



Another Word; Issue 1

||||| SINGER SIDE SEWN THREAD SHOULD BE EXACTLY 5MM FROM BIND EDGE (NO MORE) |||||



Welcome to Another Country, the magazine. A tiny taste of our furniture brand and ethos, in 2D form. In the following pages you can find out where it all began for us and how our first collection of contemporary craft furniture evolved. You can also read about some of the people whose work we admire – Margate cosmetics brand Haeckels for instance (p.24), and London fashion brand Oliver Spencer (p.10). We also spoke to some experts in woodland management (p.20) to find out more about sustainable woods, coppicing and using veneers versus solid timber.

If you just want to take in some beautiful scenes, then flick to our feature on the landscape photography of Rich Stapleton (p.15). Rich's thoughtful work always makes us want to pause.

Think of it as our code of values for furniture design and for living, brought to life through an edit of stories. Not to sound grandiose, we just like simple, well-made and unpretentious things that help us to live well. That's what inspires us to create and we hope this little book of stories embodies this spirit.

P. 10:
OLIVER SPENCER



P. 15:
LANDSCAPE



P. 24:
HÆCKELS



ANOTHER : PROFILE

This is Another Country



WORDS:
JILL MACNAIR

It was 2010 and a moment in the design industry when brands such as Established & Sons were gathering pace launching big, statement-making furniture. Paul de Zwart, once the founding publisher of Wallpaper magazine, was looking for a quiet, well-made wooden stool to furnish the bedsides of his home in Dorset – something long lasting and contemporary, but in the spirit of traditional woodworking. Something that could be moved around the house to be used, wherever needed, as a side table. Finding nothing to fit his vision, Paul saw a gap in the market. “I felt there was no lip service at all being paid to making furniture and design objects sustainably with longevity in mind. It was all about consuming, consuming, consuming,” he says. “It led me to design my own stool which, very quickly I began to think of as a business opportunity.”

different aesthetic influences. These have variously included Belgian interior architecture, English Victorian work tables, the architecture of David Chipperfield and John Pawson, and the furniture of Gerrit Reitveld and the De Stijl movement: “we always ask ourselves how to present something new that’s still Another Country,” says Paul.

This autumn sees the launch of the newest collection in collaboration with Ekkist, who design buildings following WELL Building standards – high environmental credentials that focus on human health and well-being. “Everything we design we design to be multi-functional and low waste,” says Paul. “WELL is taking it to another level and it’s exciting.” The collection, presented as ‘Designs for the Natural Home’ includes Another Country’s first guest bed, Ori, which is made

‘We always ask ourselves how to present something new that’s still Another Country’

PAUL DE ZWART

You can read about how that stool evolved into furniture collection Series One, on page 4. Since then, Another Country has steadfastly filled a large hole in the furniture industry and arguably helped to bring to the mainstream, expectations of being able to buy furniture that is well-crafted with clear provenance. Now eight years old, the company’s furniture is sold globally and has its chic headquarters-cum-showroom in Marylebone, central London – Paul, keen to avoid being defined by geography says, “I didn’t want to be seen as an East End hipster brand.” Another Country furniture appears in the interiors of many beautiful private homes as well as choice brands, cafés and restaurants – Burberry, Oliver Spencer and Kyoto’s Kaikado Café among them.

There are now four numbered furniture ‘Series’, plus three named ranges, in the company repertoire. All of it is designed with the original core values in mind, albeit following

from solid ash finished with non-toxic, zero-VOC adhesives and finishes. A highly flexible piece, it can be used as an everyday sofa, a single put-me-up and extends into a double bed.

There have been many proud moments for Another Country. From prestigious awards to magazine shoots and features in the New York Times and the FT. Paul has particular respect for invitations he received from the National Trust to furnish Knole House and the café at William Morris’s Red House, “because those projects have heritage and they have stakeholders, and decisions are made using public and lottery money. I understand how hard it is to get those things signed off.”

The very first trade commission came from a café in Hampstead, which had Paul singing down the leafy London suburb’s hill. He may laugh at how small this commission now seems, but he’s aware that it’s from such seeds that Another Country has been able to grow. ●

ANOTHER : DETAIL

The Story of Series One

WORDS:
JILL MACNAIR

PHOTOGRAPHY:
RICH STAPLETON
& DAVID BROOK

The collection of furniture that is Series One began with a small three-legged wooden stool. Everything about this stool set the path for Another Country and it still epitomises the values at the core of the brand today.

There is a simple beauty in Stool One and it comes both from the way it has been designed and from the material it has been made from. It is made from oak, which is durable and able to withstand hard wear, making Stool One a piece of furniture that can be used in most environments. The oak is finished in a protective wax polish, which enhances its durability, but also brings out the beautiful natural grain of the wood.

For the design of Stool One is very definitely contemporary but has an archetypal shape that echoes a traditional milking stool. It has handsome, simple proportions and it lacks decoration, but for its availability in stained black or red finishes. It has a rounded top with a radius on its edge and, most important of all its features, it has turned legs.

The potential of the leg design on this first stool led to a large furniture collection that now includes coffee and dining tables, benches, chairs, a daybed, sofa, shelf, peg rail and kids step. Its rounded shape, its angles and the way it attaches to the surface of each item of furniture – whether short or tall – is universal across the entire collection. This is the defining feature of Series One. “Developing Series One was about working out how the collection could be quasi-modular thanks to the universal design of the leg,” says Paul de Zwart. “We had to think through how the leg would be joined, in the same way, to whatever surface it was attached to – whether that was a chair, a table or a daybed.” Paul sketched up the collection and then took it to a furniture maker he knew in his village in Dorset. Dom Parish brought his expertise to the making of Series One, helping to finesse the pieces. He still works on all the prototyping for the brand today.





Prior to this, Paul worked with his good friend and former Wallpaper colleague Laura Housley to hone the brand message and aesthetics of Another Country and its first collection. They studied three main woodworking traditions. The utilitarian style of Shaker furniture and Midcentury Scandinavian furniture, both of which are rooted in usefulness, and the heritage of Japanese woodworking in all from buildings to utensils.

They considered the furniture in both urban and non-urban contexts – not necessarily a farmhouse, but not a glass box either. They thought about how people living the rural life used to go to their local carpenter in the village to make their wheelbarrow or table. And somehow Series One became a bridge between all of this. The sofa was the last work to join

the family of pieces, but Series One remains a collection that is open to be added to.

The furniture in Series One has made its way into many beautiful interiors both private and public, finding one of its happiest homes in Sussex, at Ditchling Museum of Art and Craft. The old school house building, in this small village with its rich crafting heritage, was given an appropriately modern zinc extension by award winning architect Adam Richards. Adam worked to a palette of black and red to reference the existing local vernacular, filling the rooms with Series One furniture in the same harmonious tones. Both architecture and furniture alike reflect a spirit that's defined by feeling timeless, not trendy. It's a quality that's woven into the fabric of Another Country. ●

Marylebone

A potted history of the vibrant neighbourhood
that Another Country calls 'home'

WORDS: ELEANOR LLOYD



Drawing by Architect, Andrew Cadey from Campbell Cadey

—1900

1900 —2000

1086

The area features in The Domesday book as the Manor of Tyburn, owned by Robert de Vere and with a value of 52 shillings. Tyburn is recorded as having a population of less than 50 people.

1196

Tyburn becomes the primary site for the criminals of London's public executions. Although the first recorded Tyburn execution took place in 1196, it is thought that the actual first happened as early as 1108. The last execution was in 1783 when John Austin, a highwayman, was hanged for murder.

1400

A small church dedicated to St Mary the Virgin is built in Tyburn on the bank of a small stream or 'bourne'. The area becomes known as St Mary-la-Bourne which, over time, is shortened to Marylebone as it is known today.

1755

The first building leases are issued, including one to William Baker, who lays the now famous Baker Street – its fame is thanks in part to Sherlock Holmes, who lived at the fictional number 221B.

1860

Doctors begin to set up practices on Harley Street, growing from 20 consulting rooms in 1860 to 80 by 1990.

1899

Marylebone Station opens, the last main line terminus to be built in London. It has gone on to become a popular filming location, featuring in the Beatles' feature film A Hard Day's Night, and British sitcom Gavin and Stacey.

1900

The Wallace Collection opens. The museum displays the art collections brought together by the first four Marquesses of Hertford and Sir Wallace. It was given to the British nation in 1897 by Sir Richard's Widow, Lady Wallace.

1901

Wigmore Hall opens. Built by the German piano company Bechstein and originally called the Bechstein Hall.

1909

Selfridges opens on Oxford Street. During World War II the store's basement was used as an air-raid shelter. The building was bombed during the war but survived unscathed except for the roof gardens, which reopened in 2009.

1912

The Royal Society of Medicine moves to Wimpole Street.

1932

The BBC opens its broadcasting house in a Grade II listed Art Deco building on Portland Place and Langham Place. It's from here that King George V makes his first Christmas speech – the first ever from a monarch.

1948

The NHS is established at a time when around 1,500 doctors are practising on Harley Street.

1990

Marylebone High Street is given a major revamp and sees the introduction of Daunt Books, often said to be London's most beautiful shop. Its concept is to arrange books by country, regardless of the nature of the book.

1995

With one third of all shops on Marylebone High Street empty, a new rejuvenation is implemented. Properties are refurbished and new retailers move into the area, chosen for what they would bring rather than the rent they pay. The term 'Marylebone Village' is coined.

1998

The Conran Shop opens on Marylebone High Street after the lease of a derelict tyre depot is granted. Makes way for the influx of design stores that join the area and help to put Marylebone on the map as a destination for homewares.



Another Country showroom, 18 Crawford Street

2000—

2002

The Fromagerie moves to the area. One of London's best cheese shops, it's known for its fresh seasonal produce and atmospheric casual dining space.

2004

A shrine to the best in Nordic furniture and homeware, Skandium, opens. The store is widely regarded as the epitome of Scandinavian chic and was rated 9/10 by Mary 'Queen of Shops' Portas, from the eponymous Channel 4 television show.

2008

Boutique art house cinema chain Everyman opens on Baker Street solidifying Marylebone's reputation as a diverse and cultured neighbourhood.

2010

One of Marylebone's coolest menswear stores and Paul's favoured style spot, Trunk, moves into their first shop on Chiltern Street.

2013

The Chiltern Firehouse opens, to much fanfare, its chic restaurant and cocktail bar, later adding 26 hotel suites. The Monocle Café also arrives bringing its distinctive signature to the area.

2014

Another Country's first showroom and headquarters (pictured above) opens in London, dedicated to displaying its collection of hand-crafted furniture and products.

2015

Expanding Marylebone as a hub for independent boutiques, Lynn Harris Perfumer H moves in as a street neighbour to Another Country. Functioning as both a shop and laboratory, Perfumer H allows customers to experience, create and purchase their own bespoke scent in a gorgeous interior designed by Retrouvius.

2018

Boxcar Baker and Deli sets up shop a stone's throw away, fully kitted out by Another Country. A much needed local addition, it fills Crawford Street with the mouth-watering scents of freshly baked goods. ●

ANOTHER : PROFILE

Oliver



Spencer

Oliver Spencer has been a shop keeper for over 20 years. After cutting his teeth selling second hand clothes at Portobello Market he graduated to Mayfair's Piccadilly Arcade to start his Favourbrook brand selling formal, tailored clothes with an emphasis on interesting textiles. By 2002 he had introduced the Oliver Spencer brand to the fashion world, with a shop on Lamb's Conduit Street – there are now four more shops – and the aim of blending the premium tailoring that underpins Favourbrook, with a more relaxed everyday style. A friend of Another Country, Oli shares our ethos and approach when it comes to understated style and quality materials and we have fitted out his shops on Lamb's Conduit Street and Calvert Avenue. Using the characteristics of our Series One collection – with a few material and form tweaks – we created shelving and display furniture to serve the needs of a fashion boutique. The resulting shops are considered, relaxed and welcoming – just like the clothes that occupy them and the man behind those clothes. We caught up with Oli to find out more about his creativity, his approach to work and what's next for him...

WORDS:
JILL MACNAIR

IMAGES:
OLIVER SPENCER

AC: Do you remember how it felt when you first started out — did you have the same mission in mind as you still have now?

OS: When you first start out on a creative venture, it feels like a new frontier so you don't know what to expect. The main difference now is that I understand how the industry works. I still get the same thrill when designing clothing, but now I can pair that with a better understanding of what the customer needs and wants.

AC: What makes Oliver Spencer, Oliver Spencer? What is the shop's ethos?

OS: Oliver Spencer is all about community. We've cultivated a lifestyle that invites fashion in. The design ethic is easy-going yet sincere."

AC: How do you approach the design of the shops and the environment you are creating?

OS: The thought behind the design of my shops is of course to make the clothing stand out in the best possible way. I have a real love of beautifully made things, so I strive to make the shops feel organic yet centred around design."

AC: Does this relate to how you approach your collections in any way?

OS: Yes, completely and utterly.

AC: Is knowing what will sell instinctive?

OS: Over the course of my creative career I've built up a good understanding of the customer. I believe this is the most important thing because from this you can learn how to build a collection. You must be prepared to take risks then deliver the momentum in a positive fashion.

AC: How important is travel and being aware of other cultures — and where have you been recently that you found inspiring?

OS: Travel is important in everyday life and to the existence of a collection as a whole. Being

someone of nomadic spirit, I feel enlightened every time I go somewhere new. Spending time in the Swiss Alps never ceases to amaze me, more specifically the north face of the Eiger.

AC: Which item from your most recent collection are you most into yourself?

OS: The Artist Jacket in Kildale Green.

AC: Do you tailor your shops and the collections in them, to suit their neighbourhood? Do you see a customer type for each shop?

OS: The customers I design for are creatives and frequent and flourish in very different areas of London, so irrespective of the location, the shops are designed with this demographic in mind. Of course, there are some that are more dressy than others, Berwick Street is a little more casual than Lamb's Conduit Street for instance."

AC: How important is London to the brand?

OS: London is a melting pot of cultures and tribes. Its streets are hugely inspiring, in fact in every day of London life I can find something that inspires me. Other cities, whilst being interesting in their own ways, can't compare to London in its multi-dimensional nature.

AC: How did you discover Another Country?

OS: I love the clean lines, the beautiful wood and that a good amount of it is made in England. The ethos is spot on for our aesthetic.

AC: Do you have any Another Country pieces in your own home?

OS: I've just ordered a dining room table for my new place in the Isle of Wight.

AC: Which other shops do you admire?

OS: I'm really into Aram at the moment because modernist furniture and all that surrounds it is something I really love. ●



Bespoke Series One furniture in Oliver Spencer's Lamb's Conduit Street store

Land



ANOTHER COUNTRY

scape

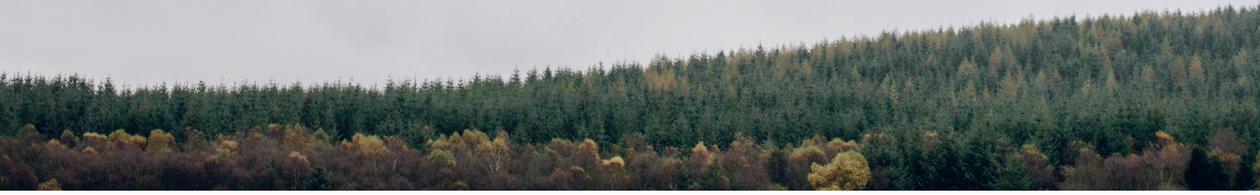
Rich Stapleton's awe-inspiring views
of Dorset's Jurassic coast











Woodland Management

In this generation of sustainable forestry it's not
people versus nature — people need nature.

WORDS: GIOVANNA DUNMALL

‘The best trees for solid timber furniture are the oldest and biggest ones, so it’s imperative to keep the century-long cycles of wood management going.’

RICK GUNNING, WRC TREE SURGERY

The importance of forests and trees cannot be overstated: we cannot survive on earth without them. Forests absorb carbon dioxide from the planet’s atmosphere and produce the oxygen we need to live. They also store carbon and absorb almost half of our fossil fuel-emissions making them essential in the battle against climate change.

But forests also provide fuel for cooking and heat, food, construction materials and wildlife habitat, among many other things. According to the Rainforest Alliance almost two thirds of land animals and plants call forests home, a quarter of the world’s populace rely on forest resources for their livelihood and the economic value of trees is estimated at a staggering US\$33 trillion a year, twice the GDP of the US.

It’s no surprise then that managing woodlands and forests sustainably is fundamental to many industries, including, of course, the furniture one. “Without sustainable forestry there is no continuity of supply and you get what has happened in the tropics,” says David Venables, European Director at the American Hardwood Export Council (AHEC).

What has happened in the tropics should be a warning tale to the world. Half of the world’s tropical forests have been cleared

according to the Food and Agricultural Organisation, and despite ten years of increased efforts to slow tropical deforestation (including the increasing monitoring of deforestation by satellite in countries like Brazil, or the weekly deforestation alerts sent to government agencies, companies and civil society groups in Peru that have led to more prosecutions than ever before), last year was the second-highest on record for tree cover loss, down only a tiny bit from 2016. In the last two years the tropics has lost an area of forest the size of Vietnam.

So what is sustainable forest management exactly? It takes many different forms but sustainable forestry is basically growing more than you harvest. The cycle in a managed forest (a.k.a. as a working forest or plantation forest) usually lasts 100-120 years explains Rick Gunning, Director of WRC Tree Surgery, a UK ecology and arboriculture company that works across the counties of Wiltshire, Dorset and Somerset. “Trees are planted close so they grow up quickly and lower branches are discouraged leaving a long uniform branch-free trunk and hence knot-free wood,” he says. In between there will be thinning stages when a crop is taken allowing the older tree trunks to thicken – fewer trees sharing the same resources means more water, sunlight and soil for the remaining

Many sustainable design advocates also recommend using engineered wood, which can be produced from relatively small trees, rather than large pieces of solid timber.

ones. “Sometimes a nursery crop is added to encourage the final crop to grow upward tall and straight, and then felled soon after.”

Any method where some of the trees are retained is called a continuous cover system, which is different from clearfelling (also known as clearcutting) where the whole crop is removed at once often to create land for farming, but also in order to harvest timber in a cost-effective way. Those critical of clearfelling say it causes soil erosion, worsens climate change and makes managing a diversity of trees difficult because of differing growth rates – meaning you end up with mono-cultures. Alternating different systems, such as continuous cover and short rotation, “may reduce our impact on soil carbon reserves, support biodiversity and provide greater adaptive capacity for our forests” states the UK Forestry Commission. Given that the best trees for solid timber furniture are the oldest and biggest ones, it’s imperative to keep the century-long cycles of wood management going explains Rick Gunning. “Because you are benefitting from ancestral planting you must pass the favour on,” he says. One of the problems with these vast time scales however is that wood demands change over time, as do tastes, and it’s hard to predict the demand for timber,

and what types will be fashionable in 2120.

Managing forests or woodland can be done in other ways too. Coppicing is a centuries-old traditional management technique that was practiced extensively until about 70 years ago. In this system areas of woodland or shrubs are harvested on a rotation of 7-25 years, depending on the product required. The method is used to thicken up trees and shrubs for various purposes. “The small diameter wood was used for numerous things and the most coppiced species historically was hazel, which was woven into fences to enclose sheep and uses as wattle [wooden strips] to make walls,” says Rick Gunning.

Most experts agree that coppicing is excellent for biodiversity. “When you cut the young tree stems down to the crown there are different plants and insects that inhabit that space while the new shoots are growing,” says Duncan Baker-Brown, one of the first architects to use locally-sourced coppiced sweet chestnut in buildings, both as cladding and to make glulam beams. Many of these artificial woodland management systems can be shown to be highly sustainable. But for the furniture industry, would it not be environmentally prudent to just use more of what there is plenty



Image from the American Hardwood Export Council

of in nature? “You don’t have sustainability if you are cherry-picking the grades and the species,” points out David Venables. “There has to be some long-term balance between what the market wants and what nature is throwing out naturally. We have a lot more quality hardwood that we can’t use right now because it’s not fashionable or desirable, for instance.” In other words, a consumer can’t walk into a furniture store and ask for a table in a different wood from the ones that are shown – as David points out, “they won’t even be aware of what different timbers are available.”

Many sustainable design advocates also recommend using engineered wood, which can be produced from relatively small trees, rather than large pieces of solid timber, which require cutting down a large tree. With the large older trees only half of the tree can go towards making furniture explains Dom Parish, who owns the cabinet-making workshop in Dorset that prototypes all of Another Country’s furniture (see page 29). “This is why the most efficient way of processing trees is converting a whole tree into veneers. They provide a better return.”

When converting a tree into timber you lose the heart of the wood and all the round edges and protective husk of the tree that are

susceptible to wood worm. “Perhaps it’s time to rethink our obsession with solid wood,” says David Venables. “Veneered versions of furniture can often be just as beautiful and perform just as well.”

As a consumer faced with what is at times contradictory information, it can be difficult to know what to do and who to trust. AHEC now has an interactive forest map on its website that uses live US Forest Service data to show growth and removal rates for most commercial American hardwood species. “This has been a game-changer for us in terms of communication,” says David Venables. Certification can also help, but it isn’t the be all and end all. “Certification is a crucial tool to manage forestry in the developing world but in Europe and North America forestry is generally managed sustainably and has been for generations,” says Paul de Zwart, of Another Country. “North American producers, for example, rarely have FSC certificates but that doesn’t mean North American forests are not managed sustainably.” What a consumer can do is ask questions, do some research and perhaps ask if those dining chairs also come in any different less on-trend timbers. Hopefully, they might be very pleasantly surprised. ●

ANOTHER COUNTRY

A close-up photograph of a person's hand holding a large, dense bundle of seaweed. The seaweed is dark brown and black, with some lighter, yellowish-green blades. The hand is wearing a light blue long-sleeved shirt. The background is a blurred, overcast coastal scene with rocks and water.

Hæckels

It's no secret that for over a decade, Margate has been undergoing an extensive reboot as artistic-urbanites have flown the big city for achievable rents, a better quality of life and the option of being able to do something they love. Dom Bridges' story was a little different, but happened during this exceptional time for the seaside town. His seafront luxury cosmetics shop Haeckels is a prized Margate landmark and the story behind it beguiles whoever hears it – in large part, because it revolves around local seaweed, botanicals and ocean mud.

Back in 2012 a high octane job as a director of television advertising had left Dom feeling dispirited and in need of a path that would make him feel more connected to the things he cared about. He quit work and moved to Margate with his wife Jo where, inspired by the local nature, he walked into (quite literally, on the beach) his next path as the founder of his brand. Haeckels, now rather famously, has the seaweed of its locale at the heart of its skincare products and has gone from being a local phenomenon to something you can find in the world's most desirable boutiques – Liberty, Bergdorf Goodman and The Ace Hotel among them. Dom and his team live by the motto 'from the ocean for the ocean' because the sea is both a source for health-giving ingredients, as well as their motivation for being as sustainable as they can be. Haeckels has a bottle reuse policy and even a 'Rubbish for Product' scheme that encourages customers to bring rubbish collected from nearby Walpole Bay to the shop, in return for a free body cleanser.

Here, Dom tells us about his brand's incredible journey and why life has ended up being not quite as slow paced as he'd imagined.

WORDS:
JILL MACNAIR

PHOTOGRAPHY:
SAM SCALES

AC: When you stated the brand, you talked about wanting to do something local to Margate. Did you ever consider anything other than Haeckels as a concept?

DB: No. I'd spent years creating film and with Haeckels I wanted to create something more tactile. Something you could touch and something I could use to connect people and the environment around the sea.

AC: How did the seaweed idea hit you and is it still a central ingredient in the product lines?

DB: It's been well documented that the idea came from the smell emitted from Margate's harbour which can, at times, become fragrant due to the volume of seaweed washed up at low tide. Having spent time in China where seaweed was a delicacy and something shown huge respect I felt it was a great opportunity to make something using it. Seaweed in its raw form and its extracts continue to be part of the DNA of nearly every Haeckels product and we continue to experiment with more uses of it.

ANOTHER COUNTRY



‘It was supposed to be a quieter life by the sea but I’ve never been busier and never worked harder. The difference is that it is infinitely more rewarding to create here.’



AC: Tell us more about how the brand has grown and what the journey of experimentation and creating products has been like?

DB: It's grown organically, word of mouth has been hugely powerful for us. Social Media is a wonderful thing to have but it means nothing unless our products meet the needs of a customer or fail to excite them. We don't really advertise, we don't have a PR agency currently but we have strong values and a real belief that we can build a business in Margate that creates jobs, opportunities and incredible products that can be sold around the world. Product development is the really exciting part of my role as founder. We have two labs in house and we constantly look to nature for inspiration and try to find solutions to the problems we have with the world today, such as the effect pollution has on our skin.

AC: How does Margate and its people effect how you do things – do you draw inspiration from your locale other than its natural ingredients?

DB: Margate and its community are everything to us. Without them we are nothing.

AC: Tell us about your seaweed license?

DB: It's an honour to have the ability to harvest this incredible product, but also a great responsibility. We take it very seriously and involve ourselves in beach cleans and now reward those that do take part with free product from our store.

AC: What's a typical Haeckels' week like?

DB: There really is no typical week. This week we've had meetings with Dreamland about making a new scent, we've been testing new products, welcomed a new therapist to our treatment rooms whilst also planned our new packing format using mycelium [a living material that can be used like plastic for packaging, but grown from mushroom roots].

AC: Was there a defining moment for the brand when you realised you were really onto something?

DB: Not really. It has been really organic. One of the things that always blows me away is when someone in Japan or Los Angeles orders

from us online. The fact that we can turn seaweed into a product and someone across the other side of the world decided that it's the exact product that they want to have in their home.

AC: Can you tell us about your recent re-brand and re-design of your shop and lab?

DB: It's a work in progress still, but for us the Making Space, Shop and Treatment Rooms should be peaceful, inspirational and encourage people to be themselves. All three spaces should be sensorial and show what can be possible in Margate.

AC: You share beautiful photos of Margate on Instagram – was it the intention to show a side of Margate that's not so commonly shared and do the images relate to the scents you make?

DB: We have an incredible photographer in house, Sam Scales. He's been with us for some time and is a local lad. We don't have content plans or strategies, we work on impulse and inspiration. In truth, yes the images are related to the scents and products because it is this environment that has inspired us to make this business in the first place.

AC: Can you tell us more about your mission to reduce and reuse – it's an issue that Another Country is also passionate about?

DB: We are from the ocean. All of us. That's where we all began. If we can use the ocean and its properties, such as seaweed, to inspire people to care for it more and care more for themselves we have been successful. We're very much here for the long term, we're not here for a quick buck on the back of a trend to use less plastics or natural products. We actually believe in it and we want to be doing this in 100 years.

AC: How different is life before as a film director in London, to life now as the creator of Haeckels in Margate?

DB: It was supposed to be a quieter life by the sea but I have never been busier and never worked harder. The difference is that it is infinitely more rewarding to create here and that we can see what we are doing is having a positive impact on our home. ●



Wardour Workshops

The woodwork-shop in Dorset,
where it all began for Another Country

WORDS: GIOVANNA DUNMALL

When cabinet-maker Dom Parish joined magazine publisher Paul de Zwart to found Another Country back in 2010, the duo initially made their distinct timber furniture by hand out of a tiny workshop in the village of Semley, on the Wiltshire/Dorset borders. The business soon outgrew the space, but the prototypes for the furniture brand are still made here today in the same spot.

The workshop, which is owned by Dom, has expanded twice in the last decade and is a hive of activity. “We do any orders for Another Country that are in special sizes or have bespoke details. But we also do whole interiors, staircases with handrails, kitchens and dressing rooms, as well as furniture, tables and bespoke work for private clients and companies,” he says. “We’ve just been building a drinks cabinet and designing furniture to go on the back of a 1930s Rolls Royce.”

While it may sound as though Dom has a team of 20 behind him, there are just four cabinetmakers, including himself in the 4,500 sqft

space. But despite its location in the Nadder Valley, which is an area of outstanding beauty, the workshop does not look out to romantic views of picturesque villages nestled along the river. “We’re on an industrial estate so we just see other units,” laughs Dom, noting the Land Rover mechanic next door and the woodworkers, metalworkers and antique shops making up the other units – a strong making and design theme is present. Dom’s commute into work, on the other hand, is idyllic. “We are on the edge of the Blackmore Vale, which were King Charles’ favourite hunting grounds, so a lot of the oak trees here date back to almost 400 years ago. They are majestic.”

Inside the workshop, tasks are divided up into manual or machine labour. There is a woodworking plant zone with veneer presses and milling and sanding machines, band saws, table saws and planers, and a separate area where the cabinetmakers have their personal work benches. This is where the classical wood working tools such as hand lathes, chisels,

‘All the makers have their own tools, which become possessions for life. Anything that you have to sharpen by hand is a personal thing as you sharpen it in your own style, at your own angle.’

block planes, mallets, cramps and clamps are lined up appealingly along every inch of wall space. Elsewhere in the workshop there are samples and parts, drawings, stacks of timber and half-finished products. [pic of this would be ideal / evocative]

“All the makers have their own tools, which become possessions for life,” says Dom. “It takes a few years but you eventually have a full set.” You would never use someone else’s tools he explains, especially their chisel or plane. “Anything that you have to sharpen by hand is a personal thing as you sharpen it in your own style, at your own angle. You would notice the difference immediately.”

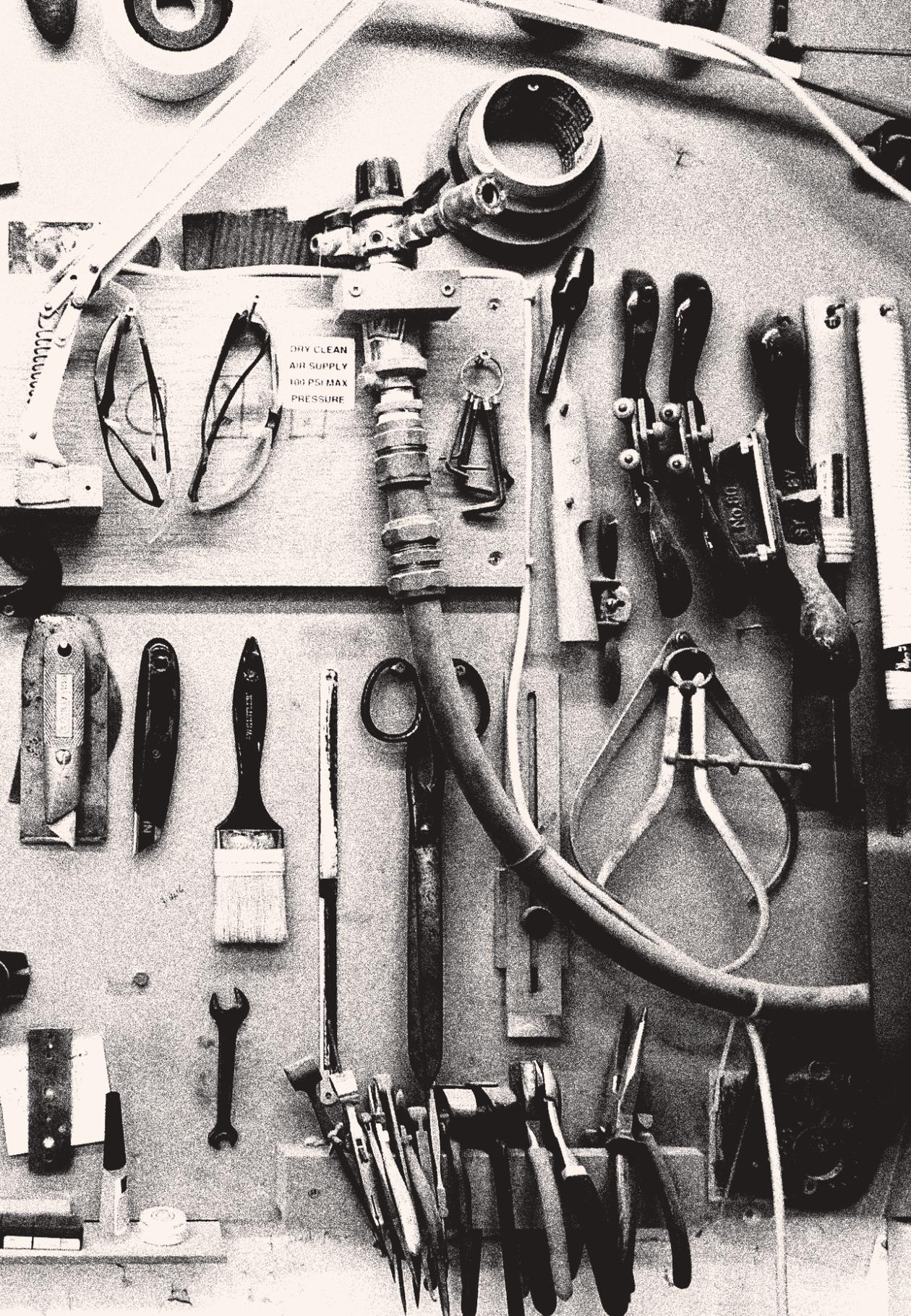
Every day starts with the four members of the team poring over designs and drawings. “We make cutting lists, process the timber and start to build the furniture,” says Dom. Twice a month he goes to local and not-so-local timber yards to rifle through dozens of boards of wood and select the best. A few times a year he is lucky enough to be called out by a stately or large home in the area with a mature or sick tree that is about to die. “The tree is still in the ground and we are called in to fell them,” he explains. “You get these sorts of trees for a good price.” All the off-cuts and bits of wood (such as the branches) that can’t be used for furniture, go towards heating the workshop and the staff’s homes, as do any other off-cuts generated by the workshop. “We are pretty self-sufficient in that sense.”

The main timbers that Dom and his fellow makers use are ash, oak, walnut, beech and cherry, some from England, much of it from central Europe or North America. Different timbers are chosen for their specific properties, says Dom. Oak is strong and lasts forever but it’s not elastic, unlike Ash, which

he calls a “super wood” – it can be steam bent or laminated, supports enormous weight and is perfect for curved pieces. Perhaps the most surprising wood fact that Dom imparts is that beech is used for upholstery not only because it is very strong and relatively cheap, but also because when you remove the tacks or nails from it the wood closes up again so you can re-use the same piece several times.

Though Dom and his team always use FSC-certified timbers, at the time of going to press they were putting the final touches on a new eco collection for Another Country made according to WELL standards, as certified by the International WELL Building Institute in the US. This has taken environmental goals to another level. The team sourced FSC ash wood, one of the trees with the highest carbon dioxide absorption rates, and created highly efficient and streamlined designs that have dual functions. “A table that is also a tray, or a sofa that turns into a bed,” explains Dom. The team also used glues that are entirely free of VOCs, solvents or formaldehydes for the first time. Though it has taken a long time to get there, these new chemical-free glues are strong enough to withstand modern environments and heating systems, he says.

Dom and his team clearly get a lot of satisfaction from creating objects that people will covet and love, that are useful and will have a long life. “We are using tools to convert a rough piece of timber into something that can be used,” he says. It’s also highly creative but differs to many other creative jobs in one notable way. “Unlike being a writer or a painter, you can actually earn regular money from doing this because everyone needs a table, a chair and somewhere to put their clothes,” says Dom. ●



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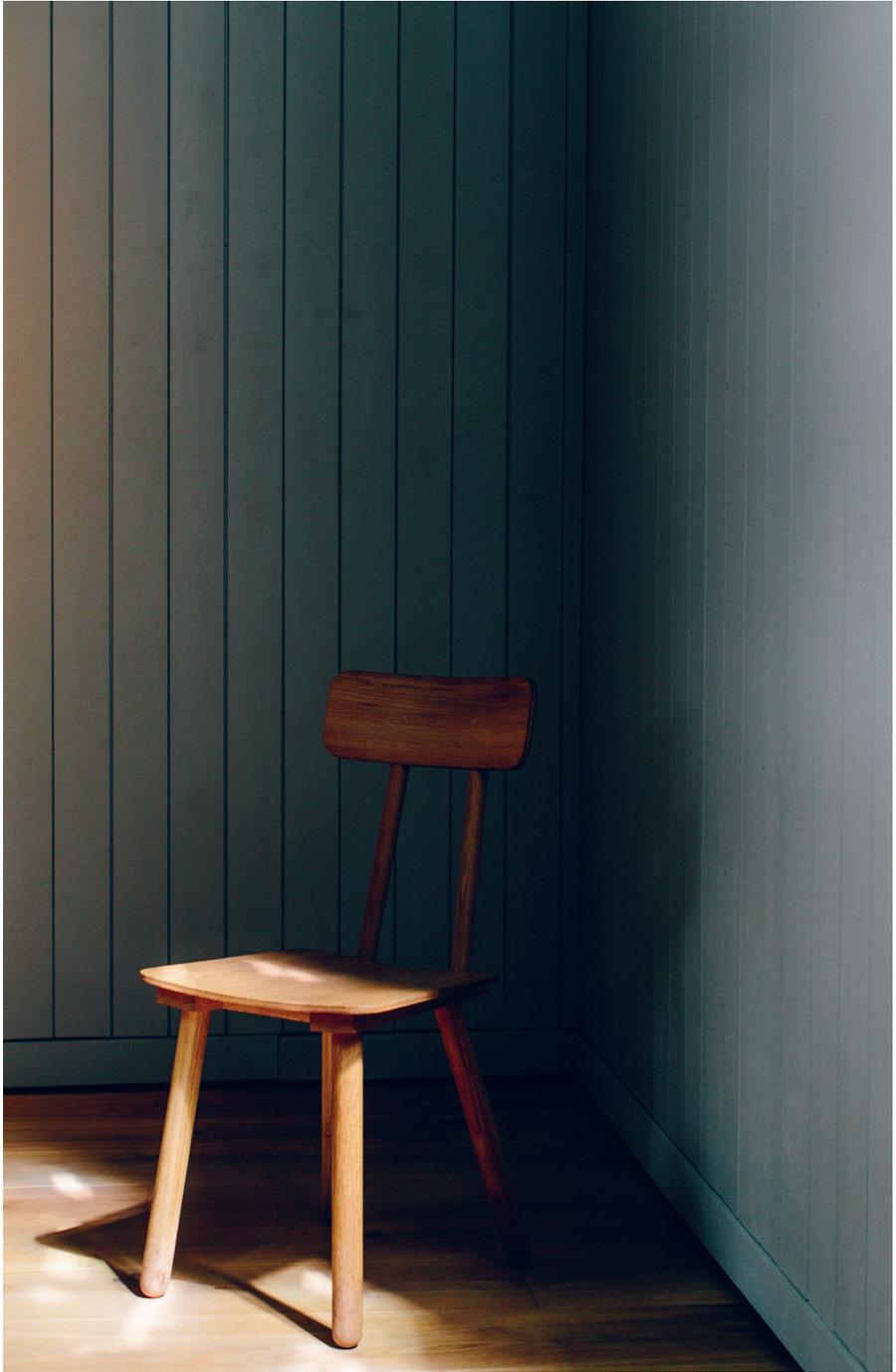
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