



Above: Giles Miller's Hex tiles, £350 a sq m (heliotandco.com)



Above: large bowl, cast by Stephanie Tudor (as before) using fragments of slate, £2,500 (thenecraftsmen.com)

Above: the Nim table in "copper" Jesmonite, by Russell Pinch, is £4,350 (pinchdesign.com)

Left and below: Yen Chen and Ya Wen from Taiwan have set up a London studio. To a Jesmonite mix they add iron and copper, which oxidise over time. A small vase costs £55 (yenchenyawen.com)



tiles may oxidise and/or rust and change colour. Prin discovered this by accident when she added waste metal dust garnered from a local key-cutting workshop to a bucket of Jesmonite. Fittingly, she then called her first range Rust, with vessels and tiles which oxidise over time.

Also at the design fair is London's **Zuza Mengham** showing ornamental sculptures inspired by the colours and textures of lichen. Surfaces are where durable, water-resistant Jesmonite comes into its own and from Nottingham, **Katie Gillies** is bringing samples of her bespoke, sensuously tactile surfaces to the fair. Coloured and flecked with pigment, glass, iron and copper, they are smooth, ridged or marbled. She only graduated from Leeds in 2015, but already Gillies' work is popular for tiles, large wall panels, splashbacks, worktops, fireplace surrounds and small cast objects.

Award-winning **Giles Miller** in south-east London has perfected deeply textured tiles with intriguing ridges and fins. If you turn them round they look different according to your angle of view, so you can create your own mini wall sculptures.

A table called Nim, cast in Jesmonite by London designer **Russell Pinch**, is

sold as artwork in a numbered limited edition of 50, with only 10 left despite a price of £4,350. Its rock-like shape, with rough, eroded sides and a smooth top, "floats" on a recessed base.

"A talented sculptor made the first model," explains Pinch, who recently set up shop in Pimlico. "Each piece is hand-layered and hand-painted in graded shades."

A second, lower-key version of the table uses metallic Jesmonite for a patinated copper finish that has been gently torched and hand painted.

"Jesmonite is so very close to plaster, its chalkiness is very pleasing but it is also very controllable – unlike either plaster or concrete, both of which are harder to control," adds Pinch.

COMPLEX, faceted shapes are the personal hallmark of London-based designer **Phil Cuttance**, who casts vases and candle holders from intricate moulds made of folded plastic and resin.

He says: "You might think I am 3D printing or using a CNC router but everything is handmade, after endless experiments and refinements."

Cuttance says he loves the fine finish of Jesmonite, and the way the material sets quickly. "I'm an impatient artist," he explains. "Making ceramics, for example, is a very long process."



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