



BESPOKE FOR A BOOK

CATALOGUE 2022

Welcome

To coincide with the recent launch of their book *Craft Britain: Why Making Matters*, Helen Chislett and David Linley are pleased to announce the first edition of *Bespoke For A Book* in aid of The Prince's Foundation. Thirty-two makers featured in *Craft Britain* have generously offered to create unique boxes or bags to contain a single signed copy of the book, using the materials and skills of their craft. The aim is both to raise funds for the Foundation, which does so much to encourage new generations of makers, artists and designers into the craft sector, while also showcasing a wide variety of master craftsmanship across all sectors. Each unique creation is akin to a one-off artwork, with funds going to The Prince's Foundation. We would like to acknowledge the invaluable support of the Michelangelo Foundation of Creativity and Craftsmanship in sponsoring this exhibition, as well as the generous donations of two private sponsors. Thank you.

The exhibition can also be seen online at:
<https://helenchislett.com/bespoke-for-a-book>



THE
PRINCE'S
FOUNDATION

THE
GARRISON
CHAPEL



**MICHELANGELO
FOUNDATION**

FOR CREATIVITY
AND CRAFTSMANSHIP

The Prince's Foundation

The Prince's Foundation champions holistic and sustainable solutions to the challenges the world faces today. It collaborates with satellite bodies both nationally and internationally, but its primary bases are Dumfries House in east Ayrshire and Highgrove in Gloucestershire.

The Building Craft Programme brings together twelve students each year on an eight-month course, providing an opportunity to gain practical experience in traditional building skills. Participants are drawn from many trades, including stonemasonry, joinery, bricklaying, black-smithing, plastering, thatching, roofing, tiling and specialist decorating, with the aim of elevating them to the next level of craftsmanship.

Its sister project, the Building Arts Programme, focuses on those that 'think with their hands. By encouraging students to utilise their skills within the human-made landscape of architecture, transport and essential services, it shows that 'craft' remains relevant today.

With thanks to:

Helen Chislett:
www.helenchislett.com @HelenChislett

Rosie Alderton and Claire Robinson of the Garrison Chapel and the team at The Prince's Foundation:
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Photography by Yeshen Venema:
www.yeshen.uk @yeshen.uk

Design by Sarah Callender:
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Aryma Marquetry *Koi*

Grey Birch veneer backdrop and koi fish in inlays that include Bird's Eye Maple, Tulipwood, Figured Sycamore, Koto, Blue Dye Madonna, Satinwood, Boxwood and Palma.

Aryma marquetry is highly regarded for its bespoke marquetry surfaces. Determined to keep the ancient skill of marquetry not only alive but contemporary and relevant, it has propelled a technique associated with sixteenth-century palazzos into super-prime residences and superyachts.

Here Aryma have created their most intricately detailed work to date, with tiny, brilliantly-coloured Koi appearing to swim in and around the box against an iridescent, watery backdrop. Some of the smallest inlays depicting the fish scales are less than 1mm in size, requiring a steady hand and complete focus on behalf of the marquetry artist.



Lora Avedian

Sweet Pea Climber

Wool, rayon thread, silk, cotton.

Multidisciplinary artist Lora Avedian creates couture textiles for interiors and fashion, including lamp-shades, cushions and table cloths. These often combine traditional and machine embroidery, with hand embellishments. Her work is grounded in history, inspired by antique textiles and folk costume. Often she assimilates scraps of antique or vintage fabric within her compositions, preserving their narrative through her process. Here, sweet peas 'climb' the book complemented by the added beauty of three-dimensional silk flowers.



Laura Ellen Bacon

Pocket

Dicky Meadows willow and paper

Laura Ellen Bacon is an artist who uses materials such as woven willow and stone, to express her distinctive voice. Born and raised in Derbyshire, a landscape that feeds much of her inspiration, she makes quietly powerful statements through her land art and sculpture. She originally began experimenting with sculpted spaces inspired by her childhood passion for creating complex treehouses and dens, first using branches and then willow. She developed her own instinctive way of knotting, weaving and pulling the stems into forms that are almost muscular in their structure, but also intimate and sensual.

Pocket is the artist's way of describing the haptic pleasure of reading and turning the pages of a book, similar to carrying pebbles in the pocket to handle with pleasure.



Bibbings & Hensby *Dovetailed Box*

Oak with hand-cut dovetail joints.

Jack Bibbings and Matthew Hensby of Bibbings & Hensby make contemporary wooden furniture with a focus on functional craftsmanship and inherited vernacular traditions. As part of their ethos, they use hand tools to produce practical, everyday pieces of furniture suited to modern life. By marrying traditional craft with an eye for design in this way, they create pieces that feel grounded and relevant.

The box is made in the traditional manner of working from tree to finished object.



Sarah Burns *Sussex Oak*

Organic hemp, oak Galls, iron, mud, indigo, handmade paper.

Sarah Burns is a pattern maker and textile artist who is committed to revitalising ancient techniques such as natural dyeing and block printing that don't rely on harsh chemicals. She uses only water-based inks, and organic hems and linens that are regenerative to the soil. Seasonal dyes are harvested from plants of the woodlands and open downlands, and from the fields around her home on the South Downs in Sussex.

For this piece she has used the traditional materials of the Sussex Weald, such as oak and iron, combined with the ancient crafts of natural dyeing, block printing, resist printing and indigo dyeing. The *Sussex Oak* pattern is inspired by ancient Romanesque carvings in Sarah's local church of St Cuthman in Steyning, as well as the *Hedgerow* pattern found in old, Elizabethan embroideries.



Carréducker

Bonbonnière de Métiers

Italian Tempesti Elbamatt leather lined with midnight blue Museum calf. Saddle stitched with blue Tiger thread and burnished with Tokonole.

Deborah Carré and James Ducker completed traditional apprenticeships in the craft of hand-sewn shoemaking before joining forces to create Carréducker in 2004. Today, they create award-winning, bespoke shoes and boots to commission; produce small batches of boots made to order by British specialist manufacturers in Suffolk and Derbyshire; and share the tools, materials, skills and heritage techniques of shoe making and leather craft through their Shoe and Leather School.

This piece is inspired by the excited anticipation of lifting the lid on a perfect gift. Leather has been mellowed and stretched over a traditional wooden mould before being cut into shape and hand stitched. The case has been burnished, polished and finished with vintage ribbon pulls.



Cox London
Rooted In Making
Steel, brass, silver, lead.

Cox London was founded by sculptor makers, Christopher and Nicola Cox. Inspired by the natural world, their designs echo the flow and structure of leaves, branches, shells, flowers, and rock strata. Every piece is made in-house, with a team of over thirty specialist artists, artisans and technicians working collaboratively to create exceptional collections and bespoke commissions.

The combined craft palette includes sculpting, bronze casting, iron forging, traditional patination techniques, metal fabrication, gilding, lacquer work, plaster work, stonemasonry, glass-blowing, embroidery and traditional upholstery.

The hand-forged flora and fauna immortalised here celebrate the British countryside and its age-long symbiotic relationship with British craft.



Aiveen Daly
A Very Royal Garden

Hand carved suede leaves and butterfly; embroidered branch; hand painted gold foil technique.

Aiveen Daly is one of the UK's most sought-after specialists in technically complicated textile art for interiors and furniture. Combining techniques such as pleating, stitching, embroidery, hand-dyed feathers, fine beading and fabric manipulation techniques, she creates unique compositions of true craftsmanship. Fine fabrics such as silks, Italian lambswool and butter-soft leathers comprise her natural palette, complemented by custom-made metallic details. The inspiration for this piece are the flora and fauna of Buckingham Palace gardens and a reference to HM The King's long love of nature. Each leaf has been hand carved in suede and hand painted.



Hugh Dunford Wood
The Craftsman's Labyrinth
Gouache on Yuzen Washi paper

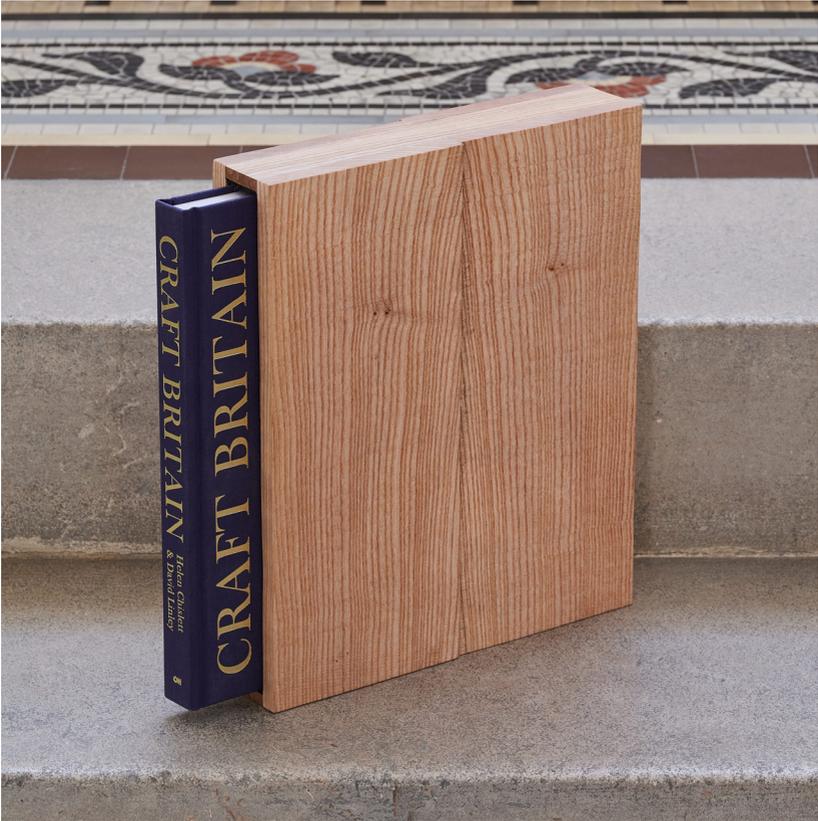
Artist-designer Hugh Dunford Wood creates lino-blocked collections of hand-printed wallpaper, which are made to order, allowing the client to choose both the ground colour and the print colour. Hand-printed wallpaper is recognised as an Endangered craft and earlier this year Hugh was awarded the prestigious medal of the President's Award by Heritage Crafts, chosen by HM The King, in recognition of his work in keeping this skill alive and securing its survival. His designs have recently been included in the permanent collection of the V&A Museum.



Ettinger *Capra*

Hand-made portfolio in white Capra goat leather.

Ettinger, specialists in luxury leather goods, was founded in 1934 by Gerald Ettinger, an émigré from Germany. He arrived with a list of contacts from his previous role, including names of skilled leather workers in Clerkenwell. Back then, leather was a local trade with hides sourced from nearby Smithfield market and tanned with water from the Thames, before being delivered to leather workers a horse-and-carriage ride away. Sixty years later, the firm of Ettinger was awarded a Royal Warrant to HRH The Prince of Wales.



Forest + Found

Bookmatched Box by Max Bainbridge

Olive ash lined with black felt.

Forest + Found is a partnership between Max Bainbridge and Abigail Booth, who create installations that bridge landscape, material and process. Working with materials sourced direct from the natural world, they aim to explore the human relationship within these environments. Bainbridge consciously seeks out wood that has fallen where it once grew, taking the natural shape and character of the tree to inform his sculptural decision-making. In this way, the essence of the tree is ever present within his vessels and sculptures, echoing its previous incarnation across surface and form.

This box is made from a single piece of ash felled locally to Max's studio; re-sawn to create a rough texture, book-matched front and back, and lined with felt.



Caroline Groves

Sutor, ne ultra crepidam (Shoemaker stick to your last)

Alum tawed leather with silk embroidery and a gold deboss.

Original, poetic and timeless, every creation by Caroline Groves has a story woven into its essence. Internationally recognised for her bespoke shoes and boots, hand-crafted in her atelier in the heart of the Cotswolds, Caroline has recently begun to transition her artisanal needlecraft and leatherwork into collections of one-off museum-quality pieces each year, commencing with prestigious embroidered clutch bags inspired by nature.

The inspiration here is a traditional, hand-embroidered Sampler. This is to reference the artist's needlecraft skills as well as her leatherworking. A central emboss represents the pattern of a shoe upper, while an embossed 'Pink' at either side is a nod to Caroline's Arts & Crafts ancestry and a symbol of C.R. Ashbee's Guild of Handicraft, of which her cabinet-making great-grandfather was the longest serving member.



Stewart and Kathryn Hearn *The Glassmaker's Hand*

Papier-mâché carbonised with molten glass on wood.

Founder of the London Glassworks (established in 2002), Stewart Hearn is an award-winning, Master glass artist, designer and creator of bespoke hand-blown glass objects and collections for elite, international clients. His own works often explore the hues, patterns and textures found in the English landscape, such as the Ely chandelier, Fenland bowl, Westmorland lamp and Thames river vases. Kathryn is a ceramic artist who creates porcelain, hand-built vessels that reflect the Cambridgeshire Fens.

The title references a pad of wet newspaper, which is the hidden workhorse of the glassmaker's craft, an extension of the hand that allows the maker to touch and shape molten glass.



Otis Ingrams *Sliding Case*

Oak bark tanned bridle leather in London Tan.

Otis Ingrams founded OTZI London, both to produce his own pieces but also working closely with designers, artists and brands to create unique and functional leather pieces. The studio only uses leather that is predominantly oak bark and vegetable tanned from the UK, Italy and Spain. Ingrams pairs this with a variety of native hardwood timbers to create practical, durable and timeless pieces.

Designed to provide a comfortable hold when carrying the book, a leather strap stitched into the interior of the case allows it to slide out with ease, presenting the gold embossed title first.



Isle of Aukerry

Shore Kaleidoscope by Teresa Probert
North Ronaldsay wool.

Isle of Aukerry is a family business based on the remote Orkney island of the same name. They breed native North Ronaldsay sheep that thrive not on pasture but on seaweed, which the sheep graze along the rocky shores. The yarn is renowned for its lustre, softness and for colours that range from camel and black to creamy silver and dark grey. Isle of Aukerry sells a variety of products from its online shop, including knitting kits for hats, scarves, and mittens, and sheepskin rugs that feature this breed's unique colours and patterns. This knitted slip cover features some of the yarns produced on the island of Aukerry. The work is an abstract design worked in colour and stitch variation to convey the power of the sea against the rocky shore, a force which endlessly creates new patterns in the water whilst conforming to the rhythm of the tide.

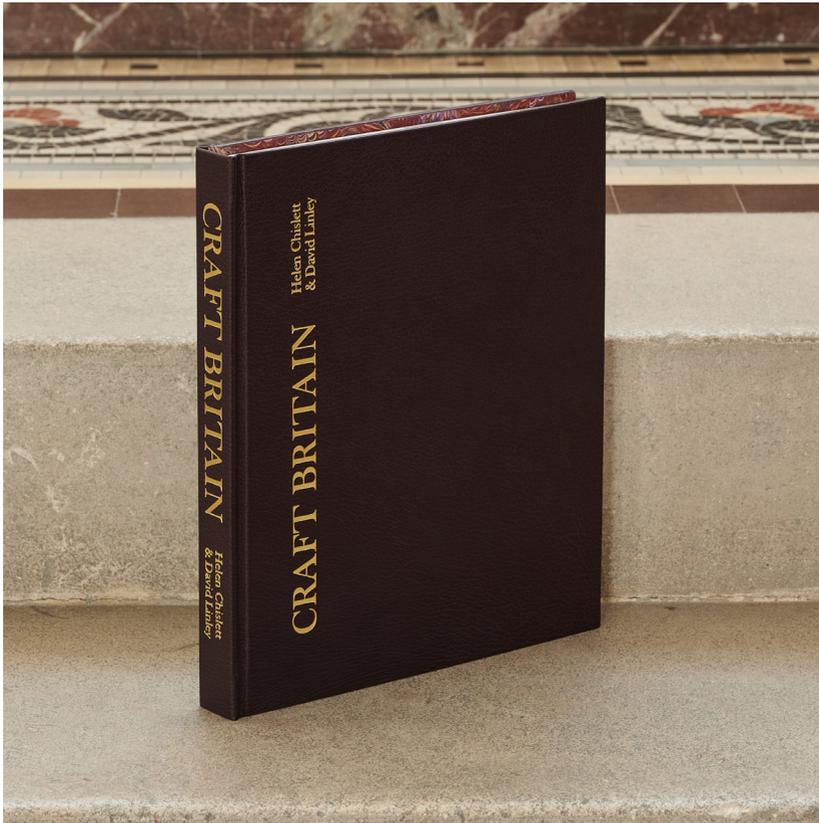


Knithub 24

The Noble Panoply by Farah Govani of Knithub 24

Vegan yarn in natural ecru with amethyst crystals and porcelain beads. Knitted in classic moss stitch, a technique that can be traced back to the seventeenth century and beyond.

Founded by Asif Dhanani and Farah Govani, Knithub 24 was originally set up to help fashion professionals produce their knitwear creations. It took a sharp and sudden change of direction when the COVID pandemic hit. Recognising the value of knitting as an activity for mental health, Knithub 24 created 'Knitmed' a therapeutic knitting kit for good mental health. Today, they have built up an impressive list of corporate clients, who have welcomed knitting alongside other wellness activities for their staff, such as yoga and meditation. The creative inspiration behind this design is drawn from the age-old tradition of embellishing book covers to protect precious texts, such as sacred scriptures.



John Lobb

The John Lobb Edition

Leather bound with suede kid end pages and leather bookmark in signature John Lobb red.

John Lobb, shoe and boot maker, opened his eponymous shoe shop in 1866, having created a pair of riding boots for the Prince of Wales (later King Edward VII) of such quality and distinction that they were awarded a Royal Warrant – the first of many for the company. The company has remained in the same family for five generations, each charged with the original commitment to craftsmanship and championing the possibilities of the bespoke. In 2022, it celebrated its 60th anniversary at its current location, 9 St James's Street.



Lock & Co. Hatters

Aster

Goose feathers, velvet ribbon, cotton velvet, duchess satin.

In 1676, James Lock established Lock & Co. Hatters, the oldest hat shop in the world and the oldest shop in London. One of its most renowned customers was Admiral Lord Nelson who visited Lock just before the Battle of Trafalgar and ordered his famous cocked (bicorne) hat. Other signature Lock hats include the black fedora that Oscar Wilde wore on his 1882 US lecture tour; the Coke (Bowler) hat, which was invented by Lock & Co. in 1849 and the Cambridge hat so favoured by Churchill, and also worn by Bond villain, Oddjob, in *Goldfinger*.

Aster showcases traditional millinery skills and was created by Lock's Head millinery Designer, Awon Golding.



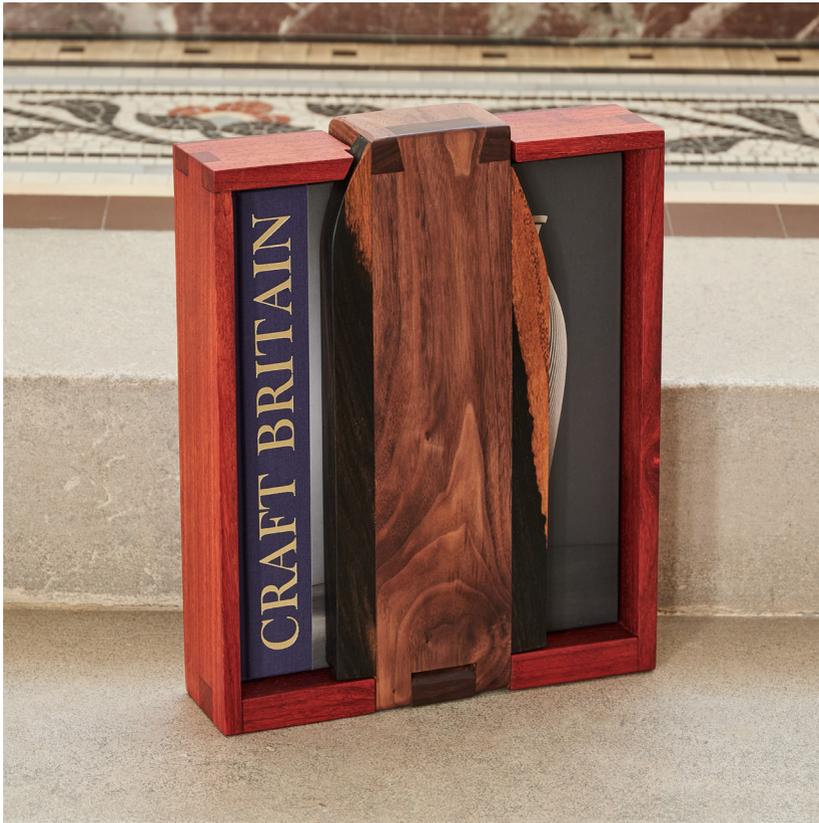
Emily Mackey

Great Dixter

Handwoven using vintage spun silk; custom-dyed wools; Persicaria and King Alfred's Cake (colours from plants yielded from the compost heaps of Great Dixter in Sussex); heavy linen floats; buff willow stem inserts.

Emily Mackey studied weaving and constructed textiles. Today, she works with a wide assortment of materials, including custom-dyed British wools, Swedish linen, vintage cotton yarns, Fenland rush and plants that she grows in her Sussex garden by the sea. She also incorporates other craft techniques such as straw plaiting and embroidery within her work, producing unique and beautiful blankets, throws, cushions and fine art pieces.

Here she pays homage to her ancestors who were lace makers and farmers from Bedford and The Fens. The design reflects the lines and undulations of the British countryside in winter as well as the celebrated gardens of Great Dixter in Sussex.



Nafisi Studio

Nomad by Abdollah Nafisi

Padauk, English walnut and ebony.

Abdollah and Kate Nafisi founded Nafisi Studio in 2019. Originally from Iran – where he ran his own woodworking workshop - Abdollah spent six years travelling with nomads and tribes in order to study their craftsmanship and skill of improvisation. Kate is a designer and a curator, with a particular interest in provenance of materials and sustainability. Together, they create furniture and sculpture that is both beautifully made and has a playful spirit – such as the iconic Sussex Chair by William Morris & Co. that they have re-imagined in bold colours.

In this box, Abdollah combines locally sourced Sussex wood with imported timbers, highlighting issues of heritage and universal human connections to the land.



Gareth Neal

Digital File

English oak, stained and oiled.

Gareth Neal's mastery of hand skills, combined with openness to digital technologies, has resulted in some intriguing collaborations in this arena, including fluid, sculptural vessels conceived with the late architect Zaha Hadid. In 2020, Neal created a new series of vessels 3D-printed in black silicate - The *Sio2* series. The ability to finely control singular particles of sand within the printing process, alongside advanced 3D modelling, enables him to create unique flowing forms that would be unobtainable in wood.

The oak of this piece has been shaped using CNC and then hand sanded to create the crisp, fluted surface, which mirrors the sand vessel on the cover of the *Craft Britain* book.

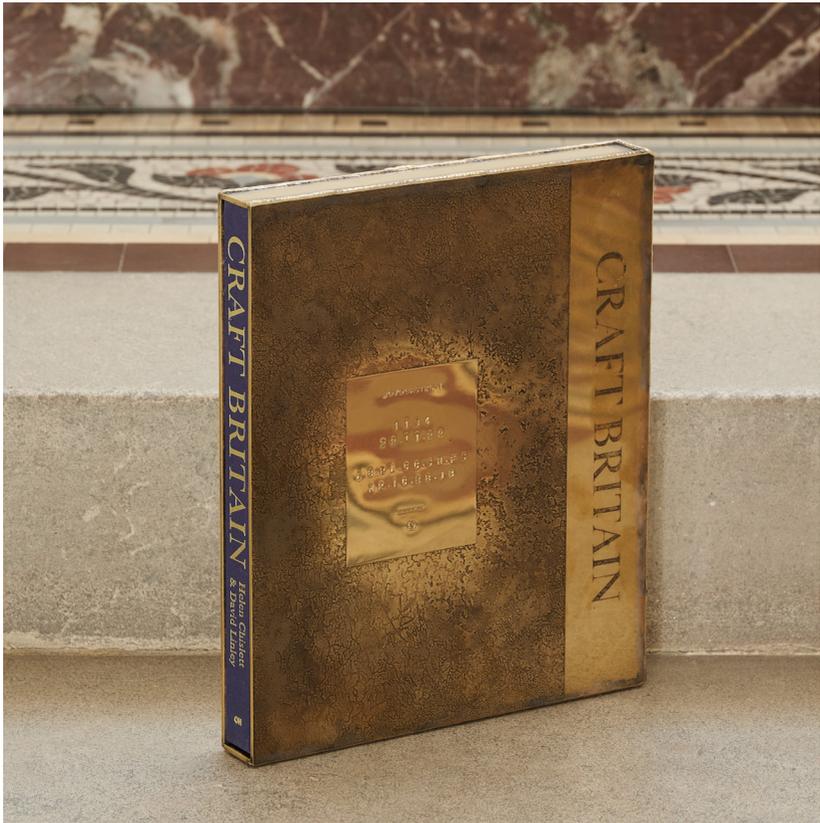


Neon Workshops

Thread by Richard William Wheeler of Neon Workshops on behalf of The Michelangelo Foundation for Creativity & Craftsmanship

Neon gas within borosilicate glass.

Artist Richard William Wheeler opened Neon Workshops in 2010, specialising in the design, fabrication and installation of neon projects across the globe. Neon was discovered in 1898 by two British scientists, William Ramsay and Morris W Travers. While red is the colour of pure neon, other colours can be created through the addition of gas colours, phosphor coatings and coloured glass. Few materials have infiltrated our culture so successfully through art, architecture, film, music, fashion, theatre and retail. What is often overlooked is that every neon sign, past and present, has been hand bent by a skilled maker. These glass tubes are shaped using only heat, breath and expert manipulation. *Thread* references the essential thread of a machine nut.



Novocastrian
Welded
Solid brass

The North-East of England was once a centre of shipbuilding and mining. Founded by brothers, Richy and Paul Almond, Novocastrian pays tribute to their family's long lineage of Tyneside shipbuilders, as well as the region's once mighty industrial heritage. Metal is the speciality of the workshop, but they also combine this with Cumbrian slate and rare British marbles, creating pieces such as the *Port Free* mirror, the shape of which was inspired by the bulkhead doors on steel ships built on the Tyne.

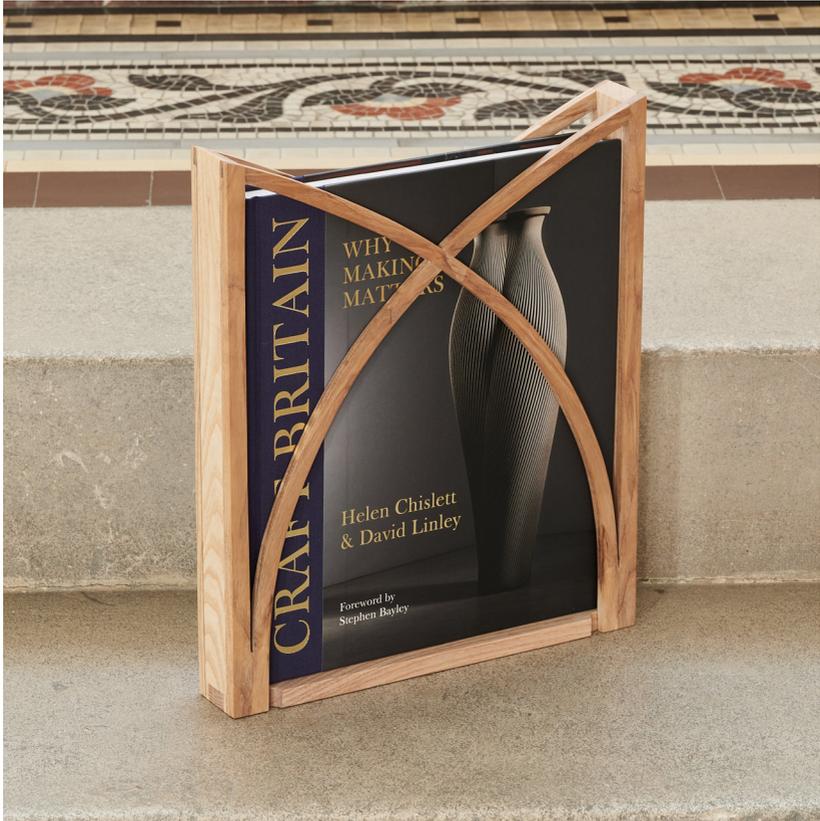
The book cover has purposefully been left raw to show exposed welds, heat markings and minor surface scratches, remaining true to the brass sheet from which it is crafted. It has been stamped with a unique Novocastrian reference number and with the initials of all the team.



Jacky Puzey
Kyoto Dreaming

A unique embroidered velvet bag, featuring Jacky's elegant Koi carp embroidery and a rich navy silk lining. The silk is sourced from James Hare, British silk specialists.

Award-winning embroidery artist and designer, Jacky Puzey creates statement furniture and bespoke wallpaper akin to richly textured artworks, combining a material palette of velvet, silk, fur, feathers, tweed, silk and organza with digital and hand embroidery. The animal kingdom is a constant source of inspiration, with designs that include ravens, hares, parakeets, koi and peacocks. Koi carp are a symbol of perseverance and endurance, often featured on Hanten – the Japanese firemen's jackets of the Meiji period (late nineteenth-century) – as a symbol of protection.

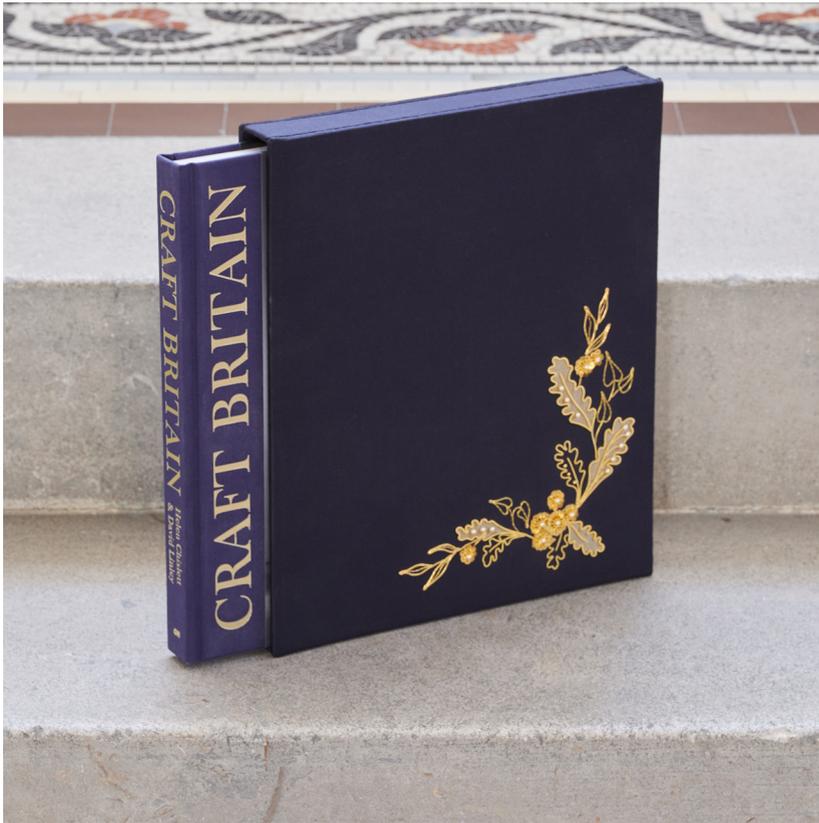


Angus Ross

A Sense of Enclosure

Interlaced arcs of split and steam-bent Scottish ash create a beautifully light framework.

Designer and furniture maker, Angus Ross, owns an ancient and beautifully diverse bluebell wood in the Highlands of Perthshire with his wife, Lorna. By introducing thinning, they have allowed light onto the woodland floor, resulting in greater biodiversity of plants, fungi, insects, birds, bats and other creatures. As well as sourcing Scottish hardwoods for his work, Ross has experimented over time with ways to incorporate this local wood within his designs by steam-bending, twisting, slicing and sculpting it into characterful forms.



Royal School of Needlework

Gold Leaf Book

A floral decoration using a mixture of traditional hand embroidery techniques, including Appliqué, Goldwork and Surface Stitches.

The Royal School of Needlework (RSN) is the international centre of excellence for the art of hand embroidery and this year celebrates its 150th anniversary. Steeped in history with unrivalled expertise, the RSN is based at Hampton Court Palace. At its heart is its Embroidery Studio where highly skilled embroiderers create beautiful bespoke commissions as well as restoring historical textiles. Clients include fashion designers, Oscar nominees, private individuals, religious institutions and the Royal Family. This floral design was inspired by the Royal School of Needlework's unique Textile & Archive Collection. It includes a combination of twisted silks and metal threads for the flowers; applied metallic tissue edged with metal threads for the leaves; and a pretty embellishment of tiny pearl beads to give contrast, all on a silk background.



Kathryn Sargent *Pinstripe*

Dugdale Bros & Company vintage pure wool 14oz grey pinstripe and Kathryn Sargent Bespoke Tailoring sleeve lining. Accompanied by a pure silk Kathryn Sargent branded pocket square.

Master Tailor Kathryn Sargent rose to the position of head cutter at the Savile Row tailor, Gieves & Hawkes, the first woman to do so in the company's 200-year history. Having joined as an apprentice in 1996, she opened her own business in Mayfair in 2012. Today, she provides a comprehensive offering of bespoke, couture and made-to-measure services for both women and men. Properly tailored garments flatter the shape with their perfect fit and are produced to last a lifetime. This cover is made from a beautiful piece of vintage wool cloth from Dugdale, which is based in Kathryn's original home county of Yorkshire. It resembles a well-cut forepart of a jacket, complete with an out-breast welt functioning pocket. It is hand stitched and hand crafted, complete with a hand finished buttonhole.



Swaine *Equine*

London Tan English bridle leather with gold embossing.

With its long-established reputation as makers of the finest items, Swaine (formerly Swaine Adeney Brigg) is arguably the oldest luxury brand in the world with a rich history dating back to 1750. In the 1960s, the company was catapulted into the public eye, first with *The Avengers*, which brought the Brigg umbrella favoured by John Steed (actor Patrick Macnee) to a new market overseas, and secondly with *From Russia with Love*, for which the company made James Bond's (played by Sean Connery) box-of-secrets briefcase. This piece will develop a rich patina over time, a characteristic of the leather used.



The Marchmont Workshop

Rush

Oak, rush, brass, magnets.

Richard Platt and Sam Cooper founded The Marchmont Workshop in the Scottish borders to make rush-seated chairs and furniture in the style of the Arts and Crafts movement. They are the latest generation of master-to-apprentice craftspeople, starting with Phillip Clissett and Ernest Gimson. They were apprenticed to Lawrence Neal whose own father learnt the craft from Gimson's collaborator, Edward Gardiner. Chair frames are made using unseasoned ash and oak from surrounding woodland, while the seats are woven from common river rush which they harvest each year in the summer months.

The box is constructed from quartersawn oak, with mitred joinery and woven rushes, to reflect the materials used in The Marchmont Workshop's furniture. It is stamped with the TMW logo.



Carolyn Truss *Show*

Made from Sedgwick English bridle leather; hand-stitched using waxed Irish linen thread and two needles; lined with Italian calf leather; braided detail. Traditional box work technique.

Hooked on horses from her first riding lesson at seven years old, Carolyn Truss grew up near Newmarket, the horse capital of England. This gave her the opportunity of weekend jobs in many different yards, including the chance to work with racehorses, polo ponies, show ponies and breeding stock. This inspired her to follow a career in saddlery, ultimately becoming a Master Saddler and Harness Maker. Truss recently became a QUEST Scholar, allowing her to learn the skills and techniques for making a traditional straw-filled collar for heavy horses, a craft listed as Critically Endangered by Heritage Crafts.



Tom Vaughan
Hepworth

Maple with fumed oak lining.

Tom Vaughan is a designer and maker who founded Object Studio in 2010, best described as a design practice, a workshop for making, a laboratory for experimentation, and the meeting point of traditional craft with modern manufacturing. Under his direction, Object Studio takes on ambitious commissions for galleries, public institutions and private clients, including the fabrication of complex three-dimensional structures in woods, metals and synthetics. Vaughan is best known for the way in which he manipulates timber and metals into sculptural organic forms, such as the perpetual, looped timber of *Ribbon Chair* and *Tembo* console.



Katie Walker

Slip End

English oak, oiled and waxed.

Katie Walker designs furniture with a sculptural approach, always pushing the boundaries to create deceptively simple pieces. She has established her name with a number of elegant designs that draw on traditional styles, while coaxing them firmly into the twenty first century. The award-winning *Ribbon Rocking Chair*, for example, is inspired by the sculptures of Naum Gabo, with backrest, armrests and runner created from one continuous line. She has received many notable commissions, including that of HRH Prince George's high chair.

Slip End combines the idea of a slip case with a book end, cleverly making a feature of the book's spine.

Makers

Aryma: www.aryma.co.uk

Lora Avedian: www.loraavedian.com

Laura Ellen Bacon: www.lauraellenbacon.com; represented by Hignell Gallery:
www.hignellgallery.com

Bibbings & Hensby: www.bibbings-hensby.co.uk

Sarah Burns: www.sarahburnspatterns.com

Carréducker: www.carreducker.com

Cox London: www.coxlondon.com

Aiveen Daly: www.aiveendaly.com

Hugh Dunford Wood: www.dunfordwood.com

Ettinger: www.ettinger.co.uk

Forest + Found: www.forest-and-found.com

Caroline Groves: www.carolinegroves.com

Stewart Hearn: www.stewarthearn-shop.com

Otis Ingrams: www.otzilondon.com

Isle of Auskerry: www.isleofauskerry.com

Knithub 24: www.knithub24.com

John Lobb: www.johnlobb.com

Lock & Co. Hatters: www.lockhatters.com

Emily Mackey: www.emilymackey.com

Nafisi Studio: www.nafisi.design

Gareth Neal: www.garethneal.co.uk; represented by Sarah Myerscough Gallery:
www.sarahmyerscough.com

Neon Workshops: www.neonworkshops.com

Novocastrian: www.novocastrian.co

Jacky Puzey: www.jackypuzey.com

Angus Ross: www.angusross.co.uk

Royal School of Needlework: www.royal-needlework.org.uk

Kathryn Sargent: www.kathrynsargent.com

Swaine: www.swaineadneybrigg.com

The Marchmont Workshop: www.themarchmontworkshop.com

Carolyn Truss: www.bespoke-bridlework.co.uk

Tom Vaughan: www.objectstudio.co.uk

Katie Walker: www.katiwalkerfurniture.com