



HADDON HALL

SHOWCASE 2

CELEBRATING CRAFT EXCELLENCE IN THE UK

FEATURING SIX QEST SCHOLARS:

ANNA LORENZ, SILVER
HANNY NEWTON, STRAW
LILY MARSH, STONE & BRONZE
MANDY COPPES-MARTIN, PAPER & LACE
OLIVER COOK, STONE
VERITY PULFORD, GLASS



SHOWCASE 2

Haddon Hall stands as a testament to Britain's rich history of craftsmanship, from the very fabric of the hall to the furnishings and fittings. The grounds have provided further inspiration and even resource to fuel this artistry.

Following our first successful collaboration last year, Haddon Hall has joined with the Queen Elizabeth Scholarship Trust (QEST) for a second showcase of contemporary craft. We are proud to feature a selection of work by six QEST Alumni, chosen by Lady Edward Manners to resonate with the history and architecture of Haddon, its gardens and parklands. Showcase 2 demonstrates how traditional craft skills are employed and evolved by modern makers to beautiful effect.

QEST is a charity which supports talented and aspiring makers by funding their craft training and education, ensuring the continuation and evolution of craft skills, and contributing to the thriving future of the UK craft industry.



ANNA LORENZ, SILVER

‘THREE OF A KIND’

A set of 3 hand raised fine silver vessels with progressive markings that derive from square cuts, distorted through the force of the making process. The vessels are decorative in nature and illustrate the transformation of the square void into gestural, increasingly dynamic marks. The traditional silversmithing process of hand raising, the placement of the cut squares and the subsequent distortion makes each vessel unique.

annalorenz.com @a_lorenz_jewellery__metalwork

Materials

Hallmarked 999 Fine Silver at the Birmingham Assay Office.

Dimensions

01: H 70mm, Ø 58mm (Left)
02: H 74mm, Ø 58mm (Middle)
03: H 68mm, Ø 58mm (Right)

Cost

Sold Separately, £650 Each



HANNY NEWTON, STRAW

'FLOW IV', 'FLOW V' & 'FLOW VI'

Flow is a series of hand embroideries which explores straw as 'natural gold'. Using hand-spun rye straw threads — a craft developed in Switzerland in the 19th Century for the hat industry. This work builds on Hanny's material and historical research into this little-known craft over the last 3 years, celebrating the beauty of natural tones and supple movement of this often overlooked, precious natural material.

hannynewton.co.uk @hannynewton

Materials

Hand embroidered with silk on linen fabric. Framed in responsibly sourced UK wood.

01: Antique Swiss rye straw threads, ash frame

02 & 03: Hand-spun rye straw threads, made by Hanny from the 2023 UK harvest, cherry frame

Dimensions

01: 70cm, x 70cm (plus frame)

02 & 03: 30cm x 30cm (plus frame)

Cost

01: £4,500

02 & 03: £725



01 'Flow IV'



02 'Flow V'



03 'Flow VI'

LILY MARSH, STONE & BRONZE

'SKETCH MODEL OF A SHETLAND' & 'HORSE II'

A sketch model of a Shetland pony sculpted from life and cast in bronze using the lost wax method.

Edition 3/8 signed by the artist. A study of a horse at rest with a grey patina.

I find a great freedom in drawing, whether in stone, wax or clay. When I sculpt and carve, I approach it as I would a drawing, using mark making to give life and feeling to the sculpture. I have a great love of horses and their gentle presence and so often have been drawn to them as a subject.

lilymarshsculptor.com @lilymarshsculptor

Materials

01: Bronze and Portland Stone

02: Bronze

Dimensions

01: L 24, W 12.5, H 20.5 cm

02: L 32.5, W 11, H 27 cm

Cost

01: £3,200

02: £5,200



01 'Sketch model of a Shetland'



02 'Horse II'

MANDY COPPES-MARTIN, PAPER & LACE

‘AN ANCIENT RELATIONSHIP’

‘An Ancient Relationship’ is part of a larger body of work created using reconstituted family relics, interwoven with handmade lace, paper thread, approximately 300 kilometres of raw silk thread, and vintage kid goat gloves.

These hand-crafted heirlooms — already fragmented and worn — are abstracted and reassembled, functioning within the tactile and emotional realms. The resulting forms echo structures found in the natural world: diatoms, microscopic cells, skeletal architectures. These biological memories linger in my creative mind like imprints — half-remembered, always present. By incorporating familiar handmade objects that span three generations, the work becomes a three-dimensional artefact of a life once lived — a materialised imprint of thought, memory, and loss.

mandycoppes-martin.com @mandy_c_martin_



Materials

Handmade lace made with linen and cotton thread, handmade lace, raw Tussah silk (wild silk), paper thread, raw silk from the (Bombyx Mori silk moth) and vintage leather gloves.

Dimensions

Ø 145cm

Cost

£9,500



OLIVER COOK, STONE

‘MOON JAR SCULPTURE’, ‘OVAL FORM’ & ‘UNDULATING FORM II’

Moon Jar: Made in the mountain foothills of Pietrasanta, Italy, this piece was created during one of my first QEST scholarship activities where I learnt traditional stone carving techniques. As it was the first time I'd worked with Statuario Marble I wanted to focus on a simple form where I could focus on technique, I love how the dark veining runs through the stone and contrasts against the white.

Oval Form: This piece is a quiet dialogue between material and luminosity, inviting you to engage with the subtle, shifting qualities of alabaster as light subtly diffuses within the stone. The geometric square window acts as a focal point to counter the parallel curved lines framing it.

Undulating Form II: A continuation in my work exploring the relationship between light and the translucency of alabaster, with this piece I want to highlight the properties of the stone by allowing light to pass through the material and the form itself.

olivercook.co @__olivercook

Materials

01: Statuario marble

02 & 03: White translucent alabaster

Cost

01: £3,800

02: £2,100

03: £1,750

Dimensions

01: H 30cm, D 24.5cm Weight: 23kg

02: H 25.5cm, W 19cm, D 7.5cm

Weight: 9.5kg

03: H 23cm, W 14cm, D 10cm

(excluding base) / H 17.5cm, W

14cm, D 7.5cm Weight: 5kg



01 'Moon Jar Sculpture'



02 'Oval Form'



03 'Undulating Form II'

VERITY PULFORD, GLASS

'THE HEALERS I' & 'THE HEALERS II'

I live in Eryrys in North Wales and this influences me - the different lichens, moss, fungi and ferns which are in our garden and in the wilderness around us. This pair of mushrooms in domes are inspired by the healing properties of mushrooms, in particular inspired by the colours of Reishi mushrooms.

'The Healers' are made using various techniques. The stalks are made using lost wax casting, where I make a piece out of wax, then a plaster mould around it, melt the wax out and then cast glass into the void. The tops of the mushroom and some of the smaller objects are made using pate de verre, this is a technique which uses powdered glass, built up in layers and fused together in the kiln and then shaped over moulds. I also like to combine natural finds with my glass. I love the aesthetic of cabinets of curiosity- asking the viewer to decide what is real and what is made.

veritypulford.com @veritypulfordartist

Materials

Cast, pate de verre, fused and lampworked glass, natural found materials.

Dimensions

H 25cm, Ø of base 20cm

Cost

Sold Separately, £1,250 Each



'The Healers I' Left, 'The Healers II' Right



ABOUT HADDON HALL

With 900 years of history, Haddon Hall is one of the most significant and oldest heritage destinations in the country, and one of the only houses in England to have remained in one family's ownership for its entire existence. It is unique in that it remained empty for nearly 200 years, allowing it to remain unaltered during the modernising period of the Georgians and Victorians. It features a remarkable tapestry collection; an early English furniture collection reputed to be the best of its kind in England; exquisite and very rare 15th century fresco seccos and stunning Elizabethan Walled Gardens, redesigned by Arne Maynard.

A Grade I listed medieval building, Haddon Hall stands as a testament to Britain's rich history of craftsmanship, from the very fabric of the hall to the furnishings and fittings, such as the magnificent bombee glass in the Long Gallery, the ornate plasterwork in the Great Chamber and the beautifully painted ceiling in the Parlour. The grounds have provided further inspiration and even resource to fuel this artistry, from the biodiversity of Haddon's Medieval Park to the Verdure and Mortlake Tapestries, inspired by nature.

haddonhall.co.uk
[@haddonhall](https://www.instagram.com/haddonhall)

ABOUT QEST

The Queen Elizabeth Scholarship Trust (QEST) is a charity that transforms the careers of talented and aspiring makers by funding their training and education, creating pathways to excellence and strengthening the future of the UK's craft sector.

Celebrating 35 years of impact in 2025, QEST has awarded £7.2 million to almost 900 craftspeople working across the UK in 130 different craft disciplines. From guitar making to woodturning, thatching to enamelling, QEST embraces craft in all its many forms and are proud to contribute towards its evolving tradition. Through key partnerships, the Charity also inspires the next generation of makers by offering them opportunities to develop hand skills, meet professional craftspeople, and explore creative careers.

QEST was founded by the Royal Warrant Holders Association in 1990 to celebrate the 90th birthday of HM Queen Elizabeth, The Queen Mother. HM The King is the Charity's Patron.

qest.org.uk
[@QESTcraft](https://www.instagram.com/QESTcraft)
Registered Charity No: 1152032

ENQUIRIES

Showcase 2
Dates: 1 July — 14 September 2025
Address: Haddon Hall, Bakewell,
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