



# dE-Zine

[www.bida.org](http://www.bida.org)

MARCH 2006 - ISSUE 1

**WELCOME** to the first issue of the BIDA student member E-Zine written by students for students.

BIDA currently has nearly 500 student members, some of whom are still studying at college and others who have recently qualified. In its mission statement BIDA expresses its commitment to helping those students and new designers create a 'solid foundation' in the profession, and recognizes the need 'to encourage excellence in design through education, training and continuing professional development'.

All BIDA members receive the Review magazine which keeps them up to date with developments in the industry and the Association but what does BIDA specifically offer its students members? Well, BIDA works with its student members in many ways. Network events for both student and Associate members provide an opportunity to meet with others to exchange ideas and information. Invitations to the network events are emailed directly to BIDA members and posted on the members' area at [www.bida.org](http://www.bida.org). For newly qualified designers BIDA has an excellent program of Continuing Professional Development (CPD) events, including a professional practice series focusing on setting up a new business. Student members are able to benefit from discounted prices for some of these events, for details see the CPD diary on the members' area of the BIDA website. Exhibition organizers often make complimentary tickets available to BIDA members (see how to get your free tickets for 'Pulse' on the **Interactive dE-Zine** page).

Students can get involved with designing and manning the BIDA stands for exhibitions such as 100% Design, Grand Designs and Decorex, working alongside established professional BIDA Members and Associate members. Following completion of a degree or diploma course a student member will be invited to apply for Associate membership. Those who have obtained a professional Certificate or a Certificate from a home study course will be invited to continue with their student membership for a further year whilst gaining work experience before applying for Associate membership. In the next issue of **dE-Zine** we will be looking at the advantages of, and the steps needed, to becoming an Associate member of BIDA.

As we launch **dE-Zine**, it is our hope that it will become an invaluable resource for BIDA's student members both during their time at college and as they take their first steps in the interior design profession. So sit back, 'enjoy' and encourage your friends and colleagues to sign up for future issues.

For more information on BIDA Student Membership (£42.50 including V.A.T. per annum) contact Joy Whittaker, Membership Executive at BIDA on 020 7349 0800, email [membership@bida.org](mailto:membership@bida.org) or visit [www.bida.org/jointhebida](http://www.bida.org/jointhebida).

## BIDA NETWORKING EVENINGS



At the beginning of February BIDA held a networking evening for Associate and student members at the Fox Linton showroom at Chelsea Harbour Design Centre. We met for an evening of socialising and networking. Philip Cadle of Fox Linton gave a short introduction to the evening and our own Christina Fallah gave the first presentation of **dE-Zine** to BIDA members. It was an excellent opportunity to interact with other student and Associate members, and to exchange ideas and tips on design, studies and careers. Thank you to BIDA and Fox Linton for hosting the event.

There will be another networking event on 9<sup>th</sup> May at The Chelsea Ram at 6.00pm. Entrance fee £5.00.

## THIS ISSUE'S BRAVE VOLUNTEERS



### FRANCESCA ANTON

Redhead with a passion for design & creativity. Currently working for a firm of commercial property agents and am looking for a perm role with a design lead organization. Trained in marketing and did the KLC 10 week certificate course in 2005.

Loves Australia, the sunshine and

happy people. Fave interiors David Hicks, Kenzo and anything colourful & bold. Recommends Flat White on Berwick St, Soho for great coffee and cup cakes.



### MEGAN KOETS

This has been a wonderful opportunity to participate in this first design issue! I have recently graduated with an interior design degree and am working full time.

Keeping up with trends, learning from surrounding professionals, and increasing your design experiences are all important parts of this exciting

industry. I hope this newsletter provides knowledge, ideas, and opportunities as future designers that will inspire your creativity and imagination.

### ELSJE BENES-VAN BUSSEL

I'm currently studying interior design at KLC School of Design in London, where I'm an Open Learning student for the Diploma in Interior Design & Decoration. My background is in psychology. I gained a Masters Degree in psychology at Leiden University in the Netherlands and

specialised in developmental and educational psychology. I have worked in a child hospital and in childcare in the Netherlands as well as in the UK. In March 2005 I made the decision to change careers and so far I'm more than happy with that choice!!



### VICTORIA SMITH

Hello, I'm Victoria and I am currently studying Interior & Spatial Design at Chelsea College of Art & Design. This is a bit of a new direction for me as I have a MA in Classics and have worked in PR for the past seven years – but the pull of the design world was too great!

You can find out about what Chelsea offers on this issue's Student dE-Ziners page.



### CHRISTINA FALLAH

I have been working in the Interior Design business for 20 years. Each day brings new experiences, challenges and fire's to light and also to put out! When I was starting out in the business there was nothing like the facilities, courses, and support infrastructure for

budding new Interior Designers, that there are today. I know that this quarterly publication will be informative, fun, and help students within the profession who are members of BIDA family!



### CLARE SPILLER

Having studied History of Art at Edinburgh University Clare now works in an antiquarian bookshop in central London, specialising in rare books on art, architecture and design. She is currently studying for an Open Learning Diploma in Interior Design & Decoration at KLC and hopes to build on her

knowledge of art and design history with a view to an eventual career change.

### JEFFREY JENSEN

I am really excited to be a part of this project. As an organization, we need to be acting not only as advocates for practising

professionals, but also securing the path to becoming a professional. In short, today's students are tomorrow's designer members. I hope that this more active (and interactive) expression of student members is just the beginning! I hope we'll see it grow, perhaps even to the point where the BIDA is having a tangible effect on the curricula of the schools and colleges offering an Interior Design education.



### IMOGEN STEPHENS

I am married with three daughters and for the past fifteen years I have worked in a family business specialising in bespoke window treatments and soft furnishings. In order to learn about the other aspects of the industry I enrolled on the part time Certificate in Interior Design

& Decoration at the KLC School of Design. Since finishing at college last summer, I have started to take my first faltering steps in the large & daunting world of interior design.



## CHELSEA COLLEGE OF ART & DESIGN

In this issue of dE-Zine we take a look at the **Graduate Diploma in Interior and Spatial Design** course at Chelsea

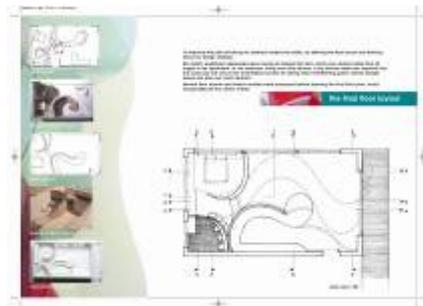
Chelsea is certainly a very inspiring place to be, not least because of its enviable position next to Tate Britain on the banks of the Thames but also because of its range of challenging and inspiring art & design programmes which have earned it a glowing international reputation. The College is very people oriented, friendly and inclusive, where learning through interaction is encouraged – be it with your peers and tutors or the industry, media and community. You may have seen the tutors at Chelsea putting the likes of John Humphrys, Ulrika Jonsson and Clarissa Dickson-Wright through their paces in *Art School*, broadcast on BBC2 in September 2005.



This is the first Graduate Diploma course that Chelsea has offered and is a one year conversion programme enabling graduate students with a related background to create a strong portfolio of interior design work, either with a view to enhancing their career prospects or progressing to study at Masters Level. Creative thinking and the development of ideas and concepts are actively encouraged, with drawing and model-making the focus rather than specific training in specialist computer techniques. The curriculum is divided into two practical design units and one written unit.

### Unit A: Commodity & Design (Residential)

This project is based around a small-scale domestic interior and looks at how the user will perform with new architectural objects and how the value of these commodities can be expressed. You are asked to adopt two design positions; the first as a client for another student designer and the second as the designer for a student client. A variety of ways of analysing design problems are explored including using sketchbooks, model-making techniques and technical drawings. You develop your design from the creation of the ‘concept’ through to selection of materials,



detail design, construction techniques and the provision of environmental services – all of which must then be presented in a design portfolio for assessment.

### Unit B: Negotiated Design Programme (Commercial)

In this unit students initiate a design project themselves. Whilst you will share common concerns and design processes with your group, the context and conditions of the project are entirely individual - you choose the location, make the analysis of the interior and establish the design brief. The focus is on the public rather than the domestic realm, with students being given the choice of four areas of commercial design; office, retail, hotel and exhibition.

### Unit C: Professional context

This unit is concerned with reflection upon professional practice, in which students are asked to keep a reflective journal as a way of expressing your design approach; from the problems you encountered along the way to the things that inspired you and made you want to laugh or cry!



Overall I'm really enjoying the course. There is a significant amount of self-directed learning, but this encourages an independent approach, and the tutors are always on hand for advice. The location is fantastic and I've met some truly inspiring people.

To find out about the courses on offer at Chelsea College of Art & Design go to [www.chelsea.arts.ac.uk](http://www.chelsea.arts.ac.uk)

## STUDENT TIP

### Model-Making

I'd recommend investing in a decent cutting knife to ensure a good clean line, especially when working with foam board. The 'Stanley.99' is affordable, cuts brilliantly and comes with replacement blades in the handle.

### Drawing

If you're not a great artist and find perspective drawing painstakingly slow, then simply make a model. It doesn't have to be perfect because the trick is to photograph it and then trace over the photograph. You'll have a great 3D sketch in minutes which you can then colour, render or collage to create stand out.

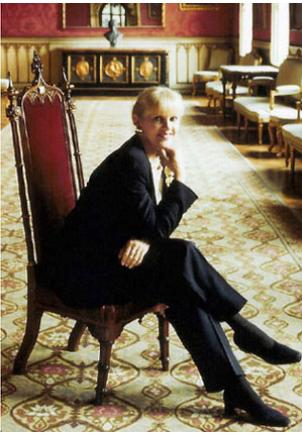
## AUNTIE TANK

**Q: At Chelsea the focus is on drawing in all its various forms rather than on computer aided design. I'm aware that CAD is used a lot in the design world & would like to do a course. What would you recommend as being the most widely used/recognized CAD package?**

**A:** The principles of draughting are IMMENSELY important, but technology is here to stay. Being able to work with Computer Aided Design (CAD) is increasingly a fundamental requirement as a professional and to gaining employment. As to which software to pursue, perhaps what is more important is that you learn the functionality and techniques of draughting on the computer. The interfaces, buttons & icons change from package to package, but once you are familiar with one it is much easier to adapt to another. Basically, drawing a line in AutoCAD is not *that* different from doing the same in VectorWorks. The most important thing is that you have enough experience to adapt to whatever package is used in the office in which you are seeking employment.

## TESSA KENNEDY

dE-Zine visited Tessa in her beautiful studio near Holland Park to ask her about her career



Tessa Kennedy (Member, BIDA) is renowned throughout the world of interior design, and over thirty years has established one of the country's leading design teams. Following two years as President of the International Society of Interior designers in Britain and three years on the International Board, Tessa was made a Fellow of the International Interior Design Association (IIDA). She was recently voted Designer of the Year for her designs at the Ritz Hotel and "besides being talented, professional and experienced, she adds her own special brilliance to her projects and is an inspiration to designers all over the world."

Her company works on high quality projects offering a complete interior design package, from initial concepts through to production drawings, specifications, organising contractors and final placement of furniture. The ability to co-ordinate the many details of a successful interior results in clients returning time after time. Projects range from luxury residential properties to prestigious restaurants and hotels.

**How did you become an interior designer?**

I have no formal training. I got into this business completely by mistake. We had a friend, Jimmy Goldsmith, who was buying a house in London and wanted a new interior designer. At the time my husband was compiling a 'coffee table' book of interior designers. Jimmy Goldsmith asked us to recommend somebody. We found a boy called David Mlinaric, who had just started working at the time. We thought he was fantastic so we decided we would offer him the job for Goldsmith's house on Regents Park. He said he would love to do it, but he just got a little hotel he was doing and he couldn't possibly do this new job unless he could find an assistant. He couldn't afford to pay the assistant more than £5 a week. So my husband said, "Well here she is!". I worked for David for 3 years, for £5 a week to start with which is what it cost to get an au-pair to look after my three children. At the end of 6 months he doubled my salary so I was making some money, but the au-pair was going up as well! After 3 years I saw an ad in the paper for a design competition for The Grosvenor House Hotel on Park Lane. I showed it to David and he said: "You are more than welcome to go in for it, but if you win it we are going to have to part company because I don't want to do hotel design". I won it so I started my own company in 1968.

**What do you consider to be your biggest achievement so far, or what is the project you are most proud of?**

At the time, the design of the Yacht Atlantis for Stavros Niarchos was the biggest achievement. But so was the fact that I was the first woman to work in Saudi Arabia with her own company; that was in 1979. Another achievement was when I won a competition to design De Beers headquarters.

**Can you describe your average working day?**

I work every day. I love it. It depends what I've got on, but I don't mind working until ten o'clock at night. I meet the clients, do budgeting, presentations and mood boards.

**What is your company like, how many people work there & what are their duties?**

The number of people varies. At the moment we have eight people. It can go up to 19 or 20, depending on how much work we have. Their duties include site meetings, which I don't like doing myself. I do the initial plans and things. Once we've got the job they do site visits with the builders. I have no idea how to work with a computer, so all the CAD drawings are done by professional people in the company. We don't subcontract anything. All this is my domain (Tessa indicates the sample books, fabrics etc on the big round table that we are sitting at). Chris, who has an architectural background, also does the creative part with me.

**How long is the average project or is that difficult to say?**

That's impossible to say, it depends on whether you are doing one room at the Ritz hotel, or a palace in Moscow or Pakistan, all of which we are working on at the moment. There is no rule of thumb how long it's going to take. One can be just redecorating and another one could be building from scratch. We are working on several projects at one time. One project will be just starting, one halfway along and one nearly completed. It is difficult to tell how many projects we work on at a time. I suppose five or six, depending on the size of each one. If we have more, we hire more staff.

To see examples of Tessa Kennedy's work check out her website at [www.tessakennedydesigns.com](http://www.tessakennedydesigns.com).



## DESIGN DISASTER

We were doing a house in Saint Tropez. Everything was being shipped in a huge container the size of this office. I went to various places to make sure everything was all right the day before. The curtain maker been working on the measurements that the architect had given. When I went to look at them he was winding them up. It was in a big factory that had high ceilings. The curtains went up and up and up. I said: "Hold on one second, the ceilings are not that high!"

He said "Yes, yes they are" but when he checked the measurements he saw the curtains should have been 4.09m, not 4.90m. So that was a disaster! Anyway, they changed it overnight and the curtains were shipped on time.

## DESIGNER'S TIP

Work for somebody before you start your own business. That's the number one important thing. Work for maybe a few designers, so you can see the different ways that people work and the way that suits you best. Another very important thing is to study budgets. Even if you don't have it in your curriculum, to go through a room and just write down every single thing you see in somebody's drawing room, and how much it costs, to get an idea of how much a room will cost to decorate. Visit a builders' yard, furniture makers, curtain makers etc. Go and see what they are making and if they'll tell you how much things cost.

## GLAMOUR, WITHOUT THE GLITZ

### An interview with Philip Cadle of Fox Linton Ltd

Founded three years ago Fox Linton Ltd is the retail arm of the influential interior design partnership Fox Linton Associates. With a glamorous showroom in Chelsea Harbour Design Centre the firm produces its own range of fabrics, furniture and accessories, whilst also housing complementary ranges by international fabric designers, such as Jim Thompson (Bangkok) and Dedar (Milan). Philip Cadle is Managing Director and one of the founding members of the company. He has been in the business for many years having also been a founder member of Zoffany. Philip began his career working for a blue-chip company but in his mid-20s he decided that he wanted to join the more creative world of interior design. Dealing with people, handling beautiful designs, and presenting a tangible end product were all aspects of the industry that appealed to him. Today he is a driving force in Fox Linton and the passion that inspired him at the beginning of his career remains very much alive. Philip has a definite vision for the direction and style of Fox Linton. During our conversation he conjures up the world of

the 1920s & 1930s; of trans-Atlantic liners, black-and-white films and Hollywood starlets. It is a world that has glamour, elegance and effortless style at its heart. The interiors are spaces that flatter and cosset, where the inhabitant is at one with their surroundings. It is the antithesis of the final decades of the twentieth century when the themed room was all too prevalent and stylish interiors were frequently about having the "right label" without thought as to whether the product was appropriate. Angela Dumas, an expert in the strategic relationships between designers and managers, and founder of a research programme in the Management of Luxury Brands, comments that in a world where everyone can now get hold of the latest high fashions at high street prices, the mature and discerning client of the 21<sup>st</sup> century is looking for something beyond fashion; something that complements their own style, the period in which they live, and the type and location of their home. It is about creating an interior that perfectly complements the inhabitant and allows the occupant to say "this is my space, this is my style, this is me".



With this in mind, Fox Linton's aim is to create products that allow the client to achieve this goal by producing fabrics and furnishings which are classic and timeless, and which are about quality, durability and appropriateness. The plain, unadorned nature of the fabrics belies their highly sophisticated and technologically advanced qualities. The fabrics are developed under the supervision of textiles specialist Kathleen Butler. Kathleen understands the properties of different yarns and weaves with a scientist's expertise. The new 'Lambs Wool' cloth was influenced by the archives of a Yorkshire Mill and samples of suit fabrics of the 20s & 30s that were preserved there. The fine qualities of these suits have been introduced into the new fabric to create a cloth whose drapability, sheen, and durability reveal the care and technological expertise that have gone into developing it. It is a fabric of the twentieth-first century and this is reflected in the contemporary colour palette that Fox Linton applies to all their cloths. Philip talks about the "longevity" of their fabrics – he wants you to be sitting on Fox Linton's 'Lambs Wool' 40 years hence.



Fox Linton has a team of knowledgeable and professional people who design quality furnishings and are passionate about their products. They work extensively with interior designers (at least 50% of their trade is contract work) to create bespoke fabrics that have the right pile, weave and colour thus delivering the client a product that is unique and appropriate to them. This form of interaction between client, designer, and supplier is a growing trend. With the surge in lifestyle and interiors programmes, fairs and magazines, today's customer is far more knowledgeable of current developments in design. They know what they want, what they can get and what the finished product should look like, subsequently demanding more from the interior designer. In turn the designer must make use of the supplier's expertise to get the best possible product for their customer. To be able to work with and draw on the knowledge of suppliers who are as enthusiastic and as informed about their products as Philip Cadle is an opportunity that the professional designer cannot afford to turn down. [www.foxlinton.com](http://www.foxlinton.com)

## CORPORATE TIP

Good Communication between the client, the designer and the supplier is essential.  
Honesty is often the best policy when it comes to timings, budget and style.

## WHERE TO SEE

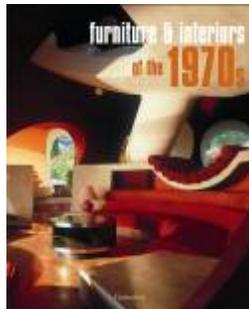
Fox Linton will be showcasing their 2006 collection at their showroom in the Chelsea Harbour Design Centre during London Design Week 12 – 14 March (12 & 13 : trade only, 14 : public day). This is an excellent opportunity to talk to suppliers and view the latest styles & developments in design. [www.chelsea-harbour.co.uk](http://www.chelsea-harbour.co.uk)

BOOKS EXHIBITIONS STORES PLACES TO VISIT NEW PRODUCTS MAGAZINES

## Furniture and Interiors of the 1970's

explores the design of this decade from a sociological perspective, examining the concepts of space efficiency and the developing environmental consciousness that gave birth to a new functional design vocabulary. This book focuses on two major design movements: the Italian design movement led by Archizoom, Alychymeia and Gaetano Pesce, and the 1970's French artistic and decorative innovations. Ann Bony introduces a host of European designers, some familiar – Ikea, David Hicks, Pentagram, Pierre Cardin and Frank O'Gehry and many less well known names. There is a comprehensive selection of images showing examples of furniture and interiors, although some interiors photos appear dark. It is an excellent source of visual illustration and inspiration, and an academic account of the leading designers of an era that have escaped much detailed design discussion.

**Furniture and Interiors of the 1970's** by Anne Bony  
Flammarion, £40 ISBN 2-0803-0489-5.



March sees the re-opening of the **National Trust's properties** for the 2006 season. The National Trust houses provide unique opportunities to see historical styles in their original interiors. Recommendations for Student dE-Ziners to visit in 2006 are:



- **Waddesdon Manor** in Buckinghamshire, home of Baron Ferdinand de Rothschild was built to house his internationally significant fine and decorative art collection; it is particularly strong in French 18<sup>th</sup> century decoration, paintings by 17<sup>th</sup> century Dutch and Flemish Masters, and of course wine!
- **Ham House:** Where the majority of country houses were frequently updated through the centuries by the current owners, Ham House in Richmond-upon-Thames is remarkable for its largely intact interiors from the Restoration Period.
- **Lindisfarne Castle** in Northumberland is an inimitable experience. The 16<sup>th</sup> century castle, perched on a rocky crag, has been decorated by the young Edwin Lutyens in his own unique and ground-breaking style.

The full list of **National Trust** properties can be found at [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)



## Modernism: Designing a New World 1914-1939

The Victoria and Albert Museum's spring exhibition on the Modernist movement is a must-see for anyone interested in design and its effect on society. Modernism in the first half of the last century was an International

movement that crossed all artistic disciplines and the V&A's exhibition attempts to encompass all of its geographical and artistic aspects. The show stresses Modernism's idealistic vision for a better world through good design and art. It asks the visitor to appreciate the movement's influence on our lives in the 21<sup>st</sup> century, through exhibits from such mediums as architecture, interiors, furniture, product design, graphic design, fashion, painting, photography and sculpture. **Modernism** runs from 6 April – 23 July 2006 at the Victoria and Albert Museum. [www.vam.ac.uk](http://www.vam.ac.uk)

**Paul Smith**, the designer of quintessential British fashion with a twist, has brought his sense of wit and irony to his highly original 'curiosity shop' in Mayfair.

9 Albemarle Street houses an ever-changing stock of unique decorative pieces from all periods and places. The eclectic mix of furniture, lighting, art and other curios is artfully displayed, helping the buyer to visualise the items within an interior scheme. When dE-Zine visited we found a late 18<sup>th</sup> century paper treasure chest on a wooden circular Fornasetti table, underneath a 1960s Italian chandelier next to a stash of 1980s ghetto-blasters! But whenever you visit there is sure to be something different.

9 Albemarle St. Mayfair London. [www.paulsmith.co.uk](http://www.paulsmith.co.uk)



## 'Bubble' light designed by Aaron Rincover for Mathmos

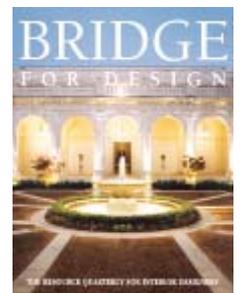
The 'Bubble' charges like a mobile phone and can be used anywhere in the house or garden without a lead. Made of soft touch silicone it can be squeezed on and off. Great for creating an atmosphere and

sophisticated party mood. Available in green, blue, red and pink, lasts for 4 – 6 hours without a lead. Price £39.00. Size w150mm x h150mm x d85mm, weight 0.60kg. Available from **Mathmos** 22-24 Old St EC1 & 8 Shorts Garden WC2 (020 7549 2700) [www.mathmos.com](http://www.mathmos.com).

**Bridge for Design** This quarterly magazine is aimed at design industry professionals. The content is topical & relevant profiling leaders and award winners in the interior design sector. There are articles on design trends written by knowledgeable specialists within the industry & other creative features reviewing art and industry exhibitions in the UK and internationally.

The international perspective differentiates this publication from its competitors. Amongst the pages of industry advertising are a number of well written & interesting articles profiling current movers and shakers in the interior design world. Watch this space for the next edition featuring the Chairman of the BIDA, Diana Yateley. The most recent edition offers a useful list of hotels and restaurants in Paris to coincide with 'Object Maison', and a quarterly diary of events of shows, exhibitions, fairs and trade events both in the UK and USA.

Four issues for £12 / eight for £20 [www.bridge4design.com](http://www.bridge4design.com)





# Interactive dE-Zine

[www.bida.org](http://www.bida.org)

## FEEDBACK & COMMENTS

We want to make **dE-Zine** an absolute 'must have' publication for anyone studying interior design. We need your help so let us know what you think we have got right (& wrong!)

If you would like to contribute to future issues of **dE-Zine** :

- Would you be willing to write about your college and course (& not just the London colleges!) ?
- Do you have a book, product, magazine etc that you have found invaluable during your course ?
- Can you provide a CAD tip or recommend a 'really useful' website ?
- Perhaps you have a pressing question for our very own 'Auntie Tank' ?
- Are there any subjects you would like to see covered in future issues ?

Contact us on [BIDA-dEzine@hotmail.com](mailto:BIDA-dEzine@hotmail.com)

## GAIN SOME EXPERIENCE

The BIDA Exhibitions Committee are looking for volunteers to get involved with the design and build of BIDA exhibition stands at three of this year's key design events;

Grand Designs Live at Excel (2 - 4 June 2006)

100% Design at Earls Court (21 - 24 September 2006)

Decorex International at Royal Hospital Chelsea (24 - 27 September 2006)

You must be able to commit to being fully involved on site during the actual build up of the exhibition which usually takes place 2-3 days before the exhibition opens.

Please contact Sally Dernie for further information [sally@sallydernie.com](mailto:sally@sallydernie.com).

## FREE ENTRANCE FOR STUDENT MEMBERS



To visit 'Pulse' you will need to pre-register to avoid paying the onsite admission fee. Either call the ticket hotline on 01923 690645 or log onto [www.pulse-london.com](http://www.pulse-london.com) and follow the 'Register' links.

## WIN TICKETS

**Grand Designs Live** have kindly donated tickets to their show in June to BIDA for a student members' competition. Details of how to enter will be emailed in due course.



## REALLY USEFUL WEBSITES

- [www.interiordesignhandbook.com](http://www.interiordesignhandbook.com)  
The most comprehensive online directory dedicated to the interior design industry. The database has in-depth profiles on over 1,870 architects and designers, and provides access to 8,100 manufacturers and suppliers listing location and telephone numbers and, where possible, web links to suppliers' sites. A great layout and easy to navigate. Rating 4/5
- [www.homesources.co.uk](http://www.homesources.co.uk)  
A directory of suppliers in the UK specializing in renovating, designing, decorating and furnishing, with a short description of what they offer. It is organized under two dozen categories such as kitchens, designers, builders, security and finance. Each category has a list of sub categories with links through to suppliers' websites and online retailers. Easy to navigate and quick to find what you are looking for. Rating 2/5
- [www.houseandgardenaddresses.co.uk](http://www.houseandgardenaddresses.co.uk)  
Based on the book, this directory has well laid out category listings. It caters for the top end of the market and covers a wide variety of areas from courses, fairs and associations to children's items, antiques and gardens. It also includes an "ask the experts" link. A more bespoke source, listing suppliers in the UK and overseas. Each supplier is listed with contact details, a short description and picture. Includes more non-mainstream supplier links and suggestions. Rating 3/5