



OUR COMMON GROUND

7TH MAY - 30TH MAY 2026

ART'OTEL LONDON HOXTON
1-3 RIVINGTON STREET
EC2A 3DT

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art'otel
LONDON HOXTON

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PROGRAMME OF EVENTS

For buying enquiries, please seek out a member of the Slow Ways Studio team, or alternatively email info@slowwaysstudio.com.

THURSDAY 7TH MAY

An evening panel discussion on the future of craft, featuring Lulu Lytle OBE of SOANE, Dr Guy Hayward of the British Pilgrimage Trust, and James Stevens of Bard. Doors open from 18:00, panel begins at 19:00. Private invitation only.

FRIDAY 8TH MAY

Join us to celebrate the launch of the exhibition with Sylva supplying their newdark and aged non-alcoholic spirit.

THURSDAY 14TH MAY

The Makers' Table: An Evening of Craft & Conversation. The evening will open with a screening of a short film by cinematographer Moses Fiddian-Green beginning at 18:30, exploring furniture designer Joss Stoddart's recent commission for Berry Brothers & Rudd. Stoddart's work is featured in the exhibition and a talk from him will follow the film. Tim Hellier, Technical Director at Artichoke, will then pose the question Does Craft Have a Succession Problem? The programme continues with a conversation with Andrea Chappell and workshops led by the Dye Weave Pleat Collective, before concluding with a roundtable discussion featuring makers in the show and beyond.

ARTISTS IN RESIDENCE

Our artists-in-residence will be welcoming visitors to the residence studio and running workshops throughout their time. Please find a member of the Slow Ways Studio team for more information or visit our website for more information.

Monday 11th – Sunday 17th May: Dye Weave Pleat Collective, London Craft Week Takeover
Monday 18th – Saturday 30th May: Cbloé Valorso

SLOW WAYS: OUR COMMON GROUND

Slow Ways was a project brought into being with a curiosity to see what could be learned when time is taken and attention is paid.

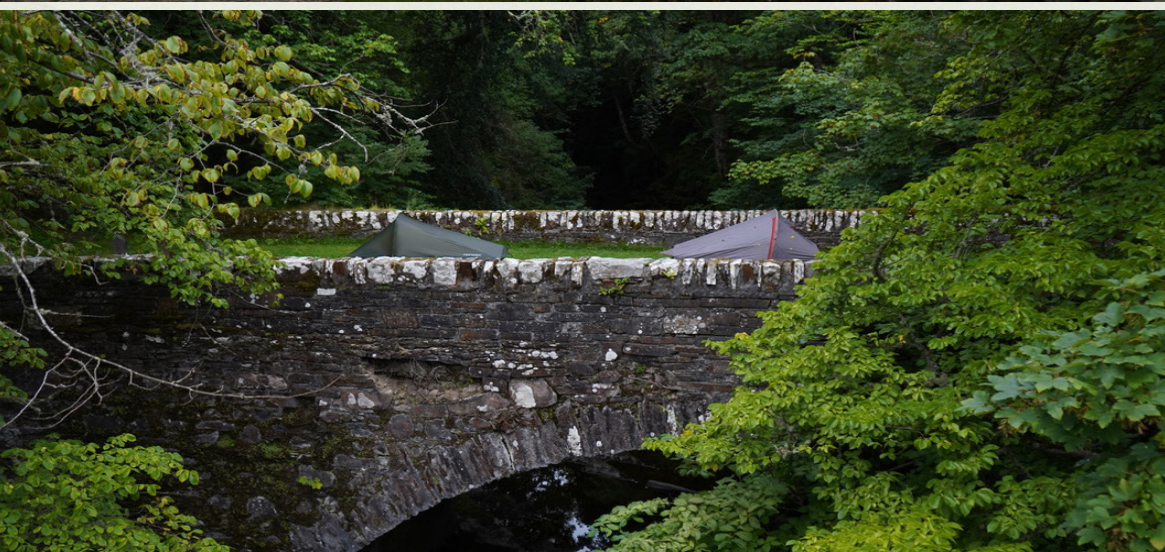
We began with a walk, a three month expedition following Britain's footpaths from Land's End to John O'Groats. Across moorland, wetland, forest and dale; over hill and mountain, through storm and gale, we covered 1,300 miles from the foot to the head of this isle. Our aim was to document heritage crafts, to map a constellation of makers up the country whose practices have become increasingly fragile. We wanted to learn why protecting skills matters, why using our hands to make anchors us in the muscle and memory of being human.

Craft joins an important set of rituals which demonstrate our bond with the living world. A basket woven from willow, a hide tanned with oak - these objects encourage us to consider the landscape and the creations it supports. We share a vital co-dependency; a bond hidden until its absence is felt. We have always looked upon the land as a source of material and inspiration, of worship and guidance. It is the land that feeds us, shelters us, shapes our tools and crafts, and gives rise to our music, stories, identity, and imagination. I would like this exhibition to remind us of this sacred bond.

Our Common Ground is what we share, and what we stand to lose. The crafts in this exhibition were not made quickly. They were not made cheaply. They were made with skill, care, and time - resources that our world no longer rewards. Creation by hand works within a timeframe that supports the natural ecosystem, and yet now feels radical by today's standards of production.

Perhaps our common ground is not only what we share, but what we choose now to protect.

Freddie Armstrong, Curator



THE QUEEN ELIZABETH SCHOLARSHIP TRUST



The Queen Elizabeth Scholarship Trust is a charity that transforms the careers of talented and aspiring makers by funding their training and education, creating pathways to excellence and strengthening the future of the UK's craft sector.

To date, QEST has awarded £7.5 million to almost 900 individuals working across the UK in 130 different craft disciplines. From guitar making to printmaking; thatching to enamelling, they embrace craft in all its many forms and are proud to contribute towards its evolving tradition.

Funding has provided an essential turning point for many of their Alumni, and they continue to support them throughout their career, offering opportunities for exhibitions, collaborations and commissions through our extensive craft network.

A thriving craft industry is vital to the UK's cultural and economic landscape as well as the future world of work. QEST are committed to empowering the next generation to see craft as a viable, fulfilling and sustainable career. Since launching their Partnership Programmes in 2023, they have reached over 19,000 young people and children, and supported underrepresented communities to explore craft and conservation careers.

QEST was founded by the Royal Warrant Holders Association in 1990 to celebrate the 150th anniversary of the Association and the 90th birthday of HM Queen Elizabeth, The Queen Mother.

In 2017, the Former Prince of Wales became QEST's Patron, with Vice Patrons the Earl of Snowdon and the Marquess of Salisbury. In May 2024, His Majesty the King retained his Patronage of QEST.

HERITAGE CRAFT



Heritage Crafts is the national charity for traditional heritage crafts. Working in partnership with Government and key agencies, they provide a focus for craftspeople, groups, societies and guilds, as well as individuals who care about the loss of traditional crafts skills, and work towards a healthy and sustainable framework for the future.

Heritage Crafts are a UNESCO accredited NGO for Intangible Cultural Heritage and an official Community Support Hub for the UK Governments' Living Heritage in the UK inventory, having advocated for UK ratification of the UNESCO Convention of the Safeguarding of Intangible Cultural Heritage since 2010.

Through their work, Heritage Crafts plays a vital role in raising awareness of endangered crafts and the challenges faced by those who practise them. By highlighting skills that are at risk of disappearing, they help to build public understanding of the importance of preserving these traditions and encourage greater support for the sector.

The organisation also supports the next generation of makers by promoting training opportunities, apprenticeships, and routes into heritage crafts careers. In doing so, Heritage Crafts ensure that valuable knowledge and techniques are passed on, keeping traditional skills alive and relevant in a modern context.

By combining advocacy, education, and community engagement, Heritage Crafts continues to champion the cultural, social, and economic value of traditional crafts across the UK.

“HERITAGE CRAFTS ULTIMATELY REMINDS US OF THE FACT THAT WE’RE HUMAN.”

An Interview with Freddie Armstrong and Joe De Ferranti.

YOU ASKED THE QUESTION BEFORE THE WALK OF WHETHER TRADITIONAL CRAFT SKILLS OFFER A WAY BACK TO OURSELVES AS A PART OF THE NATURAL WORLD. WHAT WOULD YOU ANSWER TO THAT QUESTION BE NOW?

F: Land gives us materials, and so automatically with craft there is a co-dependency between us and the land. We’re becoming increasingly dissociated from tangible connections that we share with the natural world, and using our hands is a reminder to keep whatever connection we have left. With craft, one is working often on timeframes that support a natural ecosystem. The revival we are seeing is not nostalgia. It is people recognising that something essential has been lost, and finding that the act of making brings them closer to feeling alive within the world rather than separate from it.

J: The craftspeople we met hold an immense, grounded knowledge of their natural environment. It came from appreciation and love, but also from its relationship to how they make a living. Most people no longer need this knowledge to survive, yet what they showed us is how much sits within it. With Lorna Singleton, a will basket maker in the Lake District, it became clear. She knew everything there was to know about oak. What to cut, when to coppice, how to read the material. That knowledge exists because it has to. When crafts were part of everyday life, people were engaging with nature. The only way out feels like shifting towards making, choosing to create rather than just consume.

DID YOU OBSERVE SIMILAR CHALLENGES BEING FACED BY THE MAKERS DESPITE WORKING ACROSS DIFFERENT CRAFTS AND LANDSCAPES?

F: What was so interesting was the craft ecosystem we encountered. Historically different craftspeople relied on each other’s work to sustain themselves. For example, a basket maker might provide tree bark to a local tannery. An abundance of basket willow from Somerset, might be sent to Cornwall for Wither Crab Pots. So you begin to understand these really essential connections between different crafts as a social natural network. However, those systems are breaking down, and makers are becoming increasingly more isolated. I would say that there is also a skill gap at the moment given old makers can’t necessarily afford to have an apprentice. Training is really difficult, and craft isn’t seen to hold a place in the modern world that operates on a rapid time scale.

WHAT MOMENTS DURING THE WALK MADE MOST VISIBLE OUR LOSS OF CONNECTION TO BOTH LAND AND MATERIAL?

J: The moments that made it most visible were where two worlds collided. We'd be camping, cooking on a stove, completely exposed to the conditions, and then suddenly step into something like a supermarket. There's a strange dissonance in that. You feel relief, even gratitude, for the ease and abundance. But it makes you aware of how removed those systems are from anything tangible. Food appears without any sense of season, place, or process. Materials arrive finished, with no trace of where they've come from. The next moment we'd be speaking to makers who could trace everything back - wood to woodland, wool to flock, clay to ground. We realised how little of that awareness exists in everyday life.

HOW DID WALKING THROUGH THE LANDSCAPES THAT ARE IN DIALOGUE WITH THE CRAFTS YOU ENCOUNTERED HELP YOU UNDERSTAND BOTH PROCESS AND MAKER?

F: I think by walking, it immediately allowed us to begin to understand the level of commitment these crafts take. The time it took to get from one place to the other not only gave us time to think on our conversations with makers, but also actually to understand the mundane natural rhythms and processes they depend on. Whilst walking through different seasons, much of the making we saw was seasonal. The final object comes from an annual process. For example, Jessica, running the tannery, collects her hides in the winter, the bark in late spring and does the tanning through the warmer months. Wither crab pots are made through the winter when the willow is fresh and can bend, the fishing done in the summer when the seas are calmer.

IN A WORLD INCREASINGLY DEFINED BY SPEED, HOW DID IT FEEL TO ENGAGE WITH PRACTICES THAT ARE BOUND TO TIME AND OFTEN REQUIRE A LIFETIME OF DEDICATION?

J: It was both daunting and inspiring being around makers who in some cases started at fourteen. With technology, the choice of what to devote your life to can feel almost paralysing. What stood out in the people we met was a kind of certainty. You could see it in their work ethic and the way they spoke about what they do. There's no sense of changing direction. Their lives and crafts were completely intertwined - a clarity of purpose that feels far removed from how work is often framed today.

F: What struck me in those conversations with older makers was how settled they were. They couldn't imagine doing anything else. Their sense of purpose was fulfilled, their work was meaningful to them and gave them security in their home and place. Beyond that were stories specific to an area and region, how craft has shaped the people living there. These are people with a deep understanding of place, aware of local histories that most have forgotten. I'd hate for us to lose that.

ROBERT MACFARLANE OFTEN DESCRIBES WALKING AS A WAY OF ATTUNING TO LAYERED HISTORIES IN THE LANDSCAPE. WAS THERE A MOMENT THAT YOU FELT AWARE OF OUR ISLAND'S HISTORY AND HOW DID THAT INFLUENCE YOUR PERCEPTION OF BRITAIN?

F: In some ways, I felt occasionally that we were properly time travelling. In Dartmoor for instance, we walked over really ancient ground. I mean, we slept under the Beckamoor Cross, a twelfth century way marker. We were walking over old tors and not just historical sites, but really ancient geology. You begin to wonder how minute one lifetime is in comparison to the whole history of this island - the many people that have walked before you and looked out across the same view. I really tried to imagine what they would have been wearing and what comforts they would have relied on.

YOU BOTH LIVED AN ANALOGUE LIFE FOR THREE MONTHS; FACE-TO-FACE CONVERSATION, SHARING KNOWLEDGE, WALKING AND THE HANDMADE. COMING FROM A GENERATION THAT HAS LEFT THE ANALOGUE AGE, WHAT SHOULD WE RELEARN FROM PAST WAYS OF LIVING?

J: In normal urban life you become quite independent. People are more closed off, and talking to strangers can feel awkward. Through walking and engaging with this sprawling network of makers, we found ourselves in conversation constantly. It would happen anywhere, with anyone, and each interaction fed naturally into the next in a way that is hard to replicate in a typical routine. This analogue way of walking and talking is what led us to the makers who form this exhibition. It required a kind of trust in a much slower process, but one that proved far richer..

WHY SHOULD WE CARE FOR HERITAGE CRAFTS TODAY? WAS THERE A FEELING AMONG THE MAKERS YOU MET THAT THEIR KNOWLEDGE MIGHT NOT BE CARRIED FORWARD?

F: I think it is a matter of identity, our humanity is questioned so much at the moment that it can be hard to relate to oneself. Simple things humans have done forever is to make - our tools and shelter to grow food and be comfortable. If we lose that ability and pay no attention to our heritage crafts, we lose that history, and our understanding that we are part of an ecosystem, not indifferent to it. Initially starting the walk, I felt that one of the biggest issues we would encounter was a general lack of interest from young people on skills which now felt irrelevant. This actually wasn't the case at all. There was so much enthusiasm to learn and in fact we saw many young makers thanks to the work of QEST and Heritage Crafts. At the moment, the biggest obstacle is funding and how one can have access to training and apprenticeships. Beyond that is also the pressure to be financially successful in your craft, you have to be very good and to be very good takes many, many years of training. Craft becomes a complete dedication, and as Joe mentioned earlier, young people are now in a world full of options with much fewer opportunities to train.

Interview by Hannah Gibson, Assistant Curator



THE PERSISTENCE OF HANDS

On their walk from John O'Groats to Land's End, Freddie Armstrong and Joe De Ferranti stepped through generations of landscape. Every ditch, path and brick encountered on the Slow Ways route was created by centuries of craftspeople that have shaped Britain as we know it.

At art'otel, Hoxton, we are surrounded by the artefacts from workshop visits across the walk, a modern day excavation of today's Britain through craftwork. The historical and contemporary discoveries from the walk are united by the persistence of hands, as a tool that unites crafts across generations. From prehistory to the present day, these hands persist, mediating between human life and the material conditions that it interacts with. All the works displayed serve as a reminder of the permanence of craft, a language that links and defines humankind through history. Craftspeople represent the condition of being engaged. Many of the works are borne from the necessity of craft.

The Slow Ways route is laden with archaeology that helps us understand this persistence. To scale the length of the United Kingdom, it is impossible to ignore the material remnants that mark the history of every invasion, kingdom and ethnicity. Objects and structures are records of craft, learned through doing and embedded in systems of belief. Some of the earliest examples of workshops can be found in prehistoric stone circles that encompass and define Britain's terrain. The ambiguity of their purpose defines how we view the art of craft as a modern society. Years of labour have created these spiritual phenomena.

In Britain, stone circles represent some of the first people who called this land home. There is an undeniable beauty in stone circles through how they mark the landscape and are an inexcusable reminder of the populations that have marked Britain before us. Its construction required more than brute effort. It demanded knowledge of material properties, coordination among people, and an understanding of placement within a wider landscape. The stones were not simply moved. They were positioned in relation to each other and likely to be celestial or ritual frameworks now only partially understood. The circle does not shelter or feed. It marks a space of shared attention.

Human communities require meaning which is made tangible through craftwork. Stone circles require a reflection that lives in tandem with which we should use the craftworks on show here to remind ourselves. Chairs or candle holders often outlive us and can serve as a definition to our history. Crafts help us think about how we would like to be remembered.

Walking, as a practice, brings this into focus. To follow a path is to trace the decisions of others. The English landscape becomes legible as an accumulation of crafted interventions. The stone circle on the moor, the fort at the frontier, the footpath between fields. Each is a point where human need met the material world and left a mark. As Freddie and Joe were leaving England they would have trailed through Hadrian's Wall and world famous archaeological sites such as Vindolanda. When walking through this area it is not the grandiose fort that is left before us, but it is the shoes of its residents that are left for us to see. Craft is what survives. The actuality of archaeology is in discovering the crafted tools and items of clothing that were used by native populations.

As this exhibition demonstrates, crafts haven't departed us and it is important to give them a stage. We live in a time where instancy is required of us. The meditative task of crafting, and the process of making mistakes and recreating can only be felt through the hand. Hands persist throughout history and they tell us the most personal of experiences that can be used to define a generation. When hands persist, it is in a relationship: between humans and materials, between need and response. Craftsmanship is the means by which this relationship is negotiated. To make something by hand is to engage directly with resistance and texture and failure. It is to learn through contact and to embed knowledge in the body. In Britain as elsewhere, the past is not only to be studied but still held quite literally, in the work of human hands.

Rohan Kakar, Contributing Author

A CALL TO RETURN TO THE HAND

The structures that once sustained a collective existence are becoming ever more fragile and diminished. As globalisation accelerates, ancient social structures are being reconfigured and are becoming increasingly fragmented. Coinciding with the birth of digital technology, online forums have begun to replace the shared physical spaces through which our communities once rooted, and warehouses have replaced the craftsman's workshop. This illusion of functionality is a parasite that feeds on our loss of collective life in a vicious cycle. The call to return to embodied knowledge and material engagement has never felt so immediate. Our sense of place now lies in a state of displacement, leaving us to seek out the forms of presence that remain, and urgently return to them.

We need objects to function in basic bodily existence, yet our relationship to them has become increasingly obscured. Humans have always held a desire and necessity to make, seen through cities, objects and relations; this impulse is not incidental but foundational. Making operates as a gesture of existence: every action we undertake is mediated through objects, and through their production we externalise thought into the world. However, the conditions under which objects are now produced have shifted dramatically, resulting in a felt loss of the body in space. There is an absence not only of material, but of materiality itself - a distancing from the textures, materials and processes that once grounded human experience. As British Anthropologist Tim Ingold argues, making is not the shaping of passive materials, but a dialogue between maker and material, where understanding emerges through active engagement. When this dialogue is broken, what is lost is not merely an aesthetic dialogue but an entire mode of understanding.

The loss of craft indicates a rupture in how we relate to the world. We lose our sensitivity to materials, processes, and the natural environments from which they emerge. In response, a return to analogue practices must be understood as a radical consciousness rather than an act of nostalgia. To return is an insistence on making as a relational practice rather than an extractive one. Objects must be reclaimed as sites of knowing and reflections of ourselves, where value is understood in how and why they have been made. Through this, craft becomes a way of re-establishing connections between body, material, and environment.

The significance of craft lies also in its refusal to conform to the logic of pure functionality. Handcrafted objects resist the contemporary demand for speed and efficiency, through a reliance on relations: oral traditions, temporal timeframes,

communities, and the body itself. They are the result of lived and felt human experience and in turn call viewers to think, to perceive, and to occupy space differently. The irregularity of the handmade is precisely what makes it essential. In witnessing irregularity, we are reminded of ourselves; natural, responsive, and human. At times, the purpose of an object is not simply functional, but an extension of the world we inhabit. As such, the objects that surround us form a kind of second body. They carry the impressions of human gesture and ways of understanding ourselves.

The minimal, mass-produced objects that now dominate our world often present themselves as neutral and complete, yet this neutrality is deceptive. They conceal the processes of their production and remove traces of human presence, creating a world that appears efficient but is fundamentally disconnected. Why are we creating a world devoid of human presence? Therefore, a call to return to the hand should not be understood as sentimental documentation or a reminiscence for the ornamentation of objects, but a critical response to the conditions under which objects are now produced. The question remains of how craft can be returned to in contemporary times not as a luxury but as a vital, lived practice. Our Common Ground is a public invitation into ways of seeing: a space of remembrance that presents works that are already nostalgic for themselves in an age of acceleration, social fragmentation and technological worlds. A call to return to the hand.

Hannab Gibson, Assistant Curator

STUDIO AMOS

Annemarie O’Sullivan is an Irish basketmaker and designer, known for creating woven objects that reflect the natural materials she cultivates and gathers by hand. She grows around twenty varieties of willow and works with coppiced wood, crafting pieces that honour both land and tradition.

Tom McWalter is a designer who works with Annemarie to develop new forms and help turn ideas into objects. Tom brings a light combination of drawing, curiosity and practicality to the design process. He loves to investigate the potential of materials. In the last few years this exploratory approach has extended to natural ink making as a way to understand the landscape.

Rooted in the strength of agricultural baskets and shaped by the curves of the landscape, Annemarie’s work draws deeply from ancient techniques and endangered crafts. From domestic baskets and lighting to large-scale woven forms, Annemarie’s practice is grounded in heritage and inspired by the timeless language of weaving and binding.

(1) *Round Pottle, willow and leather,*
44 x 50cm, £670

(2) *Large Gathering Basket, willow and leather,*
37 x 29 x 34cm, £492

MALCOLM APPLEBY, MBE

Malcolm Appleby is known primarily as an engraver, one of the most original and highly skilled craftsmen working in Britain today. He has made a unique contribution to the art of engraving, expanding its conservative reputation into a dynamic and thrilling adventure, a creative path that encompasses many disciplines from jewellery, sculptural and table objects, medals, gun engraving, printmaking and ephemera, pushing boundaries wherever he finds them. He has encouraged and inspired a new generation of engravers who have gone on to become original and successful practitioners in their field.

His work encompasses both major commemorative works and finely observed studies of the natural world. Notable examples include the electro-formed gold Model of the Moon, presented to the astronauts of the 1969 moon landing, and the Trafalgar Medal (2005), which captures a moment of intense combat. His engagement with nature is evident in works such as the Raven Gun at the Tower of London (1986), while the Scottish landscape is evoked in a sculptural centrepiece for Bute House (1999). This sensitivity to environment is further reflected in his candlesticks for St Giles’ Cathedral (2014), where bird and fish motifs harmonise with their ecclesiastical setting.

What is evident in Malcolm’s work is a mind that is constantly turning over ideas, pushing the limits of a materials-based discipline, while also demonstrating the beauty and joy of cutting the line. This most elemental of techniques, engraving, has resulted in a feast of expression that finds its home in large sculptural form or the tiniest of kilt buttons.

(3) *Bunnies and Brambles “Banchoy Bangle” (2025), silver cast,*
65 x 55mm, £780

(4) *“Box” Brooch (2019), hand engraved silver, 65 x 40mm, £695*

(5) *Poplar Hawk Moth Green Man Pendant, silver cast,*
50 x 40mm, £245

MAX BAINBRIDGE

Spanning a material language of wood and metal Bainbridge's work seeks a grounded presence in the physicality of the sculpted object through his enduring relationship to the natural body of the tree. By working with trees that have fallen where they once grew, his sculptures are a direct and intimate connection to land and place. Exploring the human condition and the need to protect ourselves in times of crisis, his works, carved from wood, often sit in relation to objects cast in metal as he looks to how our fragile and complex place within the natural world can persist and endure. Through the stripping of bark, casting of wood and hollowing of trunks Bainbridge explores what is imbued within these trees throughout their lifetime. He looks to how their environment has shaped and changed them, and in doing so, reflects on our own place within the natural world. By shifting the narrative from strength and fertility to that of vulnerability and mortality, each sculpture offers a different lament on what it means to be human, to exist within a fragile and ever-changing ecosystem. By embodying the monumental presence of the tree into objects on a more intimate human scale, his works become quiet reflections on our relationship with the natural world and the importance of evaluating our place within it.

This series of crucibles captures the movement that takes place when wood is worked in its green state. Turned from the trunk of an ash tree, the twisting movement and energy in the wood is caught in time as the wood dries and settles into its warped and undulating form across each vessel.

(6) *Ascension, Asb on Asb, asb wood,*
70 x 40 x 189cm, £10,500



Studio Amos



Malcom Appleby



Max Bainbridge

BONFIELD BLOCK PRINTERS

Cameron Short and Janet Tristram, known as Bonfield Block-Printers, are based in West Dorset. Their workshop is a place where rural history finds form in printed cloth, and time slows to the rhythm of the hand. Each piece they make - from upholstered heirloom chairs to theatrical coats stitched with symbolism - holds the quiet power of enchantment. Their practice is as much ritual as it is craft - drawing from rural history, ancient satire and the half-light of English myth. Their imagery is pastoral, yes, but never sentimental. Shadows fall across their fields; there is mischief in the hedgerows. Bonfield's prints echo the energy of old woodcuts, where satire, protest and poetry once lived side by side. Block-printing, in their hands, becomes a kind of spellcraft. A political act. A love letter to the land and all its layered stories.

Country people have always faced hardships, and although much has changed, symmetry between past and present does exist. Our Poacher's Coat, for instance, celebrates the rural antihero who once haunted the fields and woods. Although not as common as he was 100 years ago, the 'one-for-the-pot' poacher' is making an unsurprising comeback due to the cost of living crisis. Our Lost prints, Thimble and Talisman, speak of a time when because people owned less, their belongings meant more. There is, intentionally, a subtext to the work, gently nudging the conscience in our throwaway age.

- (7) *Thimble, block printed antique textile*, 85 x 104cm, £2,200
- (8) *Talisman, block printed antique textile*, 85 x 104cm, £2,200
- (9) *After Albert, antique chair with plant-dyed block printed textile*, 80 x 106 x 66cm, £11,298
- (10) *Poacher's Coat, block printed coat, one size*, £2,820
- (11) *Lost Bag, VI of XIV, Series III, artisanal bag using naturally dyed, block printed antique textile*, 42 x 49 x 8cm, £1,998
- (12) *Lost Bag, V of V, Series III, artisanal bag using block printed antique textile*, 41 x 51 x 8cm, £1,998

SAM CHATTO

Sam Chatto initially trained as a potter at North Shore Pottery before apprenticing under the renowned porcelain master Yagi Akira in Kyoto, where he learned the rigorous techniques of Japanese wheel-throwing and first became captivated by the differences between Western and Japanese approaches to ceramics. For Chatto, porcelain is an immaculate material of memory, which keeps its own life throughout the process of throwing. In his work, Chatto always engages with his surroundings and maintains a close connection to nature. During the autumn of 2024 he had a studio residency at Senter for Keramisk Kunst in Ringebu, where he explored different local stoneware clays and developed an unconventional method of combining rough stoneware with pure porcelain clay.

The tea vessel, the cup, perhaps more than any other form, is a very intimate object, which Chatto believes must contain the perfect balance of weight, delicacy and attention to form. He regards the tea set as the perfect combination of form and function. Chatto sees porcelain as the perfect material for teaware, as it keeps its own life throughout the process of throwing, encapsulating a sense of movement, fluidity and a sense of life.

- (13) *Abstract Form XIV, wood fired ash glazed porcelain*, 10 x 10.5 x 12.5cm, £1,000
- (14) *Abstract Form XV, wood fired ash glazed porcelain*, 11.5 x 11.5 x 14cm, £1,000
- (15) *Celadon Teapoi III, celadon glazed porcelain*, 19 x 14 x 16cm, £1,250
- (16) *Celadon Chawan, celadon glazed porcelain*, 6.2 x 9.2 x 9.2cm, £950 each
- (17) *Celadon Yunomi's, celadon glazed wood fired porcelain*, 9 x 5.5 x 5.5cm, £950 each
- (18) *Torqued Form X, wood fired Shino glazed porcelain, stoneware and local clays*, 31 x 14 x 18cm, £5,000

DYE WEAVE PLEAT COLLECTIVE

Dye Weave Pleat is the collective expression of three textile traditions in Scotland: natural dyeing, hand weaving and hand stitched kiltmaking. This collaboration of three craft studios showcases their heritage techniques in modern conjunction, to present the work of each maker within a capsule collection of kilts.

Acme Atelier is the bespoke kiltmaking studio led by Andrea Chappell, where traditional hand stitched techniques are expressed in contemporary designs, often in combination with custom handprinted textiles.

Cavan Jayne McPherson specialises in artisan dye techniques and natural/low impact colour application for fashion and textiles. Cavan works holistically to showcase the environmental benefits of natural dyes within the current fashion system. Vevar was established in 2020, as the first hand weaving mill in Glasgow's east end in over a century. The studio is internationally recognised by fashion houses, artists and cultural institutions for its contemporary take on Scottish tradition. Kristin Beeler studies the relationship between jewellery, landscape and empathy as Research faculty at Duncan of Jordanstone College of Art and Design in Dundee, Scotland. Kilt pins are studies, carving mother of pearl to capture wind and landscape patterns.

(19) *Achmelvich*, silk, dyes and glass, size 8, £3,600 (NFS, commission only)

(20) *Cove Bay*, silk, dyes and silver, size 8, £8,400 (NFS, commission only)

(21) *Singing Sands*, cotton, silk, dyes and steel, size 10, £3,600 (NFS, commission only)

(22) *Kilt Pin*, mother of pearl, sterling silver and steel, £500 (accompanying each kilt).



Bonfield Block Printers



Sam Chatto, Celadon Teapot



Dye Weave Pleat Portrait (Credit-Ruby Pluhar)

SCARLETT FARRER

Scarlett Farrer is a sustainability and heritage focused textile artist and designer based in the Scottish Borders. She creates handwoven wall art and interior textiles using 100% natural fibres and British sheep and alpaca wool. Working directly with local farmers, Scarlett hand-processes each fleece from field to fabric, carrying out every stage from scouring and spinning to weaving. A 2024 Heritage Crafts Young Weaver of the Year, Scarlett's work celebrates traditional skills through a contemporary lens.

At the heart of Scarlett Farrer's practice is her guiding principle, "Field to Fabric." Using wool sourced from small British farms, she relies on the natural colours and characteristics of each fleece to shape her designs. Every process is carried out by hand, honouring heritage techniques while ensuring ethical, low-impact production. Scarlett's work highlights the beauty and value of British wool, creating textiles that are fully biodegradable and part of a closed, regenerative cycle, rooted in the past while responding to contemporary concerns around sustainability and material honesty.

(23) *The Fleece I, wool on lamb's wool, 40 x 65cm, £1,465*

(24) *The Fleece II, wool on lamb's wool, 95 x 130cm, £5,000*

(25) *Skinless Sheep Rug, felted Valais Blacknose fleece backed on felted wool, 2 x 2m, £675*

(26) *Skinless Sheep Rug, felted Hebridean fleece backed on felted wool, 2 x 2m, £675*

(27) *Wall Hanging I, handspun wool on lambswool, 80 x 110cm, £2,325*

(28) *Wall Hanging II, handspun wool on lambswool, 80 x 110cm, £2,325*

GEOFF HANNIS

Geoff Hannis is a former engineer turned pole-lathe wood-turner. He desired a life away from a desk, and the chance to be more creative, and for seven years now, he's been a full-time maker. In 2024 he became a QEST Emerging Maker and studied the art of stop-turning, urushi lacquer and tool forging. His time in recent years has been focussed on improving the ergonomics of the lathe and rediscovering the knowledge lost when this Heritage Craft nearly died out.

Harris has recently been applying the art of steam-bending to pre-turned objects. A while ago he realised that these two skills lent themselves to candlestick designs typically made of metal. Of the subsequent series of creations, two are being shown here including the original 'Candelabra', and also the third in the series entitled 'Interconnected'. In both cases the green ash wood was turned at both ends, before the central section was thinned using a drawknife, bent into shape, and held in a jig. Once set, each piece was released and the tenons shaped, before assembly into the sculptures you see today.

(29) *Candelabra – Candlestick #1, wood,*

47 x 46 x 15cm, £1,500

(30) *Interconnected – Candlestick #3, wood,*

30 x 10 x 35cm, £1,750

ROOTFULL

Zena Holloway is a living systems designer and the founder of Rootfull. With over 25 years as an underwater photographer and creative director, she leverages her understanding of marine ecosystems to design with living materials. She cultivates textiles by guiding grass roots as they grow, using intricate beeswax templates.

This process takes twelve days and results in lightweight, natural fibre artefacts that echo the organic structures of marine life. Supported by the Queen Elizabeth Scholarship Trust (QEST) and UK Innovate. Rootfull explores the intersection of craft and biology, cultivating functional interior pieces directly from nature & own processes. By guiding plant roots to grow around carved beeswax templates, Zena Holloway transforms plant roots into contemporary lighting and artefacts that echo the forms and textures of marine life. The work offers a glimpse into a regenerative future, blending meticulous craftsmanship with sustainable horticulture to create truly organic interiors.

- (31) *Indigo Root Panel*, 2025, grassroot,
105 x 45cm, £750
- (32) *Root Furrows*, 2025, grassroot,
105 x 55cm, £750
- (33) *Indigo Root Drop*, 2025, grassroot,
83 x 50cm, £750
- (34) *Living Inlay*, 2025, grassroot and bessian,
215 x 85cm, £900
- (35) *Oak Inlay*, 2025, grassroot and bessian,
95 x 120cm, £600
- (36) *Indigo Seascape*, 2025, grassroot and bessian,
96 x 110cm, £700



Scarlett Farrer



Geof Hannis



Rootfull

SARAH LOUGHLIN

Sarah Loughlin (b. 1986, Worcester, UK) is an artist and basketmaker whose practice spans sculptural works and functional basketry. Her work is distinguished by curved silhouettes and architectural patterning, balancing structure with fluidity. Loughlin studied Fine Art at UCA (Canterbury, UK), graduating in 2007. She discovered basketry in 2018 and went on to complete a City & Guilds in Basketry at Westhope College (Shropshire, UK) in 2022. In 2023, she was awarded a QEST Emerging Maker Award, enabling a two-year period of advanced training.

Dwell series explores rest and shelter not just as fixed destinations, but as states of attention shaped through making. From her studio among the willow beds, Loughlin works in close dialogue with her surroundings. Daily walks inform her process, as the land's rhythms, curves, and repetitions guide each form. The resulting pieces are rounded and weighty, with densely textured surfaces woven from home-grown willow. Inspired by organic structures observed over time, they carry the imprint of labour, duration, and direct engagement with the natural world - offering a quiet meditation on belonging, attentiveness, and making as a way of knowing place.

(37) *Dwell #1, willow, 30 x 20cm, £1,000*

(38) *Dwell #2, willow, 40 x 35cm, £1,250*

(39) *Dwell #3, willow, 50 x 30cm, £1,750*

THE MARCHMONT WORKSHOP

Sam Cooper and Richard Platt founded The Marchmont Workshop in 2020 on the Marchmont Estate, after completing an apprenticeship with the last remaining practitioner of the traditional rush chairs in the UK, before his retirement. Sam and Richard do more than keep the tradition alive, they bring their own design backgrounds to the techniques they have mastered, introducing contemporary furniture into the future lexicon of heritage craft too. Designed, in their own words 'from tree to home', each piece of furniture is hand crafted from local hardwoods sourced from woodlands around The Marchmont Workshop in the Scottish Borders.

Marchmont Workshop furniture starts with the first principles of woodworking, selecting and harvesting our own materials, with every chair turned, steam-bent and finished by hand, using locally sourced and sustainably felled timber. Every chair has a light, but long-lasting seat woven from hand-picked common river rushes. The workshop believes good furniture should last a lifetime, and by using traditional skills and techniques passed down from master to apprentice through six generations to achieve just that.

(40) *Ledbury Armchair, ash wood and rush, 60 x 48 x 91.5cm, £874*

(41) *Clissett Armchair, ash wood and rush, 61 x 50 x 89cm, £748*

(42) *Abbott Side Chair, oak wood and rush, 47 x 45 x 98cm, £722*

ELLA MERRIMAN

Ella Merriman is a London-based artist and designer whose practice focuses on the endangered craft of rush basketry. She harvests her rush by hand, in slow-flowing rivers across the UK, and her practice explores the disconnection between humans and nature. Her rush is combined with found objects collected from London streets, seeking a dialogue between urban and rural life.

Rooted in slow, tactile processes, her work is guided by intuition and the inherent qualities of her materials. Through experimental forms, Ella elevates everyday household and found objects, pushing rush basketry beyond function into conceptual and decorative realms. Her work examines themes of preservation, renewal and the quiet resonance of nature in contemporary life.

(43) *All Flourishing is Mutual: Stem Chair*, British rush, reclaimed wooden chair, and acrylic paint, 38 x 92.5 x 34.5 cm, £1,900



Sarah Loughlin



The Marchmont Workshop



Ella Merriman

AARON MIGHTY

Aaron Mighty is a material researcher and craftsman focused on creating bespoke furniture from British wood, bridging sculpture and functional design. Based in Southeast London, his practice is about respecting traditional values through handcraft techniques whilst exploring contemporary approaches. Triggered by global instabilities, he now sees his work as part of a wider movement into how imperfect wood can be celebrated to preserve beauty and provenance. Materials are also carefully selected to support conservation management efforts. With ties to his mixed heritage, each of the designs brings forward a tactile experience to reconnect people with nature.

Inspired by the act of sitting against the tree and traditional forms of forest bathing, the Throne of Gaia is a lounge chair designed to reconnect people with the natural textures and patterns of British timber. Through its immersive design, the traditional throne is subverted where it creates a sense of stillness and mindfulness over power and authority. Made during a 16-week residency at the Snowdon School of Furniture (sponsored by the King's Foundation), the chair was developed from exploration into different processes aimed at capturing the narrative of wood.

(44) *Throne of Gaia, beech wood,*
600 x 700 x 1100cm, £3,400

JOSS STODDART

Joss Stoddart is a British designer-maker whose work explores the relationship between material, place, and craftsmanship. Raised in rural surroundings, he developed an early familiarity with timber and the quiet processes of making. Working primarily with British Wood serving full provenance, Stoddart creates furniture and sculptural objects that respond to the character of each piece of material. Guided by intuition and careful observation, his practice allows form to emerge through making, producing works that balance function, material honesty, and a strong sense of place.

The coffee table is crafted from a single slab of Scottish elm, its surface left largely untouched to reveal the natural grain and movement of the timber. Only the edges are treated with Shou Sugi Ban, their scorched darkness framing the lighter centre. The legs penetrate through the surface and are secured with a bronze wedge, a deliberate intersection that binds the three planes and celebrates the joinery. Sitting low and calm within the space, the table balances weight and lightness, allowing the character of the elm, the tactile scorched edges, and the evidence of making to remain central.

(45) *Elm Coffee Table, elm wood,*
170 x 60 x 45cm, £6,400

CHLOÉ VALORSO

Chloé Valorso is a Spirit Artist Jeweller. Trained at Central Saint Martins and the Royal College of Art, she explores the symbolic and energetic relationship between body, material, and environment. Working primarily with metal and stone through techniques such as lost-wax casting and carving, her practice merges ancestral craft with surrealist assemblage. Her studio functions as an alchemical laboratory of signs where organic fragments, minerals, and cultural symbols converge. Influenced by ritual, mythology, and magical thinking, her works operate as amulets or tools for connection. In 2023, She was awarded the QEST William Parker scholarship for emerging makers. In 2024 she received the Prix Artisanes from ELLE LVMH award.

Valorso will develop Dreamstones, an ongoing research project exploring the symbolic, geological and cultural power of stones. Over the past two years, she has investigated stones through hand-carved minerals, river-found fragments and laboratory-grown crystals, questioning what makes a stone precious. During the residency, she will combine carved stones with sculptural wax carving and lost-wax casting to create a new series of jewellery-sculptures. These hybrid objects will function as contemporary talismans. The residency will also initiate a small editorial zine documenting the research, alongside an open studio, talk and participatory ritual workshop.

Valorso will be running workshops, revealing her processes and exhibiting work in the studio every day of the residency 10 am – 6pm.



Aaron Mighty



Joss Stoddart portrait (Credit Joss Stoddart)



Chloé Valorso (Alexandre Onimus)

JESSICA WATSON BROWN

Jessie Watson Brown is a traditional natural hide tanner and ancestral craftsperson. Her work is deeply rooted in the Dartmoor landscape where she has a tannery in an old stone barn and teaches workshops in tanning and ancestral skills such as butchery and leather craft. Her tannery uses locally harvested tree barks and natural oils to tan leather, furs, buckskin and rawhides. Most hides are local deer skins, redirected from waste streams. She is passionate about keeping this traditional hand skill thriving.

Rawhide began as a deer. A deer living in the woods and moors of Devon. Edge-dwelling, dusk walking. Hunted for food, their skin a by-product, to be thrown away. Gathered, tended and processed to become leather, fur or rawhide. Watson Brown soaks the skin in alkali, and the hair slips out effortlessly, revealing scars and tales from a life lived on the land. The hide is then soaked, washed and readied for drying, and finally stretched on the rack and dried in the breeze, we have a rawhide. Strong and durable, ready for drums or crafts or parchment.

(46) *Rawhide, red deer rawhide with string and wooden frame*,
140 x 210cm, £200

NIC WEBB

Internationally renowned artist Nic Webb is based in East Sussex, on the UK's southern coast. Deeply influenced by his surrounding landscape, his studio is situated within a historic 15th century tithe barn setting. His work sits at the forefront of British craft and has been widely exhibited across the UK, USA and Europe, including presentations at Galerie56, New York, and Homo Faber, Venice. His practice spans both sculpture and lighting, most notably his seminal collection of carved English oak pendants. Webb's works are held in major private collections worldwide and have been shown at leading international fairs including Design Miami, PAD London, FOG Design + Art and TEFAF Maastricht.

Webb carves, scorches, burns, soaks and stains different species of fallen wood to create pieces that explore the natural drama of the material. He responds in a spontaneous, personal way to the individual character of each piece of wood, using intuitive processes to work in dialogue with the timber's imperfections. He encourages cracks and splits to express themselves on the surface and contrasts areas of natural grain with highly polished smooth exteriors. The artist plays, too, with myriad shapes and forms - classical fluted vessels that swoop in graceful curves; mountainous rugged edges, or undulating dips and folds; and abrupt, angular pieces that openly reveal the artist's sculpting hand.

(47) *Hikari, Floor Standing Light, cherry wood*,
195 x 44 cm, £46,800



Jessica Watson Brown



Nic Webb, Hikari

We feel so overwhelmingly lucky to have met all the people who contributed to this project.

We want to give a huge thank you to the makers, who not only shared their time and explained their crafts, but revealed the intricate web of knowledge, cycles, and resources that shape the craft ecosystem. Their hospitality and guidance opened up our journey in ways we could never have imagined.

Thank you Heritage Craft and QEST. These two charities are pivotal in their support to young makers learning from the masters. We also thank everyone who donated to them through our project.

Thank you to the hundreds of walkers who offered necessary directions to us weary travellers, and in many cases, beds, life stories and cautionary tales.

Finally, an enormous thank you to Sylva for supplying their new non-alcoholic spirit. After creating Seedlip, Ben now looks to wood and grain to produce dark and aged non-alcoholic drinks. Trees are the lungs of the world; we want to show people they're also the most incredible and underestimated larder – Ben Branson.

Curating this exhibition has taught us so much, and we hope this is just the beginning.

Joe De Ferranti, Assistant Curator





SLOW WAYS YELLOW PAGES

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