

Hugo-Godfrey-Faussett & Adrian Large

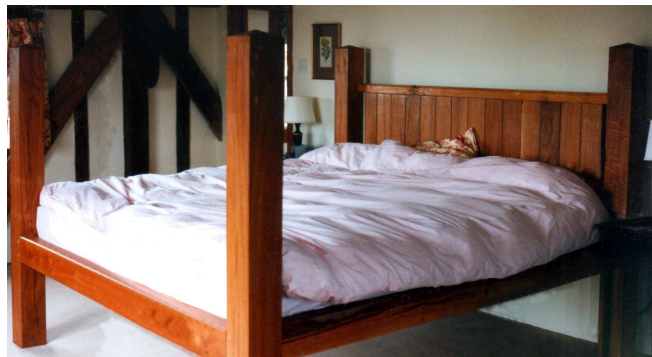
Furniture. Interior and exterior environments



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Hugo went through a formal apprenticeship with a luthier/furniture maker before starting his own business as a maker and also worked as a scenic carpenter in the film and TV business. He later worked at the National Theatre as a prop maker for some years before again starting a freelance career in which he has built on the wealth of his experience. He is an ardent conservationist and comes from an extended family which numbers tree surgeons, carpenters and foresters amongst its members.

Adrian started his working life as a graphic designer and from there moved into commercial interior design and management. He became increasingly inspired as much by the making as the design process, and was lucky enough to work in partnership with a succession of extremely talented joiners from whom he learnt his craft. Like Hugo, he set up his own workshop in the mid nineties and has continued to design and build furniture and interior/exterior environments. He is also a committed conservationist.



Above: bed in English Oak, from timber supplied by the client.

Left: chairs in maple with bookmatched Sycamore backs, commissioned to match an existing table

The photographs in this portfolio represent a small example of our work. Most are commissioned pieces or projects but we have included some speculative items which are part of an ongoing project (see below).

Over the last couple of years we have designed and built many individual pieces, a large library shelving commission, furniture for the picture restoration department of Tate Britain, props for major theatre companies, the complete interior of a Knightsbridge store, reception areas for multi national companies and, of course, a range of built-in furniture.



Left: table in reclaimed Oak

Tables

Below: coffee table in flame Sycamore. The top floats on stainless steel pins set into the Maple leg frame



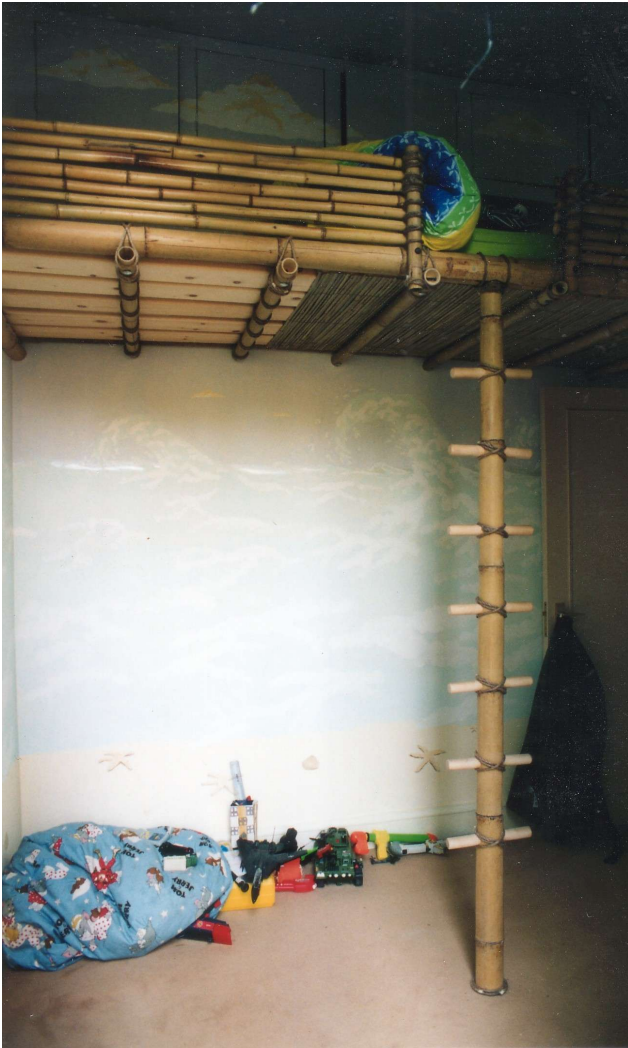
Above: Maple side table with blue stained insert

Below: another view of the table showing the flame in the timber



Extending table in Olive Ash





Above: a platform bed in bamboo. Luckily, the client is a good climber with a head for heights!



Above: painted tulip wood cupboards with bergere panels. We were asked to design the floating shelves so that the client could display her collection of Art Deco glassware

Below: trestles in reclaimed elm. We recently had these back in the workshop after they had been damaged in a fire whilst in storage. A good wash and some attention to the tusk tenons, and they were as good as the day we made them



Below: a simple little side cupboard in Oak. We grabbed this snap of the piece in its unfinished state before we had to stain it to match an existing glass cabinet.





English Oak benches.



Turning legs for the grand table shown below.



Gardens

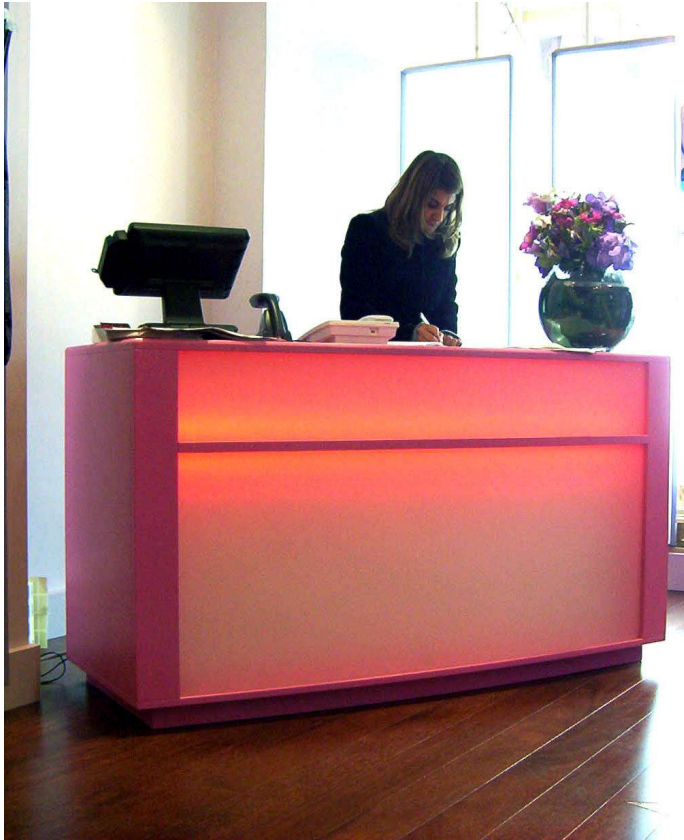


We designed and built this garden and furniture for a typical London walled garden.

The table was made from left over decking with an applied slate top.



Commercial Interiors



Knightsbridge Store. We designed and built the entire interior of this shop.



Reception area for a multi-national company



Nothing should be made which is not worth making... William Morris

Our work is always informed by this philosophy. We are inspired by wood and will always promote the use of sustainable native timbers, but whichever material we use it has to be fit for its purpose and meet responsible environmental criteria. Where it comes from, and how, is as important as where it ends up! All the materials we use naturally inform the design and construction process, but the context of the making is equally important. We work in a not for profit co-operative, recycle all our waste and buy our electricity from a renewable energy supplier which builds its own wind turbines

We only use timber which is FSC certified or from a source where we can demonstrate chain of custody and ethical production. Where we use materials other than timber, we have to be satisfied that the ethical policies of their manufacturers meet our criteria.

We are developing an ongoing project to re-introduce the use of Sweet Chestnut in furniture making and exterior products. It is a fast growing hardwood harvested from coppiced woodland, traditionally on a 15 to 20 year cycle. Coppicing is the management of certain species which can be cut right back and will shoot new growth from the remaining stump. This means that new growth is supported by a mature root structure and relatively fast. Of course, rapid growth means rapid absorption of CO₂.

Coppicing supports age old rural skills and livelihoods and allows light into the woodland which secures the environments of flora and fauna.

This beautiful timber was widely used in the past but, for a variety of reasons recent years have seen its use decline. There are efforts to re-introduce it in semi-manufactured form for structural framework and cladding, and it is still used in rustic crafts and fencing.

Because of this fall from grace and despite the fact that it is widely grown in the UK and Europe, properly seasoned lumber has been hard to come by. We have now secured a reliable source with impeccable ethical credentials and will be developing the range of furniture in the future.

Garden Bench in Sweet Chestnut



This reclining armchair is shown awaiting upholstery in the workshop. It is in Sweet Chestnut and follows a design by Stickley who was, in turn, inspired by William Morris. This style of furniture has become known as Craftsman or Mission style. It is constructed traditionally with pegged tenons to the rails, with through tenons between the legs and arms and is entirely hand crafted.

Below: a simplified version of the chair designed for outdoor use. Again, this is a recliner and is constructed almost entirely without glue, which tends not to fare too well outdoors!



In its green (unseasoned) form, Sweet Chestnut is ideal for exterior use and we are actively promoting this, notably as part of a recent project where we designed and built a nature garden for a local primary school. We constructed large planters from the timber and these also served as supports for the fencing which was also in green chestnut poles.

We were able to arrange for pupils to visit the woodland which was the source of their timber, and this gave them invaluable insight into the nature of trees and the habitats they support, as well as contextualising the end product.

During the course of the project it became apparent that many children in urban environments have no conception of the countryside which surrounds them and have difficulty appreciating that what they sit on, eat at, hit balls with, play music on etc. has a connection with a growing thing.

Hopefully, nature garden projects such as this will help to remedy this gap in their education!



Pictures on this page show the nature garden under construction and ground to a halt during a heavy snowfall!



Domestic Interiors



Props and commissions from other designers

