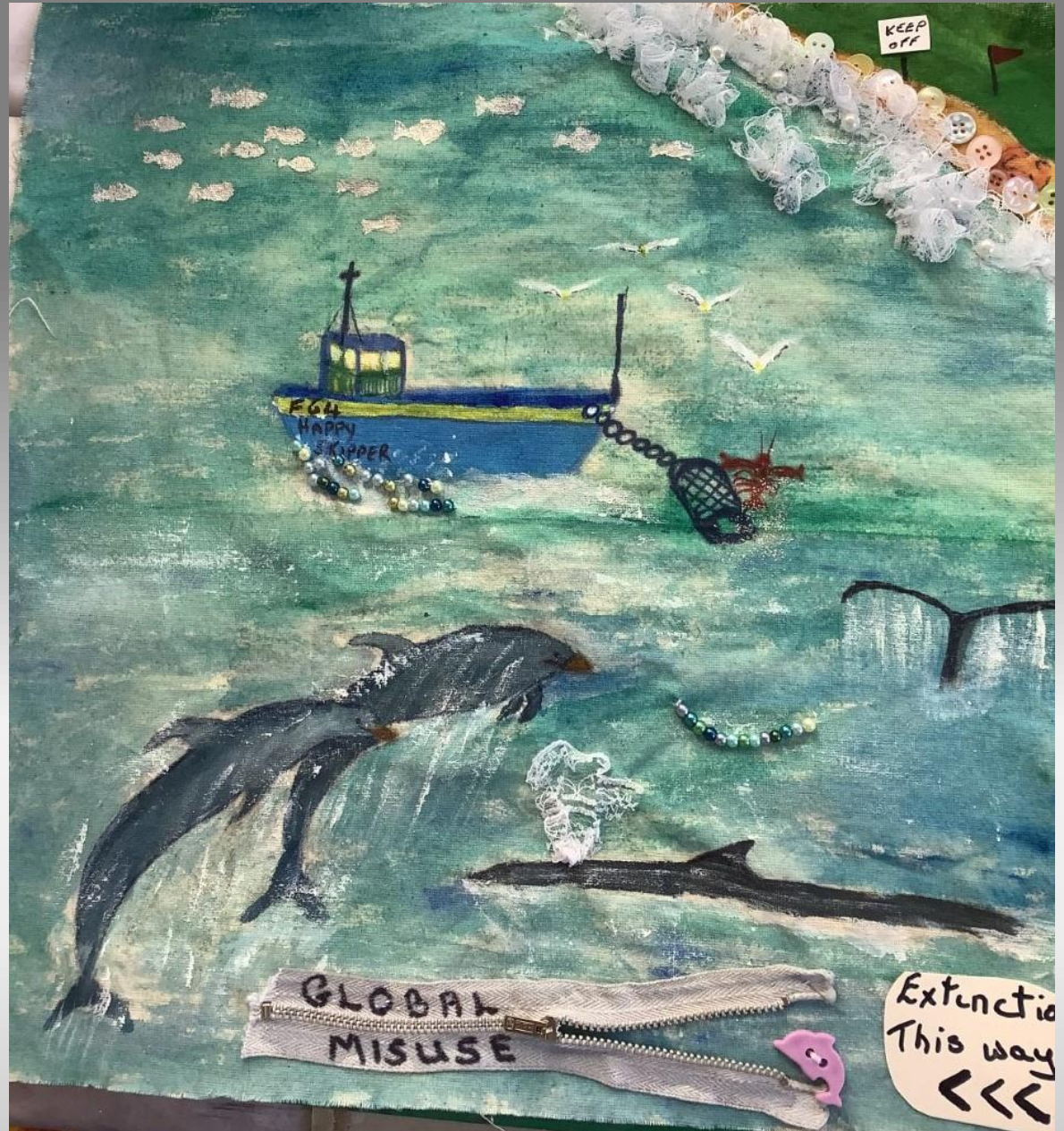


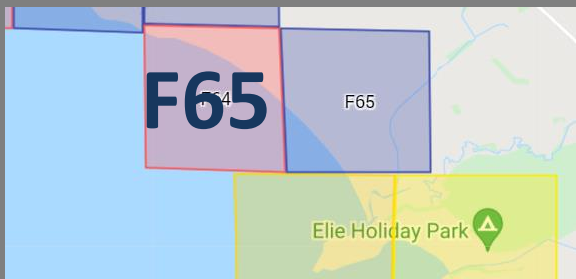
By Norma Allan

Norma tried to encompass much of the wildlife we see regularly Bottlenose Dolphin, Minke Whale, Harbour Porpoise, Humpback Whale, Sei Whale, Common Dolphin and seals. The smaller fishing boat is using the creel to harvest Langoustine such as lobster, prawn, crab. She highlights the golf course on this stretch of coastline

Norma used Acrylics as a base with mixed media. She used the lace to highlight the fragile eco system with the pearls of beauty to be found. She also inserted the zip to highlight the damage global misuse is doing, but also suggesting that it could be zipped up again

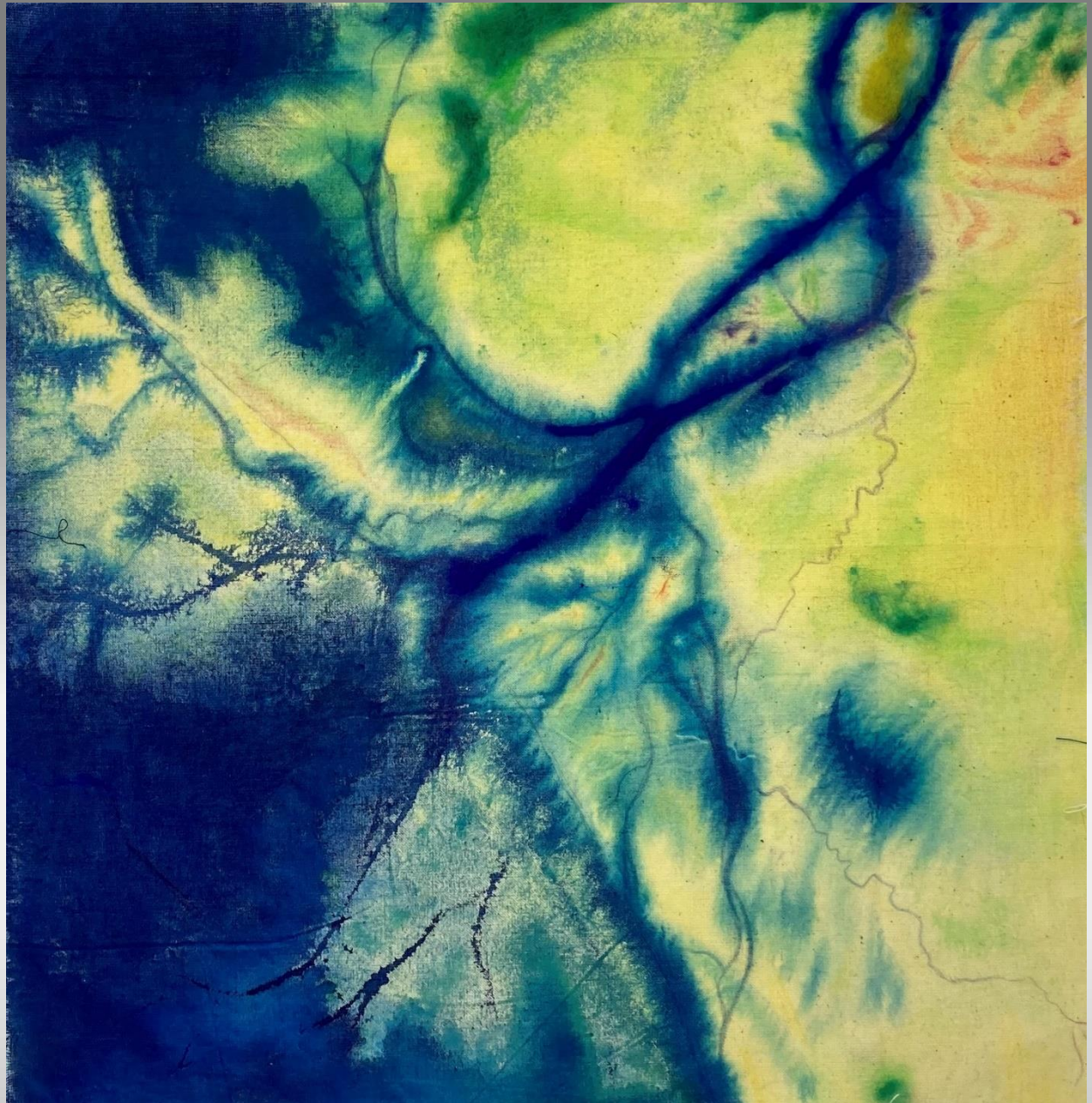
Norma is an artist living in the East Neuk of Fife. She usually paints in all mediums and does some crafting too. She wanted to portray what this part of Fife means to her.

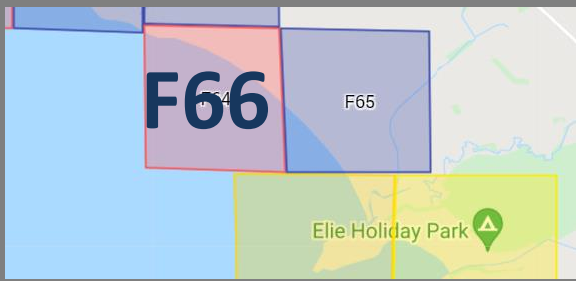




By Emma Boyd

Growing up with the scars of Roman occupation on the fields near my home, I have felt a need to explore the land around me and it's history of human occupation.





By Jennie Loudon

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.





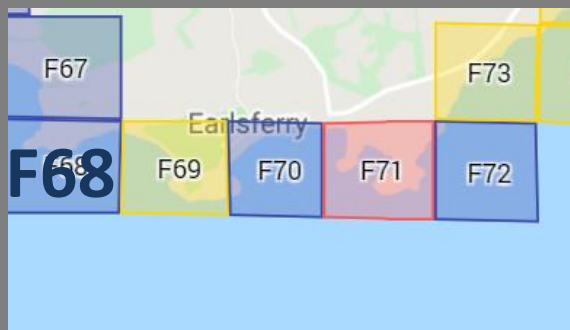
By Ana McCormick

Ana asked her marine biologist friends what message they'd give: **REDUCE YOUR WASTE**. Anything you don't recycle ends up in the sea, landfill or is burnt - adding to air pollutants. Whilst it seems a small thing, if everyone does a small bit, between us we've done something big!

She looked at top pollutants found on beaches and her friends advised too: cotton buds are always in the tide line round here. Mummy birds accidentally fill their babies with plastic instead of fish, beached whales have bellies full of plastic, turtles eat bags thinking they're jellyfish. **SAVE OUR SEAS!**

Ana is a full time mum in Edinburgh, with 2 fun, crazy, outside loving boys. They all love the beach and visiting the coast.





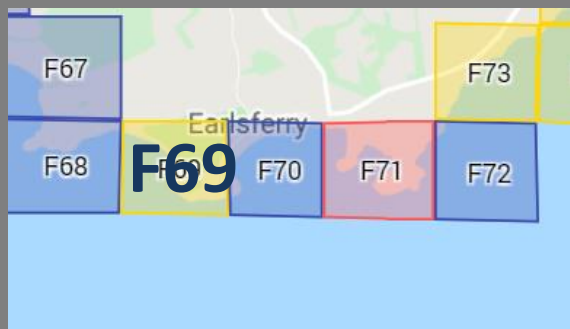
By Alison Marshall

For Alison, Kinraig Point stands out for its tiny wild flowers, set against the wide, expansive cliff top views, the strange black volcanic rocks that form raised beaches, the daring chain walk, and the wishing tree, where ribbons are tied.

She used scraps of material and threads she has been gifted. She did some embroidery and appliqué and quilting. The embroidery was mostly hand, with some machine.

Alison loves trying different crafts, and finds textile art very uplifting and inspiring.





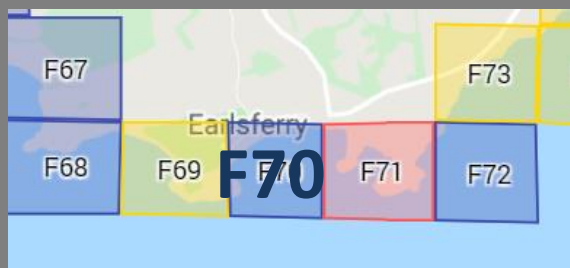
By Gill Morrison

Living in Fife Gill loves to walk the coastal path and explore its history. This section of the coast is very special for the tiny rare Brown Argus butterfly that feeds on the yellow rock rose growing on the cliff top near Elie.

Wool from Wemyss school of needlework and silks from her stash.

Growing up in Hertfordshire and now living in Fife Gill was taught to sew and knit by her mother and enjoy making things in any form.





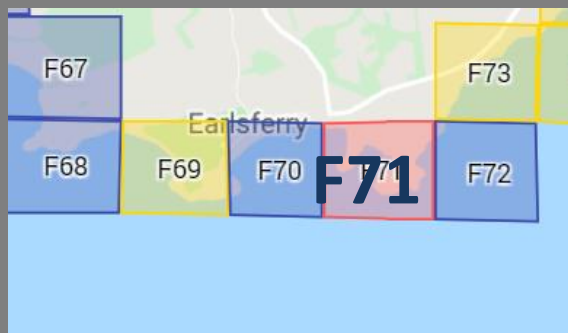
By Jay Kirkland

"The sea maun hae its nummer" tells the story of the mutual destruction of man and "The Silver Darlings" she's chased through history. The last 7 fishermen from Earlsferry drowned in 1776. Seabirds represent their souls rising above a tableau of images, omens and icons representing Earlsferry's past and present.

Jay painted the panel with acrylic paints first. Then she created a digital image using multiple layers. She printed some on transfer material, others on rice paper and collaged the sections onto the panel to create a richly textured surface.

Jay has a background in printing and textiles design. She has recently been doing a course in data science and analytics which has enhanced her research and influenced the content of her work.





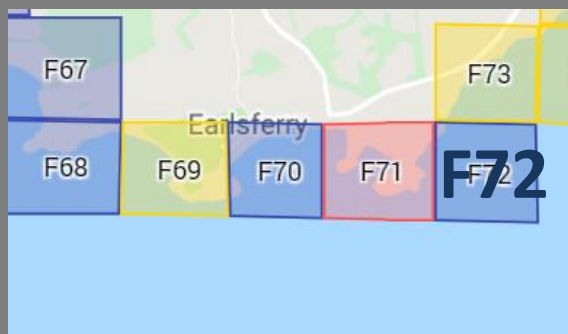
By Lorna Field

Have fond memories of visiting this area and aware that Ruby deposits were once seen on the beach, hence the bay was called Ruby Bay. The lighthouse and Lady Grey's ruin are stand out buildings and a great place to watch birds and wildlife.

Lorna used wool she had to hand with enough different textures to hopefully add perspective to the finished product.

Retired but very interested in local area especially the coastline. Constantly picking up litter from the beach and only wish others would do the same.





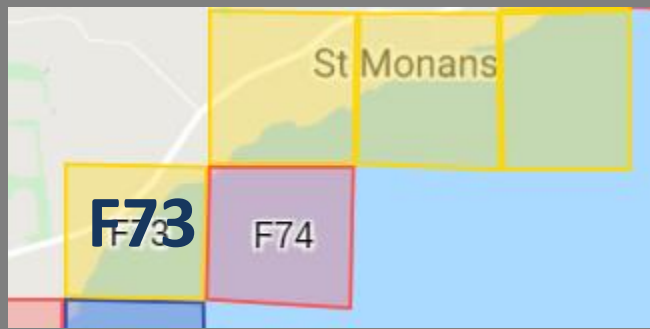
By Jennifer Greaves

Jennifer's square is predominantly water (just a small corner of land) so she decided to focus on the fish that are found in an around the Firth of Forth. She tried to make them as realistic as possible and has included plaice, cod, anchovy, stickleback, tadpole fish and an eel.

Mainly embroidery silks with some slight background colouring with coloured pencils.

Jennifer lives and works in the Scottish Borders, around an hour from the sea, but she tries to get to the coast as much as she can.





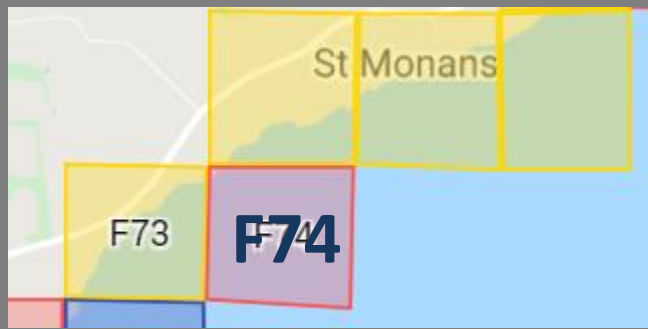
By Chris Davidson

The Fife Coastal Path is a fantastic way to explore the coast. It's great to see people enjoying the path; walking dogs, looking out to sea, beachcombing and exploring the countryside. It's the main reason they have a weekend cottage in Crail!

Chris prepared linocuts of images then printed them onto cotton fabric. The fabric pieces were placed as a collage then finished with handstitched details.

Recently retired after a career in law, Chris is trying out all kinds of arts and crafts. Having sewn and knitted since school, and taken evening classes in mixed media, Chris loves being able to spend more time on creative pursuits. She particularly enjoys printmaking, but will try anything once.





By Ann Robertson

Thinking of Fife's coastline, seals always come to mind. Ann's piece is about the future when the sea levels may rise and land disappear but she hopes that seals are still able to happily bob around in the sea despite our attempts as humans to destroy their natural habitat.

Printing and painting on calico with fabric screen printing inks. Free motion machine embroidery with 100% polyester threads. Wadding used to add a 3D effect to the seal.

Whilst formally trained as an accountant, Ann recently stepped back from full-time work to focus on her passion for textiles. by studying at Bradford School of Art. She loves exploring printed textile techniques, surface manipulation, machine and hand stitching, combining colours and textures with an abstract approach.



F75

St Monans

F77

By Diana Allan

Diana is currently walking the Fife coastal path and loves seeing all the variety of life on the way. So creating a square seemed a great way to remember the walk. The castle and dovecot near St. Monans are a reminder of life in the past and the footpath the present.

The square was created using printing ink, thread and fabric.

Diana loves being creative in a variety of media. Printing, sewing, photography and drawing and painting. She also loves to travel and see different places here and abroad.



St Monans
F76 F77

By Liza Green

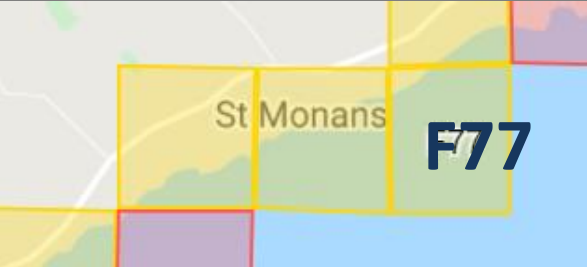
This piece demonstrates the importance of the church and fishing to St Monan's and the Fife coast. Named after a 9th century saint, murdered by the Vikings, it became a place of pilgrimage, which continues in modern guise with the Fife Coastal Path and as a holiday village.

Stitch, print and collage. Acrylic paint, knitted wire, found plastic fishing line, cork, plastic beads hand stitched.

Reference the irony that people who depend on the sea for their livelihood pollute it with the debris of the fishing industry.

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





St Monans

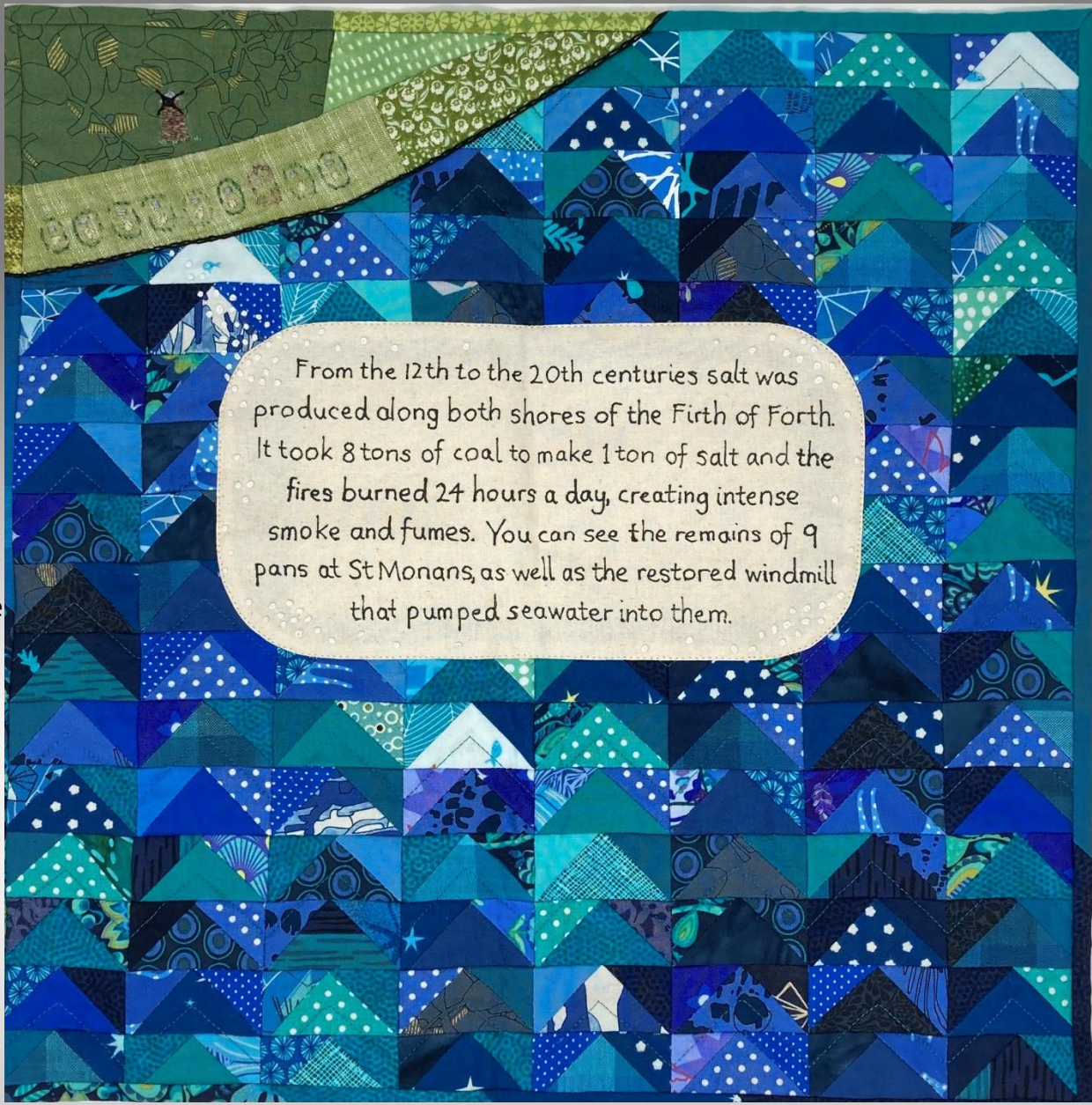
F77

By Catriona Brown

The small land segment of Catriona's square contains the remains of the St Monans Salt Pans and the restored windmill that once served them. When she researched it she was fascinated to discover how big an industry salt production used to be along the coast of the Firth of Forth.

Catriona's square is mainly patchwork, made from 100% cotton quilting fabric and sewn with cotton thread. She has also added some embroidery in cotton embroidery thread, cotton perle and wool. She used a fabric marker to write her text as she couldn't face embroidering it all!

Catriona has been quilting for about 8 years and has become increasingly obsessed with it. Last year she bought a quilt shop, MyBearpaw in Tollcross! She loves the endless potential in combining different colours and patterns of fabric, something she has tried to celebrate in her square.



From the 12th to the 20th centuries salt was produced along both shores of the Firth of Forth. It took 8 tons of coal to make 1 ton of salt and the fires burned 24 hours a day, creating intense smoke and fumes. You can see the remains of 9 pans at St Monans, as well as the restored windmill that pumped seawater into them.

A map of Fife, Scotland, divided into council areas. The central area, Pittenweem, is highlighted in pink and labeled 'Pittenweem F79'. To its left is F78, and to its right is F77. The map also shows surrounding areas like F76 and F75.

F78

Pittenweem
F79

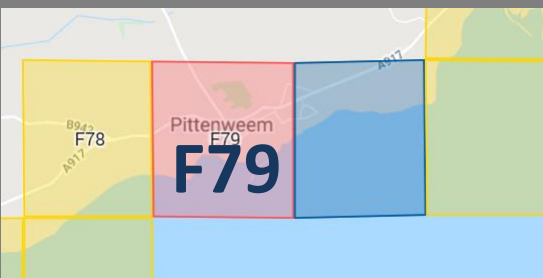
By Katie Spence

A visit many years ago to 'Pittenweem in Bloom' inspired Katie's creation - village bursting with colour; bicycles laden with plant pots and colourful flowers. Visiting Fife this summer – she hopes to see dolphins & other wildlife in the area.

Katie's square was created using batik fabric, hand-dyed cotton and net fabric. It was free motion quilted and top stitched (machine and hand).

Katie grew up in the Highlands of Scotland but has lived in Edinburgh for 20 years. She lives with her husband & two children (aged 11 & 9), works part time in a local playgroup & has recently started a City & Guild Diploma in Patchwork and Quilting - aspiring textile artist!



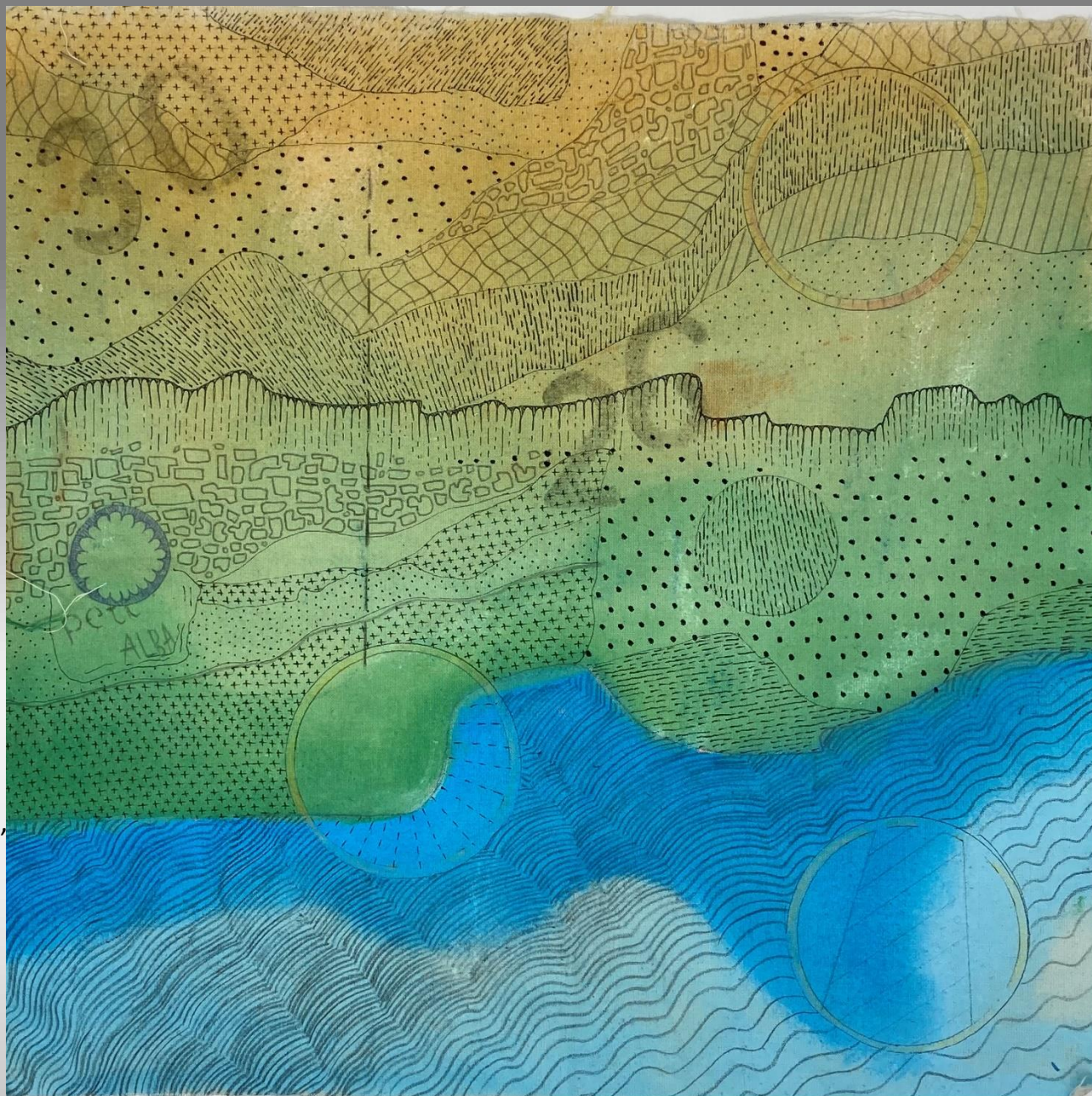


By Emma E Boyd

Connecting Past and present. Numbers from fishing industry catch stones, Gaelic “Alba” graffitied onto a boulder on the beach, Gaelic “Pett” is “place” and origin of Pittenweem’s name. Symbols from contemporary and antique geological and nautical cartography of the area.

Draft inks (used in traditional map making) and charcoal from the Pathhead mine area near Pittenweem.

Growing up with the scars of Roman occupation on the fields near her home, Emma felt a need to explore the land around her and it’s history of human occupation. Her work draws inspiration from the mysterious language of the patterns and marks on her father’s geological survey maps.





By Gillian Mapstone



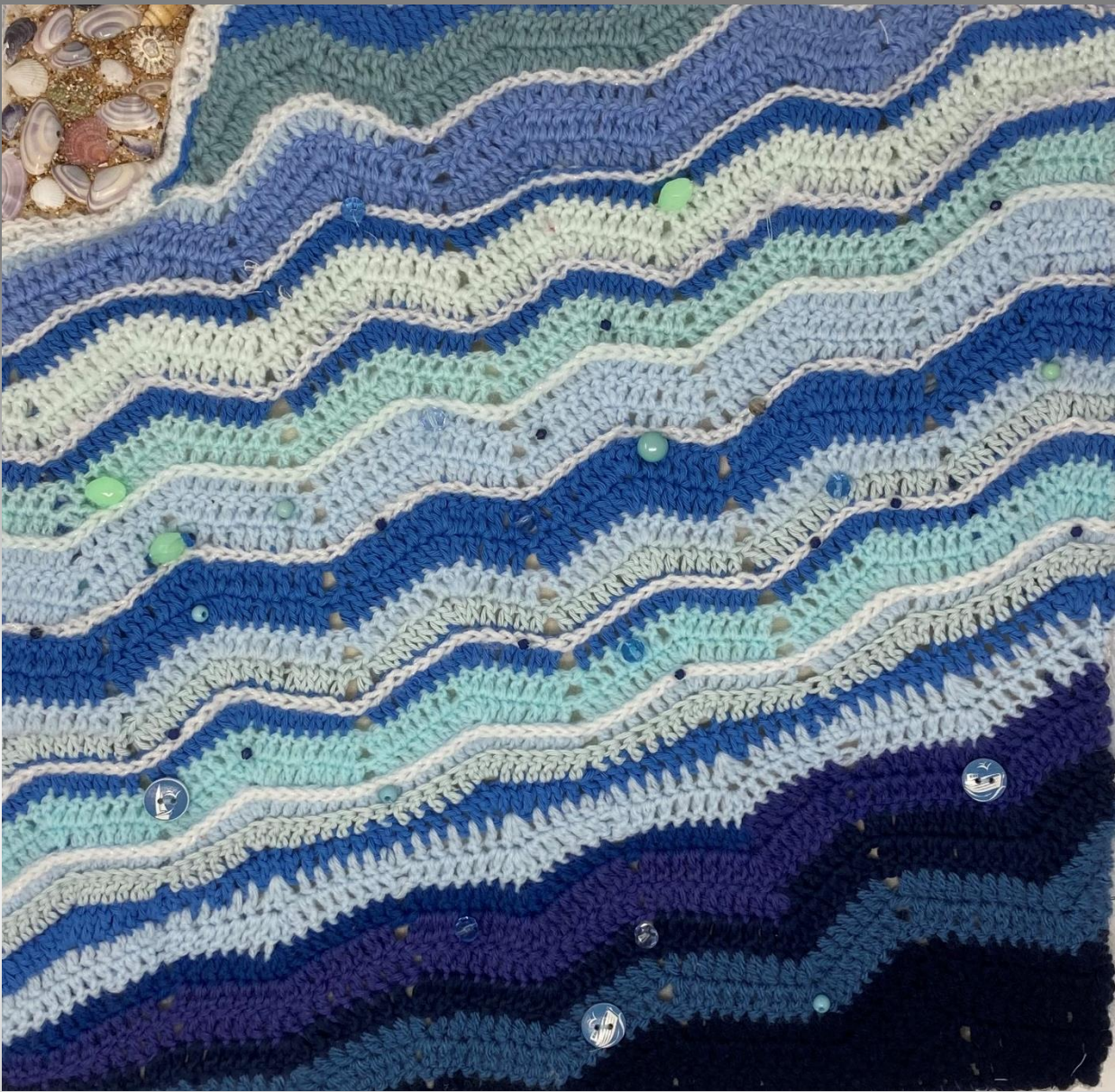


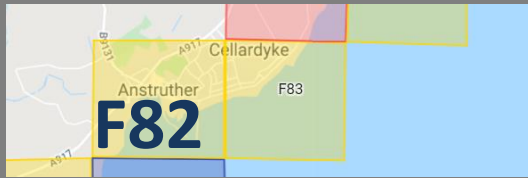
By Caroline Lennon

Caroline’s inspiration to complete this section of the Fife shoreline comes from a lifelong love of the sea and seashore.

She would never call herself an artist, indeed she is unable to draw even a stick man! However she does enjoy creative projects such as knitting, crochet and latch hook rug making and felt she would like to create an image that portrayed her love of the sea.

She dedicates this piece I memory of her lovely mum who loved the East Neuk shoreline and sea as it came into view as they travelled towards the little fishing villages of the East Neuk. Time after time her mum would marvel at the simple pleasure of the sea glinting in the sunshine. Such simple pleasures she enjoyed. Caroline hopes that we can preserve our seas and shores for decades to come so that generations in the future can be as content as she was to simply marvel at the sun and the sea.





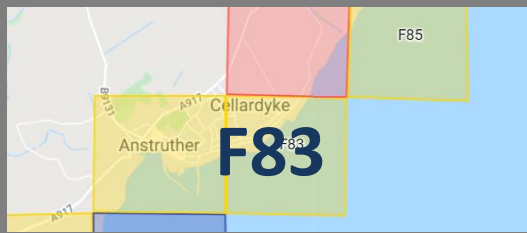
By Maria del Mar Carmena de la Cruz

When Maria first arrived in Scotland Anstruther was a favourite destination for walks along the East Neuk Coast. The boat trips from the harbour to the Isle of May offer an opportunity to explore a unique wildlife sanctuary, one of the biggest colonies of seabirds in the world.

Maria has experimented with different fabric dyes and media, painting the botanical and puffin drawings directly on the fabric. Sea plants and shells were done using stamping and embossing on fabric, with glitter for an “aquatic” effect. She used fabric dye cutting for all the other elements in the square.

Maria is a Research Scientist in Genetics. She has an interest in exploring the interface between Art and Science to facilitate public engagement with scientific research. She has collaborated with artists in the past but this is her first contribution to a community art project





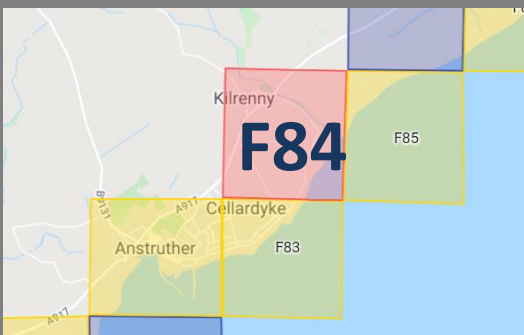
By Angela Mehlert

Angela visited friends in Cellardyke back in 2008. They were living in one of those shoreline cottages with the red pantile roofs. The upper part of her piece is inspired by those wee houses. The rest is all about the sea which she loves and swims in sometimes!

The background is hand dyed felt, strengthened with net. Ricrac braid represents the shoreline and she has herringbone stitched over it. The wee houses are knitted and the details embroidered, the tiny fish are knitted too. The sea is embellished with handmade felt and embroidered with chain and feather stitch.

Angela is a retired biochemist with a lifelong interest in textiles. Since retiring she has been able to indulge this interest much more. She has lived in Dundee half her life but is from the north west midlands originally. She came here for a fixed term contract job at the university and stayed!





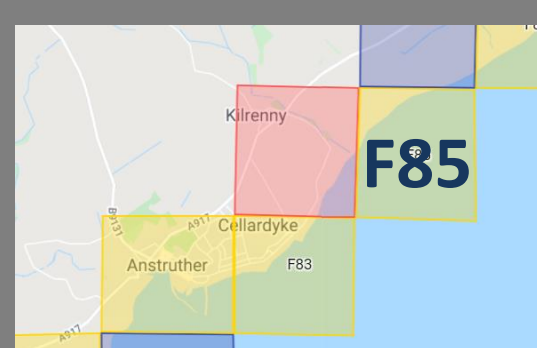
By Shirley Black

Home to East Neuk Outdoors, multi activities including canoeing. Shirley's son, Christopher, was never out of the water when young, he loved canoeing. The bench is in his memory and sits at his "favourite spot" even though he travelled the world and stayed 8 years in Australia, he loved Cellardyke. 1977-2018

Multi media including pieces from Shirley's son's jeans, sweatshirt and socks. Shells from the local beach which she painted. (They often see dolphins just off the shore).

Shirley is a retired community midwife who lived and worked locally in Cellardyke for 31 years before downsizing to Crail. She is very much an amateur artist but loves painting and drawing whenever she has a spare moment.





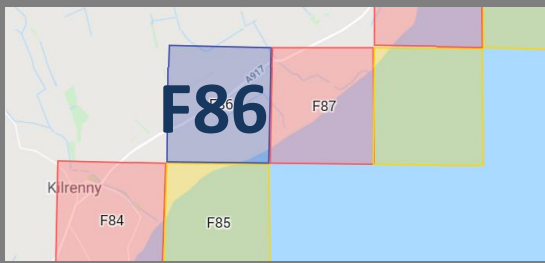
By Louise Cunningham

Louise's lockdown discovery was a walk by the sea.

The materials used are all recycled as Louise is an ecologist. She has used varied techniques to represent the changing nature of the sea and coastal landscape.

Louise studied marine biology on one side of the Forth and now lives on the other.





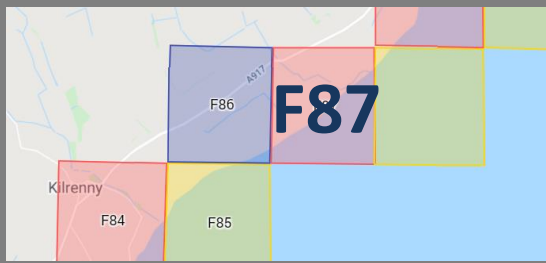
By Fiona Maher

The section of coast was where Fiona had her very first holiday with her parents , as an infant.. Salt water and the sea has always had a magnetic pull. She learned to swim in salt water a `Portobello baths and the rhythm of the sea is life affirming.

Fiona used Quink ink, sea salt, and detritus gathered from a beach , some plasti-shim and thread. The detritus forms the word 'Calm' which reflects the impact that the sea has on her. She placed the word at the bottom edge , waiting to be carried to the shore .

Fiona is a printmaker and sculptor who takes inspiration from found and encountered objects . She uses a wide range of materials and enjoys playing and experimenting to create planned and accidental outcomes, this approach chimes with her life.





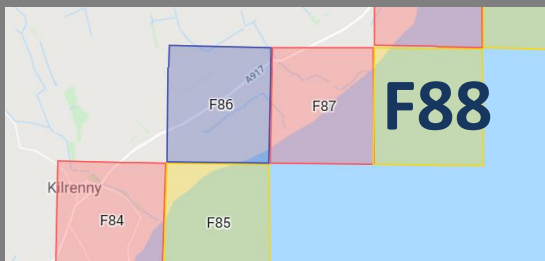
By Philippa Mitchell

Caiplie Caves used to be closer to the waves, used as a church with Pictish symbols. It was a home for an ex-soldier complete with windows. The rock is layered sandstone. The figure is Kathleen, a lovely lady who always litter-picked on walks from nearby Caiplie.

Philippa dyed the canvas with turmeric and then autumn leaves and iron. The silk and wool threads are all naturally dyed with red cabbage (blue), blueberries (pinks) onions (yellow). The colours may fade over time. The blue plastic bits were collected from the shore

A painter and sometimes textile artist living in Crail. Philippa's artwork is often about place. She exhibits with East Neuk Open Studios and on her website: <http://www.philippamitchell.com> She walks the Fife Coastal Path regularly and Caiplie Caves are a favourite destination.





By Judith Heald

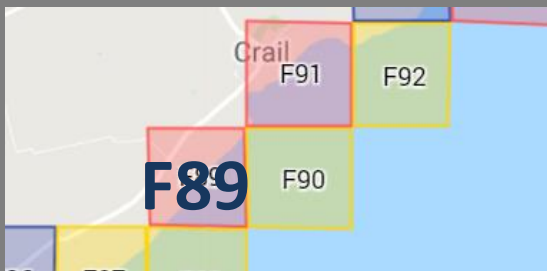
This square is about how inhabited this coast has been , many generations of people living here in different circumstances.

Here a girl lies by the sea dreaming about past and present , a viking ship , a curragh bringing a future saint , a small skiff.

The square is created from a mix of water colour, ink, oil pastel and acrylic.

Judith is a drawer and painter. She trained in Glasgow in the 80s . She works in an expressionist way , from the imagination and from memory .





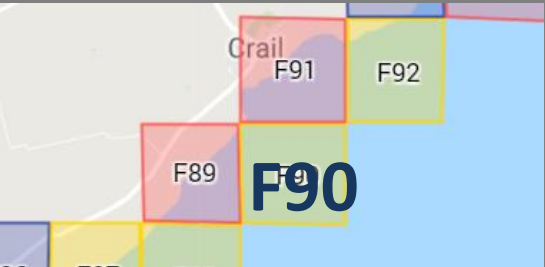
By Susan McNaughton

The east neuk of Fife has always been a favourite spot especially the quaint village of Crail with its red topped cottages and rugged shoreline. The historical landmarks around the village and the more modern small harbour with the colourful boats and fishing paraphernalia provides plenty of inspiration.

For this project Christine used stripped nuno silk, embroidery yarn, hand painted linen using acrylic paints, wool felt, linen fabric, cotton thread, rayon thread

Christine's background covers an eclectic array of mediums within the craft world from knitting to potter. She is happy being involved with projects that allow experimentation in these areas. Combining raw materials, exploring the puzzle of exploration, engineering and designing each piece until finished is what she enjoys.





By Leonie MacMillan

Since Leonie’s daughter was born they have been visiting this part of the coastline. They love every rock and shell there, and on special occasions have spotted dolphins jumping out of the water. Stop Plastic pollution is written on the dolphins as they are being endangered by human rubbish.

Leonie used acrylic paint and ink

Leonie is a ceramic artist who paints sometimes for inspiration. She is fascinated by the sea and the animals that live there. She is also deeply concerned for the environment and the fact that humanity is causing mass extinctions planetwide.

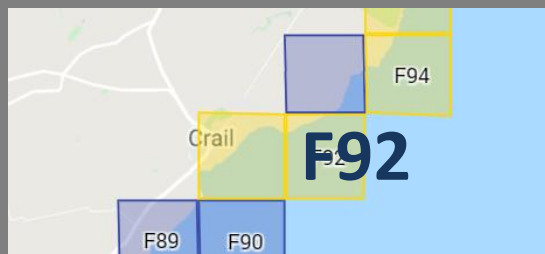




Hand-carved stamps and alphabet stamps with VersaCraft inks. Heat set for the background. Flags cut from cotton stamped with the names of 173 birds. Hand sewn to the cambric fabric. Recycled sari silk for the coastline representing "a beggar's mantle fringed with gold" King James VI description of Fife Coast.

A lifelong enthusiastic crafter. Delighted that semi-retirement from business gives an opportunity to devote time to numerous art projects. Bookbinding has been Susan's main focus for the last few years. Recent stamp carving lessons have enabled her to create patterns for book covers and boxes.





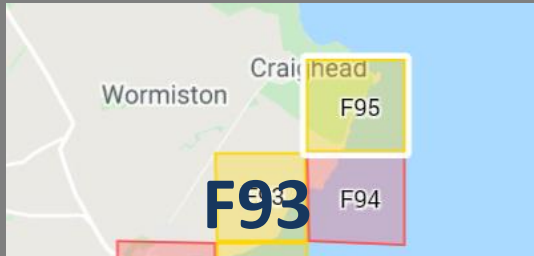
By Sarah Renilson

From the amazing sunrises we have here in the East Neuk to the moonlight seas, and all the variety the day in between holds.

Sarah has presented the square using tapestry, weavings, water and acrylic paints and whatever 'bits' came to hand along the way!

A wonderful coastline – lets look after it.





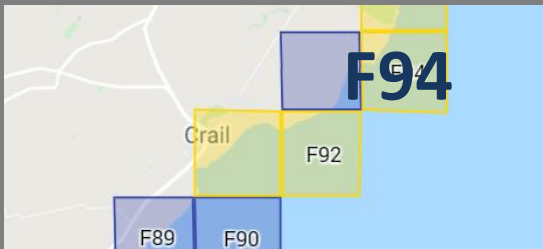
By Lorna Field

Disused airfield used as a race track with a campsite attached. Loved the idea of making use of spaces to benefit the area. Used cross stitch as this allowed better coverage of space and good backdrop for creative ideas.

Mainly used wool but added felted shapes, sequins, ribbon and french knitting tails.

Retired but keen to try crafting so enjoyed doing 2 squares. Love the countryside and hope people will recognise the need to look after environment and wildlife.





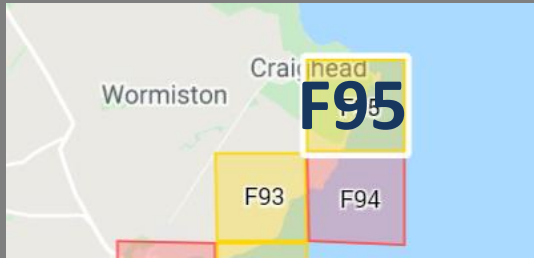
By Kathleen Wilson

This is a spectacular part of the Fife Coastal Path but hours spent here during lockdowns enabled Kathleen to appreciate smaller details of the landscape. Perhaps we should all take time to take a closer look at the wonderful textures and patterns created by lichens and mosses.

Kathleen used thread and dyed fabric on a background of felt to create texture and pattern using a variety of hand embroidery stitches.

She is a retired pathologist, now enjoying her free time creating with fabric, thread yarn and paint.





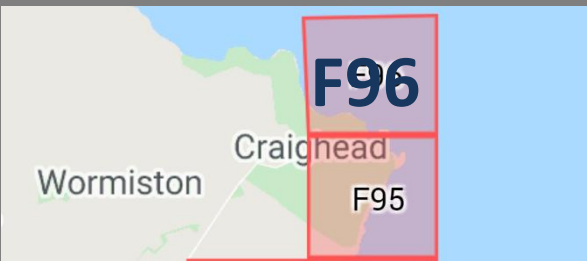
By Philippa Mitchell

Fife Ness, or the 'nose' of Fife. A light house with gannets and other migratory birds passing regularly. Golf played either side of the Dane's Dyke, an ancient viking or prehistoric wall. The large shadow of a wind turbine symbolises the coming wind farm being erected out to sea.

All materials are from Philippa's store and no new materials were purchased. Silk land and denim sea, with pieces of leather offcuts. The light beams are yellow loops from garments which she always keeps in order to reuse.

A painter in oils and watercolour although she dabbles in textile crafts because of her textile design background. Philippa lives and creates in Crail, exhibiting at East Neuk Open Studios. Her work: philippamitchell.com. Walking sections of the coastal path daily, Fife Ness is a favourite swimming and bird watching spot.





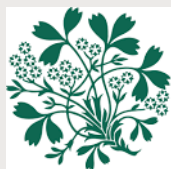
By Saskia Gavin

This piece of coast has a wide shallow sandy beach, edged by rocks which are like the page edges of a book poking out of the ground. It's enjoyed by many waders, bird watchers and dog walkers

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.



THANKS



Royal
Botanic Garden
Edinburgh