



Pledge | Process | Planet

An exhibition by creatives in the Cairngorms National Park

Sparking conversation, connecting landscape and community,
inspiring collective action

EXHIBITION CATALOGUE

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“Dùthchas” (Gaelic) - meaning the deep-rooted connection between people and nature.

Across 20 long-term projects, the Cairngorms 2030 programme aims to bring about transformational change in the Cairngorms National Park, benefitting people's health and wellbeing, delivering on Net Zero and enhancing nature, communities and landscapes.

The community arts and culture project invited creative practitioners in the Cairngorms National Park to consider the contribution they wish to make towards this transformation. Through their work and actions creatives were inspired to embrace the task of sparking conversations that deepen people's emotional connection to our landscapes and communities. If people have an emotional connection to a place they are more likely to invest in caring for it through positive action.

Connecting Creativity and Climate: An Artist's Role in Community Change

Through the power of shared expression 20 innovative members of the Cairngorms Creative directory were selected to respond to environmental concerns and the current climate emergency. Working across multiple disciplines artists present their individual response to the climate crisis exemplifying how their art can act as a vehicle to evoke conversation and encourage environmental change.

This curated collection of work challenges conventional narratives, revealing how rural creativity can offer grounded, place-based insights into both national and global environmental issues.

This exhibition has helped forge stronger networks among regional creatives, enabling mentorship, resource-sharing, and the development of collaborative projects. Through the power of shared expression this collection of work celebrates the power of community, ideas, and environmental consciousness.

01 Robyn Woolston

Environmental artist exploring connections between material, memory, and ecology. Robyn's work repurposes industrial remnants and waste to address eco-grief and climate anxiety. Exhibited widely, her practice merges emotional and physical residues to foster reflection on human impact and interconnectivity in our ecosystems.

01 Robyn Woolston

Yours in entanglement.

01 Robyn Woolston

Entanglement (the concept that everything in the known universe, and beyond, is connected and extricably linked) is what scientists call an emergent property. Our very connection to one another is a powerful tool, and an alchemical force. Our actions and inactions have the innate capability to galvanise positive climate pledges, embolden change-making behaviour and allow spaces for one another to feel deeply in terms of eco-grief and climate anxiety.

About

I am an environmental artist working between disciplines and across sectors, navigating the thresholds where material, memory, and ecology converge. Since 2007, my practice has traced the afterlives of waste—plastic fragments, industrial remnants, the overlooked and discarded — exploring their journeys through uneven systems of production and consumption. From thousands of salvaged ice-cream containers to 3.2 tonnes of plastic installed at the Walker Art Gallery, I have worked in a closed-loop process that questions the weight of what we leave behind. In 2017, I became the inaugural Artist in Residence at a large-scale plastic manufacturing site, as part of the National Festival of Making.

Following the sudden loss of my mother, my MA by Research (2011) turned toward emotional residue—how grief lives in the body, how mourning reshapes matter. That work became a bridge between physical and emotional discards, between land use and cultural ritual, power and presence.

Outside the gallery, my practice is often found in national parks, archives, and liminal spaces—where conversation, collaboration, and site specific response unfold. I am compelled by the symbolic lifespan of materials and by our rites of passage through them—seeking, always, to listen deeply to the land, the loss, and the lives entangled within.

www.robynwoolston.com

Community Change

Through the power of digital technology, 20+ members of the Community Change Initiative have worked to support environmental conservation of the world's most vulnerable ecosystems. Working across multiple disciplines and sectors, they have inspired by the climate crisis something more than just a call to action. It is a call to action and a call to change.

The climate crisis is a global challenge that demands global action. Working together, we can find solutions that protect our planet and our future.

The solution has never been simpler: we need to change the way we live. We need to change the way we think. We need to change the way we act.



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Care-Louise Batters

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The Landscape Art programme and the Community Arts and Culture project is made possible by The National Lottery Heritage Fund. Thanks to National Lottery players.



Landscape
Arts
Programme
The National Lottery
Heritage Fund



01



02 Cairn Media

Filmmakers James Stevens and Myrsini Chorianopoulou create slow, reflective visual stories celebrating the beauty of the Cairngorms. Their mindful approach encourages environmental connection and awareness highlighting stillness amidst climate change.

02 Cairn Media

We pledge to slow down, listen, and create in ways that honour the rhythms and beauty of nature — using visual storytelling to hold space for stillness and connection, and to help people appreciate what we stand to lose with every disappearing season.

02 Cairn Media

This piece is a quiet invitation: a looping video of winter in the Cairngorms, captured as a mindful moment to pause, breathe, and connect with nature. In an increasingly fast-paced world — where even climate messaging can feel overwhelming — we believe there is power in stillness. This work is our response to the climate crisis, not through urgency, but through reverence.

Filmed during the depths of winter, the footage features drifting snow, frozen lochs, bare trees, the soft movement of wind across open land, and birds going about their routines in silence and cold — a season that is becoming less and less reliable. Warmer, shorter winters are changing the dynamics of this landscape. This shift threatens not only the delicate balance of wildlife that depend on seasonal cycles, but also the emotional and cultural connection people have with winter itself: the quiet, the beauty, the space for reflection.

As filmmakers, we often find ourselves chasing moments — the flash of an animal, the burst of light through a cloud. But more and more, we're trying to resist that pace — to slow down, observe, and hold space for a landscape in transition.

Here, we invite others to do the same. It's not a call to action in the traditional sense, but rather a moment to stop — to take two minutes out of your day to look and feel. To recognise what we still have and what we may lose. To reconnect with why these places matter and how easily they can slip away unnoticed. We approached this piece with a minimal setup, using natural light, no artificial scenes, and only what the landscape offered in that moment. This was a conscious choice, part of our ongoing effort to reduce our environmental impact. We're learning to work closer to home, use less gear, avoid fast-turnaround production cycles, and find creative freedom in simplicity. It's not always easy, but it feels like the right direction.

This is just a small piece — a quiet one. But we hope it holds space for something larger: a conversation about the value of presence, of noticing, of care. Not just for the land itself, but for our relationship with it.

Stillness isn't inaction — it is presence. And in a world that's always rushing, being still is a radical act.

About

Cairn Media is a production company founded by the creative duo James Stevens and Myrsini Chorianopoulou, based in the heart of the Scottish Highlands, where nature has been both refuge and a teacher. Tailored to meet the unique needs of each client they produce impactful films, photography and digital content that connects businesses to their audiences in meaningful and authentic ways.

With a shared passion for wildlife and storytelling, their work is often inspired by the stunning natural landscapes of the Cairngorms, telling stories of nature and the people dedicated to its protection. Often focusing on both the ecological and emotional connections we share with our environment.

James, a naturalist at heart, has over 10 years of experience in freelance media, working with a variety of businesses and organisations, from Netflix to environmental charities and local initiatives. Myrsini, with a background in both story research, creative media and business management, brings a decade of experience working on high-impact digital campaigns designed to inspire change and foster global connections. Together, they combine their diverse skills to offer a personable, collaborative approach to filmmaking that is rooted in connection – to nature to communities.

At Cairn Media, they believe in the power of stories to shift perspectives, spark care and build bridges between people and the natural world. Their creative practice is deliberate and slow, driven by a commitment to sustainability, mental health, and accessibility in nature. They aim to reduce their environmental footprint, support local businesses, tell underrepresented stories, and offer accessible media services.

Together, Myrsini and James invite you to pause, connect, and reflect on the world around us – and to remember what's worth protecting.

www.cairnmedia.co.uk



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02





03 JM Interpretation

Heritage and interpretation specialist focused on community engagement in the Cairngorms. Manages projects blending design, storytelling, and sustainability. Recent work includes wildflower trails and signage upgrades. Also a visual artist and photographer, she combines creative and technical skills to enhance local heritage narratives.

03 JM Interpretation

I pledge to help communities in the Park share their stories and use local resources in sustainable ways.

03 JM Interpretation

In response to member feedback from the AHI 2023 conference, AHI are launching a 'freecycle' programme, a groundbreaking initiative that promotes resource-sharing among our community. (as in creative and interpretation practitioners). Members will be able to gift surplus or unwanted interpretation materials – display cases, signage and even entire exhibits – to other members. This will foster a circular economy and help reduce inequalities in access.

I would like to take this further and work with communities in the Park to look at what infrastructure they have already, what can be improved, upcycled or recycled or simply removed! It is my experience that some dated and weatherbeaten signage is left to look unsightly (or at worse lie in a dangerous state) and gives a poor impression to the residents and visitors to our towns and villages.

My current work project in Newtonmore involves using old signage cases that have stood the test of time but now contain outdated information. The Newtonmore community were allocated funding (by a local) to highlight the wildflowers in their village and we are now putting in a few new panels as well as replacing content in old structures to produce a trail around their village. This trail will also have messaging about responsible access and will highlight care in a fragile and special landscape as some of the trail sits within a SSSI (Site of Special Scientific Interest.) The trail is due to be completed in May this year.

Ideally, I would love to contact other local community groups and ascertain if they need any signage or information replaced or renewed in their village and what new stories, they would like to tell which highlights their specific cultural and natural heritage. Alternatively, I could make suggestions to address issues which highlight the climate emergency the Park is facing by using their existing interpretive materials or facilities such as village halls or notice boards.

About

I wear two hats- my day-to-day work consists of managing natural and cultural heritage projects mainly for communities within the Park but also have experience of working with local government, civil service, charities and private businesses. My creative process includes planning and designing interpretation panels, print management, graphic design, illustration, content development and copy writing.

Recent work includes the development and design of new gateway signage for Grantown, development of new interpretation panels at Laggan Wolftrax, the management and design of Anagach woods signage and a Wildflower interpretation trail in Newtonmore. (see photos 1-2 attached)

My second hat is relatively new and still developing but I am presently focusing on illustration and photography projects. My landscape photography was featured in the 2023 UHI and Cairngorms Trust calendars and my illustration work was featured in the Cairngorms Connect Commonplace kist project which was a project with a simple idea to highlight how the Park is an area that many individuals experience and see in different ways. The pieces highlighted in the Kist were created by people who all live, work, or who visited the Park and included art, poetry and music. (See photos 3-4). I also recently won a competition to design a heart for the Highland Hospice HeART Trail which is currently installed in Grantown town centre. For this project I decided to highlight the landscape and iconic species of the Park. (see photos 5-6 attached)

My voluntary work includes technical editor for the BOG-Standard community newsletter and technical assistance to the Badenoch Heritage SCIO, mainly helping with their annual heritage festival with graphic design and printed materials.

I am a graduate from UHI Perth with a post Grad Diploma in interpretation management and practice and more recently UHI Inverness with a HNC/HND in Visual Communication.

I am a member of AHI (Association of Heritage Interpretation)

www.linkedin.com/in/jacquie-macintyre-ba715417/



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angled networks—spores, mycelium, moss, and lichens
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Naomi McIntosh I have a longstanding
Biophilic Design & Yellow Broom This is our craft
I pledge to continue to use my creativity. story

04 Hannah Bailey

Award-winning director and photographer spotlighting environmental and societal change through outdoor sports and community stories. Her projects span global campaigns, highlighting resilience and activism. With clients like Patagonia and BBC, she amplifies voices inspiring sustainable living and advocacy through captivating visuals and storytelling.

04 Hannah Bailey

I pledge to continue to use my creativity, storytelling and photography to support and communicate stories of people doing good for people and planet.

04 Hannah Bailey

For the project, Underwater Cairngorms, Mhairi Hall and David de la Haye researched the seasonal changes of underwater soundscapes in five freshwater lochs. They spent one week each season gathering sounds below the water supplemented by terrestrial field recordings; this helped paint a complete acoustic picture.

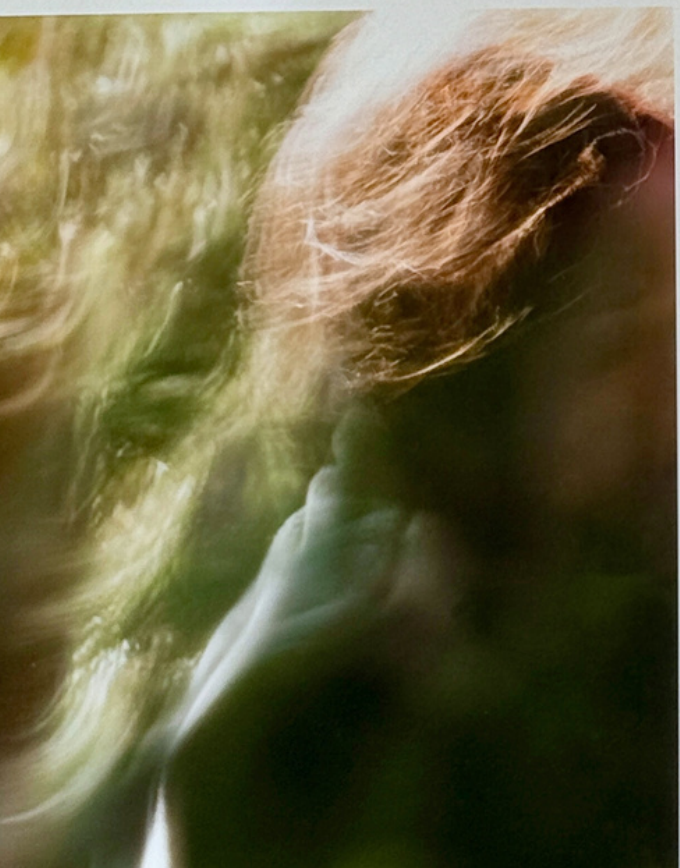
To complement the audio and video of the project I was invited along by Mhairi to her session with a grand piano at the Uath Lochans. With the brief only to be inspired by the sounds and nature surrounding I photographed Mhairi in her element and in the elements, whilst capturing the sounds in nature. Hannah Bailey is a passionate award-winning director, producer and photographer who has been immersed in the underground scenes of action sports, adventure and the outdoors for over 15 years. She has travelled to Afghanistan to document girls skateboarding in a conflict zone with NGO Skateistan, Albania to cover the fight to protect the Vjosa for Patagonia and EcoAlbania, and spends the rest of the time in the Highlands of Scotland supporting outdoor communities driving change.

About

Her directorial credits include "Thrawn" with Patagonia Films, and the series "Positive Action" created, produced and directed for BBC Earth and Outside TV. Her work spans short film, TV, podcast and digital, for global brands and organisations including BBC, Patagonia, Protect Our Winters, Vice TV, Red Bull, High Snobiety, and MPB.

Her work as a storyteller has focused on individuals, communities and projects that highlight outdoor sports for environmental or societal good. Driven to push these stories and messages, she hopes to support the outdoors community in being passionate advocates for change.

www.hannahbaileyphoto.com







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Biophilic Design & Yellow Broom _____ This is our craft | This is our commitment | To respect, observe and learn from ecosystems | To mimic forms
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 to creativity. JM Interpretation _____ I pledge to help communities in the Park share their stories and use local resources in sustainabl
 Naomi McIntosh _____ I have a longstanding relationship with the materials that I use and the stories that I want to tell about the sanctity

05 Claire Macdonald

Socially engaged artist creating spaces for environmental connection and collective well-being. Community projects and immersive installations foster dialogue inspiring sustainable change. Rooted in theatre, community arts, and storytelling Claire's work celebrates collaboration and reimagines relationships with land and people.

05 Claire Macdonald

**To create space for conversation,
connection and collective care
contributing to a well-being
economy and just transition.**

05 Claire Macdonald

Voices and Choices was created in response to a series of workshops exploring land use held at Tormore Estate as part of the Cairngorms 2030 project. The piece depicts the voices of young people from Speyside High School in relation to future land management choices. Inspired by geological charts that show layers of earth and weather. This layered style felt like a fitting way to explore the complex relationship we have with the land. The bright colours and diagrammatic style were chosen to resonate within the school environment. The wildflower layer recognises that many people see landscape as a background to their lives, almost like wallpaper.

I aimed to highlight the differences in opinion and perspective in a positive way—showing that diverse viewpoints can coexist and enrich the conversation, fostering a deeper understanding of each other and the land we share.

The work is both a record and an invitation: a space for discussion, a prompt for change, and a reminder that the landscapes of tomorrow begin with the choices we make today.

The original hangs in the school library and is used as a teaching tool. This print is on loan from the meeting room at Tormore Distillery.

About

Claire Macdonald is a socially engaged, multidisciplinary artist whose diverse career spans theatre, outreach education, community arts, visual art, and installation.

At the core of her practice is an exploration of the relationship between environment and wellbeing. Each project is tailored to the specific context, with a focus on creating meaningful connections between people, places, and the broader planetary systems we are all a part of.

As a theatre designer, Claire believes in the transformative power of storytelling to inspire reflection and shift perspectives. Her work is rooted in conversation and collaboration, and actively incorporates collective input to shape concepts.

Through participatory projects, site-specific works, and collaborations, Claire creates environments that foster connection, reflection, and collective action.

Drawing inspiration from the interplay between everyday environments, daily rituals, and wellbeing, Claire crafts spaces that celebrate our connection to one another and the natural world. Claire's practice is about reimagining our relationship to the world reminding us that we are not separate from the systems we seek to change—we are already part of them.

Recent Projects:

Water is the Heart of the City, Suttie Arts Suite, Aberdeen Royal Infirmary.

To mark the 10-year anniversary of the space, Claire transformed the Suttie Arts Suite into an immersive environment that completely removed any sense of being in a hospital. Inspired by the themes of water and light, the installation was designed to bring joy and warmth during the dark winter months, offering a sense of renewal and calm.

The Tale of Two Sisters – A New Folk Tale for Moray, Riff Raff Producing Company, Lossiemouth Town Hall.

Claire designed and created the set, costumes, and venue for this immersive production, transforming the village hall into a vibrant space. This semi-professional community shadow play brought together over 70 community members—including makers, puppeteers, a choir, musicians, and dancers. The performances were followed by a winter shindig, with a shared meal and dancing, creating a sense of wellbeing and building new connections across the community.

www.clairemacdonaldartist.com





unction | This is biomimicry by design. Claire I

el_____I pledge to use my creativity with care,

06 Jules Akel

Longtime Cairngorms resident and designer specialising in persuasive branding and creative content. Jules work spans decades of exhibitions and interpretive offerings.

Influential & typographically delicious.

06 Jules Akel

I pledge to use my creativity with care, thought and respect for the Earth and its creator, because life and our planet are gifts.

06 Jules Akel

Each year there are promises, but each year greenhouse gas emissions have increased. In the Bible, God has made many promises, all of them he has fulfilled except a few that remain for the future.

Who would you trust on that record?

About

Jules Akel has been living in the National Park for decades. He is a designer of persuasive brands, identity, innovation, packaging, books and brochures, websites, exhibitions, interpretive displays and advertising that make his clients prosperous and happy.

www.akel.co.uk



05



06



tion | This is : biomimicry by design. Claire MacDonald ____ To create : space for conversation, connection and collective care contributing to a : well-being economy and just : transition. Cairn Media ____

____ I pledge to use my : creativity with care, thought and : respect for the Earth and its creator. : for life and our planet are gifts. June Armstrong ____ I pledge to : reduce my waste stream in my work : as an

Jessica O'Donovan ____ We pledge : to respect and honour the source of : our materials by only using locally : sourced and sustainable materials : that we have had a role in gathering : and processing. Joanne

____ natural environment. I work only : with sustainably sourced timber and : increasingly working with plants and : inks from my garden. Robyn Woolston ____ Yours in : Entanglement. Thomas Banks ____

Yellow Broom ____ We pledge to : create with intention | To design with : function

| To promote responsible : material procurement | To create

pieces that evoke conversation and : inspire action

| Let every design be a

seed

With every vague verb,
every empty promise
in the final text,
millions more people
will enter the frontline
of climate change
and many
will die.

Dr. Friederike Otto speaking after COP28

She is a leading climatologist,
included in the Time 100—
Time's annual list of the one hundred
most influential people
in the world.

The One
seated on the throne said:
'Look! I am making
all things new'.
Also he says:
'Write, for these words
are faithful and true'.

Revelation 21:5

Claire MacDonald_____To create space for conversation, connection and collective care contributing to a well-being economy and just

care, thought and respect for the Earth and its creator, for life and our planet are gifts. June Armstrong_____I pledge to reduce my w

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07 Naomi McIntosh

Inspired by nature's rhythms, Naomi crafts flowing wooden forms that explore growth, movement, and interconnection. Bridging architecture and art, her grounded practice celebrates landscape, care and process creating tactile works that reflect dynamic relationships between materials and place.

07 Naomi McIntosh

I have a longstanding relationship with the materials that I use and the stories that I want to tell about the sanctity of the natural environment. I work only with sustainably sourced timber and increasingly working with plants and inks from my garden.

07 Naomi McIntosh

Sown explores the impact of the elements on life. External forces are needed for plants to thrive and the sculpture considers the different ways that air, sun and water distribute and move seeds.

These intricate sculptures do not replicate nature rather they observe cycles of growth. Each beech wood arch reflects repeating, spiralling mathematical patterns in nature, symbolising the extraordinary energy contained in every single seed.

Patience, hope and care are vital for a seed to germinate and for a sculpture to be made. The repetitious beech wood forms are meticulously and carefully articulated so they become a series of ripples and vibrations. A sense of life, dynamism and resonance is achieved as the timber lines create sculptures that are adventures of motion, light and colour.

'Sown' is made from the timber of a single beech tree grown from a single seed.

About

Naomi McIntosh is an interdisciplinary artist based near Braemar with a diverse background having studied Architecture at the Bartlett School of Architecture University College London, before gaining a Masters Degree in Design from Central Saint Martins in London.

She employs a holistic approach to her work. Predicated on a belief that everything is interconnected, she aims to capture and share the experience of being in a constantly changing, beautiful and expansive landscape through her work. By being in tune with the environment, she explores the passing of time, seasonality and the ever present experience of nature. Her work recreates her experiences of place, discovered whilst being exposed to the elements and quiet solitude.

She is interested in the creation of objects that capture the intangible qualities of place working at different scales, from wearable objects to sculptural and immersive installations. In this way she uses her background in both architecture and jewellery to explore the relationship between the body, objects and space.

Drawing is the starting point for every project. Precise geometry, repetition, pattern making and the interpretation of spaces are themes used throughout. Architectural model making techniques are the processes she then uses to explore the qualities of line in three dimensions including laser cutting, steam bending and wood-turning. By using thousands of individual elements, forms are suggested within her work, volumes are captured, and 2D surfaces are transformed into sculptural 3D objects.

Through materials and making, working primarily with wood, she creates specific environments and feelings about spaces. Different woods can tell a narrative through grain, colour and form. With implied movement, the pieces shift and change as do the ways that volumes, patterns, planes and forms are seen and objects are created that have life and resonance.

www.naomimcintosh.com





08 Ann Vastano

Scottish artist and illustrator capturing the Highlands' rugged beauty. Known for vibrant landscapes, Ann's dynamic works celebrate heritage and nature. With over 38 years of exhibitions she fosters creativity through her gallery supporting creative talent reflecting a lifelong dedication to art and community.

08 Ann Vastano

I pledge to continue to create works which not only reflect the beauty of this unique landscape but also inspire others to protect it.

08 Ann Vastano

My process piece is my painting smock.

This was originally a pure brilliant white mens kaftan kindly gifted from an Arabic friend to my husband. I was always in trouble for getting my 'good' clothes covered in art materials, so I quietly adopted this robe as my own.

The robe is now 32 years old and never been washed, altered or mended. This garment is a good example of my creative process ; I come into my studio, put it over my head and then - a bit like one of my childhood favourites - Mr Benn - I am instantly transformed - costumed up, free to play and make as much mess as I please, more over, I assume my artist at work character. This is a magical place and the garment is part of its theatre.

From a tiny saving the planet perspective I have made do with this one item. It has been part of me on my artist's adventure, each piece of work I have created has left its mark - quite literally on its cotton canvas. It has also saved many other 'good' clothes from a shorter life.

I have also advised my husband - when I pass on, this is the gown I would like to wear as my final outfit. For the last act of this creative life journey.

About

I am Ann Vastano, a long established Scottish artist, children's author and illustrator. Educated at Gray's School of Art, Aberdeen.

My vocation has been recording life in sketchbook and paint form. Most noted for captivating landscape paintings which reflect the wild beauty and ruggedness of the Scottish Highlands and Islands. My work typically features vibrant colours and dynamic compositions - capturing the essence of my natural environment. Exploring themes related to nature, heritage and the interplay of light on landscape.

Over the past 38 years my work has been part of numerous solo and collective exhibitions, work is collected nationally and internationally and is hung most notably in the Scottish Office and Scottish Parliament. Commissioned by both first ministers of Scotland. Alongside working full time from my studio in the Scottish Highlands, I run my own independent gallery where I support and encourage both up and coming and established artists and creatives.

www.annvastano.com

Ann Vastano As an artist I pledge to

continue to create works which not only reflect the beauty of this unique landscape but also inspire others to protect it



08



disappearing season

use sustainable

blocks.



09 June Armstrong

Aviemore based illustrator known for quirky detailed pen and watercolour illustrations. June's range of Cairngorms themed souvenir merchandise reflects her love of the outdoors and nature and is available in outlets across the whole park.

09 June Armstrong

**I pledge to reduce my waste stream
in my work as an illustrator.**

09 June Armstrong

My Process piece is a scrap of waste paper that I have used to experiment with marker pens to test colours and as a swab to remove excess ink from my dip pen, whilst working on an illustration in pen and watercolours. It shows interesting marks and I like it as a piece of abstract art. My studio is full of pieces of paper like this showing interesting marks and often there are pencilled notes and numbers that become meaningless, but all tell the story of my illustrator life. This piece of paper is a by-product from the process of creating a finished illustration.

My pledge is not just one stand-alone action. It is my mindset and a conscious effort to live in a way that is considerate to the environment. I've been living this way for as long as I can remember.

My waste stream is pretty minimal, I re-use all packaging and beg other local businesses to save their waste boxes for me! I am able to use up the waste stream of a local picture framer to make mounts for my small illustrations. I am a firm believer of local businesses supporting one another to reduce environmental impacts.

About

I have been working as an illustrator for the past 30 years whilst living in Aviemore. I work mainly with pen and watercolour. My style of illustration is quite unique and appeals to children and adults alike. It connects with all ages and all types of people and makes them smile. My work is very visible around the Cairngorms National Park where it is widely available on souvenir merchandise and touristic map illustrations. I am in a position where I can include environmental statements in my work that will educate visitors to tread lightly in the park. I am a passionate naturalist and lover of the great outdoors.

www.junearmstrong.co.uk



09





10 Clare-Louise Battersby

Multi-disciplinary artist blending biophilic design, folklore, and sustainable craft. Clare's tactile works, often using foraged materials, honour nature's fragility and interconnectedness. Through mindful, heritage inspired creations she fosters environmental awareness inviting viewers to reconnect with themselves and their surroundings.

10 Clare-Louise Battersby

Honour the small, the unseen, the tiny worlds and tangled networks—spores, mycelium, moss, and lichen—that hold the quiet magic of life.

10 Clare-Louise Battersby

Moss Microcosm II is a tactile, biophilic textile study rooted in the overlooked. It explores the miniature ecosystems found within the Cairngorms—mosses, lichens, spores, and the intricate lifeforms that live beneath our feet and often go unnoticed. This work speaks to interconnectedness in a time of increasing disconnection.

Everything in this piece has been locally and consciously sourced. The elm round on which the work is mounted was cut from Logie Steading—elm and ash being trees now at risk and fading from our landscape. The wool, thread, canvas, and beads come from small, independent local shops. The leather holding the piece in place is from Gammacks hardware store in Aberlour.

This is a slow piece. I have been involved in every part of its making—from concept to mounting, from the gathering of materials to the placement of each stitch. Every decision was deliberate, shaped in quiet, mindful moments. It is hand-stitched, hand-finished, and designed to invite closeness, slowness, and attention. The piece can be wall-mounted or stand freely on a surface or plinth.

When seen in person, it offers a contemplative space—a small, still world held together by thread and intention. The exhibition will also include sketchbooks, working drawings, and visual notes that map my process, alongside live invigilation where I'll be hand-stitching and available to talk about process, material choices, and climate-aware making.

Moss Microcosm II is part of my wider practice in biophilia, emotional ecology, and natureled storytelling. It asks us to honour the subtle and the silent—and in doing so, rethink our place in the web of things.

About

Clare-Louise Battersby is a multi-disciplinary artist, designer, and creative facilitator based in the Cairngorms and listed on the Creative Cairngorms Directory. Her practice is an evolving conversation with place, rooted in biophilic design, folklore, sustainability, and heritage craft.

Working with textiles, photography, and foraged materials, she explores the fragility and strength of the natural world—moss, lichen, bark, stone, and soil. Her processes are slow, intentional, and often tactile, combining traditional hand-stitching with experimental assemblage. Encaustic wax work and sensory elements also often feature in her work.

Clare-Louise believes that creativity is a form of care—both for the self and the planet.

Through immersive exhibitions, mindful making, and collaborations with local makers and landscapes, she invites others to reconnect—with the land, with materials, and with themselves.

www.clarelouisebattersby.com



h



11 Biophilia Design & Art

| Yellow Broom

A collaboration inspired by nature's systems. Using regenerative wood and repurposed wool together they explore sustainable, functional designs. This slow crafted work highlights environmental responsibility and storytelling, merging traditional making techniques with contemporary crafting.

11 Biophilia Design & Art | Yellow Broom

**This is our craft | This is our
commitment | To respect, observe
and learn from ecosystems | To
mimic forms that function | This is
biomimicry by design.**

11 Biophilia Design & Art & Yellow Broom

Biomimicry methodology | Biomimicry is learning from and then emulating nature's forms, processes, and ecosystems. Our aim to raise an awareness of what we must protect, to encourage the creation of more environmentally sustainable designs. This collaborative offering samples our collective interest in the concept of echoing and learning from nature. Responding to the quiet intelligence of the forest this experimental collaborative work explores cross disciplinary applications inviting a deeper connection to the natural world. Slow crafting much like the time it takes for moss to grow, gives a greater appreciation of nature. Much like nature, it does not hurry. We look to the forest not for things to take but for ideas to learn from, this resource is a reminder that good design has always existed in the living systems around us.

Nature has been prototyping for years. Why start from scratch?

Making meets ecological intelligence

About

Clare-Louise Battersby is a multi-disciplinary artist, designer, and creative facilitator based in the Cairngorms and listed on the Creative Cairngorms Directory. Deeply rooted in the local environment, her practice is an ongoing conversation with nature—drawing on biophilic principles, folklore, and heritage crafts to create works that are sensory, intentional, and grounded in place.

Through a mixture of textile art, photography, natural materials, and slow processes like handstitching and encaustic work, Clare-Louise's work celebrates the fragile beauty of the local landscape, particularly its mosses, lichens, bark textures, rivers, and wild spaces. Her creative ethos is built on sustainability, community, and a belief that creativity can be a form of care for both self and planet. Whether through interactive exhibitions, mindful workshops, or collaboration with local makers and nature-led businesses, Clare-Louise seeks to connect story, space, and sustainability.

Yellow Broom | Design Making | Creators of bespoke design led utilitarian objects.

Yellow Broom are a two person collaborative design studio quietly nestled within the Braes of Castle Grant in the Cairngorms National Park.

Consciously blending backgrounds in visual art, design and contemporary craft practice we create sculptural thought proving functional design.

Valuing simplicity and quality craftsmanship each separate YB piece is meticulously crafted by hand foregrounding narrative, process and environmentally responsible material procurement.

Collectively we pair traditional heritage making techniques such as steam bending and contemporary wood turning with modern construction methods resulting in high quality utilitarian objects that carry a timeless modern minimal aesthetic that can be passed on through generations.

YB are sensitive to their environmental impact and responsibilities as designer/makers; in support of this all YB products are crafted with a circular model of making, each work is made to order in support of a zero waste approach to production.

Exhibiting both nationally and internationally Yellow Broom actively work with architects and interior designers on site specific works and encourage the same close working approach with individual clients on bespoke commissions and creative projects both domestic and commercial.

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<https://www.biophiliadesignandart.com>





12 Mary Bourne

Visual Artist based in rural Scotland. Her sculptural works explore time, land use and cultural history. Through public commissions, exhibition based work and personal projects she combines environmental reflection with storytelling, creating thoughtful pieces grounded in place and heritage.

12 Mary Bourne

I pledge always to favour using local and "waste" stone over using imported, freshly quarried blocks.

12 Mary Bourne

Three wee pieces made from offcuts of local sandstone which are based on the shapes of fields. Fields are one of the most basic forms of human manipulation of the land, and perhaps one of the first ways humans systematically exploited and "took possession" of the land. For this reason enclosure is often seen as a negative development in human history. Fields, however, keep stock and crops safe. Until land was enclosed this way, it was traditional for children to follow the animals to keep them safe. Once enclosed fields were brought in, children could start to attend school, at least for some of the year.

As climate change deepens, and moves towards rewilding accelerate, it is important to think about where our food comes from. We import 40% - 50% of our food, and food security as well as energy security needs to be on our agenda, balanced with moves to strengthen biodiversity.

About

I am a visual artist based in the rural North East of Scotland not far from the Cairngorms. My principal medium is stone and I work this by cutting, splitting, grinding, sandblasting and polishing, my actions mimicking the actions of the elements. Implicit in the medium of stone is the idea of the passage of time – in fact immense geological timescales. Considerations of time are at the centre of my work; carving stone is hard work – it slows you down and makes you take the long view. At the same time, stone has a long cultural history as one of our principle building materials, and, through sculpture, as a way of communicating our thoughts and feelings to others, both our contemporaries and future generations. Throughout our existence, it has been one of the human race's fundamental modes of expression.

Trained at Edinburgh College of Art, my professional experience has included numerous commissions for public places, including The Scottish Poetry Library in Edinburgh, The Riverside in Inverness, Mallerstang in East Cumbria and, with Lynne Strachan, Tomintoul Mindfulness Trail. Work for the public realm involves collaborations with many others: planners, local communities, architects, poets, designers and craftspeople, to name just some. The artwork is not necessarily an end in itself, but a means of animating a place, of enriching it, or expressing how the people who inhabit that place feel about it. Every place is different, with a different history, cultural/political heritage, pattern of usage and future. All these are considered in the artwork's design, along with my own reactions, concerns and aspirations. In the best work, place, purpose and artwork can fuse as one whole exhilarating experience.

Early in my career I taught at Scottish art schools and I have since worked with a broad range of communities. I have exhibited in Britain and abroad and have received a number of prizes and awards including the Brian Mercer Award from the Royal Society of Sculptors which took me to the renowned Studio Sem in Pietrasanta, Tuscany. I have contributed to the Scottish art scene by serving on various organisations' committees and boards, including The Scottish Arts Council Visual Arts Committee, as well as Scottish Sculpture Workshop and engaged practice arts organisation, Deveron Projects, both of which I chaired. I was elected an Academician of the Royal Scottish Academy in 2012 and a Fellow of the Royal Society of Sculptors in 2023.

Recently I have focused on developing initiatives where I can write my own brief, aiming to design projects that create maximum benefit for all parties involved. My choice is, as far as possible, to work in places and with people that I care about, principally in my own locality, in the process reducing my carbon footprint.

www.marybourne.co.uk





13 Jane Fox

Ceramicist exploring sustainable pit-firing techniques. Jane's works incorporate natural and recycled materials, creating unique, smoke-marked surfaces. Nature inspired ceramics combine artistic experimentation with environmentally conscious production processes.

13 Jane Fox

I pledge to make informed, sustainable and ethical choices concerning the materials and energy required to make my work with respect for environmental consequences.

13 Jane Fox

In order to create pit fired pieces I minimise waste by using recycled clay, reduce electric kiln firings from two to one and do a final firing using locally sourced materials like scrap wood, sawdust waste, seaweed and other natural elements.

My decorative pieces destined for a pit fire start with reclaimed clay. This is waste clay scraps and trimmings which are dried, rehydrated, mixed and reconstituted using plaster slabs to absorb some more moisture. Once the clay reaches a workable state it is 'wedged' to eliminate any air bubbles and can be re thrown.

I usually throw my clay on the wheel, but also use hand building techniques to produce the final pieces.

Once made, burnished and air dried, the work is fired once to a bisque state in the electric kiln. This single firing is a lower temperature than a second glaze firing and prevents cracks and breakage during the pit firing.

After the bisque fire, the pots have an absorbent smooth surface ready for the decorative effects. This is the fun part!

The pots are surrounded with organic materials which will produce the final effects. Colours are produced by smoke imprints and organic combustibles. I use and experiment with seaweed, shells, banana skins, coffee, sea salt, local plants/grasses, pine cones, sheep wool and some unmentionables donated by friends with chickens. I also add some oxides and copper wire from waste electrical wiring or copper mesh.

To keep the organics around the pot I wrap them and then layer them up in a specially prepared recycled oil drum. The combustible layers are made up with wood, driftwood, sawdust, waste paper/cardboard, old pallets, recycled Christmas trees etc.

Then it's time to light the touch paper and let it burn with the lid off, adding more combustion for a couple of hours. The lid is then put on and the barrel left until burned down and cool. Careful consideration must always be given to weather conditions and any dry spell avoided.

When the pots are cool they are retrieved from the depths of the barrel, emptied of ash, scrubbed and polished up. This is when the colours emerge to create joy or disappointment.

Pit firing is a fun risky technique, resulting in work where surface and form seamlessly unify and with the natural materials making each piece totally unique.

About

I am a ceramicist working mainly in porcelain and stoneware from the Wildcat Pottery Byre Studio and Workshop just outside Grantown on Spey.

Pieces are wheel thrown and hand built using nature inspired texture and colours from the forests, moors and local coastlines.

I particularly like the use of transparent glazes for textured and sea inspired pieces and experimenting with earthy glaze combinations on functional stoneware

As a former Speech and Language Therapist, I have been exploring a different form of communication and finding a new voice through clay for the last 15 years and continuously adapting on my journey with new glazing techniques and alternative firing methods such as pit firing which can promote both accessible and sustainable art practices.

www.wildcatpots.com







14 Jessica O'Donovan & Charlie Third

Highland crafters blending traditional weaving and woodwork. Their work, such as "Ode to Alder," honours local ecosystems through natural dyes, handmade textiles and carved utensils. By sourcing materials responsibly, they deepen connections between craft and environment.

14 Jessica O'Donovan & Charlie Third

We pledge to respect and honour the source of our materials by only using locally sourced and sustainable materials that we have had a role in gathering and processing.

14 Jessica O'Donovan & Charlie Third

The work 'Ode to Alder' represents the synthesis of our practices. From the textiles and natural fabrics of Jess to the wood working of Charlie. It is an ode to the Alder, an important and often overlooked tree that has a profound role in our ecosystems, and a rich history in our folklore. The piece comprises of three elements; a spoon carved from Alder wood Two botanical drawings using a homemade Ink from the cones of the Alder, mixed with a drop of iron water that was created from soaking a rusty nail in vinegar. The third element is a mini tapestry. It is made from local wool, that has been skirted, washed, carded, spun, dyed and woven into a tapestry. The colour was made using natural dyes from the Alder cone, and the different shades were produced through the amount of iron water used.

The mighty Black Alder can be found on riverbanks, near lochs or boggy areas all around Scotland. Alder loves to have its feet in water and can survive in extremely nutrient poor soil. This makes it perfect for healing land damaged by industrial processes due the helpful bacterium *Frankia alni* which creates nitrogen fixing nodules on its roots. The alder's resilience and strength can be seen in its use in shield-making, and the antibacterial properties found in its leaves prompted travellers to line their boots with alder leaves before a long journey. It's affinity with water has led it to be associated with being a gateway to the faeworld. It is often said in folklore that the faefolk would use alder pigment to dye their clothes to hide them from human eyes. We hope this piece shines a light on the many things we can do with what's on our doorstep, and the potential in which we can all have a greater role in the production process of our materials.

About

We are two passionate crafters from the Scottish Highlands with a focus on using natural, locally sourced materials in a sustainable and environmentally friendly way. Jess works in various mediums however her current focus is with traditional Scottish crafts such as processing wool, spinning, weaving and natural dye making. "Being part of every step of the process is core to my art. Making my materials allows my practice to be both sustainable and allow me to forge a deeper connection to the environment around me.

With my work I want to explore the relationship between humans and the natural world. Where we have drifted and question how we may begin to weave ourselves back into it. I like to focus on parts of nature that are hidden or overlooked, such as moss or lichen. Parts of our everyday life such as these small lifeforms hold tales as rich as time and many lessons. As put by Robin Wall Kimerer 'Plants are our oldest teachers.' "

Charlie carves wooden spoons, bowls, plates and cooking utensils from locally sourced wood. "I gather my materials by hand, whether that's seeking out wood that has come ashore on the beach, trees that have been felled in a storm or rescuing items from the dump and re-purposing their materials. I am keen to keep my practice as sustainable and low-impact as possible, as such, I use only traditional hand tools and finish my spoons with natural beeswax processed by me into a food-safe finish."

www.duileach.wixsite.com

Betula pendula | Silver Birch



The Silver Birch was said to represent renewal, in ancient people about the birth, because it was so 'purifying' their gardens at the New Year.

The leaves and bark of the Birch produce green and orange dye.

Bark borer

Birch sap flows one a year or so, and can be collected. Commonly it has been used to make honey. It has a strong, pungent, resinous, and is greenish white. It is found in the bark of the tree, and is a good source of tannin.

Silver Birch from the woods around the old Chantry in Spring

Alder Dye



The bark can hold dyes ranging from green to gold. With an iron mordant you can get a nice green / gray.

Prunus avium | wild cherry | Gean



The flowers of the cherry tree are a wonderful source for bees. It is eaten by both birds and small mammals.

Geant

The Geant tree has a bark that is a good source of tannin.

Geant





Birch catkins

Birch sap rises once a year in spring and can be collected sustainably. It has amazing health benefits. The parasitic fungi, chaga, which grows on birch, also provides health benefits as it's packed with antioxidants.

Birch trees

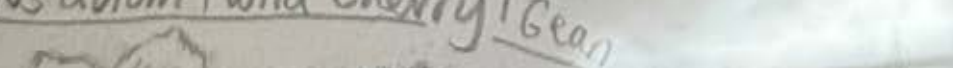
Diamond like figures on bark

Birch woods are old



The bark can yield dyes ranging from cream to coral. With an iron mordant you can get a nice green/gray.

us abium / wild cherry / Gean



15 Jessica Greaves

Photographic artist focusing on sustainable, nature led practices. Using plant based developers her work explores connections with the land. Through processes that are less reliant on harmful chemicals Jessica highlights the impacts of climate change fostering reflections upon our fragile environment.

15 Jessica Greaves

I pledge to use sustainable photographic practices that work in harmony with the environment, to tell our human stories alongside biodiversity loss and climate change, while promoting a respectful, resource-conscious approach to creativity.

15 Jessica Greaves

My process responds to the cause of climate change by aligning with sustainable and environmentally conscious art practices that directly engage with the natural world. By focusing on analogue photography and plant-based developers, I am intentionally using processes that are less reliant on harmful chemicals and digital technologies, both of which contribute to environmental degradation. This choice reflects my commitment to environmentally sustainable practice.

This work embodies a kind of resource-conscious creativity that can draw attention to the importance of preserving biodiversity and fostering more sustainable interactions with nature. By using materials that are sourced from the environment itself, I am also challenging a prevalent consumer culture of mass production and waste, instead promoting the idea of working with what the land provides in a respectful and responsible way. The resulting images embody the chlorophyll and water of the environment they represent.

Beyond the physical practice, my photography becomes not only an artistic exploration but also a call to recognise and protect the places most vulnerable to the impacts of climate change. In the creation of these images there is a more primitive human response to being within the environment, linking an ancestral understanding of the plants and elements I forage and photograph. The process and resulting narrative of images are one-in-the same – a body of work that speaks to the urgency of climate change and the fragile state of our ecosystems.

About

I'm a photographic artist with a clear focus on nature. I use multiple exposures, digital and darkroom techniques, and alternative processes, often combined, to explore the inter-connectedness of humans and the natural world, our ancestral synergy with the earth, and the way forward as these interactions become weakened and lost.

I create photography that is both personal and all-encompassing, as I seek a deeper connection with nature. My work feels familiar, yet it opens doors to a more rooted experience within the environment. My aim is to create artwork that is healing for myself, for viewers, and for the natural world. I am always evolving how I can meaningfully contribute to rich, sustainable, and responsible experiences of nature and art.

www.jessgreaves.co.uk





12



16 Joanna Wilson

Contemporary artist transforming paint overflows into vibrant artworks. Showcasing beauty in the unexpected Joanna's fluid work bridges themes of freedom, connection, and environmental awareness. As a gallery founder she champions creativity and collaboration in her local town of Grantown-on-Spey.

16 Joanna Wilson

**I pledge to honour every spill.
Where others see waste, I see the
chance for the paint to tell another
story.**

16 Joanna Wilson

My exhibition offering is created from paint overspills collected during my 'Go With the Flow' workshops. These workshops invite participants to explore mindfulness through intuitive colour selection and fluid art techniques. By transforming these leftover materials often regarded as waste into meaningful 2D and 3D contemporary artworks, I embody my philosophy of finding beauty, meaning, and potential in the unexpected.

This process reflects my commitment to taking steps towards reducing my environmental footprint. I have adapted my practice to include more paint remnants and fewer virgin materials, creating installation pieces that celebrate resourcefulness and transformation.

By honouring these spills, I let the paint tell another story, elevating what might otherwise be discarded into art that resonates with themes of renewal and environmental awareness.

About

My art is a paradox of thoughtful drawing and exuberant expressionism. Growing up in the Highlands of Scotland, I developed a sensitivity to the landscapes of my upbringing, which echo in my work's organic forms and flowing lines. At the same time, my exposure to the urban environments of Edinburgh and London introduced an industrial, structured quality that informs the decorative and cartographical elements of my compositions.

These dual influences natural and manmade animate my picture spaces, where the human figure exists in tension with its surroundings. Whether exploring themes of freedom and confinement or connection and isolation, my work reflects a universal experience that has become increasingly relevant in a rapidly changing world.

Lockdown brought a significant shift to my practice, as I transitioned from drawing from life to working with live projections of models. This virtual approach introduced new layers of complexity to my art, exploring themes of distance, intimacy, and technological connection.

Beyond my studio, I am deeply committed to fostering creativity within my community. I recently opened a contemporary art gallery in Grantown-on-Spey, a space dedicated to showcasing innovative work and supporting emerging and established artists. As the lead artist and organiser of the Grantown Open Studios event, I aim to create opportunities for dialogue and collaboration among creatives. My involvement with the Grantown Business Association further reflects my passion for championing the arts and building a vibrant artistic community.

My work can be found in public and private collections worldwide, as well as in spaces ranging from airports to corporate offices and major hotels. From my custom-built home studio, I balance life as a mother of four with the joy of making art. Here, I embrace the messiness of creativity, transforming spills, sketches, and ideas into works that bridge the boundaries between chaos and control, technology and humanity, and the cerebral and the physical.

Ultimately, I ask: where is human innovation taking us, and environmentally, at what cost?

www.joannawilsonart.com







17 Thomas Banks

Green woodworker crafting functional pieces from locally sourced, storm felled trees. Using traditional hand tools Tom emphasises material appreciation and sustainability. His practice reflects a commitment to slow craftsmanship and respect for natural resources.

17 Thomas Banks

I have an artist's pledge here. I use hand tools. Wood in its raw form. A tree blown over in the ever-increasing wild weather is my material. I am a green woodworker.

17 Thomas Banks

First piece

Wood in its raw form from a tree blown over in the ever increasing wild weather.

Second piece

Second piece

The cup is taking form after it has been hewn from the log with an axe. By using hand tools we are slowing down the whole process. We connect with the material far greater than when a machine is involved. As a consequence we naturally appreciate the material and the tree it came from. We notice the subtle changes in colour and patterns of the grain and we understand this tree has provided me with a living and means to live in this beautiful landscape.

Third piece

A finished cup stained by coffee from use over many years. Satisfaction with every sip in knowing that it made from a locally sourced material, provided satisfying work to the craftsperson making it and the understanding that when it eventually reaches the end of its lifecycle it can go back to the earth in the compost without any plastics or lasting pollutants leaving their legacy.

About

Who is Wooden Tom?

As a way of avoiding the streets of Northern England growing up I found myself at every opportunity escaping the urban jungle and heading for the woods. I would make camps and whittle sticks with borrowed tools from my carpenter grandfather. This all undoubtedly was the start of my addiction! Ever since, I sought to expand my knowledge by learning from experts in the field but mainly from lots and lots of mistakes! In 2010 a job brought me to the Scottish Highlands working with the forestry commission where i fell in love with the Cairngorms. One of the defining features in this area are the clean white stems of the Birch trees, and it is with these trees i have my closest connection with carving. I use the wood for making various kitchen utensils although my main passion is making drinking vessels.

www.woodentom.com







18 Yellow Broom

Design duo focused on crafting functional objects that honour material origins and context. Merging traditional and contemporary making techniques, their collaborative practice centres on responsible material procurement, storytelling, and timeless quality design rooted in place, process and environmental care.

18 Yellow Broom

**We pledge to create with intention |
To design with function | To
promote responsible material
procurement | To create pieces that
evoke conversation and inspire
action | Let every design be a seed.**

18 Yellow Broom

This piece is part of a body of recent work that explores the intersection of functional design through environmentally sustainable making and material storytelling. At its core is a dialogue between two contrasting yet complementary materials: regenerative wood and repurposed industrial corrugated tin.

Ash, our local native Scottish hardwood is sensitively sourced to ensure longterm ecological health, selected for this application as a result of its straight grain and ability to perform when applied to traditional steam bending techniques. Paired with this is weathered corrugated tin, rusted steel, industrial remnants gathered from our Park's environment, the tin bears the marks of its past lives—scratches, dents, and patinas that speak to time, labor, and resilience.

By combining the natural with the manufactured, this work challenges traditional notions of value and luxury. Here, worth is not found in newness or virgin materials but in intention, sustainability and the capacity for materials to be reborn or regenerate. Like our entire body of work this piece is designed with function in mind, layered with meaning while honouring process, history and place.

Ultimately, Yellow Broom believe that good design is not solely about aesthetics or efficiency, but about the relationship and dialogue created between maker and material, object and user, human systems and the natural world. Through this lens our art becomes not only a creative act, but a regenerative one. A catalyst for evoking conversation and encouraging environmental change.

About

Yellow Broom are a two person collaborative design studio quietly nestled within the Braes of Castle Grant in the Cairngorms National Park. Consciously blending backgrounds in visual art, design and contemporary craft practice we create sculptural thought provoking functional design. Valuing simplicity and quality craftsmanship each separate YB piece is meticulously crafted by hand foregrounding narrative, process and environmentally responsible material procurement. Collectively we pair traditional heritage making techniques such as steam bending and contemporary wood turning with modern construction methods resulting in high quality utilitarian objects that carry a timeless modern minimal aesthetic that can be passed on through generations.

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www.yellowbroomproduct.co.uk





19 Aaron Sterritt

Woodworker inspired by Highland traditions and resourcefulness. Using locally sourced materials Aaron crafts functional furniture that honours ecological balance. His practice challenges over reliance on imported resources promoting sustainable, community focused craftsmanship.

19 Aaron Sterritt

Resourcefulness - Using materials direct from my surrounding landscape I create with respect and consideration for the environment and its precious eco systems .

19 Aaron Sterritt

This stool is based upon examples of a similar concept found in the Highland Folk Museum in Newtonmore.

With this piece I evidence experiments and adopted construction technique's used by 'Highland folks' of the past.

Inspired by the natural shape of the tree or branch its entire form was applied effectively to create functional objects and furniture, this methodology ensured construction without the need to create a joint . The shape was often in the form of a Y which occurs where a branch meets the main stem of the tree. This Y-shape was used in many objects from rakes, farm ploughs and chairs.

The reasons for using this technique are obvious from a structural point of few – a piece is usually stronger if it has less joints. Personally I believe it is far more likely that the main reason for using this technique was that it was easier and quicker than the alternative which would have been felling a large tree by hand and sawing it up into planks. It's also likely they wouldn't have had the handsaws capable of planking up a tree. So the option of simply hunting for a tree with the appropriate shape within its branches and then splitting this in half to get a useable flat surface would have made a lot of sense energy wise!

I find this RESOURCEFULNESS inspiring and one that has helped me within my practice to find ways of using the wood within my local landscape.

Often we are told that products need to be made from the best materials possible even if's it's being shipped from hundreds of miles away, or that we are forced to choose a cheaper option coming from even further afield! The reality is was we know comes at a huge cost to all life on the planet, and that maybe we need to accept that using a local alternative material is actually good enough? That “good enough” could be all that we need?

About

I recently completed a dining table commission for a local couple, they suggested that we might try to use Scots Pine as their priority was that the wood was local and most importantly plentiful.

My first thought was "mmmm, might not be durable enough" and "why not spend a bit more money and have a hardwood top". But then I understood their approach - they were considering the bigger picture. We are surrounded by Scots pine plantations poor in biodiversity. As we work to improve that biodiversity maybe we should also be making much more use of the timber at the same time. It is "good enough" for many uses, such as furniture, flooring and interior cladding. I am currently developing ways of using Scots Pine in green-woodworking courses that I run for the public, it is looking really positive.

A few more experiments are needed and then I will be at the stage of making the switch from a scarce dwindling supply of Ash to a plentiful sustainable local supply of Scots Pine!

www.aarronsterrittwoodwork.co.uk



19





The Creatives

- 01 Robyn Woolston
- 02 Cairn Media
- 03 JM Interpretation
- 04 Hannah Bailey
- 05 Claire Macdonald
- 06 Jules Akel
- 07 Naomi McIntosh
- 08 Ann Vastano
- 09 June Armstrong
- 10 Clare-Louise Battersby
- 11 Biophilia Design & Art & Yellow Broom
- 12 Mary Bourne
- 13 Jane Fox
- 14 Jessica O'Donovan & Charlie Third
- 15 Jessica Greaves
- 16 Joanna Wilson
- 17 Thomas Banks
- 18 Yellow Broom
- 19 Aaron Sterritt

“Dùthchas” (Gaelic) - meaning the deep-rooted connection between people and nature.

Aaron Sterritt _____ Resourcefulness – Using materials direct from my surrounding landscape I create with respect and consideration for the environment and its precious eco systems.

Biophilia Design & Art | Yellow Broom _____ This is our craft | This is our commitment | To respect, observe and learn from ecosystems | To mimic forms that function | This is biomimicry by design.

Clare- Louise Battersby _____ Honour the small, the unseen, the tiny worlds and tangled networks—spores, mycelium, moss, and lichen—that hold the quiet magic of life.

Claire Macdonald _____ To create space for conversation, connection and collective care contributing to a well-being economy and just transition.

Cairn Media _____ We pledge to slow down, listen, and create in ways that honour the rhythms and beauty of nature — using visual storytelling to hold space for stillness and connection, and to help people appreciate what we stand to lose with every disappearing season.

Hanna Bailey _____ I pledge to continue to use my creativity, storytelling and photography to support stories of people doing good for people and planet.

Jules Akel _____ I pledge to use my creativity with care, thought and respect for the Earth and its creator, for life and our planet are gifts.

June Armstrong _____ I pledge to reduce my waste stream in my work as an illustrator.

Jane Fox _____ I pledge to make informed, sustainable and ethical choices concerning the materials and energy required to make my work with respect for environmental consequences.

Jessica Greaves _____ I pledge to use sustainable photographic practices that work in harmony with the environment, to tell our human stories alongside biodiversity loss and climate change, while promoting a respectful, resource-conscious approach to creativity.

JM Interpretation _____ I pledge to help communities in the Park share their stories and use local resources in sustainable ways.

Jessica O'Donovan| Charlie Third _____ We pledge to respect and honour the source of our materials by only using locally sourced and sustainable materials that we have had a role in gathering and processing.

Joanna Wilson _____ I pledge to honour every spill. Where others see waste, I see the chance for the paint to tell another story.

Mary Bourne _____ I pledge always to favour using local and "waste" stone over using imported, freshly quarried blocks.

Naomi McIntosh _____ I have a longstanding relationship with the materials that I use and the stories that I want to tell about the sanctity of the natural environment. I work only with sustainably sourced timber and increasingly working with plants and inks from my garden.

Robyn Woolston _____ Yours in Entanglement.

Thomas Banks _____ I have an artist's pledge here. I use hand tools. Wood in its raw form. A tree blown over in the ever-increasing wild weather is my material. I am a green woodworker.

Yellow Broom _____ We pledge to create with intention | To design with function | To promote responsible material procurement | To create pieces that evoke conversation and inspire action | Let every design be a seed.

Ann Vastano _____ I pledge to continue to create works which not only reflect the beauty of this unique landscape but also inspire others to protect it.

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