



It is hard to imagine now that the subtly decorated interior was just garden slabs and a dirt floor

kitchen table is one of pure cohesion. The corners of the ply kitchen unit (Formica-topped), which divides the cooking and seating areas, are gently curved, as are the edges of an immaculate wall-mounted shelving unit which houses a collection of Ravilious Coronation mugs. Cupboards and drawer fronts have all been left natural ply, their edges rounded and fixtures hidden. Colours are muted, corresponding, objects kept to a minimum. 'We worked off a Barbara Hepworth painting for the colour scheme,' Angie admits, 'and had a friend, Stuart MacCallum, design the 1950s-inspired kitchen cabinetry.'

Next door in the dining-room and living area, the vision continues. An unembellished table and Ercol chairs, some of which belonged to Angie's parents, dominate the oak floor, over which now presides one of Angie's most popular prints, *The 1937 Coronation Mug*, a linocut that depicts a Ravilious mug filled with seedheads and feathers. As if in dialogue with the print, a large ale jar of seedheads sits in a recess beside the fireplace.



Top a wing sofa by Ernest Race is accessorised with London Underground fabric cushions in the living area. **Above** Angie and Simon Lewin on a 1970s Danish leather sofa from Two Columbia Road (twocolumbiaroad.co.uk)

On the facing wall hangs a large and imposing screenprint, *Braintree Cattle Market*, by Edward Bawden, a particular hero of the Lewins whose work they have collected for many years. Other pieces – most notably propaganda-style advertising posters from the 1950s and 60s – are stacked against the wall, evidence that the couple's passion for collecting is outgrowing their wall space.

It was during the refurbishment of the cottage that friends and fellow Mid-century Modern enthusiasts Will Brown and Marie Willey, from the traditional workwear outfitters Old Town in nearby Holt, suggested Angie's prints might translate well on to fabrics. 'I thought I would give it a try and produce a couple of designs in some short runs,' Angie says of *Dandelion One and Two*, quirky prints reminiscent of Lucienne Day textiles (on satisfyingly thick mustard, khaki and beige base cloths) which were launched last October. 'Marie introduced us to the printers, but the whole thing is one enormous learning curve. I had to go on gut instinct most of the time, as