BRITISH EXCELLENCE IS GREAT CREATIVITY

UK TRADE & INVESTMENT

THE NEW TREND IS A RETURN TO THE 'HOME RESOURCES' OF CULTURAL IDENTITY AND SKILLS, NOW DRIVEN NOT ONLY BY THE EXCELLENCE OF THE TRADITIONAL MAKER'S CRAFT BUT ALSO BY THE CREATIVE INGENUITY OF CONTEMPORARY DESIGN.

ESPECIALLY WHERE HIGH-END, LOW-VOLUME PRODUCTS ARE CONCERNED, THE TERM 'MADE IN BRITAIN' ALSO HIGHLIGHTS A REVIVAL OF THE VALUES OF BRITAIN'S TRADITIONAL CRAFTS SECTORS.

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AURASMA

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Nick Munro Diamond Jubilee Tea Pot

IN A TRULY AMAZING COME-BACK THE BUOYANT BRITISH CRAFTS – MOSTLY CONSISTING OF SMALL AND MEDIUM-SIZED ENTERPRISES – TODAY PROVIDE EMPLOYMENT FOR NEARLY 90 000 PEOPLE AND CONTRIBUTE £3 BILLION ANNUALLY TO THE BRITISH ECONOMY, WHICH IS MORE THAN THE VISUAL ARTS, CULTURAL HERITAGE OR LITERARY SECTORS.

See what happened at
100%Design London in 2012.

THE RENAISSANCE OF THE VALUE OF EXCELLENCE

As Asian-led mass-manufacturing is nearing is zenith due to the saturation of world markets, western consumers are waking up to the values of the 'home-made' product. A product which forsakes the accepted interface of global design trends and ideologies for the beauty of an object with an identifiable identity, a meaning close to the cultures of those using it, an authentic story of its own and a value adding to the economy and people of its country of origin.

The new trend is a return to the 'home resources' of cultural identity and skills now driven not only by the excellence of the traditional maker's craft, but also by the creative ingenuity of contemporary design. Especially where high-end, low-volume products are concerned, the term 'MADE IN BRITAIN' also highlights a revival of the values of Britain's traditional crafts sectors.

In a truly amazing come-back, the buoyant British crafts – mostly consisting of small and medium-sized enterprises – today provide employment for nearly 90 000 people and contribute £3 billion annually to the British economy, which is more than the visual arts, cultural heritage or literary sectors.

Crafts represent 13% of all those employed in the creative industries and demonstrate higher employment growth rates than any other creative industries subsector.

It is this design angle - the contemporary 'added value' to the maker's craft - however, that has lifted the skill-based work of the artisan onto the level of creative excellence. And it is this very specific, almost 'indigenous' cross-cultural, multifaceted creativity, which is so symptomatic of the United Kingdom - in particular of its capital London, as the largest multicultural 'greenhouse' in the UK, in Europe and probably in the Western World - that makes design from Great Britain stand out on the global platform.

British design is playful and thought-provoking, but above all it is a strong indicator of the individuality and uniqueness of the excellence and true spirit of British creativity.

British creative ingenuity manifests itself in a variety of different characteristics – the well-known elements of conceptual experiments, the irreverent interpretations of the habitual and the artistic adaptations of the functional alongside down-to-earth practicality. British design is playful and thought-provoking, but above all it is a strong indicator of the individuality and uniqueness of the excellence and true spirit of British creativity.

This red thread runs through all design styles and interpretations, from avant-garde to heritage. Sublimely unique in its total disregard for the established definition of 'cutting edge', the British avant-garde may even take it literally – like Ali Siavoshi's cutlery chandelier 'Hungry' for Italian lighting manufacturer Fabbian or Caroline Swift's ceramic spoons as tableware art.

England's national heritage is not only a huge money-earner when it comes to national and international tourism, it is also a global leader in conservation.

Such strong roots in visual history leave their mark on British creativity as well. English heritage is an inspiring win-win situation for British designers taking its time-honoured traditions into another dimension.

Like Flux Stoke-on-Trent, the company that originated from Staffordshire University and has been one of the driving forces behind the revival of England's historic fine bone china industry with stunningly beautiful re-designs of classical decors.

In textiles and home furnishings – another key national industry of excellence - this revival is visible in economic as well as in design terms. It comes, not surprisingly, from the regions traditionally known for this sector.

Collections by companies such as Melin Tregwynt and Blodwen in Wales or Eleanor Pritchard and Wallace # Sewell not only represent British excellence in quality of materials and making, they also stand for excellence in design with their sensitive, modern interpretations of heritage patterns.

The same applies to the new textile makers and shakers of Scotland, thanks to their innovative young design talent which takes Scotland's superb manufacturing expertise and turns it into design-led modern collections from furnishing fabrics to fashion and fashion accessories.

The proverbial 'green thumb' of the nation of gardens, gardeners and nature lovers also leaves its green mark on British design. Few UK designers can resist paying homage to the splendid flora and fauna of the British Isles.

Consequently, British design inspired by the love for nature is an 'Alice in Wonderland' journey into a poetic world of mad hatter fantasies, fauns and fairies of midsummer nights' dreams and shapes and materials. It reflects the timeless beauty and diversity of the British landscapes and their natural resources in plants and animals like 'All Lovely Stuffs' detached wooden residence for homeless bees.

That subtle touch of British humour par excellence subjects not only the products but also the studio names to this special breed of wit. British designers adapt this humour to add a wonderfully quirky, ever so slightly weird touch to the shapes and patterns of their products, brands and imagery.

It certainly makes life much less ordinary and hardly ever fails to make one smile - whether it is playfully simple like the work of the young design teams behind the labels Vitamin, All Lovely Stuff and Headsprung or DCUK - the Duck Company - with their cute family of adorable little ducks handcarved from bamboo root waste, now even available in contemporary little Wellington boots.

1882

The mission of the Staffordshire based company 1882 Ltd. is to champion inventively designed ceramic products from lighting to domestic ware whilst employing the manufacturing heritage of North Staffordshire and promoting the British ceramic industry.

In collaborating with exceptionally talented designers to realise their interpretation of a very traditional material and craft, 1882 is bringing innovative ceramics to a wider audience while supporting a valuable UK resource.

T: +44 (0)785 068 9091
E: eoin@1882ltd.com
W: www.1882ltd.com

ALI SIAVOSHI

Morphing ordinary objects into zany, highly desirable light fixtures is the signature style of designer Ali Siavoshi.

Made from umbrellas and cutlery, his products are not the expected form of stylishness, but represent design with a great sense of humour, giving charm and energy to something very ordinary.

Siavoshi designs are commercially produced by Anthology Quartett in Germany, Italian lighting manufacturer Fabbian and Suck-UK.

The designer/artist also undertakes the production of artistic one-off collector's pieces.

Ali Siavoshi's work has been seen in major exhibitions from Hong Kong to New York and Prague to Dubai.

T: +44 (0)20 8749 8336
E: ali@alialiali.com
W: www.alialiali.com

ALISON APPLETON

British designer Alison Appleton established her ceramic design studio in 1998, spending fifteen years creating successful tabletop designs for a wide range of national and international clients.

Her designs are sold in major department stores around the world including Harrods, Crate & Barrel, Anthropology and Zara Home.

In 2002, the designer decided to launch her own label. The collections of the Alison Appleton brand reflect her love for loose tea - and how best to drink it.

The small but exclusive range of beautifully designed, superbly crafted teapots and teacups in delicate colours, decorated with exquisite patterns, are reminiscent of her third source of inspiration – her passion for nature.

T: +44 (0)15 1709 1188
E: info@alisonappleton.com
W: www.alisonappleton.com

'Camellia'

ALL LOVELY STUFF

There is something about British design that makes one stop and look, if only because of the self-assurance with which its protagonists promote their work. And there is something about this that makes one smile – like the name and the work of the British design studio 'All Lovely Stuff'.

Since 2010, the young designer team behind this brand has been developing a collection of mundane objects of daily life that has bewitched many people into a smile. It also appeals to their proprietary instincts - like the wooden detached 'residences' for homeless bees - according to All Lovely Stuff's motto 'If something is truly all lovely stuff then you are going to keep hold of it'.

T: +44 (0)20 7993 8571
E: wholesale@alllovelystuff.com
W: www.alllovelystuff.com

BAGDOLL

Put together a love of design, children's illustrations, printed fabrics and old fashioned crafts, mix it with a fascination for street fashion and the desire to make something useful by hand - preferably with children - and one gets the inspiration behind Bagdoll; a modern take on the traditional rag-doll by designer Alix Timney, and her personal antidote to throwaway toys from overseas.

'So many people have moved away from basic skills, such as sewing and dress-making, that occupied the spare time of many of their close relatives and are becoming lost arts. If, for example, Bagdoll can inspire a sewing project between a grandparent and a grandchild then there is hope that these skills can creep back into the living room once again.'

T: +44 (0)795 177 7784
E: alix@bagdoll.com
W: www.bagdoll.com

BLODWEN

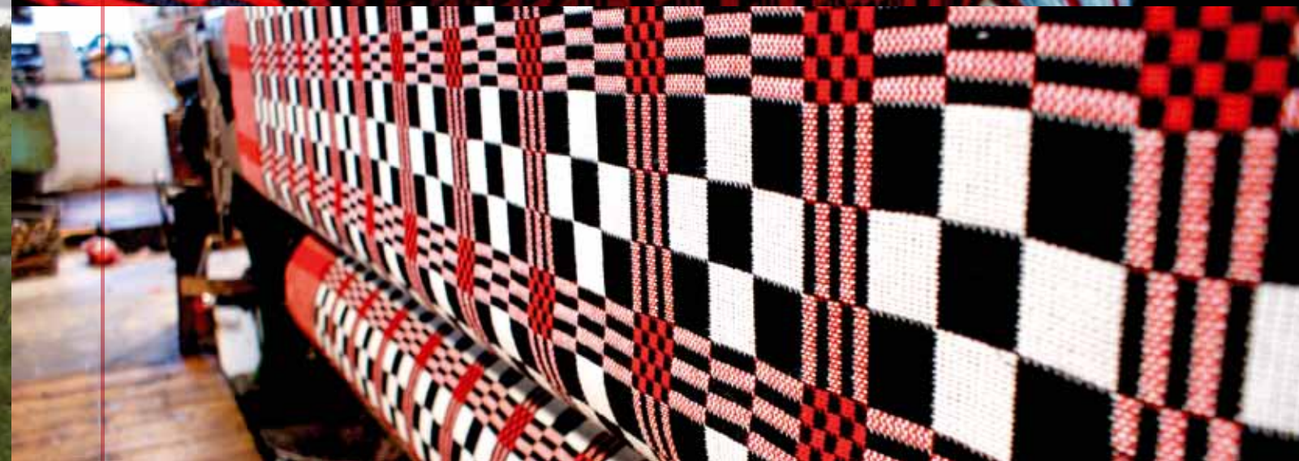
Bringing the craftsman's way of life to your way of living

'At the beginning of this year I discovered a Welsh textile pattern book dating from the 1700's and decided to revive some of these wonderful designs into an exclusive range of contemporary blankets. The blankets were woven at my local mill on its original 1930's Dobcross looms and threaded by hand.'

Denise Poulton, the creator of the Blodwen brand, is committed to the preservation and revival of traditional rural skills, which have been handed down across the generations, to help bring about real regeneration and contribute to rural communities to allow them to maintain their way of life and livelihood.

She is also passionate about her native Wales, a country with an ancient yet modern language, culture and tradition, which continue to thrive and be celebrated.

T: +44 (0)12 3962 2828
E: denise@blodwen.com
W: www.blodwen.com



CAROLINE SWIFT

A trained textile designer by profession, Caroline Swift designed knitwear for global luxury markets before deciding to create ceramic objects of pure, natural beauty and integrity.

Her fashion background allows her to look at new disciplines with a different perspective. Her collection '*Too good to put in the cupboard*' explores the interaction between displaying delicate pieces of bare unglazed bone china as an art form on the wall and the practicalities of using these pieces in everyday life.

It challenges our conventional expectations of how we think of our tableware, how we display it in our homes and how we live and interact with it.

Her '*Glass installations*' are a further exploration of delicate hand-blown glass spheres in a deep rich colour and their sculptural possibilities. All pieces are made exclusively by hand by Caroline Swift.

T: +34 (0)63 487 7438
E: caroline.swift@btinternet.com
W: www.carolineswift.com

DAFI REIS DORON

75% control

Dafi Reis Doron looks towards the next generation of production. Coming from the background of mass-market manufacturing, she aims to challenge industry based on her knowledge and passion for innovation. Learning from traditional skills and progress technologies, she creates products which use the know how of both in order to create the future typology of objects.

Her research is primarily concerned with the results of synthesising past and present techniques and their associated resolutions: the sharp, high-resolution machined finish and that of the handmade.

75% control is a new process of creating upholstery. The polyurethane foam is poured into an open mould that allows it to freely expand within the furniture's wooden structure.

In this way, the foam locks and sticks to the structure and 'grows' a tactile surface that has a fabric look and feel.

The CAD weaving project, undertaken in collaboration with Fendi for their London store, aims to explore techniques in creating furniture. The designer has made a series of stools that combine traditional and modern techniques; combining the skills of cutting leather with CNC milling to create a new aesthetic. The stools are produced by matching layers of leather and wood veneer to form a block which is then carved – using 3D computer software – to create a curved surface and reveal an original pattern.

T: +44 (0)773 805 6481
E: dafi.reis@gmail.com
W: www.dafireisdoron.com

CAD weaving project

DAVID HAYWARD

Initially trained as a silversmith and product designer, David Hayward has been creating since 1972. His award winning work features a technically advanced, superbly crafted range of writing instruments including a hexagonal 5mm clutch pencil branded 'david hayward design' and weighing in at 66 grams, as well as a Sterling silver pen with his own hallmark.

The clutch mechanism holds 5mm graphite coloured crayons, highlighters or charcoal. The end cap also doubles as a lead pointer when unscrewed.

David Hayward's branded Scribbler collection of writing instruments is sold worldwide to clients in Japan, the USA, Canada, Russia and Europe.

T: +44 (0)12 4257 0314
E: david@davidhayward.com
W: www.davidhayward.com

ELEANOR PRITCHARD

A love of pattern, colour and texture runs through all of Eleanor Pritchard's work. Her designs celebrate traditional British fabrics, reinterpreting them for a contemporary context.

The designer's interest in re-visiting tradition is carried through to her commissioned project work with clients such as the English National Trust, Orleans House, Ely Cathedral, Margaret Howell and Christian Lacroix.

All her work, including her woven blanket collections of 100% pure new wool, are developed and sampled on her dobby loom in her London studio and then woven up at a small traditional mill in Wales for the production runs.

T: +44 (0)794 134 4510
E: eleanor@eleanorpritchard.com
W: www.eleanorpritchard.com

Altar cloth for Ely Cathedral, UK

Cabbage Rose, Somerset House, London

Cabbage Rose, Somerset House, London

ELLA DORAN

Ella Doran has been a leading British designer in the field of surface design for tableware, home textiles, tiles, blinds, wall panels and interior design accessories since the late 90's.

While still manufacturing her own collections, she also works extensively as a design consultant for major British and international companies and brands.

Recently commissioned to transform the children's ward at the Royal London Hospital, the designer worked closely with her client Vital Arts and the British National Health Service.

Her designs challenged conventions for interior design in hospital wards, turning institutional spaces into environments full of colour and fun to provide positive distraction for young patients who have to cope with a difficult situation.

The commission was funded entirely through charitable donations.
The curtain and furniture production was realised within pre-existing procurement contracts with NHS suppliers.

T: +44 (0)20 7254 4744
E. sales@elladoran.co.uk
W: www.elladoran.co.uk

Shawn Shodimu in the Royal London Children's Ward - Curtains and Tabletop designs by Ella Doran©

FLUX STOKE-ON-TRENT

Flux Stoke-on-Trent is re-invigorating the highest level of craftsmanship designed and manufactured in the home of English fine bone china.

Building on centuries of finely tuned skills and an inbuilt striving for excellence.

Flux is setting new standards for continuous innovation, creating exquisite ceramics to become the heirlooms of the future.

As a company, Flux is a pioneer in the global marketplace, bringing the success back home to re-create a world-class industry, nurturing new design talent and reaching out to new discerning buyers across the globe.

E: info@fluxstokeontrent.com
W: www.fluxstokeontrent.com

GINA PIERCE

British textile designer Gina Pierce takes the creative inspiration for the motifs on her digitally or hand printed wallpapers, fabrics and soft furnishings primarily from different cultures, memorable moments, locations and their associated landscapes.

Her imagery evokes events, depicts treasured objects or shows the inherent and often overlooked beauty of the passage of time on material matter, like her 'Peeling Paint' or 'Lost Loops' collections of wallpapers and fabrics.

T: +44 (0)781 659 7036
E: info@ginapiercedesign.co.uk
W: www.ginapiercedesign.co.uk

'Peeling Paint'

'Peeling Paint'

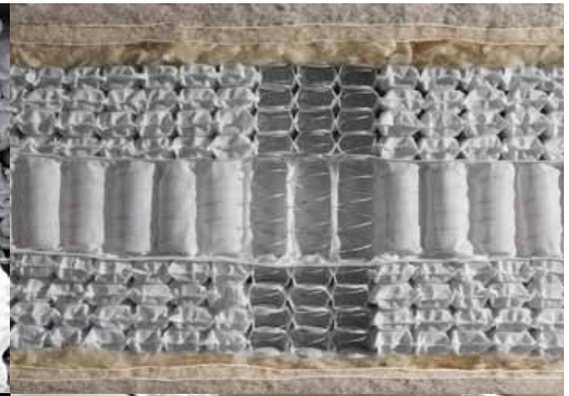
'Collages'

HARRISON SPINKS
SOMNUS

Somnus' origins of creating and manufacturing mattress fillings date back to 1840. This old English heritage company with more than 160 years of expertise in manufacturing excellence has been true to the Roman meaning of its Latin name: Somnus - the personification of Sleep. Its 'sleep specialists' not only keep stringent watch over the comfort and support aspects of the Somnus mattresses and box beds, they are also heavily involved in inventing pioneering new technologies, like the Sensa IP - Intelligent Pocket Spring - which offers unparalleled levels of comfort and support.

But innovation at Somnus goes much further than new spring technology; the company also lovingly nurtures its own flock of sheep to develop unique wool blends and grows crops to make the finest natural upholstery fillings, ensuring that every bed delivers supreme breathability and temperature control for the best sleep a bed can provide.

T: +44 (0)11 3385 5622
E: hweaver@harrisonspinks.co.uk
W: www.somnus.co.uk
W: www.harrisonspinks.co.uk



HEADSPRUNG

'Overlap'

Founded by design engineer Hemal Patel, HeadSprung is a London-based practice specialising in the design and manufacture of contemporary home accessories, furniture and lighting.

Believing that good design should be a universal right and therefore affordable to most, Hemal Patel set up the company as a vehicle to create products that combine originality, stylish aesthetics and high functionality at accessible prices without neglecting the quality aspects of materials and manufacturing.

Trained as an engineer to look at the most minor detail to ensure the smooth functioning of a machine, Hemal Patel deliberately stays with the small object as a statement of 'intelligent' design.

He prefers to create objects that can find a place in many homes and be integrated into many different environments, rather than going for the big 'creative' statement of spacemarking design.

T: +44 (0)796 688 9965
E: hemal@headsprung.co.uk
W: www.headsprung.co.uk

'Drip' magnetic clipboard

JIB

The principal interest of the London based design studio JiB is space, where composition, proportion, materiality and the relationship with context are important elements in creating timeless work.

JIB is a device used in cinematography to enable the camera to capture visuals which cannot be reached by hand. JIB also means ‘home’ or ‘house’ in the Korean Hangul language.

Metaphorically we use architecture as the device to extend to the outer realm. This is reflected in the ethos of the studio – to operate at different scales of spatial design and exploration with a design approach deeply rooted in the discourse of architecture.

T: +44 (0)20 7697 0215
E: jkim@jibds.com
W: www.jibds.com

‘Credenza O’ with horizontal book case

‘Credenza O’ with ceramic vessels

MELIN TREGWYNT

The more than hundred year old working woollen mill Melin Tregwynt employs over 25 local people.

Eifion and Amanda Griffiths, the third generation of this family business, have transformed traditional Welsh textiles with colour and innovative design.

Their products can be found in boutique and designer hotels and high-end design stores worldwide.

Melin Tregwynt offer client's own label and customized designs in short runs.

In 2008 the mill wove the largest picnic blanket in the world – 1,760 square metres – for an advertisement for British food multiple Waitrose.

T: +44 (0)13 4889 1225
E: design@melintregwynt.co.uk
W: www.melintregwynt.co.uk

MERLIN GLASS

Cornish Master Glassmaker Liam Carey has been making glass in Liskeard for over 35 years.

His colours, techniques and materials have evolved and developed over time, such as the unique process for his luxury collection of glass knobs. They represent the very best of British craftsmanship with its outstandingly high quality of design, materials and execution.

Every piece is individually handmade by Liam Carey - from gathering the raw glass in the furnace onto the iron, shaping it with traditional methods such as newspaper and finishing the process using old glassmaking tools.

The results of this 'labour of love' are beautifully crafted authentic works of art – collections of unique designs in myriad colours, sizes and finishes with the lifetime guarantee of true artisan craft for architectural and interior design solutions.

T: +44 (0)15 7934 2399
E: info@merlinglass.co.uk
W: www.merlinglass.co.uk

Cornish Master Glassmaker Liam Carey

History of Glass Making in Liskeard

Liskeard Glassworks, established by John Randle in 1970, was one of the first glass studios outside London.

Liskeard Glass was most notable for its tankards and fine wine glasses made from soda glass (influenced by Swedish glassmaking) instead of the usual crystal. The two wine glass ranges, named after the two local rivers Tamar and Lynher, were made by two teams of glassmakers that produced 400 tankards per week.

In more recent years, Liskeard Glass has been associated with the 'knobbly vases', which were originally produced to empty the furnace after making the glasses.

In 1977, Liam Carey joined Liskeard Glass aged 16 as an apprentice working on their full product range.

In 1983, the former apprentice took the opportunity to buy Liskeard Glass and renamed it Merlin Glass.

MIRANDA WATKINS

Interdisciplinary British designer Miranda Watkins creates innovative designs and art pieces for contemporary interiors.

From its base in central London, the studio handles a diverse range of creative projects worldwide - from large-scale commissioned artworks to mass-produced designs for global brands.

Across a collection comprising mobile sculptures, lighting, furniture, and tabletop products, Miranda Watkins embraces traditional techniques as well as modern industrial processes in her designs. Whether hand crafted or precision engineered, her work is known for its outstanding quality, using high-grade materials flawlessly hand finished in British artisan workshops.

Permanent collections include: Royal Institute of British Architects (RIBA) and the Victoria and Albert Museum, London.

T: +44 (0)20 7928 9206
E: mw@mirandawatkins.com
W: www.mirandawatkins.com

'Gleam Bar' Pitcher & Tumbler Set

'Prism Light'

'Random Chandelier'

NICK DAVIS

British based artist Nick Davis produces his bronze furniture and sculpture in his own studio-foundry.

He also undertakes commissions for one-off or limited edition pieces as well as higher volume contract.

As an artist, Nick Davis explores collage and constructivism, honouring the sculptural techniques of past and present artists, while also reacting to contemporary themes relating to the collapse of structures of the physical, the economic and the imagined.

His sculptures reflect his sense of classical form and tradition. Movement, emotion and atmosphere are central to his work.

T: +44 (0)794 630 5776
E: nick@nickdavisart.com
W: www.nickdavisart.com

Hand-made original artist chess set & board

NICK MUNRO

Nick Munro's importance for the British design scene is perhaps best illustrated by the impressive list of his global client portfolio.

The creator of the official London 2012 Olympic Games silverware has worked for international brands such as Wedgwood, Bloomingdales, P&O Cruises, Victoria & Albert Museum, Royal Selangor Malaysia, Bugatti Italy, Auratic China and CHF Industries USA.

His most recent commission was to design a Diamond Jubilee teapot for HM the Queen.

Nick Munro designs in a variety of product sectors including furniture, silver- and glassware, porcelain, men's accessories and textiles.

The products are made by the best craftsmen all over the world: silverware and furniture in the UK, stainless steel and ceramics in China, wood and glassware in Eastern Europe and watches in Japan.

T: +44 (0)12 4440 1736
E: nickmunro@nickmunro.com
W: www.nickmunro.com

'Smoke' Collection

PENNY SEUME

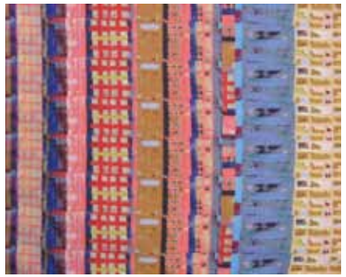
Penny Seume is a British textile designer who uses imagery from the urban landscape as inspiration for atmosphere, texture and colour.

Combining traditional painting and collage with photography and contemporary digital print to create her signature designs, Penny Seume produces bespoke and limited high quality fabrics for interiors.

The mood is inviting, lustrous, warm and tactile. Her latest collection has been inspired by the grids and repeating shapes of New York's urban architecture and the hilly wooded countryside around Bath.

T: +44 (0)782 772 1817
E: info@pennyseume.co.uk
W: www.pennyseume.co.uk

'New York'



'Urban Neutral'

PIERRE OSPINA

Playing around with the malleable boundaries, definitions and possibilities in art and design, Pierre Ospina's work questions relationships:
between humans, objects, tools, behaviours and environments.

He defines his creative practice as a 'manipulation and transformation of matter and meaning' and has set out to tackle our particular contemporary affinity for objects.

His cricket stools are a prime example of such manipulation. Cricket is a (British) national sport, a (British) national emblem, a (British) national culture.

Bats, stumps and bails imply the practice of the sport and are also pure symbols of this culture.
By transposing them into the realm of seating they are given another incarnation, proudly celebrating 'Britishness' in the domestic environment.

T: +44 (0)759 577 2101
E: pierreguillaumes@gmail.com
W: www.pierreospina.net

RACE DAVIES

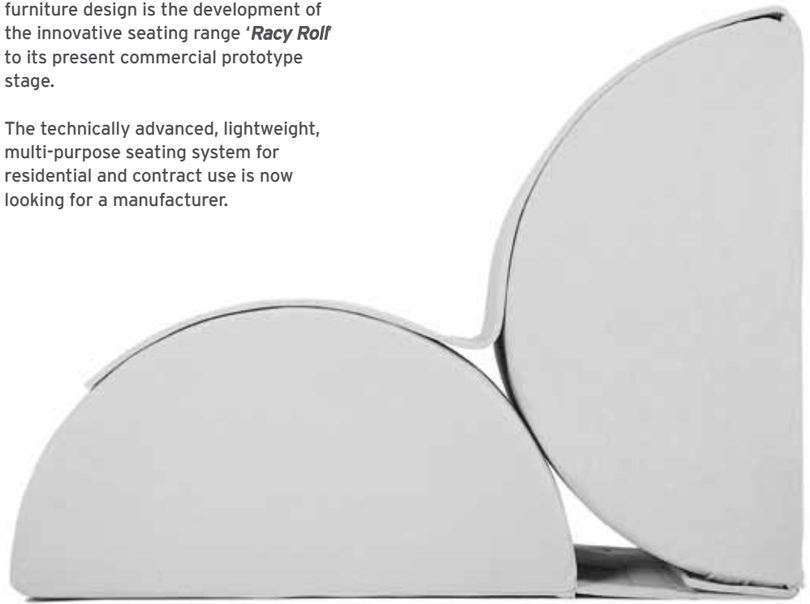
Actress, artist and designer Race Davies started creating beautiful objects from sculpture to jewellery to furniture since she was a child.

A successful acting career in mainstream British theatre and national television, however, did not leave much time to pursue other creative vocations until a spate of private commissions for her handmade furniture pieces, sculptures and jewellery finally induced her to seriously pursue her design ambitions.

The most notable result of two years of intensive product research in ergonomic furniture design is the development of the innovative seating range '***Racy Roll***' to its present commercial prototype stage.

The technically advanced, lightweight, multi-purpose seating system for residential and contract use is now looking for a manufacturer.

T: +44 (0)15 3674 2661
E: racedavies@hotmail.co.uk



TASTY ART

Alan Newnham

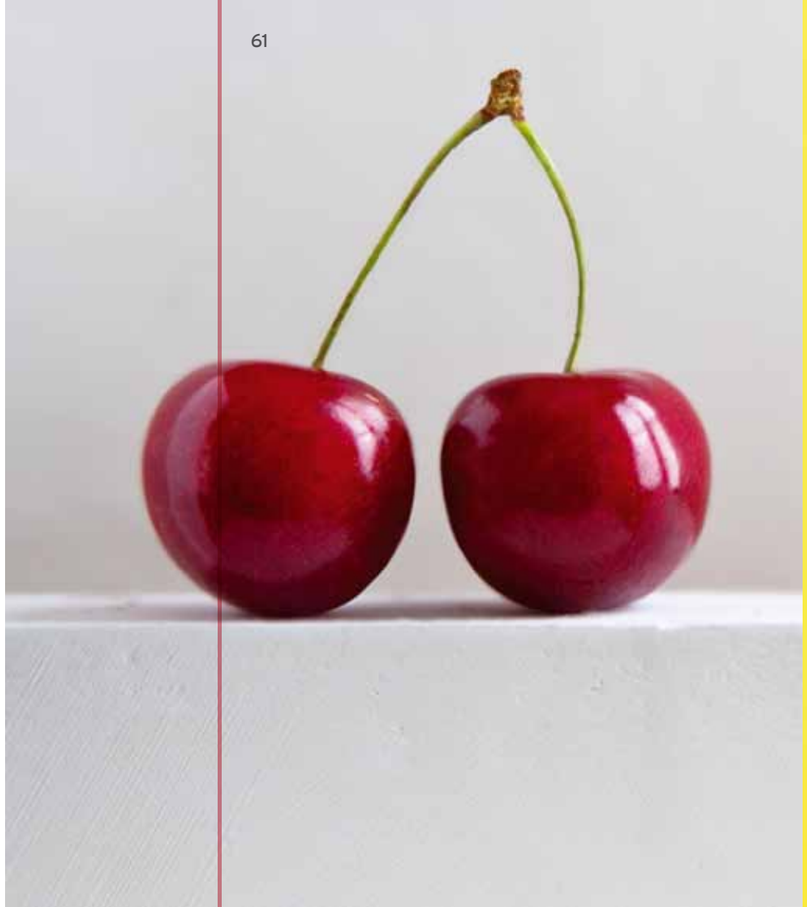
Photography in London today is a highly developed creative area appreciated worldwide for its high production values and standards.

The work of British photographers reflects the high level of creative excellence in the UK.

In product photography food plays a key role as a specialist sector, which is used in a wide range of applications from advertising and publishing to surface imagery on textiles and paper.

Tasty Art draws on photographers such as Rob White, Roger Stowell and Alan Newnham, and illustrators such as Emma Dibben to present artworks which value food in an exquisite, unique way.

T:+44 (0)20 8340 9726
E: cara@tastyart.co.uk
W: www.tastyart.co.uk



VITAMIN
A LIFE LESS ORDINARY

Since Vitamin was set up in 2005, the design studio in the heart of London's East End has produced a wide range of designs which are more than just a little 'out of the ordinary'.

With a very British eye for originality and witty detail, the creative team behind the label has captured a market niche for its furniture, lighting, ceramics and interior design accessories for the home.

Their designs appeal to a particular mind-set in their customers rather than to a consumer audience looking for a particular status or style.

As such, the design philosophy of the young brand is indicative of a very specific aspect of creative excellence from Great Britain: the free spirit of individuality.

T: +44(0)20 7092 9191
E: tom@vitaminliving.com
W: www.vitaminliving.com

Knot Pendant Lamp

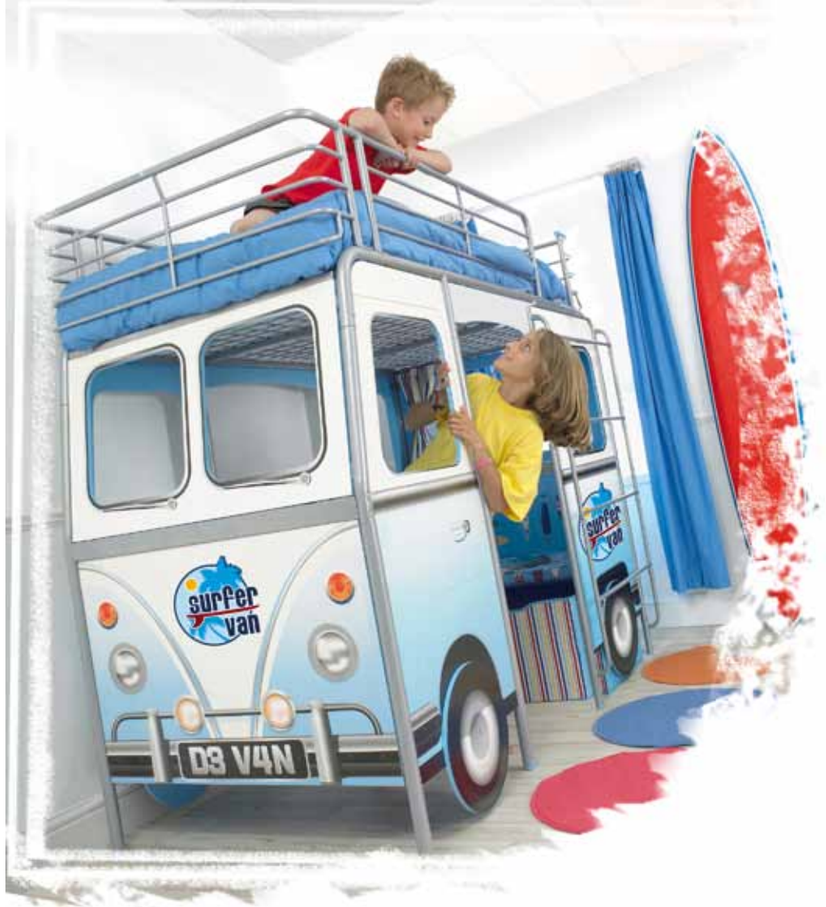
Element Vessels

WORLDS APART

Bring together in Cornwall a group of product designers with small children and a desire to introduce more fun into the functionality of furniture and lifestyle products, and you have a company that is a little different. Add a further desire to create products that make living with kids a little easier and you have a company that is Worlds Apart.

Designed by consumers and tested by kids, Worlds Apart has created a unique range of beds and furniture that combines multi-function and space saving features with an ease of assembly and, above all, a sense of playful fun.

T: +44 (0)16 3788 2268
E: tradeenquiries@worldsapart.com
W: www.worldsapart.co.uk



Boys DeVan Cabin Bed

THE UK DESIGN SECTOR, INCLUDING ARCHITECTS, BRANDING, AGENCIES, CRAFT WORKERS AND MANUFACTURING DESIGN, EXPORTS MORE THAN £100 MILLION IN SERVICES EACH YEAR.

CARRIEME

Launched in London in 2009 by Carrie Gregory Hood, CarrieMe set out to solve a few problems most women (and men) experience daily: what to do with the handbag or laptop bag when sitting down in a café, restaurant or bar? How to quickly find the ringing mobile or keys in the depth of a handbag?

The CarrieMe solutions for both these problems are fashionable and fun and come in a variety of catwalk colours, styles and shapes: the foldable Bag Hook, which can suspend a bag of up to 6kg from any tabletop, and the Finder, which slips over the edge of the handbag and allows mobiles and keys to be 'hooked up' inside the bag and securely found.

T: +44 (0)780 171 5707
E: carrie.gh@carrieme.co.uk
W: www.carrieme.co.uk

DONNA WILSON

Scottish designer Donna Wilson designs and makes collections of curious cushions, lambswool blankets and other products for the home benefitting from the excellence of British manufacturing wherever possible.

E: info@donnawilson.com
W: www.donnawilson.com

ELLI POPP

Elli Popp's - Katja Behre's - work features a range of neo-romantic designs blended with the balancing use of colour, shape and theme influenced by nature.

T: +44 (0)795 713 5041
E: info@ellipopp.com
W: www.ellipopp.com

HOUSE OF HACKNEY

The London based design studio run by Frieda Gormley and Javvy M. Royle turns the concept of British homewares on its head, subverting traditional products with playful and irreverent prints and imagery.

T: +44 (0)773 704 2767
E: frieda.gormley@houseofhackney.com
W: www.houseofhackney.com

KATIE MAWSON

The design studio situated in the heart of the Lake District, one of England's most famous heritage landscapes, has made its name for its lovingly hand-knitted and -felted accessories genuinely 'Made in England'.

T: +44 (0)17 6821 0494
E: katie@katiemawson.aol.com
W: www.katiemawson.com

MARGO SELBY

Margo Selby's high quality woven fabrics for interiors and fashion, with their characteristic geometric patterns in striking colour combinations, are designed on a handloom in her London studio and then woven in specialist mills.

T +44 (0)20 7242 6322
E: info@margoselby.com
W: www.margoselby.com

MISSPRINT

The MissPrint wallpaper and fabric collections are hand-printed in a small East London design studio by Yvonne and Rebecca Drury.

T +44 (0)20 8591 5463
E: contact@missprint.co.uk
W: www.missprint.co.uk

MORAG MACPHERSON

The digitally printed fabric and wallpaper collections of Scottish textile designer Morag MacPherson are inspired by historical art movements, different cultures and urban and natural forms.

T: +44 (0)773 442 1029
E: info@moragmacpherson.com
W: www.moragmacpherson.com

RACHEL O'NEILL

In keeping with the deep-rooted heritage of a rural society, Northern Irish artist/designer Rachel O'Neill loves working with her hands, enjoying the challenge of transforming heavy duty industrial materials and fabrics into magical works of art.

Image: Handmade Velco Chandelier 'Nocture'

T: +44 (0)28 4062 4538
E: mail@racheloneill.com
W: www.racheloneill.com

WALLACE # SEWELL

The textile design studio established by Harriet Wallace-Jones and Emma Sewell works closely with traditional British textile mills and finishers such as the Huddersfield based W.T.Johnson & Sons, who even draw their water from their own borehole in pursuit of the softest and purest water perfect for the highest quality textile finishing.

T: +44(0)20 7833 2995
E: studio@wallacesewell.com
W: www.wallacesewell.com

CONSUMERS IN THE WESTERN WORLD ARE WAKING UP TO THE VALUES OF THE 'HOME-MADE' PRODUCT. A PRODUCT WHICH FORSAKES THE ACCEPTED INTERFACE OF GLOBAL DESIGN TRENDS AND IDEOLOGIES FOR THE BEAUTY OF AN OBJECT WITH AN IDENTIFIABLE IDENTITY, A MEANING CLOSE TO THE CULTURES OF THOSE USING IT, AN AUTHENTIC STORY OF ITS OWN AND A VALUE ADDING TO THE ECONOMY AND THE PEOPLE OF ITS COUNTRY OF ORIGIN.

BRITISH EUROPEAN DESIGN GROUP

A unique organisation with a unique mission: promoting British creative industries for export.

This one hundred percent self-financed not-for-profit organisation has been promoting UK Creative Industries worldwide since its foundation in 1991 and has achieved an unparalleled track record of success in promoting creative excellence worldwide and in exporting British creativity to global markets.

Since 1991, the British European Design Group has taken more than 4000 British and British based design professionals, agencies, companies, associations, organisations and institutions working in the Creative Industries to showcase their products and skills in key and emerging export markets worldwide.

The BEDG has organised more than 100 international trade events, 100 curated exhibitions, 50 international seminars, conferences and outward and inward missions within Europe, Russia, North and South America, the Middle East, Africa, Australia, Hong Kong, Taiwan, Japan and China.

25 Stanmore Gardens
Richmond, Surrey TW9 2HN | UK
T: +44(0)20 8940 7857
F: +44(0)20 8948 2673
E: info@bedg.org
W: www.bedg.org

www.bedg.org

See where in the world the BEDG has been.

UKTI

UK Trade & Investment (UKTI) is the Government Department that helps UK-based companies succeed in the global economy. We also help overseas companies bring their high quality investment to the UK's economy – acknowledged as Europe's best place from which to succeed in global business.

UKTI offers expertise and contacts through its extensive network of specialists in the UK, and in British embassies and other diplomatic offices around the world. We provide companies with the tools they require to be competitive on the world stage.

For more information on UKTI, visit www.ukti.gov.uk or visit the online newsroom at www.ukti.gov.uk/media.

Germany

UK Trade & Investment
British Consulate-General
Yorckstrasse 19
40476 Düsseldorf
T: +49 (0)211 944 8157

British Embassy
Wilhelmstrasse 70
D-10117 Berlin
T: +49 (0)30 204 57 0

www.ukingermany.fco.gov.uk

France

UK Trade & Investment
British Embassy
35 rue du Faubourg Saint-Honoré
75383 Paris Cedex 08
T: +33 (0)1 44 51 31 00
F: +33 (0)1 44 51 31 35

Sophie de Bodisco
Senior Trade Adviser
Creative Industries, Digital & Media
T: +33 (0)1 44 51 33 41
E: sophie.debodisco@fco.gov.uk

Cliona McLardy
Marketing & Events Coordinator
T: +33 (0)1 44 51 34 59
E: cliona.mclardy@fco.gov.uk

www.ukinfrance.fco.gov.uk

UK TRADE & INVESTMENT

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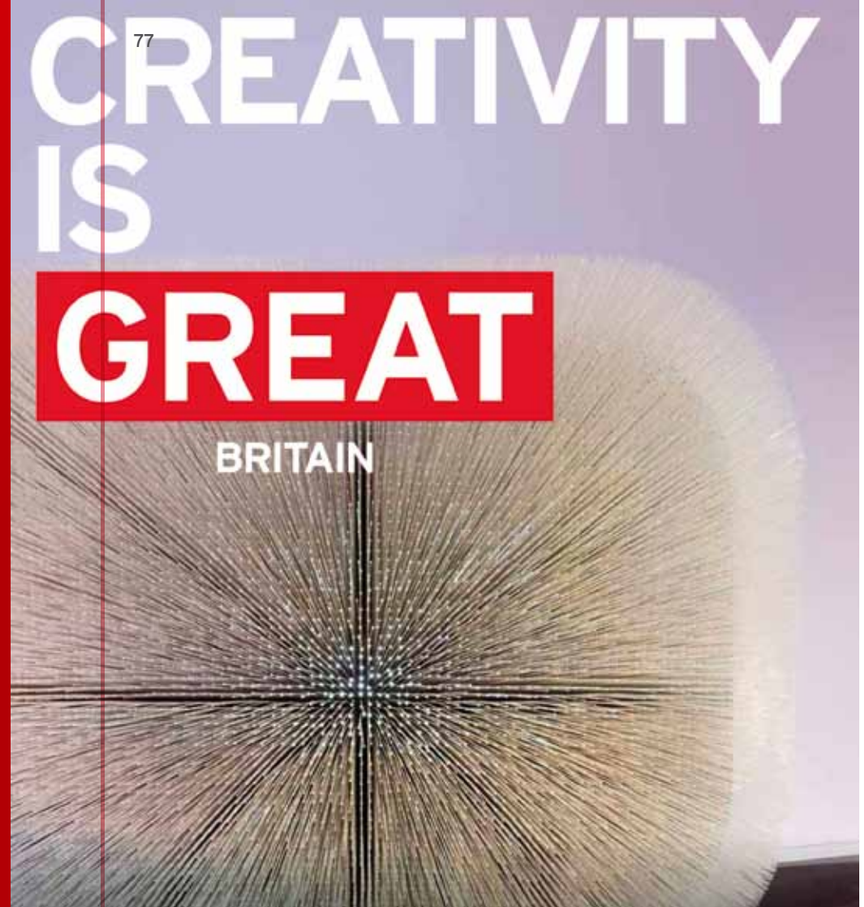
www.ukti.gov.uk

THE NEW TREND IS A RETURN TO THE 'HOME RESOURCES' OF CULTURAL IDENTITY AND SKILLS NOW DRIVEN NOT ONLY BY THE EXCELLENCE OF THE TRADITIONAL MAKER'S CRAFT BUT ALSO BY THE CREATIVE INGENUITY OF CONTEMPORARY DESIGN. ESPECIALLY WHERE HIGH-END, LOW-VOLUME PRODUCTS ARE CONCERNED, THE TERM 'MADE IN BRITAIN' ALSO HIGHLIGHTS A REVIVAL OF THE VALUES OF BRITAIN'S TRADITIONAL CRAFTS SECTORS.



From Hong Kong to Hollywood, the UK's creative sector has spread across the world and is reported to have grown twice as fast as the rest of the country's economy over the past decade.

The UK now lays claim to having the largest creative sector per head in the world.

Watch how the UK inspires great designs.

IMPRINT

Editor:
Karin-Beate Phillips
British European Design Group
E: info@bedg.org
W: www.bedg.org

Art Direction:
Clemens Hackl
Clemens Hackl Design
E: executive@clemenshackl.com
W: www.clemenshackl.com

Print:
ReproCity
E: brett@reprocity.net
W: www.reprocity.co.uk

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BRITISH DESIGN IS PLAYFUL AND THOUGHT-PROVOKING, BUT ABOVE ALL IT IS A STRONG INDICATOR OF THE INDIVIDUALITY AND UNIQUENESS OF THE EXCELLENCE AND TRUE SPIRIT OF BRITISH CREATIVITY.

www.bedg.org

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