

## **Tracey Birchwood - Studio 6**

My present work is predominantly made out of porcelain. My latest collection was inspired by rose petals. I form all the little petal shapes by hand, before firing them in the kiln, glazing and then firing again. I use special ceramic paint called lustre which often has gold or platinum within it, adding fine details before firing the jewellery for the final time.

I have collected many things over the years, whether that's recyclable materials, colourful tin cans, ribbons or copper electrical wire! These often go towards experimenting and coming up with new ideas.

**By 2038, I would like to use the materials and bits and bobs that I have collected and to repurpose these into new little works of art, thus saving it from going into landfill.**

## **Jane Blease – Studio 25**

I design and create contemporary lighting, artwork, and jewellery that fuse traditional craftsmanship with modern technologies. Using FSC-certified wood veneer, I intricately laser cut each piece, then work by hand—meticulously stitching and painting to create richly detailed surface patterns.

Described by Homes & Antiques magazine as “Antiques of the Future,” my work is made to be cherished and built to last. Every design is created with sustainability and longevity in mind—a deliberate stand against the culture of disposability. I firmly believe in the mantra: “Buy less, buy better.”

**By 2038, I would like to focus on packaging. While I already use biodegradable and reused materials wherever possible, I aim to go fully plastic-free.**

## **Natalie Laura Ellen – Studio 5**

I create printed patterns inspired by nature for your home. My designs often begin with photography and sketched ideas, which I develop into repeatable motifs using different mediums, including drawing, painting and various printmaking techniques. I manipulate these motifs into repeat patterns digitally for a range of home textiles, gifts and stationery.

My patterns are printed onto ethically sourced organic cotton using eco-friendly inks. I print fabric to order, which cuts down on waste, and use offcuts to make small items such as purses and reusable face wipes. I have recently collaborated with woodturner Joel Atkins from Something from the Turnery, creating a range of lamp bases to complement my handmade lampshades. Joel is based in the UK and works with a range of beautiful, sustainably sourced timbers to create lasting pieces for your home.

**By 2038, I would like to experiment with recycled fabrics and different sustainable inks, designed to minimise environmental impact during production and use.**

## **Lee Page Hanson – Studio 4**

I am a designer/maker working with clay using hand-building techniques. I make highly decorative pieces using a combination of decorative processes, including underglaze, lustres and transfers.

In my practice, I am mindful of waste, and one of the positive aspects of clay is that, unfired, it can be recycled. The three slab pots in this exhibition were assembled using leftover pieces of clay, which I would usually recycle. The decoration was created in collaboration with Rose Lloyd, using Rose's leftover decals to achieve these designs.

**By 2038, I hope to continue collaborating with other artists and to keep using fully biodegradable packaging.**

## **Clare Hillerby – Studio 20a**

My jewellery practice focuses on collecting old papers, particularly postcards, and old wooden rulers which are then combined with silver. The combination of old and new gives new life and meaning to the pieces. Commissions often incorporate the customer's old jewellery and their gathered treasures.

**By 2038 I would like to be using silver that has been processed from recycled silver and to keep sourcing found items that would otherwise be disposed of.**

## **Susan Kane – Studio 23**

I work intuitively, aiming to bring a freshness and spontaneity to my work with loose brush strokes in watercolour, collage and mono-print. All my artwork, brooch materials and greeting cards are created using FSC certified paper, wood and recycled paper.

In 2014, I began to focus on personal artwork following a long career selling my printed textile designs internationally. I translate my imagery into brooches together with my design partner, Clinton Pilkington. I am represented by Ffin-Y-Parc Gallery, Llandudno and Art Press Publishing.

**By 2038, I would like to be using handmade paint. I am currently experimenting with the watercolour paint made by 'Florence Paint Makers'. These paints are made with materials and minerals sourced from a mine on their site in Cumbria.**

## **Katherine Lees – Studio 5**

I have been making porcelain screen-printed clay vessels and jewellery for twelve years, eight of those years I have been based at Manchester Craft and Design Centre.

I place sustainability at the heart of my practice by using small off-cuts from the large vessels to make the smaller ring pots and jewellery pieces. I reclaim all the clay pieces that aren't fired, reusing them in new makes. I am intentional about working with non-toxic materials and try, where possible, to use lead-free and food-safe glazes.

I am thoughtful about my energy consumption; for example, I only fire my kiln when it is full. Using small ring pots and jewellery to fill the little gaps.

**By 2038, I would like to source my clay myself locally from the ground to make my practice even more sustainable.**

## **Jessica Livsey – Studio 16**

My current practice is painting on canvas, using acrylic and mixed media paint.

I try to be sustainable in my practice, by recycling old paint, using up old household paint mixing it with shop-bought tubes and often visit DIY stores; purchasing tester pots in the reduced section. I often mix my paint with water, which helps it go further and last longer. My practice is to create heirloom artwork in the hopes of keeping it out of landfill. Most of my clients collect work in person, helping to reduce the carbon footprint.

**By 2038, I would like to have switched to using recycled bubble wrap for wrapping each piece of work.**

## **Andrea Lord (&made) – Studio 21**

I produce a range of handmade gifts & homewares employing traditional skills with a modern twist. Inspired by colour, pattern & texture, at &made you will find a pared-back aesthetic with an emphasis on natural colours & materials – no frills or fussiness! Rewind to 2008 & my first product was a cactus pincushion planted in a little terracotta pot. I made the cactus body using recycled knitwear & kept it quiet as I thought it would devalue the product I was making.

Fast forward to 2025 & I'm happy to talk about all my foraged fabrics, so much so that this small collection is entirely made from re-used, recycled, deadstock, offcuts & trimmings & one tired & rejected shirt specially selected to play it's part in this exhibition.

**By 2038, I would like to be sat with my feet up somewhere still making, & knitting, with recycled wool - naturally!**

## **Stephanie Mann – Studio 6**

I am a jewellery designer driven by the challenge of turning fleeting visual experiences into tactile, wearable objects using photographs of the intricate patterns and textures that surround us. My practice is an exploration of how these images can be transformed into jewellery using acid etched silver and printed aluminium. My latest work incorporates coloured recyclable aluminium combined with my signature etched silver to create vibrant and playful jewellery. I endeavour to be as sustainable as I can within my practice and I am always looking at ways to improve this.

My packaging is made from recycled materials and is fully recyclable; I support small businesses within the UK for the majority of my materials and all silver and gold used in my practice is recycled; I reuse and recycle.

**By 2038, I would like to be in my own studio, using 100% recycled or repurposed materials.**

## **Ella McIntosh – Studio 10**

As a contemporary Pewtersmith, my new work is rooted in material exploration and introducing circular design principles. I create modern pewter objects that challenge traditional forms, drawing inspiration from industrial landscapes and championing pewter as a contemporary material. These new candlesticks are made from recycled pewter items and reclaimed metal offcuts, which I melt down and recast using low-energy methods. By prioritising recycled metal as a primary resource, I'm reducing waste and giving new life to discarded materials, embedding each object with a history of transformation and renewal.

**By 2038, I would like to establish a fully closed-loop studio that not only reuses 100% of its metal waste but also supports local communities in reclaiming and recasting their own materials into meaningful, functional art.**

## **Bhaggie Patel & Shakti Patel (Imprints of Earth) – Studio 12-13**

We're Bhaggie and Shakti the mother-daughter duo behind Imprints of Earth. We're passionate about creativity as a healing force. We love to hand build and throw advanced carefully considered forms before relinquishing them to the uninhibited flames of the fire. In this way, ceramics becomes a metaphor for life; recognising when to let go and finding beauty in the ashes of the unexpected. Every vessel carries a quiet balance of intention and surrender and is mindfully made in Manchester.

We honour tradition and innovation through elemental techniques: pit firing, smoke firing, and using locally foraged materials: leaves, feathers, that bind us to the Earth. Every piece is made with honesty and intention, for people and the planet.

**By 2038, we hope to deepen our local connections by sourcing wild clays from places that inspire us. In doing so, we strengthen the ties between clay, community and creative spirit.**

## **Claire Mellalieu (Three Storey Design) – Studio 16**

I am a clothing and accessories designer with 23 years of experience in the Fashion Industry. I now sustainably print silks inspired by nature, using natural botanical extract dyes, flowers, and plants. Techniques include ancient methods, Bundle Dyeing, Hand Painting, Tatakezome (the traditional Japanese art of flower pounding), and Stencilling. Printed silks are hand-sewn into unique accessories and, more recently, slow fashion clothing.

I have designed, printed and developed the pattern for this collection. The Kimono Top and Scarf have been dyed and printed using Fresh Japanese Indigo leaves. The Kimono Jacket has been Bundle dyed using dried flowers, food waste and plant extract dyes to create this Autumn palette.

I'm committed to sourcing natural materials and prioritising local suppliers. Packaging is fully recyclable and biodegradable, plus each product comes with a plantable swing ticket.

**By 2038, I plan to explore other sustainable and vegan alternatives such as Lotus Silk, which is among the most expensive rare fabrics globally.**

## **Linzi Ramsden – Studio 3**

I hand-build contemporary ceramics exploring print, texture, colour and form. The piece I have created for this exhibition is titled 'Rise' and is made of porcelain. The twists and coils of clay reflect my internal reaction to sustainability on a global scale.

**By 2038, I would like to see the global recognition that capitalism, genocides, war and the current market is not sustainable.**

## **Eve Redmond – Studio 22**

In 2018 after seeing Greta Thunberg, I was inspired to do some research and make changes in my own practice. I had been using cardboard packaging for over fifteen years but after further research there were many more changes I could put into effect in my business that would make a difference. I decided to use digital documentation, using less paper. I only buy fair trade gems and bullion. All my jewellery making consumables are from non-toxic materials. I now turn off my tools when not in use.

This collection has been made entirely from recycled/ upcycled materials in my studio. By embracing sustainable practices, I am contributing to a future where every piece tells a story of conscious craftsmanship, mindful consumption, and a shared determination to leave a greener legacy for generations to come.

**By 2038, I would like to be using new materials that are made completely from recycled materials with no waste.**

## **Gemma Scully - Studio 6**

I create jewellery from Sterling Silver and 18ct Gold, inspired by the Chaos Theory. Through a unique process of water casting I drop various amounts of molten metal into different volumes of water, creating wildly different all one-off organic elements which I design around to make unique pieces of jewellery. I pride myself on being Eco-friendly, through casting by hand, I ensure that there is no waste, melting down and using all the scraps.

**By 2038, I would like to be sourcing only preloved stones and pearls to use in my work.**

## **Helen Tiffany – Studio 10**

I create kiln-formed glassware and enamelled silver jewellery, working with materials like clear sheet glass, vitreous enamel, and silver. As glass and metal are non-renewable resources, I aim to use them carefully and sustainably, creating long-lasting pieces with minimal waste.

My practice is driven by circular thinking: viewing waste as a creative resource. I reuse all my scrap silver and source recycled wire and chain wherever possible. I also incorporate reclaimed enamel produced as a by-product of cleaning transparent enamel. As someone who is deeply material and process focused, I find working with by-products and reclaimed elements both inspiring and essential.

**By 2038, I would love to generate my own power to run my workshop and be energy efficient, I would like to have more access to recycled and eco-friendly products, and for suppliers to give more information on what my materials are made up of. I would like all my transport and travel to have zero emissions.**

## **Valery Touchet – Studio 17**

I am a sustainable fashion designer and community project leader, under VTCreation. I am inspired by nature and advocate for working with natural materials, textures and colours and runs workshops on sustainable fashion and upcycling

This vibrant collection is created from recycled denim jeans, thoughtfully curated to reflect the spirit of sustainable fashion. Each piece tells its own story through varying shades, from deep indigo to sun-washed blues and bold blacks, frayed hems, and textured fades that embody both history and intentional design, all combined to create bold and unique accessories.

**By 2038, I would like to get more people involved in the process of reusing/upcycling what they have already in their wardrobe.**

## **Charlotte Verity – Studio 1**

I create jewellery using precious metals, handmade glass, faceted stones, and vitreous enamels. My work is inspired by light; reflecting, refracting, or emitting it through fluorescence or phosphorescence, and by the vibrant glow of city lights at night.

Sustainability is at the heart of my practice. I carefully consider the origin of all materials: using recycled or Single Mine Origin metals and sourcing stones from conflict-free suppliers. I minimise waste, recycle wherever possible, and responsibly manage hazardous materials. Each piece is designed for longevity, not fast fashion. When no longer needed, the metals, stones, and glass can all be reclaimed or recycled.

**By 2038 and beyond, I will continue to be considerate of the environment and follow recommendations to reduce my impact as research is ongoing. Before 2038, I hope the changes I implement could allow my practice to be classified as carbon neutral.**

## **Amy Wilkinson – Studio 1**

I am a jewellery designer based in Studio 1. This "Floral Fragments" jewellery collection showcases silver flowers that have blossomed from old, repurposed, and excess metal from my practice. I use cut-off fragments of silver or gold to form petal shapes, which are then soldered together with sprinkled metal shavings. The pieces are then reticulated with heat to create a molten metal texture, making each one unique.

**By 2038, I would like to be using metal from customers' old or broken jewellery to create new "floral fragment" necklaces or earrings for them to wear and enjoy again**

## **Louise Wynne – Studio 22**

I make garments that are simple, comfortable and adaptable. Designed without complicated fastenings, they are made to expand and contract to fit ever-changing body shapes. I work predominantly with natural fabrics, using deadstock materials whenever possible. Denim, in particular, is a favourite as it is an incredibly durable fabric that can last a lifetime.

My exhibition piece is my first zero-waste pattern design and is made from deadstock denim fabric.

**By 2038, I aim to develop the concept of zero waste patterns further for use in more of my designs. I will also aim to work exclusively with a combination of deadstock fabrics and textiles manufactured close to home, in order to significantly reduce my carbon footprint.**