










**THE LONDON DESIGN FESTIVAL 2016**

17 – 25 SEPTEMBER

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## Hello!

We could have just done a blog post; maybe sent an email. But given that **The London Design Festival** is a celebration of the beautiful, the tangible and the functional, it felt right to create something that at least attempted to tick all three of those boxes.

This book is your guide to the amazing things that some of the talented people we work with are doing for LDF this year. All over London, from East to West and North to, well, a bit less North, Zetteler's clients are taking over the city in September.

Over in Walthamstow, **Matter** hosts a series of events pushing the boundaries of wood as a material. At The Conran Shop in Marylebone, **Laboratory Perfumes** unveils a special scent-inspired sculpture exhibition by **Zuza Mengham** (and a new fragrance). At designjunction's new King's Cross home, **Studio Makgill** reveals its boldly colourful collaboration with **H Furniture**, while **Charlotte Frances London** showcases new prints and a wallpaper collection at London Design Fair on Brick Lane, where the 13th edition of **100% Norway** presents Max Fraser's picks of the best products and prototypes from the Norwegian design world of today. And in **Clerkenwell London**, where new wine/design/life magazine **Above Sea Level** is launching, the **Design Undefined** show returns with the delightfully eclectic line-up of **Samuel Wilkinson**, **Yinka Ilori**, **Adam Blencowe**, **Marine Duroselle**, **Granby Workshop** and **Camille Walala**.

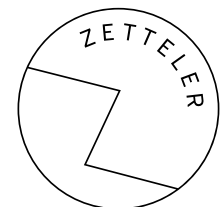
You'll find snapshots of all of these events and exhibitions in the following pages – which you would not be reading if it weren't for the unceasing support of the ever-energetic team at **G . F Smith**, the printing maestros of **Pureprint**, and the brilliant Therese Vandling, our super-Swedish (and super-local) graphic designer.

And finally, thanks to you. If you've received one of these books, it means you're one of our favourites. Thank you for being a pleasure to work with, for supporting what we do, and for championing the ideas, products and livelihoods of our clients.

Let us know if we can send you more information about anything in here: images, interviews, party or workshop invites – you name it, we're here for you.

Thanks for everything. Now let's go!

Sabine and team Zetteler x





G . F  
SMITH  
1885 ONWARDS

Granby Workshop products

## ZETTELER'S FESTIVAL AGENDA

15/09

Sculpting Scent by Laboratory  
Perfumes x Zuza Mengham  
opens at The Conran Shop,  
Marylebone High Street

(6:30pm) Sculpting Scent  
VIP launch party

17/09

Design Undefined opens at  
Clerkenwell London

(10am + 2pm) Camille Walala  
workshops at Design Undefined

19/09

Above Sea Level launch exhibition  
opens at Clerkenwell London

(7pm) Design Undefined  
launch party

21/09

(7pm) designjunction launch party  
in Granary Square

(7-9pm) Matter talk 'The Future  
Craftsmen' with Robert Penn at  
Blackhorse Workshop

22/09

100% Norway opens  
at London Design Fair

Charlotte Frances London launch  
their new wallpaper collection at  
London Design Fair

Studio Makgill x H Furniture  
opens at designjunction

(3pm) 100% Norway SuperTalk  
at London Design Fair, chaired by  
Katie Treggiden and featuring  
curator Max Fraser

(4.30pm) 100% Norway  
launch party

22/09

(7-9pm) Matter talk 'Wood as Energy'  
with ALP Technologies  
at Blackhorse Workshop

(8-11pm) London Design Fair  
launch party

23/09

(7-9pm) Matter workshop,  
Alternative Joinery, with Micaella  
Pedros at Blackhorse Workshop

24/09

(11am) Yinka Ilori workshop at  
Design Undefined

Last day to visit Design Undefined  
at Clerkenwell London.

(1-3pm) Matter workshop  
'Indigo Stain' with Hazel Stark at  
Blackhorse Workshop

(2-4pm) Matter workshop 'Foaming  
Wood' with Marjan van Aubel and  
James Shaw at Blackhorse Workshop

(2-4pm) Matter workshop 'How can  
wood be made flexible?' with Lola  
Lely at Blackhorse Workshop - £15  
(max 10 people)

(6pm-late) Matter closing party

25/09

Last day to visit 100% Norway at  
London Design Fair

Last day to visit Charlotte Frances  
London at London Design Fair

Last day to visit Studio Makgill  
x H Furniture at designjunction

Last day to visit Laboratory  
Perfumes x Zuza Mengham at The  
Conran Shop

# 100% NORWAY

## NORWEGIAN DESIGN NOW



*Una, Domaas Høgh*

Back for its 13th edition, **100% Norway** is a perennial highlight of the The London Design Festival and one of the key events on the Scandinavian design calendar. Hosted by the Norwegian Centre for Design and Architecture (DOGA), the Norwegian Ministry of Foreign Affairs and the Royal Norwegian Embassy in London, the show presents the best of contemporary Norwegian furniture, interior and product design.

This year, curator **Max Fraser** builds on **100% Norway**'s mission to champion new Norwegian talent and underline the country's historic contribution to 20th and 21st-century design. The 2016 show is both forward-looking and retrospective, exploring modern-day Norwegian design in the context of the tradition that has helped shape it.

Seventeen designers and studios present new products that engage with the design story of Norway, whether through reinterpreting the ideas of a historic designer, exploring the possibilities of the country's material heritage, experimenting with the concepts underpinning the design movements of the past, or simply responding to an object that had an impact on their thinking and practice.

They showcase work across a range of disciplines, spanning furniture, ceramics, lighting and textiles. Despite their variety in form and function, every piece shares the values that have characterised Norwegian design for decades.

### 100% NORWAY

22–25 SEPTEMBER

Curated by Max Fraser  
Set design by Hunting & Narud

Stand G4  
London Design Fair  
Old Truman Brewery  
91 Brick Lane  
London E1 6QL

**Opening times** Thursday 22 September – 10am – 7pm  
Friday 23 September – 10am – 8pm  
Saturday 24 September – 10am – 8pm  
Sunday 25 September – 11am – 6pm

**Events** **Super Talk** chaired by Katie Treggiden, featuring curator Max Fraser: Thursday 22 September, 3pm  
**Launch party:** Thursday 22 September, 4.30pm

**Featured designers** Anderssen & Voll  
Andreas Bergsaker  
Andreas Engesvik  
Ann Kristin Einarsen  
Cecilia Xinyu Zhang  
Dare to Design  
Domaas/Høgh  
Fimbul  
Kim Thomé  
KnudsenBergHindenes  
Høgh  
Making Matters  
Pedersen & Leszinski  
Nils Henrik Stensrud  
Noidoi  
Osloform  
Vera & Kyte

**Website** 100percentnorway.com  
**Twitter + Instagram** @100Norway  
**Facebook** 100Norway

## INTERVIEW: MAX FRASER

### 100% NORWAY CURATOR

Curator Max Fraser is one of the UK's most respected authorities in contemporary design. He was the Deputy Director of the *The London Design Festival* from 2012 to 2015 and is the founder and editor of the *London Design Guide*, now in its fourth edition. He is the author of numerous design books, including *Design UK* and *Designers on Design*, co-written with Sir Terence Conran. As a journalist, he contributes to a variety of publications, ranging from *Crafts* to *L'Uomo Vogue* and *Blueprint* to *The Financial Times*.



Max Fraser  
Photography Mark Cocksedge

#### How does it feel to be curating such a long-standing show?

100% Norway has been exhibited in London for over a decade, which is testament to the strength of the Norwegian design scene. A great variety of design talent from the country has been shown in London and I'm pleased to be welcoming a new generation into the mix in 2016.

#### What is it that you find most interesting about the Norwegian design scene today?

I've been struck by the energy and enthusiasm of the designers I've met. The Norwegian design scene is small and, as such, has a tight community of like-minded individuals who collectively want to showcase their talent around the world. As such, the small country of Norway has developed a strong design reputation in the world, which I'm fortunate enough to inherit.

#### How do you think the international perception of Norwegian design has changed in the last 13 years?

The presence of Norwegian design around the world has been consistently well curated, tightly edited and generally commercial in its outlook. As such, I think the international perception is positive and one of professionalism.

#### This year's exhibition centres on the relationship between Norwegian design today and the design traditions of the past, but you could say that design everywhere is influenced by heritage – whether following it or reacting against it – what makes this year's exhibition different?

Designers working in the countries with the greatest 20th-century design heritage tend to live somewhat in the shadows of their predecessors. Finally, these countries (including Norway) seem to be freeing themselves of the shackles of the past and pushing forward in new directions. They

aren't giant leaps but there is certainly an appetite to embrace new materials and typologies, while remaining commercial and international in appeal.

#### What feeling do you want to create in the exhibition space itself?

With 13 years of 100% Norway heritage behind me, I'm keen to inject a new energy and outlook that breaks from any preconceptions of what Norwegian design is, particularly in light of the Scandinavian stereotypes. I think the designers involved would be grateful for this.

#### What influenced your selection of designers for the 2016 show?

There are a number of factors I need to consider when making the selection: does it represent a balanced mix of Norwegian design output today? Are the products relevant and commercial in the UK market? Does the product have a place in our world

today? Will the cynical London audience embrace it? Thankfully, I didn't recognise many of the names of the applicants this year so I approached the curating with a clean agenda and, as such, we have a good mix of new talents with the more established names from the main Norwegian cities.

#### What reaction do you hope this year's exhibition elicits from visitors? What ideas do you want to convey?

As the curator, I have a responsibility to portray Norwegian design in the best possible light, so I would hope that visitors leave with a positive impression of the country's design scene today. But I don't want people to just leave saying 'oh that was nice', I also want them to develop relationships with the designers on display and move forward with new partnerships so that the legacy of those four days continues into the future.

*Rolla, Ann Kristin Einarsen*



## LABORATORY PERFUMES X ZUZA MENGHAM

### SCULPTING SCENT



*Sculpting Scent, Zuza Mengham  
Photography by Ilka Franz*

What colour is a fragrance? What shape is it? As part of an ongoing exploration of scent's relationship with other senses, **Laboratory Perfumes** has been working with artist **Zuza Mengham** to consider ways of translating intangible aromas into solid sculptural forms.

Taking the brand's four existing scents, Amber, Gorse, Samphire and Tonka – as well as the new, fifth fragrance Atlas (exclusively available at **The Conran Shop** throughout LDF) – Mengham has created a series of resin sculptures that transform the individual notes of the fragrances into unique combinations of colours, angles and visual effects.

The ocean-reminiscent freshness of Samphire is evoked by the way the light plays through layers of translucent resin; the crisp citrus of Gorse become a clear yellow hue; the eponymous beans of Tonka are represented in speckles of slate; and the tobacco-laced Atlas has been interpreted into a miasma of umber and ochre that echoes the mountain silhouette.

The five sculptures are presented in a special exhibition in the windows of **The Conran Shop**, alongside the **Laboratory Perfumes** range of fragrances and candles that inspired them. Four of the artworks will be available for sale after the exhibition (prices TBC).

#### SCULPTING SCENT

15 – 25 SEPTEMBER 2016

The Conran Shop  
55 Marylebone High Street  
London W1U 5HS  
[www.conranshop.co.uk](http://www.conranshop.co.uk)

**Opening times** Monday – Saturday – 10am – 7pm  
Sunday – 11am – 6pm

**Events** **Launch party:** Thursday 15 September  
6.30–8.30pm

**Website** [www.laboratoryperfumes.com](http://www.laboratoryperfumes.com)  
**Twitter** @LabPerfumes  
**Instagram** @laboratoryperfumes  
**Facebook** LaboratoryPerfumes



*Tonka resin sculpture, Zuza Mengham  
Photography by Alberto Lamback*

## INTERVIEW: ZUZA MENGHAM

### ARTIST



*Amber resin sculpture, Zuzi Mengham  
Photography by Alberto Lambach*

Zuzi Mengham is fascinated by materials. Her current work has seen her shift from steel to resin – another material that is briefly malleable before settling into permanence. Upon seeing her resins, Laboratory Perfumes' founder Aaron Firth was struck by how they were "modern, angular and with multiple facets – like a fragrance", and invited Zuzi to explore this concept in relation to Laboratory Perfumes. 'Sculpting Scent' is the result.

**How did you translate scent into form and colour? Was it a rational process or purely intuitive?**

I started with the scents themselves. I made a decision not to read the descriptions, but to smell them and see what I could decipher. After I matched them up with their descriptions I made a series of drawings with watercolour overlays, building up the colours and patterns until I was happy they translated in a way that felt appropriate.

**Would you say the sculptures were representations of the scents or more reactions to them?**

Both – as smell is one of the senses that seems so neglected when it comes to interpreting into language. It would be impossible to make a fixed representation of a fragrance, but that's why I think it's interesting to try! I've attempted to embody them to a degree, but different ingredients will be more or less influential to different people and their own visceral associations.

**The sculptures feel appropriate to the scent they reference – did you set out to create something that would 'make sense' to everyone or did you focus on expressing something personal?**

All of the scents have a level of complexity, which meant I was pretty spoiled for options. Most perfumes have three distinctive 'notes', which describe their fundamental blueprint. Amber is a good example; it has top notes that are fresh and grassy, developing into centre notes of rich woodiness. The base notes are the richer, deeper elements, which bind the scent, and Amber's base note matures with a balmy ambergris. I wanted to try to represent this development so I used a clear green tint with pale chalky marbling at the top for the lighter leafy notes and, as I moved down, the green became more of a brownish burnt red to accent the deeper components.

**Does each colour reflect a specific fragrance note, or is it more complex than that?**

The colours certainly tie to the major elements of each scent. Colour plays such a vital part in people's visual recognition. Gorse was an interesting one as it smells like zesty coconut, but using a white-and-brown coconut colour scheme wouldn't describe the character of the scent effectively, so I decided to focus on clear yellow for the citrus part and soften it out with pastels in pink, grey and milky white to try to characterise its qualities without going too literal. Others are more direct; Tonka has pink pepper and tonka beans, and I felt like it needed to be energetic and exotic. Various hues of orange and pink describe the mandarin and pepper, and by keeping the majority of the sculpture clear, it enables the light to pass through and keep the orange fiery and luminous.

**What makes resin a good material for a project like this?**

The fact it's liquid and sets solid was pretty important as capturing movement and lightness in the material seemed essential in translating a scent. Blocks of colours were also useful to create definitive edges and punctuation for the bolder ingredients.

Samphire, which is hugely reminiscent of the sea, was a wonderful opportunity to show what layers of clear resin can create. Building up these tinted clear layers gives a sense of depth while allowing the light to pass through, creating a water-like effect. With Tonka, I wanted to represent the tonka beans and peppercorns, so I made a big shallow sheet of dark resin and put plenty of slate powder in it. The natural density of the slate meant it sank to the bottom and revealed itself as a speckled surface.





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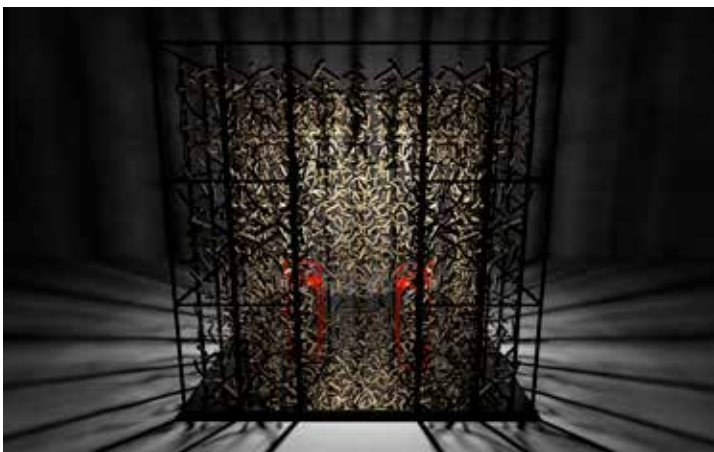


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# CLERKENWELL LONDON

## DESIGN UNDEFINED



*Brace (render), Samuel Wilkinson*

17–24 September, magpie-eyed interdisciplinary show Design Undefined returns to Clerkenwell London with a celebration of designers and products that challenge conventional thinking, explore intriguing new territory and make a positive impact on the world.

Each area of the design store and event hub plays host to a different designer or studio, not only showcasing exciting new products but also exploring the way we think about design in practice.

**Granby Workshop** – one of the offshoots of architectural collective Assemble's Turner Prize-winning Granby Four Streets restoration initiative in Toxteth – presents a collection of home and interior products that have been hand-made using experimental processes that incorporate chance and improvisation.

Designer **Samuel Wilkinson** unveils his new steam-bent wooden chair – as well as

the next iteration of his Mòltair watch for Nomad, while upcycling artist **Yinka Ilori** explores the relationship between faith and furniture in an immersive narrative installation, inspired by his childhood church day trips to Margate.

**Adam Blencowe** merges digital technology with the craft practice of felting in Fuzzy Logic – which uses CNC technology and a hacked jigsaw to create textiles with hitherto impossible colour blends and patterns. He and graphic designer **Marine Duroselle** have created a collection of felted rugs and interior textiles that showcase multiple colours and textures.

Finally, the irrepressible **Camille Walala** is transforming Clerkenwell London's beautifully retro Vinyl Lounge and Martini Bar into an outpost of Walalaland, using paint and vinyl to spread her distinctive geometric, colour-packed patterns over the floor, walls, ceiling and furniture.

### DESIGN UNDEFINED

17–24 SEPTEMBER 2016

Clerkenwell London  
155 Farringdon Road  
London EC1R 3AD

**Opening times** Monday – Wednesday – 10am – 6pm  
Thursday – Friday – 10am – 7pm  
Saturday – 10am – 5pm,  
Sunday – Closed

**Featured designers** Granby Workshop  
Samuel Wilkinson  
Yinka Ilori  
Adam Blencowe & Marine Duroselle  
Camille Walala

**Events** **Launch party:** Monday 19 September, 7pm  
**Workshops** with Camille Walala:  
Saturday 17 September, 2pm & 4pm  
**Workshop** with Yinka Ilori:  
Saturday 24 September, 11am

**Website** clerkenwell-london.com  
**Twitter + Instagram** @clerkenwellldn  
**Facebook** ClerkenwellLondon



*Fuzzy Logic, Adam Blencowe*

## INTERVIEW: FRAN EDGERLEY

### GRANBY WORKSHOP



*Cut-out Tiles, Granby Workshop*

Design and architecture collective Assemble won the 2015 Turner Prize for their community-driven rejuvenation of Liverpool's long-abandoned housing units on and around Granby Street in Toxteth. An offshoot of that project, Granby Workshop is a new collaborative business that makes experimental products for homes – all manufactured using processes that embrace chance and improvisation, so every piece is unique. Artist and designer Fran Edgerley is a co-founder of Assemble and the Granby Workshop project.

#### **Where did the idea for Granby Workshop come from?**

We were interested in exploring ideas around enterprise as a potential additional output of regeneration – creating alternative applications for the large capital investment it requires. We wanted to create a business that could support the culture of hands-on creativity and direct action that has been so transformative for the Granby Four Streets.

#### **How do you decide what products to create? Is there a single designer? Or is it more collaborative?**

Our first range of products was a set of handmade features, designed for refurbished homes in Granby to replace elements that were stripped out of the houses as they were boarded up by the council. Mantelpieces cast using brick and rubble construction waste, ceramic door handles smoke-fired in sawdust-filled barbeques and tiles decorated with colourful, hand-cut decals have already been installed in the CLT [Community Land Trust] houses. These designs formed the basis of our first edition of purchasable products, alongside new objects developed by the Workshop team and in collaboration with invited designers.

#### **What have been your most popular pieces?**

The cut-out tiles and sawdust ceramic handles.

#### **You make use of some pretty interesting processes to create your products – sawdust smoking, casting demolition waste, etc – how did you come to adopt these?**

By experimenting and exploring different interests across the collective. The casting process was developed with the designer Will Shannon though a project called 'Homework'.

#### **How many people are involved?**

Sixteen people have been employed in the workshop over the last six months, making products. A wider network of residents, professionals working with the CLT and craftspeople support the project in a more informal capacity.

#### **What excites you about exhibiting at Clerkenwell London?**

It's a great platform for the workshop to introduce our products to a design audience in London.

#### **Is there a particular impression or idea you want visitors to leave with?**

That business and the production can be designed both in terms of their physical aspects and material output, but also in how they are organised, the culture they support and the kind of activities they provide for.

#### **The first collection is showing at Design Undefined – what's coming up next? Are you developing new products?**

We will be taking part in exhibitions around the world and launching new ranges as products develop through projects based in Granby. In the short and medium term, the Workshop will produce only ceramic products. These were generally the most popular products sold from the pilot, and they require processes appropriate to the limited space we have available. This gives us the opportunity to build a product collection around a more focused range of skills and facilities.

#### **What else are you looking forward to at LDF this year?**

Seeing what Will Shannon has been up to for Martino Gamper's 'No Ordinary Love'.



*Chairs, Yinka Ilori*  
*Photography by Veerle Evens*





*Samuel Wilkinson inspecting steam bent  
chair components for his Brace chair*

# STUDIO MAKGILL X H FURNITURE

## WW CHAIR



*H Furniture branding, Studio Makgill*

Graphic design agency **Studio Makgill** is well known for its beautifully clean, eye-catching branding, site design and print. For designjunction, however, the Brighton-based outfit is extending its talents into the world of furniture design, with a new collaboration with ascendant young brand **H Furniture**.

Makgill has developed a series of six bold colour combinations for H's **WW Chair** (released last year). Inspired by the classic Windsor shape and designed by Herve, the WW is crafted from solid wood, with a fan of powder-coated wire linking the backrest to the seat.

The WW brings a contemporary material twist to a classic furniture form, which **Studio Makgill** have been invited to enhance still further, applying vivid block colours that transform each chair into an attention-grabbing statement piece.

The set of six chairs – each with a distinct but complementary palette – will be available to view at designjunction from 22–25 September, with a stand designed with **Studio Makgill**'s characteristic minimalist flair.

### STUDIO MAKGILL X H FURNITURE

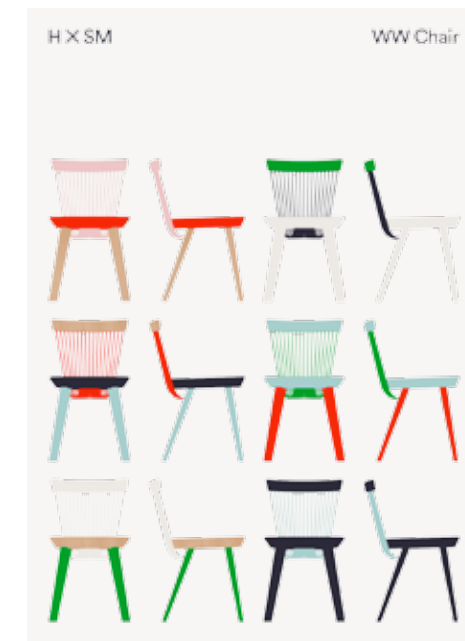
#### 22–25 SEPTEMBER

Stand B19  
Cubitt House  
1 Granary Square  
King's Cross  
London N1C 4AA

**Opening hours** Thursday 22 September – 11am – 8pm  
Friday 23 September – 11am – 7pm  
Saturday 24 September – 11am – 6pm  
Sunday 25 September – 11am – 5pm

**Events** **Launch party:** Wednesday  
21 September, 7pm

**Website** [www.studiomakgill.com](http://www.studiomakgill.com)  
**Twitter + Instagram** @StudioMakgill



*WW Chair print  
Studio Makgill x H Furniture*

## INTERVIEW: HAMISH MAKGILL

### FOUNDER OF STUDIO MAKGILL



Hamish Makgill

Graphic designer and branding specialist Hamish Makgill founded Studio Makgill as a one-man show in 2009. Seven years on, and it's one of the most sought-after design companies on the block, creating compelling brand identities and special projects for a wide-ranging but select clientele, including the likes of James Joyce, H Furniture and G . F Smith. Alongside online and print, the studio is increasingly exploring other design disciplines – including furniture...

#### How do you summarise what Studio Makgill does in in five words?

Our manifesto says it best: we make beautifully simple design.

#### Does your work have any signature features or characteristics?

We try not to have a house style, but there is definitely a quality that runs through all of our work. Our manifesto came from the need to express what that

quality is. We definitely concern ourselves in communicating in the most simple and visually economic ways possible. Our conversations often centre on what it is in a piece of work that can be stripped away before the design loses its essence.

#### How did you first get involved with H Furniture?

We created the brand identity for H back in 2013 and have been their lead

agency ever since. We are currently redeveloping their website and working on the art direction for their 2016/2017 campaign.

#### How did you end up taking a role in their furniture design?

Ever since I first met with Alejandro, the founder and creative director of H, we have shared a love of Danish design. He knows I am a frustrated furniture designer at heart and so he had been waiting for an opportunity to collaborate together.

#### What did you want to achieve with your collaboration on the WW chair?

The WW Chair is a beautiful piece. It is at once very respectful of its heritage – the Windsor chair – and a testament to modern furniture design. So far it has only been available in plain oak and stained black oak. We did not want to alter the form of the chair in any way; we just wanted to explore how colour would change it.

#### What process did you go through to come up with the colour combinations?

What was important was that whatever colour set we created could work together as a series of six chairs – the right amount for a dinner table. This was not an exercise in subtlety on our part – the colours are vivid. But the form can take such a bold intervention. We are really excited to see the finished pieces.

#### What do you hope to get out of the exhibition?

First and foremost we wanted to create something beautiful for H Furniture. However, as designers, I think we feel naturally comfortable with unknown outcomes and for us this project is an experiment. We have no master plan to ditch graphic design and become furniture

designers. We are genuinely happy working across disciplines – we often work on exhibition spaces and interiors. So this is an adventure – we can't wait to see what happens next.

#### Do you expect to see more designers moving into new disciplines in this way?

For me it's not a conscious decision of working in one discipline or another – it is all design. There have always been a few design agencies that appear to be able to apply their thinking to furniture (I'm sure it works the other way round too) and I hope that cross-discipline approach continues.

#### Do you have any plans for Studio Makgill to work on more furniture or other interior products?

We have been working on the Field Table and Field Bench. A set of one table and two benches that can be made from two sheets of standard 8x4 timber. That means it's easy to produce, affordable and there's virtually no waste. The end result has so far appeared in three different projects of ours. We are currently looking to launch it as a product later in the year.

#### You're also involved with Camille Walala's contribution to Design Undefined at Clerkenwell London – what are you doing together and how did it come about?

After chatting with Sabine from Zetteler, she introduced the idea of using our Field Table for Camille's exhibition. Rather than us finishing them, we are handing them over for Camille to decorate. I'm really looking forward to seeing what she does with them.

#### What are you personally looking forward to seeing at LDF this year?

From what I've seen so far, I'm looking forward to Alison Brooks' 'The Smile' and Present & Correct's exhibition 'Error'.

H X SM

WW Chair



H X SM

WW Chair



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## CHARLOTTE FRANCES LONDON NEW WALLPAPER COLLECTION



*London Fields, Brittany, Pampas, Tulum + Epping wallpapers,  
Charlotte Frances London*

A little over six months after the launch of the brand, London textile label **Charlotte Frances London** is making its first LDF appearance at **London Design Fair** to introduce an expanded prints collection and a bold new range of seven richly characterised wallpapers that capture the vibrant, natural floral patterns and playful visuals the brand has become known for.

Both of the new patterns continue the brand's distinctive theme of travel, and are inspired by the places of the world that have made a lasting impression on founders Charlotte Sumner and Camilla Blunt.

Stockholm is a tribute to the pair's love of Scandi design, a calming monochrome floral pattern inspired by the timeless style of the Swedish capital. Mallorca is a much beloved and oft returned-to holiday destination for the Charlotte Frances founders. This intricate, warm and richly coloured design of Palma celebrates the natural beauty of the island landscape.

Both designs will be available as cushions, fabrics or wallpapers – and are joined in the wallpaper range by five of the brand's most successful prints – Tulum, Pampas, London Fields, Brittany and Epping.

### CHARLOTTE FRANCES LONDON 22–25 SEPTEMBER

Stand E07, Hall T1  
London Design Fair  
27 Hanbury Street  
London E1 6QR  
[www.londondesignfair.co.uk](http://www.londondesignfair.co.uk)

**Opening hours** Thursday 22 September – 10am – 7pm  
Friday 23 September – 10am – 8pm  
Saturday 24 September – 10am – 8pm  
Sunday 25 September – 11am – 6pm

**Events** **Launch party:** Thursday  
22 September 8–11pm

**Website** [charlottefranceslondon.com](http://charlottefranceslondon.com)  
**Twitter** @CFLtextiles  
**Instagram** @charlottefranceslondon  
**Facebook** charlottefranceslondon



*Palma cushion, Charlotte Frances London*

## INTERVIEW: CHARLOTTE SUMNER CO-FOUNDER OF CHARLOTTE FRANCES LONDON



*Charlotte Sumner and Camilla Blunt*

Launched in January 2016, Charlotte Frances London is an interior accessories label that creates contemporary textiles with personality and imagination. Inspired by the travels of its founders, ex-corporate lawyer Charlotte Sumner and fashion-print designer Camilla Blunt, the brand's vibrant designs are drawn from visual elements and patterns found all over the world, characterised by a playful, modern aesthetic and infused with a strong sense of home.

### **You launched Charlotte Frances London in January 2016 – how did that go? Did anything take you by surprise?**

We have been a bit overwhelmed by how well the launch went – we met tons of interesting people at Maison & Objet in Paris and have built some good business relationships from the contacts we made

there. Ever since it has been pretty full-on working to get the website up and running and looking ace – we can't thank our brand manager Sion and web developer Rowland enough for their indispensable help with that – and meeting suppliers and manufacturers who have helped us get the finished products out there and selling. We

really can't believe it has only been six months since Paris; we couldn't have dreamed we would have achieved as much as we have by now.

### **You've had a busy year so far – what have been the highlights?**

Definitely meeting and working with all sorts of people in the industry – from the wonderful team at Zetteler and our printers in Sussex to interior designers and retailers. A particular highlight was collaborating with Clerkenwell London on their newly launched day spa, the Well – we were so thrilled when they asked us to produce an exclusive print for the project and it looks fabulous! The team at Clerkenwell have been a joy to work with and we are so proud of the result.

### **What do you think is the driving force behind CFL's success so far? Are your patterns tapping into an existing trend, or creating a new one?**

We think our USP is our prints – there is nothing similar in the market and everyone has responded so positively to them all. It has also helped to be open-minded about the direction we take CFL. We are such a young business we are still finding our way and have so many different ideas. Of course, we have made mistakes but we think one of our strengths is adaptability, coupled with a really strong product.

### **Which prints have proved the most popular?**

We've had a great response to the vibrant, tropical prints, Pampas and Tulum. The dark, modern floral print London Fields has also been a hit. We've loved seeing how people style all the prints in different ways.

### **You're expanding into wallpaper for London Design Fair this year – what inspired that?**

We've always thought of our prints as pieces of art and of course

art is often displayed on walls, so it naturally followed that we develop a wallpaper line! The prints are bold and full of personality and can bring so much character to a room when used as wallpapers. We've played with the scaling so that the prints work well as wallpaper and we think they look ace! It's certainly a bold choice to use print as a wall covering but super effective at creating interest and life in a room. We are launching wallpaper using five prints from the existing collection – Pampas, Tulum, Brittany, London Fields and Epping – and we are adding our two new prints also – Stockholm and Palma.

### **Where are your wallpapers made?**

We use the same printers for both our fabric and wallpaper. Forest Digital in Sussex are fantastic and deliver really high-quality product. CFL prints are intricate and contain a lot of colour and it's therefore vital that the quality of the digital printing is top-notch to do justice to the beautiful prints.

### **Where do you want to take the brand? Should we expect to see other products joining the portfolio?**

We have tons of ideas for new products and prints; currently it's a question of finding the time to develop these and identifying the right manufacturers to work with. The focus for now is promoting the brand, developing relationships and continuing to build on the amazing start we've had. We've had such great momentum after the launch in January, we need to maintain this and seek out new opportunities. We're learning that you never know how and when these opportunities will present themselves! We're hoping for more commercial projects as well as finding some more stockists both in the UK and abroad.



OPPOSITE PAGE  
*Brittany wallpaper,*  
*Charlotte Frances London*

THIS PAGE  
*Angus + Brittany cushions,*  
*Charlotte Frances London*



## ABOVE SEA LEVEL ISSUE 1 LAUNCH



*Photography by Lazy Mom  
courtesy of Above Sea Level*

New independent magazine *Above Sea Level* seeks to reframe the way we think and talk about wine. Founded and edited by wine enthusiast **Aimee Hartley**, the publication and associated events platform are designed to be an antidote to the elitism surrounding wine culture, bypassing the industry jargon and closed-door insiderism often associated with the wine world, and opening up the conversation to anyone interested in the craft and culture of wine.

By focusing on wine in the context of the places and people that make it, and considering the points of overlap between wine and design, nature, food and society, *Above Sea Level* represents a bold new voice and a striking new vision for one of the world's oldest industries.

Launching during LDF, the inaugural issue is a visually rich exploration of the wine scene in California, with contributions from photographers such as Michael Muller, David Abrahams and Daniel Dent; writers and editors including David Michon and LinYee Yuan; illustrators (Alexis Jamet); designers (Lazy Mom); winemakers, shopkeepers, bakers and many more.

The launch will be marked by an exhibition at **Clerkenwell London** running throughout the Festival, with artwork displayed in the Piano Lounge and Wine Keep, specially selected wines in the bar and restaurant, and an invite-only evening launch event on the 19th, where the first fresh-from-the-press copies of the magazine will be available.

### ABOVE SEA LEVEL

19–24 SEPTEMBER 2016

Clerkenwell London  
155 Farringdon Road  
London EC1 3AD

**Opening hours**

|                    |              |
|--------------------|--------------|
| Monday – Wednesday | – 10am – 6pm |
| Thursday – Friday  | – 10am – 7pm |
| Saturday           | – 10am – 5pm |
| Sunday             | – Closed     |

**Events** **Launch party for exhibition:** Monday 19 September, 7pm

**Website** [above-sea-level.co](http://above-sea-level.co)

**Twitter + Instagram** @\_abovesealevel\_



*Photography by David Abrahams  
courtesy of Above Sea Level*

## INTERVIEW: AIMEE HARTLEY

### FOUNDER OF ABOVE SEA LEVEL

*Above Sea Level* stems from Aimee Hartley's passion for wine and her decade-long mission to demystify the industry and engage people with wine in new creative ways. She is particularly interested in how wine overlaps with other areas of our lives and believes these experiences and stories help us to form a richer narrative around what we're drinking.



Aimee Hartley

#### **You founded Above Sea Level to start a 'different conversation' around wine – why do we need one?**

Wine out of context can be difficult for people to connect with. Like chemistry or perfumery, it has its own language that tends to be geared towards 'insiders'. When I write about wine, I start with a different topic – the architecture of a winery, or what craft means in relation to winemaking – and make sure it's accompanied by a photo essay, for example. I think creating a visual dialogue around wine and bringing people into contact with it in an intuitive way is important. As an industry, we need to make sure that wine is culturally relevant, and a natural fixture in people's lives, or it will simply become another luxury commodity.

#### **How did the idea for the magazine come together?**

Making the magazine has been a bit of a cathartic process for me – it is the culmination of seven years of ideas

and experiences since I began my own adventure with wine. It makes it very personal, which is wonderful, but also comes with its own set of challenges. There is also something very tangible about print that lends itself to the topic, that I don't feel is being captured with 'modern' wine journalism.

#### **Why is it called 'Above Sea Level'?**

Vines are often talked about in relation to how far above sea level they grow. They are subject to the laws of nature – aspect, weather, geology, proximity to mountains and bodies of water, but also to the whims and ambitions of the winemaker. I'm interested in how nature, place and people all influence one another and the effect that this has on the character of a wine.

#### **What can we look forward to in the first issue?**

The first issue is dedicated to California – a place that has influenced my outlook on

wine, and whose revolutionary spirit I can relate to. It is as much about celebrating people and place as it is about wine, with themes like memories, language, materials and natural elements running through it. You'll find a photo essay exploring the different vessels winemakers use to store or age their wines, and the influence these materials – wood, clay and concrete – play in shaping the nature of the wine. I worked with LinYee Yuan, Editor of *This is Mold*, and New York design duo Lazy Mom to capture their visual response to (ridiculous) wine terms such as 'cats pee', 'petrol' and 'wet dog'. I've commissioned a lot of unique content, which I felt was really important to set the tone of the magazine.

#### **You've lived in both San Francisco and London – how does the cultural perception of wine differ across the Atlantic?**

I first lived in San Francisco 10 years ago. There was an openness and a culture around wine that I hadn't experienced

before in London. People made an effort to talk to me about it in a way that just made sense. The wine country – Sonoma and Napa – is also on your doorstep, which means that it is naturally woven into the lives of those that live nearby. Over the last decade London has come on leaps and bounds in its food and wine offerings, but wine still has quite a lot of work to do before it is considered in the same way, and with the same weight, that we think about food.

#### **When is the mag out and where can we buy it?**

The magazine will be available to buy on the Above Sea Level website ([above-sea-level.co](http://above-sea-level.co)) from 19 September.

Photography by David Abrahams  
courtesy of Above Sea Level



# MATTER

## WOODEN MATTERS



*Wood as Energy,  
ALP Technologies*

Founded by designer and artist **Seetal Solanki**, **Matter** is a research initiative that exists to explore the materials of the human world, develop our understanding of making processes, and spread awareness the role materials play in the human environment.

During London Design Festival, **Matter** is hosting a series of talks and demonstrations at **Blackhorse Workshop's** wood and metal studios in Walthamstow, each one exploring the material possibilities of wood from a different perspective.

Touching on topics as diverse as evolving woodworking techniques, using wood to generate energy in innovative ways, and pioneering new techniques in dyeing and joinery, **Wooden Matters** looks into how

one of mankind's oldest materials can be pushed beyond tradition and convention to become relevant to the moment and speak to the future.

Participants include craftsman **Robert Penn**, who has made more than 40 objects from a single ash tree; **ALP Technologies** who transform wood pellets into electricity; **Micaella Pedros**, who has found a way of incorporating scavenged PET plastics into wood joints to create functional structures; textile designer **Hazel Stark**, who has developed the technique of fabric dyeing to apply indigo dyes to wood; and **Marjan van Aubel** and **James Shaw**, who have collaborated on furniture made using bio-resin and timber waste.

### WOODEN MATTERS

21–24 SEPTEMBER

Blackhorse Workshop  
1–2 Sutherland Road Path  
Walthamstow  
London E17 6BX

**Events** **Talk:** 'The Future Craftsmen' with Robert Penn, Wednesday 21 September, 7–9pm

**Talk:** 'Wood as Energy' with ALP Technologies, Thursday 22 September, 7–9pm

**Talk:** 'Alternative Joinery' with Micaella Pedros, Friday 23 September, 7–9pm

**Workshop:** 'Indigo Stain' with Hazel Stark, Saturday 24 September, 1–3pm

**Workshop:** 'Foaming Wood' with Marjan van Aubel + James Shaw, Saturday 24 September, 2–4pm

**Workshop:** 'How can wood be made flexible?' with Lola Lely, Saturday 24 September, 2–4pm

**Closing party:** Saturday 24 September, 6pm–late

**Website** [www.ma-tt-er.org](http://www.ma-tt-er.org)  
**Twitter + Instagram** @ma\_tt\_er



*Indigo Stain bowls, Hazel Stark*

## INTERVIEW: SEETAL SOLANKI

### FOUNDER OF MATTER



Seetal Solanki. Photography Dan Weill

Seetal Solanki founded Matter in 2015 to explore the creative relationship between materials, ideas and processes. Through an ongoing programme of, exhibitions, workshops and events such as Wooden Matters, Matter aims to chart the space between an idea and its realisation, and to consider the skills, materials, systems and individual contributions that go into the act of creation.

#### What should we expect from Wooden Matters?

A series of talks, workshops and demonstrations exploring wood beyond its traditional uses and building an understanding of what this basic material can produce in the present moment and how it can speak to the future – whether it be as energy, using plastic bottles as joinery, natural dyeing or using the whole tree trunk to create a multitude of products, allowing for minimal wastage.

#### You've described it as an 'alternative' material exploration – what makes it alternative?

I guess it comes from the way in which we approach the material in its many attributes. We are so used to seeing wood

within furniture, but what else is possible and how can this be conceived?

#### How did you go about selecting the speakers?

It all stemmed from what Blackhorse Studios offers and the materials they work with. Wood is such a prevalent material in the workshop, it seemed like a good place to start.

It made sense to approach the designers and makers from different perspectives. We thought about wood in terms of its uses and applications such as colour (which can be overlooked). Wood also provides us with heat so we thought of exploring it as a sustainable energy source. Having visited the recent RCA graduate show I saw Micaella's Joining Bottles

project, which was just the perfect fit as it seems like such a simple and obvious idea when you see the final outcome – and it's those projects which can have a big impact in socially deprived areas. Thinking about the socio-economic impact within design and materials is something that is really important when we begin a project.

#### What do you hope people get from the talks?

An insight into how one material can be pushed into a multitude of potential objects depending on the process it undergoes. Maybe even a few tips on how to be resourceful with one material as well as having an appreciation of all materials – even the basic ones such as wood.

They will be able to discover skills such as natural indigo dyeing, which is a difficult process to achieve without being taught by an expert such as Hazel Stark, as well as learning from the designers/makers' own experience and wealth of knowledge.

#### How did you get involved with Blackhorse Workshop?

We are local to the area and have a huge appreciation for what they have set up to contribute within the local community. Blackhorse Workshop and Matter are in the process of setting up the Maker Library Network, which is one of the many brilliant programmes that Daniel Charny has created with the British Council.

#### What interests you about wood as a material?

The fact that it's a natural material that comes from our environment and provides us with oxygen to fill our lungs. It can also be processed into thin sheets of paper and then the most solid of objects too. It's endless what this one material can achieve.

#### How has the way we use wood changed in recent years?

There is a lot more emphasis on what we do with the waste and on how to create

useful by-products from that waste. Seen as an opportunity, it can be a very lucrative business model.

#### What other projects is Matter working on at the moment? And what's in the pipeline?

We are in the experimental stages of working with a few brands, including Open Desk and Ally Capellino, and creating opportunities from their waste streams. We also are providing strategies to companies such as Crafting Plastics and Open As Usual, who want to offer a more conscious approach to design and rethinking within that space – really thinking about what matters to them as a business and seeking to achieve that through the way they approach materials and processes.

We write a column for Nirvana CPH called Material Mondays, which explores a different material every fortnight. Whether it's a future, industrial or sustainable material, they all matter.

There are so many exciting things happening in the pipeline (including perhaps, a physical materials library) and all will be revealed very soon... Our team is growing and I can't wait to get that all onto our website for people to see what these amazing people are creating with us.

#### What else are you looking forward to seeing at LDF this year?

So many things! 'Ecotopia' sounds so intriguing as I'm always keen to learn about ways to live sustainably and thinking about the bigger picture. The V&A is a must and it never disappoints. Caventou will be on display there and I can't wait to see that in the flesh. There is also a Super Talk happening at the Truman Brewery about 'Danish Design: Contexts, Materiality, Culture and Society' – basically everything I love.

*Indigo Stain, Hazel Stark*



*Alternative Joinery, Micaella Pedros*



## ZETTELER CLIENTS

Alongside our clients who are exhibiting, curating, launching, collaborating or otherwise getting involved at this year's London Design Festival, Zetteler is also privileged to work with a wide-ranging roster of artists, designers and creative folk. We're very proud of all of them...



### 100% NORWAY

Part of The London Design Festival, 100% Norway is an annual exhibition showcasing the best of Norwegian furniture, interior and product design.



### ABOVE SEA LEVEL

Above Sea Level is a new print and online journal devoted to wine and its relationships with design, food, people and places – as well as a creative consultancy specialising in wine-centred projects and events.



### ALEX BOOKER

Based at the Limehouse Arts Foundation, the Booker Print House is run by the widely exhibited artist and printmaker Alex Booker, who specialises in woodcut relief printing, letterpress and painting.



### BREED

Breed is a London-based creative agency dedicated to nurturing the careers of some of the most exciting and influential artists, illustrators and photographers in the world.



### CAMILLE WALALA

Bold, colourful and irresistibly positive, Camille Walala's 'tribal pop' designs inject joy into objects, interiors and the cityscape at large.



### CHARLOTTE FRANCES LONDON

Textiles brand Charlotte Frances London produces vivid and vibrant interior fabrics, inspired by its founders' adventures around the world.



### CLERKENWELL LONDON

Clerkenwell London is a unique design space, restaurant, café-bar and event venue that promotes the makers and craft behind the very best of contemporary creativity.

**DOGA**

Otherwise known as the Norwegian Centre for Design and Architecture, DOGA exists to explore the meeting point of architecture and design, and the ways in which they can be used to enrich the wider world.

**ED REEVE**

Ed Reeve's photographic studio produces striking cinematic imagery and film for the architecture, design and luxury sectors.

**G . F SMITH**

For over a century, G . F Smith has been Britain's foremost supplier of specialist papers to the creative industries.

**JAKE & DINOS CHAPMAN**

Always eye-opening and never less than provocative, the Chapman Brothers have been at the forefront of modern British art for over two decades.

**KIA UTZON-FRANK**

Part jewellery designer, part interiors innovator, Kia Utzon-Frank trained as a goldsmith and metalworker, but now brings her experimental approach and architectural vision to all aspects of product design.

**LABORATORY PERFUMES**

Founded in London in 2011, Laboratory Perfumes crafts unique, natural and gender-free fragrances, designed to evolve on the skin of the wearer over the course of the day.

**MAKERVERSITY**

Makerversity is a pioneering community of makers based in Somerset House, London and, as of 2016, Amsterdam. Its innovative MV Works programme provides practical and creative support for maker business working with technology.

**MATTER**

Matter is an organisation dedicated to exploring and celebrating the world of materials through exhibitions, talks and creative collaborations.

## New Johnston 1916 – 2016 Johnston 100

### MONOTYPE

A global titan of typography, Monotype is the leading authority on type and the guardian and innovator behind many of the world's favourite fonts.



### NIRVANA CPH

When it comes to materials innovation, ingenious packaging, imaginative print products and creative digital marketing tools, no one can touch Nirvana.



### ROYAL NORWEGIAN EMBASSY

Alongside its diplomatic functions, the Royal Norwegian Embassy in London is dedicated to the promotion of Norwegian cultural activities across the UK, spanning art, design, music and literature.



### SAMUEL WILKINSON

London designer Samuel Wilkinson creates products and public artworks that combine craftsmanship, engineering and imagination.



### STUDIO MAKGILL

A graphic design agency set up by Hamish Makgill, Studio Makgill makes 'beautifully simple design' and compelling brand identities for a wide-ranging but select clientele.



### TINCT

Sister-and-brother team Rosie and Ben Broad blend traditional British leathercraft and modern design sensibility to create a strikingly simple but personality-packed range of high-quality bags and accessories.



### WILFRID WOOD

Artist and sculptor Wilfrid Wood makes heads and figurines that combine the skills of a craftsman with an uproarious satirical streak.



### ZUZA MENGHAM

Known for her work in steel and, more recently, resin, Zuza Mengham is an artist and designer on a mission to explore material possibilities.

**BELOW**  
*Chromatecliptix 5, 2015, screen print*

**OPPOSITE PAGE**  
*Multitude Altitude, 2015, screen print*



When it came to finding a designer for these pages, we didn't have to look far. Literally. The fantastically talented Therese Vandling operates from a Hackney studio just down the road from Zetteler HQ, where – as part of

illustration, design and experimental screen-printing outfit Heretic – she makes glorious images like these. The two prints above are part of their ongoing project Spectral Nation.

**HERETIC**  
[hereticheretic.co.uk](http://hereticheretic.co.uk)  
**SPECTRALNATION**  
[spectralnation.com](http://spectralnation.com)

*The Line collection by Samuel Wilkinson  
for Nomad Watches*



## ZETTELER RECOMMENDS...

Our usual go-to for inspiring design-related things to do in London is, of course the **London Design Guide**, edited by **Max Fraser** (expertly photographed by Jessica Klingelfuss on the page opposite). It's a handy companion at any time of year, but LDF is where it really comes into its own, not least because it's full of tried and tested eating and drinking tip-offs to keep you hydrated, nourished and cocktailed as the week goes on.

However, the Zetteler team have compiled our own hitlist of our top-11 must-sees at LDF 2016. None of these are anything to do with us (disclaimer: except for the handful that happen to be run by our personal friends), but they are all set to be super-inspiring nonetheless. Check out the following:

**Ready Made Go** by Modern Design Review showcases specially commissioned products by London-based European designers that are to be permanently installed at Ace Hotel London Shoreditch.

**Error** in Islington Design District is Present & Correct's design tribute to erasers, with more than 200 specimens on show.

**The Structural Skin Project** by Jorge Penadés at Mint Gallery presents furniture made from waste leather and resin.

**Fine Cell Work x Luna & Curious:** East London store Luna & Curious has commissioned a selection of hand-crafted cushions and bags made entirely by British prisoners taught by Fine Cell Work's team of volunteers from the Embroiderers and Quilters Guild.

**Max Lamb** celebrates the natural beauty of Tonalite granite with Pedretto Granitti for the Trentino Collaborations at London Design Fair.

**London Design Biennale** For the first time, London gets a biennale of its own, as more than 30 countries present their visions of Utopia at Somerset House.

**Ecotopia** in South Kensington is a multi-sensory installation drawing on the ideas of leading scientists, academics, designers and architects to shape a sustainable future.

**SCP East** presents three shows: the SCP 2016 Collection, an exhibition of Mexican craft and a display of work by Piet Hein Eek on the theme of 'forever'.

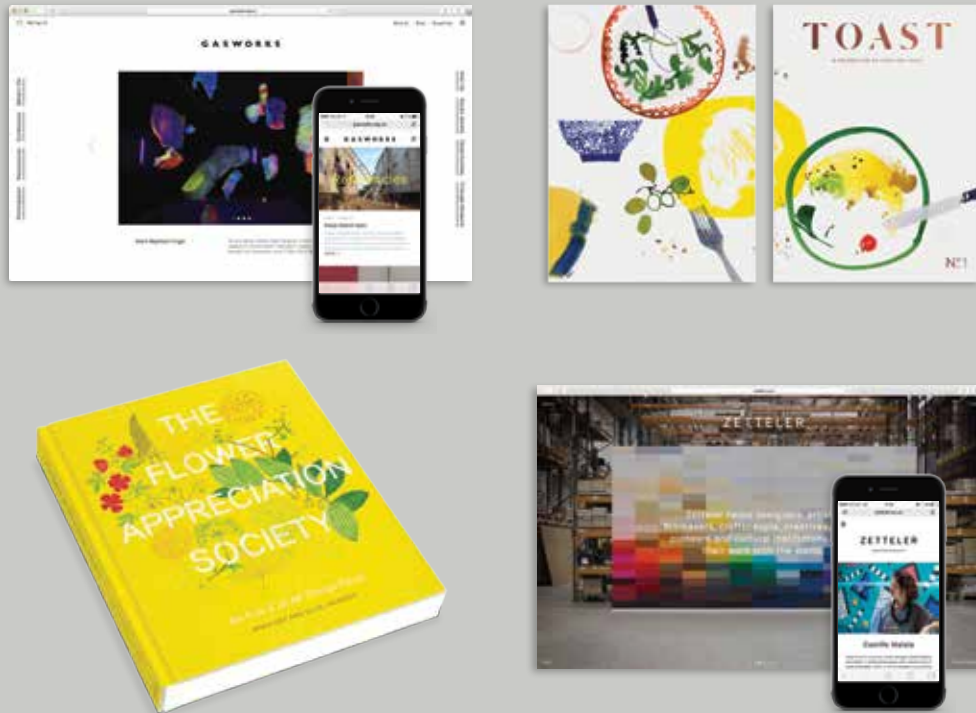
**The Hard Life** at the Jasper Morrison Shop is an exhibition of Morrison's photographs of Portuguese rural crafts from the collection of Lisbon's National Museum of Ethnology.

**No Ordinary Love by Martino Gamper and Friends** at SEE+DS Gallery brings Gamper together with Bethan Laura Wood, Fabien Cappello, Gemma Holt, Harry Thaler, Jochen Holz, Lars Frideen, Max Frommeld, Max Lamb, Studio Silo, Tiago Almeida and Will Shannon.

**Kinoko** presents their first own brand collection inspired by their love of traditional British outerwear fabrics. The collection comprises a lightweight Ventile smock and two-piece Ventile suit, moleskin shirts and corduroy trousers, plus Japanese-made t-shirts and socks.

*London Design Guide, Max Fraser  
Photography by Jessica Klingelfuss*

# ATWORK



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## A few thank-yous...

This book would not have been possible without the continuing support of the paper wizards at **G . F Smith**, who have been behind Zetteler since day one. It's also thanks to them that we have business cards, compliment slips, stickers... any stationery at all, in fact.

Thanks too to **Pureprint**, without whom all the pages would be blank. They are a joy to work with – as is **Therese Vandling**, who somehow manages to juggle all our conflicting demands and last-minute changing minds without a whisper of complaint, and still delivers something beautiful at the end of it. A dream designer.

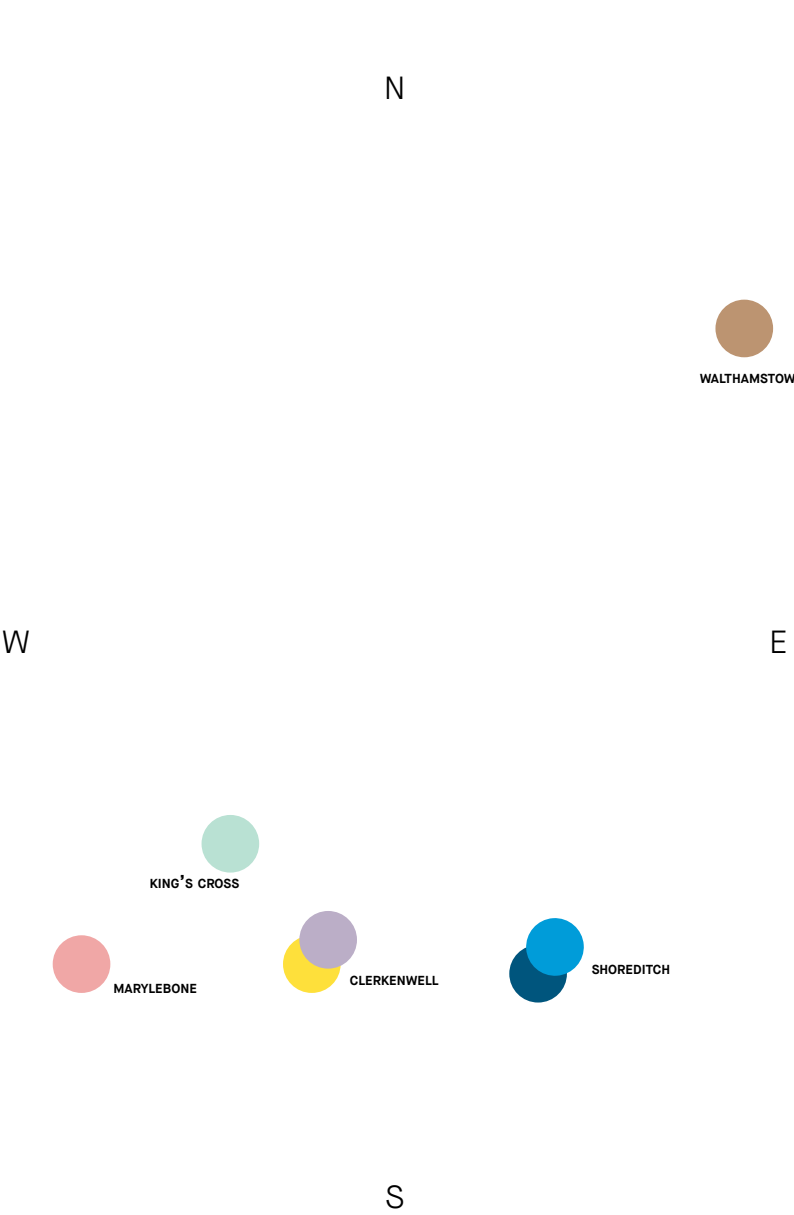
I (Sabine) would also like to thank my exceptional team, both in-house and freelance, for their hard work and dedication, not just for LDF, but every single day of the year. **Dorothy, Ellie, Katie, Jodi, Jess, Milly** and finally **Will** and his team at graphic design agency **Atwork**– Zetteler wouldn't be anything like the company it is without the time, energy, love and enthusiasm you devote to our clients and their projects.

And finally, big thanks to our editor, **Anthony Leyton**, for putting words on these pages; meeting our conveyor belt of ever-shifting deadlines; giving Zetteler a voice via our website, press releases, email bulletins (and now books!); and breathing a little extra life into everything we do.

Have fun out there!

Sabine and the Zetteler team x

- 1. 100% Norway**  
Stand G4  
London Design Fair  
Old Truman Brewery  
91 Brick Lane  
London E1 6QL
- 2. Sculpting Scent**  
The Conran Shop  
55 Marylebone High Street  
London W1U 5HS
- 3. Design Undefined**  
Clerkenwell London  
155 Farringdon Road  
London EC1R 3AD
- 4. Above Sea Level**  
Clerkenwell London  
155 Farringdon Road  
London EC1R 3AD
- 5. Studio Makgill x H Furniture**  
Stand 14  
designjunction  
1 Granary Square  
King's Cross  
London N1C 4AA
- 6. Charlotte Frances London**  
Stand E07, Hall T1  
London Design Fair  
27 Hanbury Street  
London E1 6QR
- 7. Wooden Matters**  
Blackhorse Workshop  
1-2 Sutherland Road Path  
Walthamstow  
London E17 6BX



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# ZETTELER

CREATIVE PUBLICITY

## PRINT CREDITS

|                       |                     |  |
|-----------------------|---------------------|--|
| <b>Graphic design</b> | by Therese Vandling | <a href="http://vandling.co.uk">vandling.co.uk</a> |
| <b>Paper</b>          | from G . F Smith    | <a href="http://gfsmith.com">gfsmith.com</a>       |
| <b>Printed</b>        | by Pureprint        | <a href="http://pureprint.com">pureprint.com</a>   |

|                     |  |
|---------------------|--|
| <b>Cover stock</b>  | Colorplan Bright White Embossed 270gsm |
| <b>Inside stock</b> | Naturalis Absolute White Matt 135gsm   |

[WWW.ZETTELER.CO.UK](http://WWW.ZETTELER.CO.UK)