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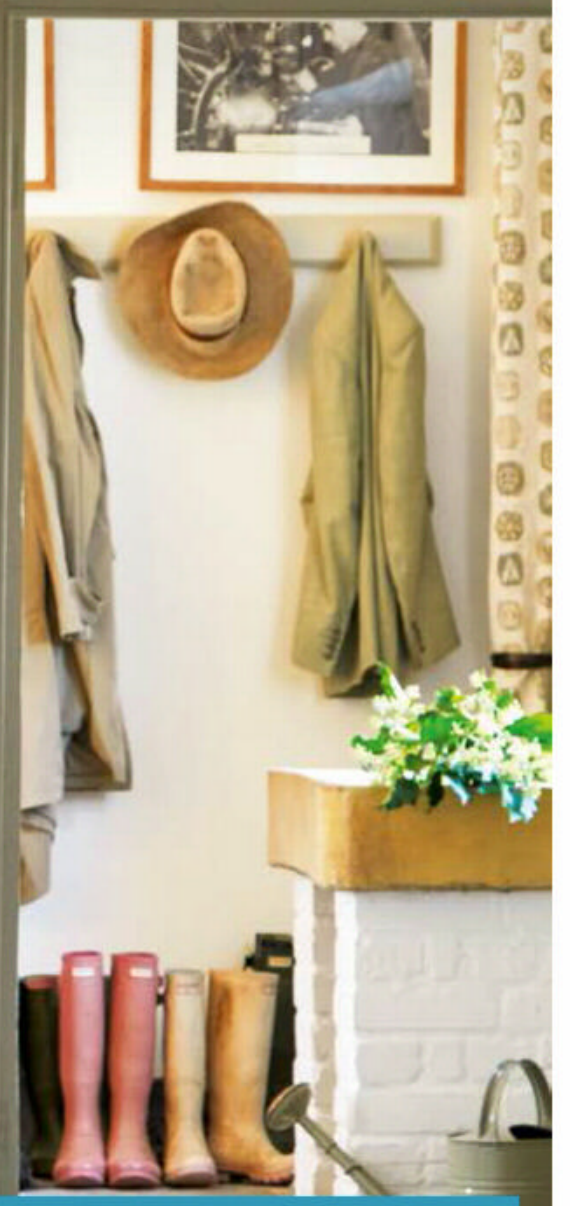
February 2022 | Issue 204 | £4.99 | UK Edition

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Colourful and uplifting inspiration for interiors

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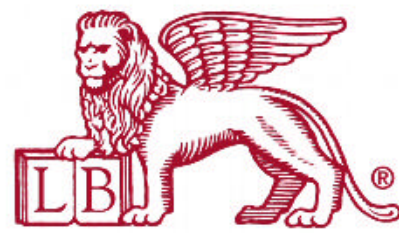


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FEBRUARY 2022



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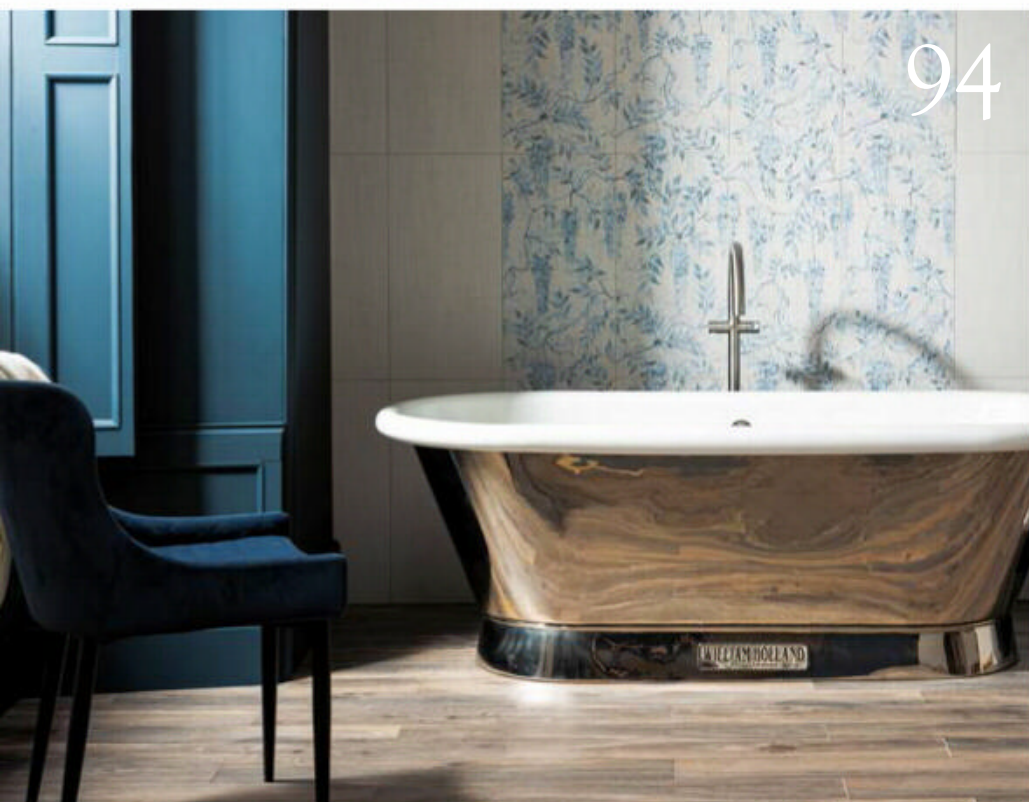
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# A letter from home

Layering colour and soft textures helps bring an inviting and warm edge to our homes at this time of year. For more cosy decorating ideas see page 72. *Bobbin chairs, Julian Chichester; fabrics, Johnstons of Elgin*



**D**o you sometimes feel a little bereft when you've taken down the Christmas decorations and packed them away for another year? For me, it's the starkness that comes with dismantling that extra layer of decoration at a time when we most crave home comforts and visual interest. This issue is therefore dedicated to providing inspiring ways to hone your home for midwinter.

Our feature on cosy decorating is a masterclass in layering warm textures and cocooning colours to create interiors you'll want to hunker down in (p72). Not least if taken alongside the advice in *Set the Scene for Winter Suppers*, which shows how to create a relaxed mood for enjoying winter entertaining (p108).

With the decorations down, this is also the perfect time to reassess how to display the pieces you love in your home. *Fine Pairings* (p80) reveals how to combine antiques from different periods as well as with contemporary pieces, view treasured items with fresh eyes, and judge if a new backdrop or an unexpected juxtaposition might bring a different energy to a room.

If dreaming of a more substantial transformation, our guide to designing a bathroom provides considered solutions for the way we live now, to make the most of existing as well as new spaces (p94). And turn to our shopping pages for zingy spring colour to lift the spirits (p30).

Whatever you are seeking, we hope you enjoy the issue, wherever you are curling up this month to read it.

*Samantha*

Samantha Scott-Jeffries, Editor



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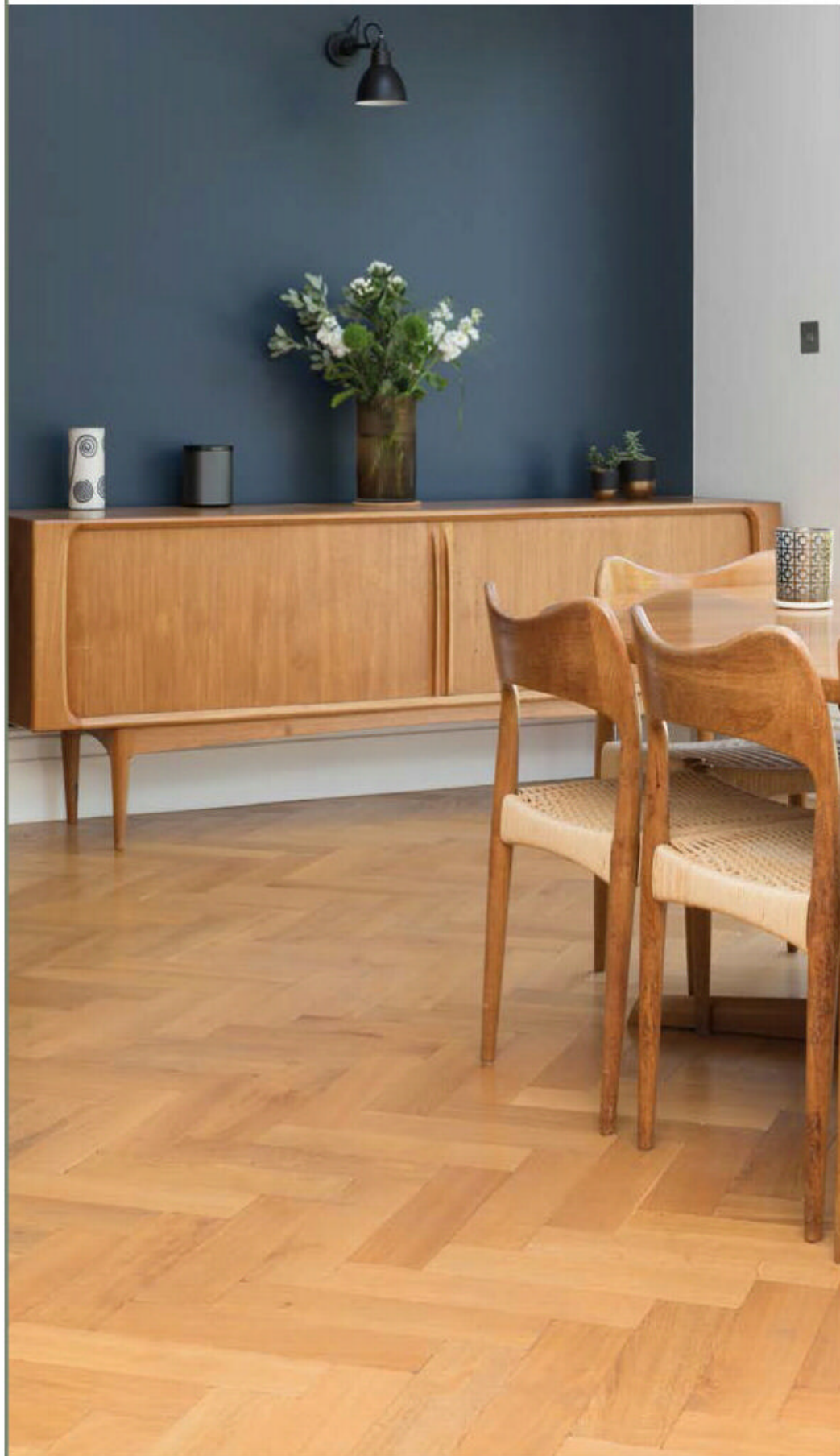


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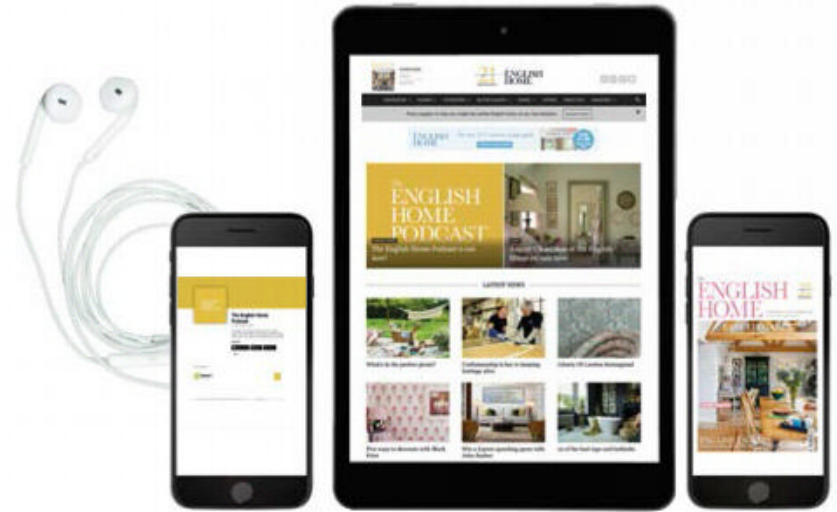
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# NOTEBOOK

Our monthly edit of news, shopping inspiration and inside information ►



## SPOTLIGHT ON... *A Stroke of Genius*

For 33 years, deVOL has been making and painting design-led kitchen furniture of distinction, and now its newly revamped paint colours are available to buy in tins. All 12 'Paint By deVOL' water-based shades

work in harmony with each other, from neutrals Linen, Damask, Mushroom and Lead to four blues (Trinity, Clerkenwell, Bond Street and Pantry), Refectory Red, Scullery Yellow, Bakehouse Green and Printer's Black.

There are two finishes available: original furniture paint with a satin sheen – perfect

for traditional furniture and interior joinery – and flat matt emulsion for interior walls and ceilings.

With this new careful curation of paint colours, Leicestershire-based deVOL aims to encompass both classic and contemporary kitchen styles. [devolkitchens.co.uk](http://devolkitchens.co.uk) ►



## Let There Be Light

*New candles by Olivia Alers-Hankey*

“Candles are not just simply a source of light or used for an occasion anymore,” says Olivia Alers-Hankey. “They are actually beautiful and colourful sculptures made of wax which can be implemented as unlit or lit decorative object around the home, or as a source of colour or ambience to one’s table.”

An interior designer trained at KLC School of Design, Olivia launched her brand Candle Flair last September. “We have 35 colours which are not just your average crayon colours that you often find in the dinner-candle market,” she says. There are three different heights to choose from and different shapes and styles. “The market is flooded with poor-quality candles, so we have made sure our taper candles have the characteristics you should look for, such as non-drip, long-burn, even-burn and smokeless,” she says. [candleflair.com](http://candleflair.com)

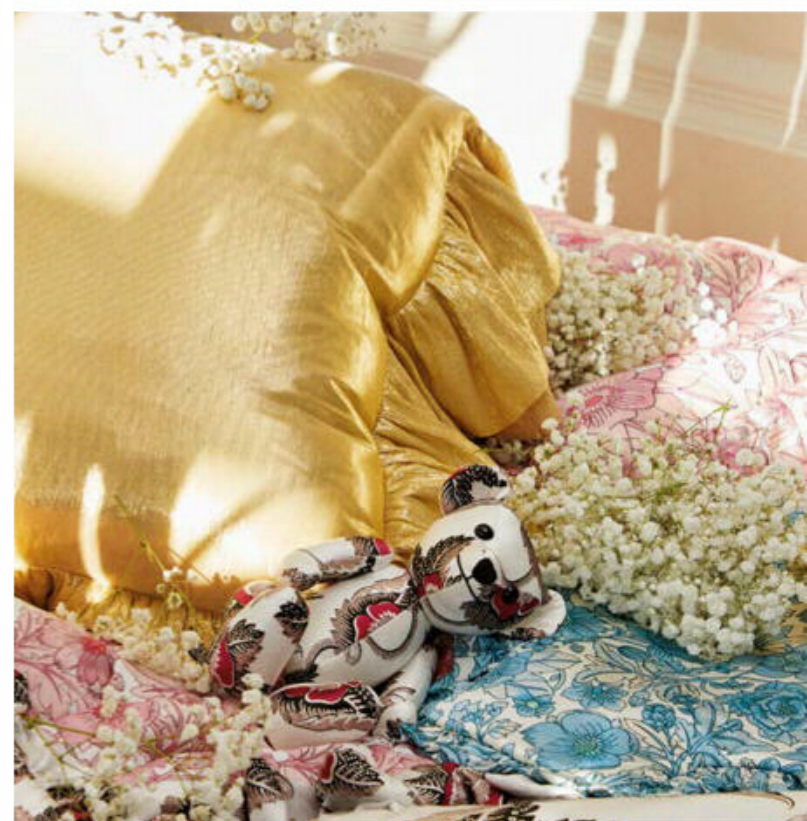


## Hollywood At Home

*Interiors range from a red carpet favourite*

Gowns by Brighton-based Susie Cave – also known as The Vampire’s Wife and married to rock star Nick Cave – are a red-carpet mainstay, worn by the Hollywood elite. Susie has recently ventured into homeware by launching The Vampire’s House.

Her first home collection – for the bedroom – features bedcovers in silk satin and silk velvet, cushions, pill boxes, a jewellery box, sleep masks, hot-water-bottle covers and teddy bears adorned with romantic prints in a dreamy colour palette, available from MatchesFashion. Susie has described her style as “subversive femininity” and her wish is “to make things beautiful by making beautiful things”. [thevampireswife.com](http://thevampireswife.com); [matchesfashion.com](http://matchesfashion.com)



## Vibrant Statements

*Margo Selby and Hillarys collaboration*

Whitstable-based textile artist and designer Margo Selby’s passion for pattern and colour burn just as brightly 20 years on from graduating from the Royal College of Art. Pushing the boundaries of weaving, her designs enliven homes across the globe.

Her new collaboration with Hillarys features Roman blinds, curtains and cushion covers, with six designs across three colour palettes. “Curtains and blinds can be an important element to soften a space and add texture,” she says. “Fabric is also an important contributor to the acoustics and sensory experience of a room.”

Of her new Hillarys collaboration, Margo says: “The quality of the finished pieces is excellent. It’s exciting to make my designs so accessible.”

[hillarys.co.uk](http://hillarys.co.uk); [margoselby.com](http://margoselby.com) ▶



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## Dado: Passion In Action

*A new wallpaper collective championing artists & makers*

New wallpaper collective Dado was born of a shared passion for pattern, colour and design and a mission to champion creatives, designers and artists. Founded by a group of industry insiders and led by creative director Kate French, it offers core collections of timeless designs and inspirational collaborations with an evolving cast of talented artisans, artists and printmakers, such as artist and painter Matthew Burrows.

Pioneering printmaker Jo de Pear (left and below), whose work is held in numerous esteemed collections, including at The British Museum and in the prints and drawings collection at the V&A, is also a key collaborator.

Jo's travels to Antigua over the past five years, where she and her husband have a second home, have provided ample inspiration for her designs. She works with a variety of print techniques that include etching, lithography, collagraph and silkscreen and has rediscovered the art of cyanotype, harnessing the power of the Caribbean sun to capture graphic silhouettes from flora and foliage on exposed photographic paper.

Dado has worked with Jo to transform her original artworks into striking,

ethereal wallpapers. The collection of three designs for Dado incorporates colourways in the authentic Prussian blue of Jo's original prints and a range of zesty and olive greens and soft neutrals.

'Bamboo' is available in serene Khaki, Taupe and Sea Cloud as well as bold Cobalt celebrating the simplicity of form. 'Palms' has an endearing sketchbook feel, resulting from Jo's many experiments capturing the large-scale tropical leaf, and comes in colourways Reef, Leaf and Mineral. 'Sea Fans' focuses on the individual beauty of the soft corals that break away from reefs during storms and hurricanes, and is available in pastels Blush and Hemp, as well as deep Indigo. "The beauty of these prints is that as they are one-offs," says Jo. "It has been lovely to see them immortalised as wallpapers."

All Dado's wallpapers are printed to order in the UK using environmentally friendly water-based inks on high-grade, non-woven paper grounds and are delivered in recycled packaging. As well as producing beautiful wallpaper, Dado will plant a tree in collaboration with Just One Tree for every roll of wallpaper sold. [dadoatelier.com](http://dadoatelier.com) ▶



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## Making Waves

### *Sofa brand surpasses eco target*

Last year, Sofas & Stuff pledged to prevent a million plastic bottles from entering the oceans by the end of 2021. By October 2021 it had already hit the 2.8 million mark, far surpassing the target, and proudly says it is the first UK furniture retailer to offer recycled plastic in its cushion interiors across all of its ranges of bespoke sofas and chairs.

Customers can choose Quallofil Blue cushions with filling made from recycled ocean-bound plastic – 200 plastic bottles are estimated to make up half of every cushion.

“Working in partnership with Plastic Bank and Advansa (recognised globally as some of the leading solutions in the fight against plastic pollution), the aim of this part of Sofas & Stuff’s Eco Pledge is to reduce plastic pollution and help support marine habitats, oceans and surrounding communities,” says the brand.

Further eco measures include partnering with waste recycling company Clearabee to ensure that 95 per cent of customers’ old furniture will be recycled or upcycled. [sofasandstuff.com](http://sofasandstuff.com)

## Celebrating Her Majesty

### *Plans for the Queen’s Platinum Jubilee*

The Tower of London will be encircled by 20 million flowers this year to celebrate the Platinum Jubilee of Her Majesty The Queen.

For the spectacular Superbloom, 20 million carefully chosen seeds will be sown in the Tower’s famous moat from spring, creating a vibrant sea of flowers which will continuously evolve from June to September, changing colours and patterns throughout the summer. The planting scheme is designed to attract bees, pollinators and birds. This will be the first stage of a permanent transformation of the Tower’s moat into a new natural landscape in the heart of London.

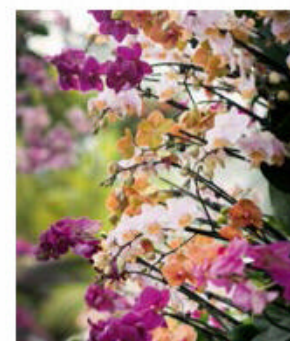
Celebrations will take place all this year as Her Majesty becomes the first British monarch to celebrate a Platinum Jubilee, marking 70 years of service. She became Queen in February 1952 aged 25 on the passing of her father King George VI, with her coronation held in 1953. [hrp.org.uk](http://hrp.org.uk)



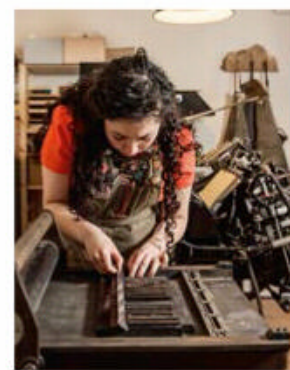
## Diary



Beatrix Potter: *Drawn To Nature* at the V&A with the National Trust tells her life story with two of the world’s largest Beatrix Potter collections. From 12 February. [vam.ac.uk](http://vam.ac.uk)



Escape the dreary weather and step inside a glasshouse filled with vibrant horticultural displays at Kew Gardens’ annual orchid festival. From 5 February to 6 March. [kew.org](http://kew.org)

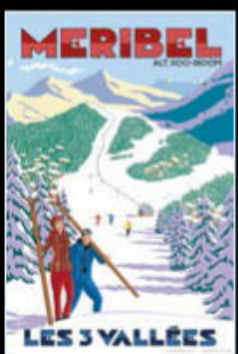
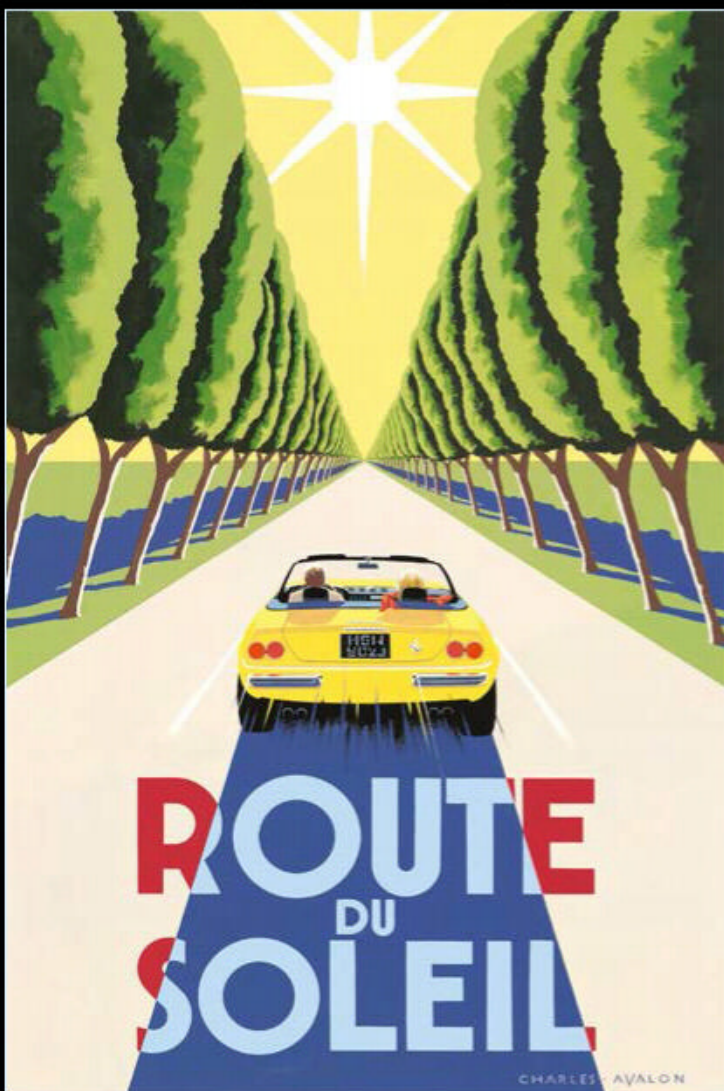
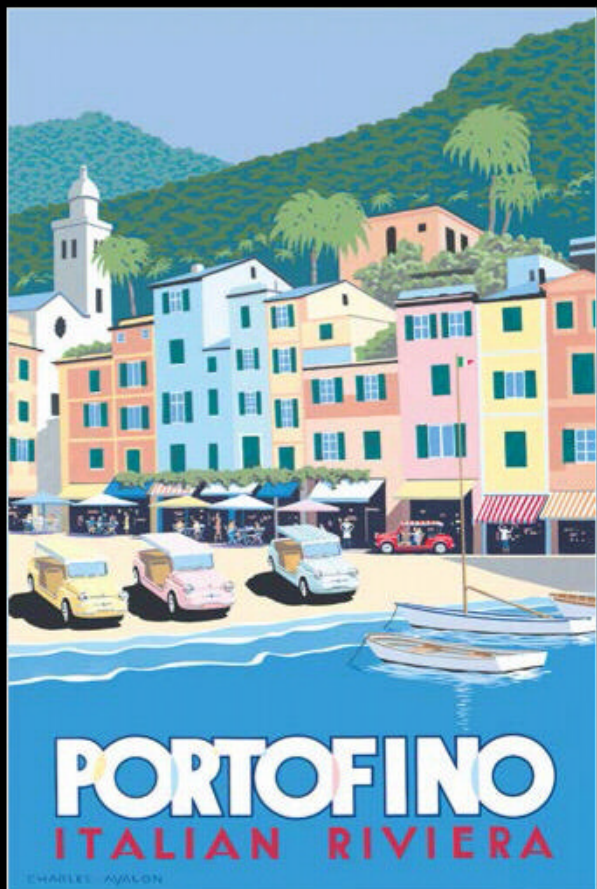
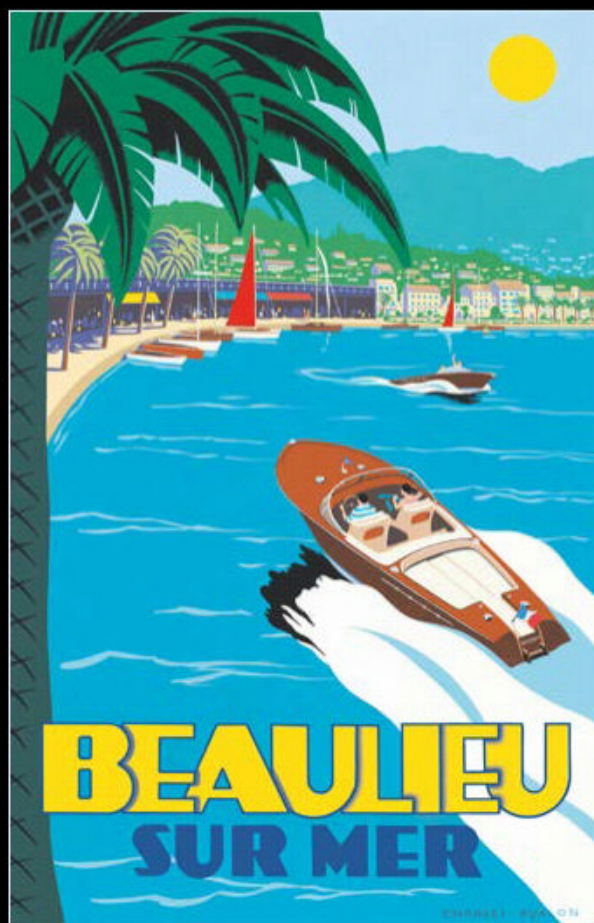
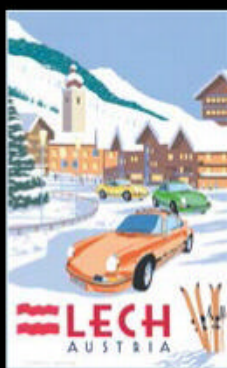
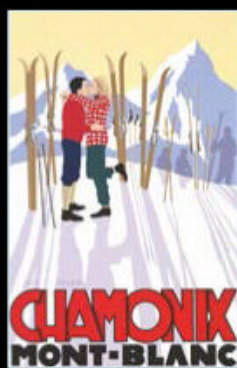
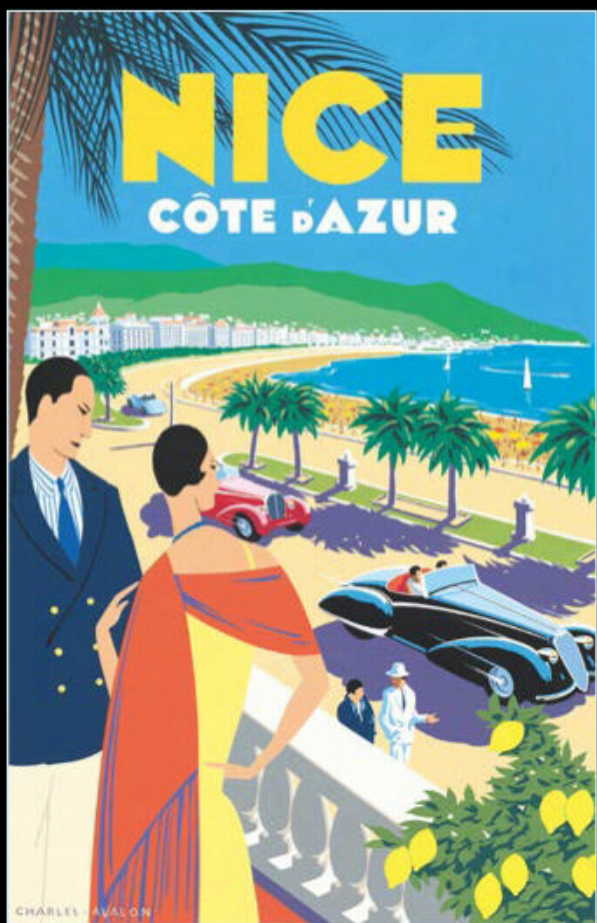


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# DESIGN DISCOVERIES

Fresh colours, new updates and stylish finds bring verve and life to the home this month



## A SPLASH OF CHIC

Doing the dishes brings a certain satisfaction when it comes to domesticity, not least when offset with stylish accessories. We love the unusual metal finish of Graham & Green's new drying rack to lend elegance to an everyday task.

*Gold dish rack, £58, Graham & Green*

## SEASONAL STYLE

The changing colours of the seasons afford ample opportunity for decorative updates. Blending calm hues and gold accents, Beaumont & Fletcher's collection strikes the right note with smart choices for key pieces to lift and lighten a scheme.

*Devon wall light, £760; Belgrave mirror, £3,798; Alexandra sofa in Piedmont Linen, Biscuit, and Novara Linen, Biscuit, with nailing in Antique Brass, £7,967.20, all Beaumont & Fletcher*



## SUSPENDED SCULPTURE

Crafted from biscuit-finish fine bone china tiles and suspended from a laser-cut British steel frame, the new, sculptural Shard chandelier from Original BTC is finished with a base of toughened low-iron glass to softly diffuse the light from the bulbs within.

*Shard chandelier, from £1,499, Original BTC*



### NEW DESIGN HORIZONS

Fans of interior design studio Salvesen Graham's previous product collaborations with fellow style stalwarts Edit 58 and Jennifer Manners will be as excited as we are to peruse 'The Collection', its first own-brand collection including bamboo cane-style pieces alongside check pattern fabrics, gifts and accessories in their signature modern take on traditional decor.

*Cane side table, Ruby, £690; Salvesen Graham Great Check chair, Rose, £2,278; Edit 58 x Salvesen Graham Mini cushion, Raspberry & Rose, £75; Salvesen Graham x Jennifer Manners Check Rug, Midnight, from £1,540, all Salvesen Graham ▶*



## SHOPPING



### EASTERN INSPIRATION

A chance find of a length of nineteenth-century silk damask inspired the creation of this new wallpaper design, featuring a modern reimagining of Levantine flowers and fruits printed in soft colourways on a grasscloth and parchment background.

*Damaskus wallpaper, £200 a roll, Totty Lowther*



### COMPLETE THE LOOK

Considered style choices and an eye for colour are irrefutable tenets of family-run interior design studio Hám interiors – no surprise then, that their newly launched home store Studio Hám similarly inspires with an edit of curated and created pieces spanning antiques and homeware such as these own-design ceramics.

*Small bowls, £265 each; Large bowls, £395 each; Lampbases, £645 each; Hyacinth woven lampshades, £255 each, all Studio Hám*

### OFF THE WALL

The elegance of Georgian sculleries and pantries shaped the design of five freestanding pieces that make up the new Unfitted collection from specialist kitchen company Huckleberry, each of which can be tailored to clients' specifications and needs.

*Painted two-drawer island, from £4,697, Huckleberry* ▶



A five-arm chandelier with lit candles hangs in a dark wood-paneled room. The chandelier has a central arm and four side arms, each holding a lit candle. The room features dark wood paneling with decorative carvings and a window with a wooden frame. The lighting is warm and ambient, highlighting the textures of the wood and the glow of the candles.

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## SHOPPING

### COPPER FINISH

As both an excellent conductor of heat and an environmentally friendly option (being made from recycled material and so fully recyclable themselves), the copper bath additions to Aston Matthews' range fulfil function and form when it comes to soaking in style.

*Astonian copper roll-top bath (shown in Verdigris Effect Exterior 1500mm x 725mm), £4,537, Aston Matthews*



### BATHTIME BEAUTIES

Complemented by a wide ruffle and trimmed in one of two colourways – Violet, or Sky Blue (as seen here) – these new bathroom textiles are individually handwoven from reclaimed cotton fabric on a wooden shuttle loom, adding charm and character. *Linen Frill bath mat, £50; Waffle Cotton hand towel, £40, Matilda Goad*



### A SPACE OF ONE'S OWN

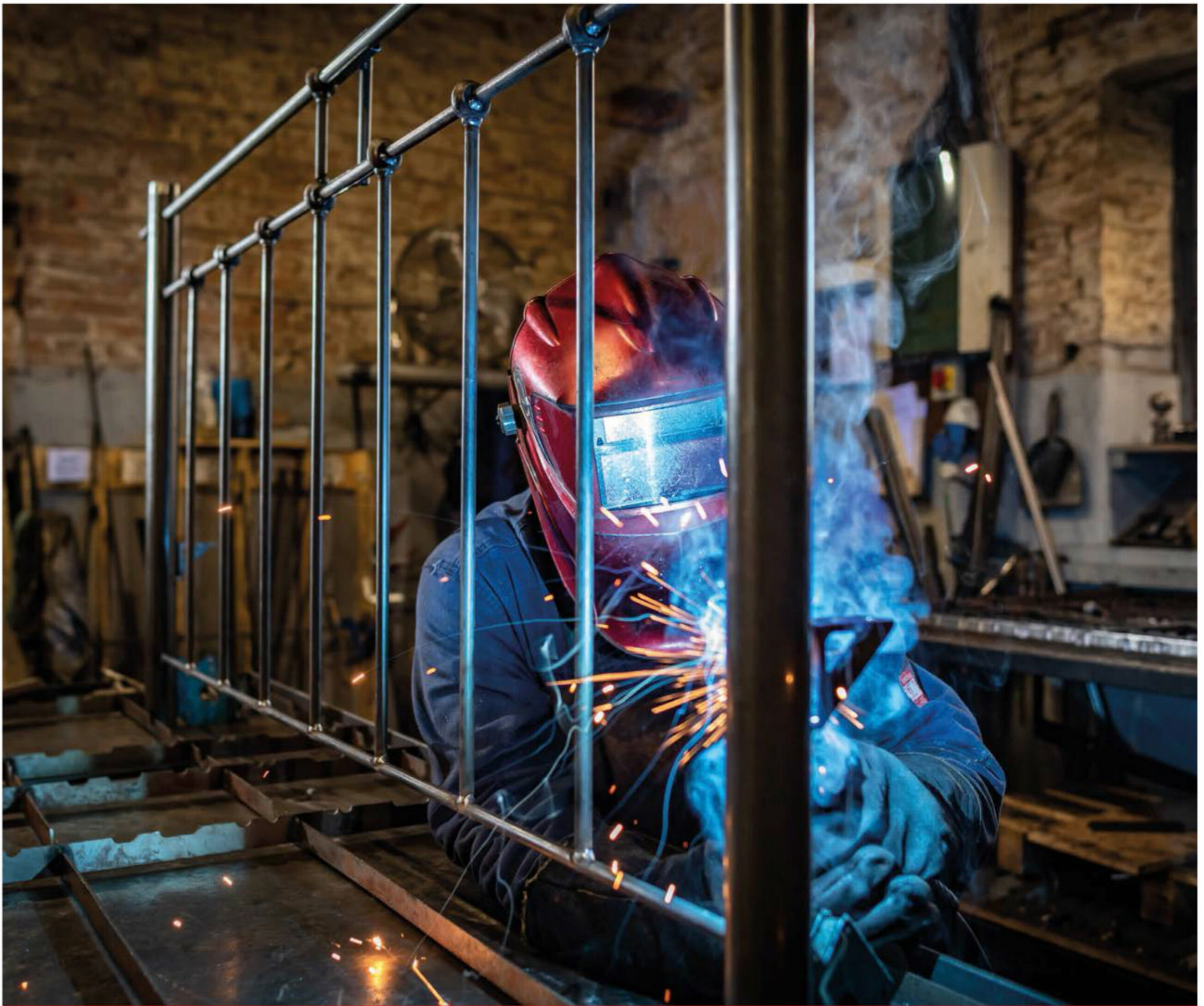
Having a space in the bedroom to perch can provide an opportunity to have a quiet moment of contemplation ahead of or following the demands of the day. This Belgian-linen-covered bench with matching pillow topper offers a quietly elegant and relaxed addition for just such an occasion.

*Mila upholstered bench, £559, Rowen & Wren*



### CUT A DASH

Flowers and wildlife in harmonious colours make up the 12 designs of easy-to-use decoupage sets created by paint expert Annie Sloan inspired by the RHS's botanical drawing collection – simply cut out, arrange and stick for a decorative update. *Songbirds decoupage paper, £11.95 a set (two sheets), Annie Sloan x RHS* ■



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SHOPPING

Totem Lozenge sculptural glass stacked light, £2,450, Curiousa & Curiousa



Frosty Blue dipped dyed candles, £15 for a set of three, Five And Dime



Festive Ribbon tiles, £8.94 each, Claybrook

Harbour Stripe napkins, assorted colours, £30 for a set of two, Tori Murphy



Mini Yellow Glaze Planter on Legs, £7.50, Mint May



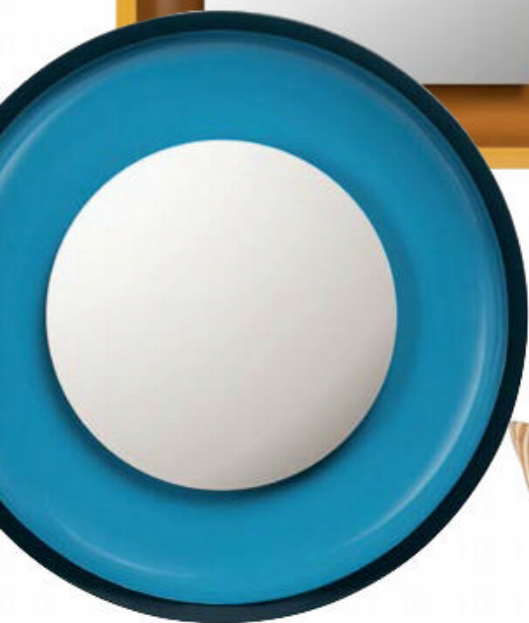
Marialle Ikat chair £448, Anthropologie

## A BURST OF COLOUR

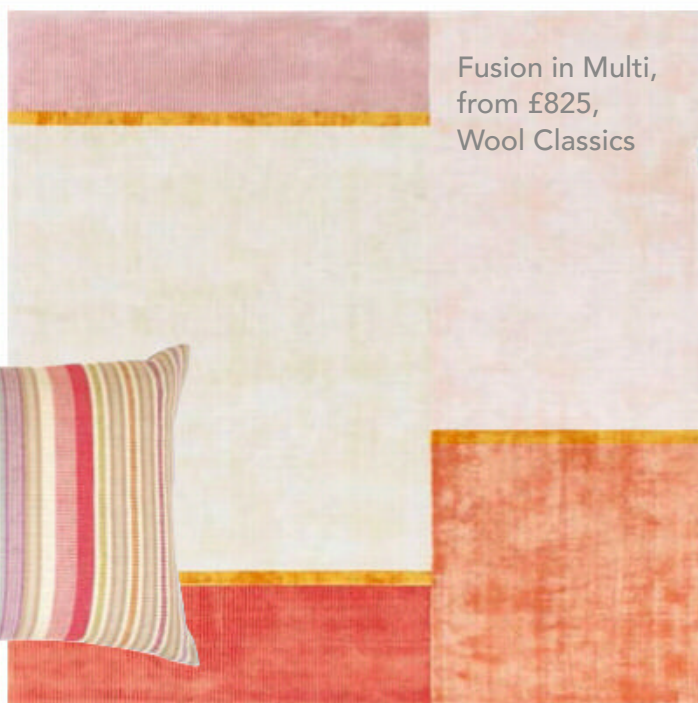
Bring vibrancy and positivity to interiors in the darkest months of the year. Just as green shoots, cheerful violet and yellow crocuses raise a smile as winter ends, adding some colourful accessories from across the spectrum will enliven interiors. Use simple but effective block colour for a sofa to revitalise a sitting room, or embrace colour and pattern in a daring print for a statement chair. Ombré, rainbow stripe and multi-tonal accessories also add fun whether on lacquer mirror frames, jolly cushions or a beautiful glass pendant light.



Rectangular yellow floating mirror, £1,350; Circular blue floating mirror, £1,450, both The Lacquer Company



Macaroon Ripple Stripe cushion, £135, A Rum Fellow



Fusion in Multi, from £825, Wool Classics



Hector Pleat medium table light, light Blue, £215, Original BTC



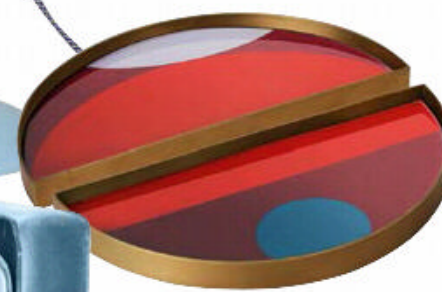
Malachite photograph frames, from £695, Katharine Pooley



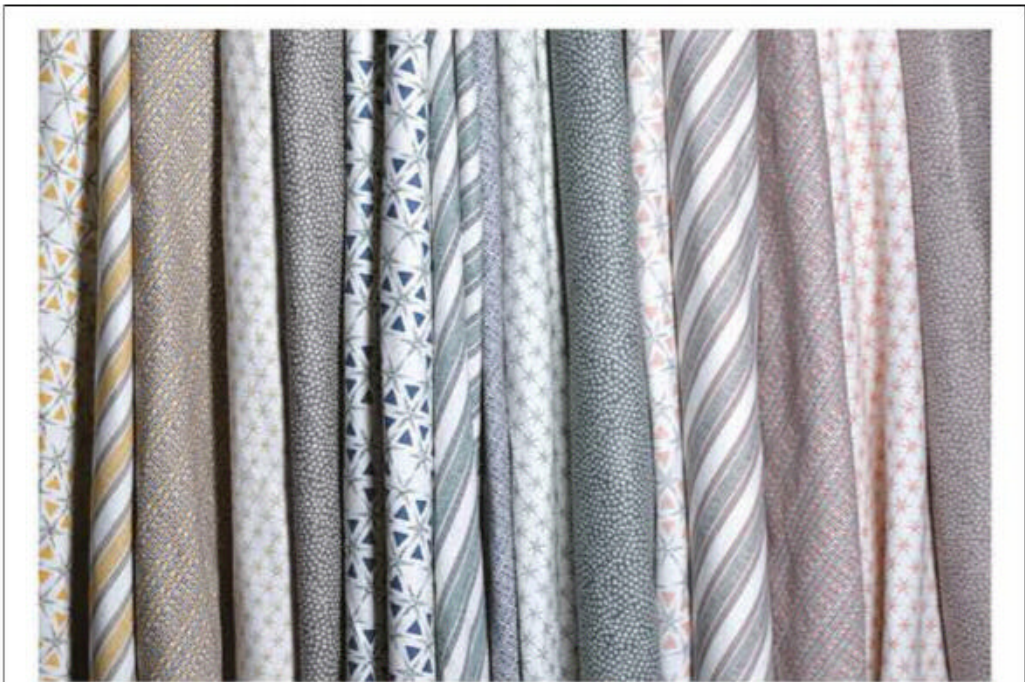
Summer carafe, £18 each, Ella James



Wind velvet sofa, Pastel Blue, £1,699, Beaumonde



Garnet Curve Half Moon mini tray, set of two, £97, Ethnicraft at Amara



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## SHOPPING



In collaboration with the Eden Project, LSA's Canopy collection is made from recycled glass. Trio Vase set, £35, LSA International

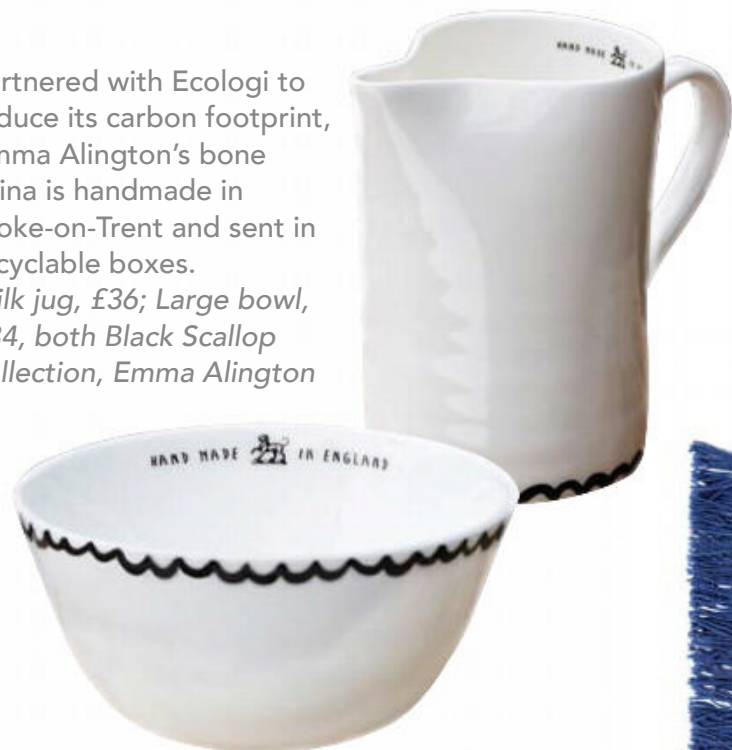


Long-lasting copper scourer and scrubbing brush to be used with plant-based botanical dish wash. Dish wash collection, £19, Norfolk Natural Living



With a multi-century warranty, these seamless iron frying pans will last forever. Solidteknics The Bestseller Set, £439, Buy Me Once

Partnered with Ecologi to reduce its carbon footprint, Emma Alington's bone china is handmade in Stoke-on-Trent and sent in recyclable boxes. Milk jug, £36; Large bowl, £34, both Black Scallop collection, Emma Alington



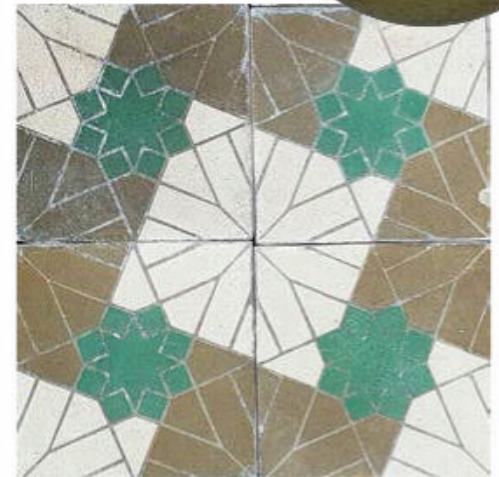
Thoughtfully made goods with a focus on natural materials, longevity, and simplicity in design. Selection of pieces, all Form Lifestyle Shop



## EVERY LITTLE HELPS

For many, doing a small thing each day towards protecting the environment, such as choosing more sustainable and ethical products, helps in the wider picture of change. There are many offerings with credentials to aid in such endeavours – from the way they are made and materials used, to whether they are made locally, use sustainable packaging or are crafted to last, so not feeding a throwaway society. Reclaimed, vintage and antique pieces also have their place in this, as do pieces that can be reused time and time again. Even the smallest detail can make a big difference.

Reclaimed and restored vintage lighting adds character and a talking point. Original 1970s Czech bubble glass pendant, £468, Skintflint



Handmade, reclaimed, vintage tiles offer authentic character. Handmade reclaimed Pino tile, £150 a square metre, Maitland & Poate

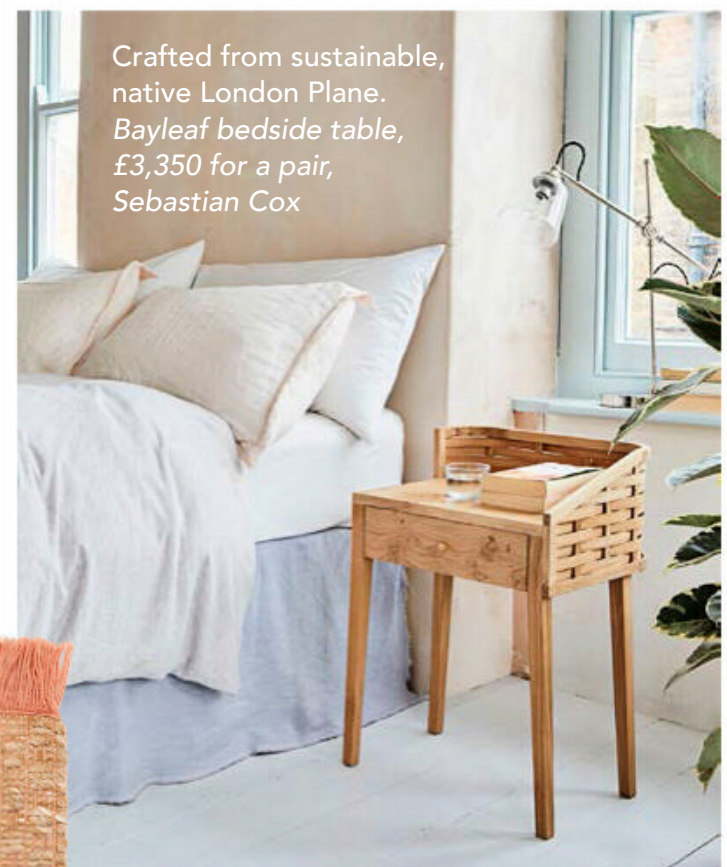


100 per cent natural fragrance in recycled Murano glass that can be refilled to enjoy again. Refillable candle, £115 (refill £40), Eym + Laguna B



Made-to-order paint using natural raw ingredients and sustainable or recycled packaging. From left: Paeony, The Donald and Goose Green, £41.95 for 2.5l matt emulsion, Victory Colours

Crafted from sustainable, native London Plane. Bayleaf bedside table, £3,350 for a pair, Sebastian Cox



Made from recycled plastic bottles, the new addition to the re/Purpose rug collection, the jute-effect Provence comes in three designs, in an array of colours. Provence rug in Sea Blue and Rose Pink, £370 a square metre, Jennifer Manners



# THE EDIT

Editor-at-Large Kate Freud tells the story behind a range of brands this month, all with a focus on heritage, craftsmanship and attention to detail



## MARK ALEXANDER

When it comes to natural textiles, Mark Alexander's fabrics and wallcoverings celebrate all the understated beauty and sophistication of the yarns used. The brand has gone from strength to strength since it was launched over 10 years ago under design director Mark Butcher.

Linen, the key component of Mark Alexander's aesthetic, takes on a distinctive appearance depending on the weights, forms and weaves used, from luxurious deep pile velvet through to more rustic textured designs and small prints. It is also particularly environmentally

friendly. As one of the lowest water and energy fibres, linen primarily relies on rainwater to grow, needing fewer fertilisers and pesticides than most other natural yarns. So, whether the preference is for the understated luxury of a linen weave, the simplicity of linen plains or the beautiful designs of the printed linen, it is hard to find a more versatile fabric.

As part of The Romo Group, a family-run business in its fifth generation, Mark Alexander fabrics are also widely available around the globe.

[markalexander.com](http://markalexander.com)



## HYPNOS BEDS

Having manufactured luxury handmade beds for more than 100 years, Hypnos knows a thing or two about making bedtime a little more indulgent. However, the brand is not all about handcrafted pocket-spring mattresses and divans.

Combining traditional skills with constant innovation, Hypnos is also passionate about sustainability. It was the first Carbon Neutral bed manufacturer in the UK and prides itself on using timber from sustainable forests. It uses eOlus sustainable fibre, which is made from recycled plastic bottles, and by using this inside its mattresses, it has recycled the equivalent of 235,000,000 plastic bottles.

Taking things a step further, Hypnos has partnered with Red Tractor – the UK's biggest farm and food assurance scheme – to create the Origins Collection, a range of mattresses using the most responsibly sourced materials possible, including 100 per cent British wool that is traceable right back to Red Tractor-assured farms.

[hypnosbeds.com](http://hypnosbeds.com) ▶



## REBECCA UDALL

Rebecca Udall, a name synonymous with elegant tablescapes, has such a well-established reputation it is hard to believe the company only began in 2019, let alone that Rebecca was just 25 when she launched it.

With a background in the luxury retail sector, sourcing and buying beautiful bed and bath linens, Rebecca was perfectly placed to curate her own collections. Her ranges are focused on provenance, craftsmanship and timeless designs, as well as buying once and buying well. She has cherry-picked heritage manufacturers from across Europe to supply everything for bed and bathrooms as well as the table, from beautiful linens in Ireland, to stunning Italian Murano glassware in shades to suit any table setting, and the chicest French cutlery.

For spring, the pistachio table setting with its beautiful gingham design is set to prove a popular choice, and look out for the ruffled tablecloths and curvy Italian placemats, too.

[rebeccaudall.com](http://rebeccaudall.com)

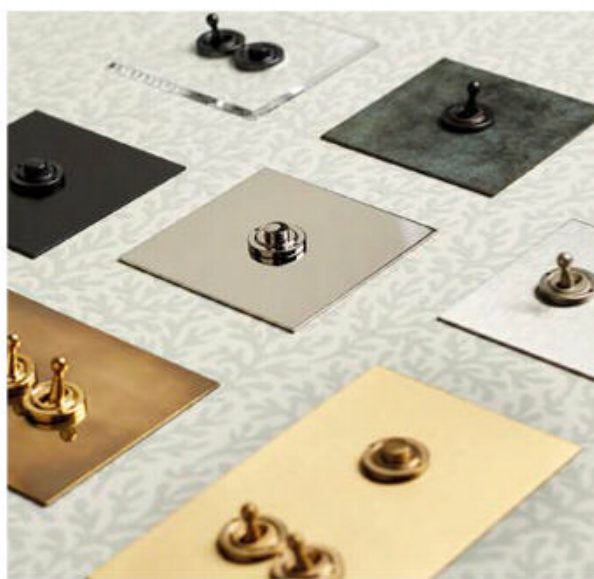
## FORBES & LOMAX

For more than 30 years, Forbes & Lomax has been designing high-end switches, dimmers and sockets, that are both practical and pretty.

Noticing a gap in the market for the kind of elegant glass, nickel and brass switches of the 1930s, the company set about designing something equally chic for the modern day. Step forward The Invisible Lightswitch – a transparent acrylic plate allowing the wallpaper or paint to show through from behind with a simple metal switch in the centre.

This proved an immediate hit, and along with the brand's other ranges in Unlacquered Brass, Nickel Silver, Antique Bronze, Stainless Steel, Verdigris and Aged Brass, its switches, dimmers and sockets are sold all over the world with offices in London, New York and LA. All Forbes & Lomax's lines are still proudly handcrafted in the UK and assembled in its workshop in South West London.

[forbesandlomax.com](http://forbesandlomax.com)



## WEST ONE BATHROOMS

Not many luxury bathroom brands can boast about supplying the bath in a Bond movie, but it is just one part of the story of West One Bathrooms.

It was founded in 1962 when Anthony Waters and Bill Evered joined forces to supply to local builders and tradesmen in South West London. The business soon grew, taking over a smart Mayfair showroom seven years later and launching as West One Bathrooms in 1978.

Since then, the company has garnered a reputation across Europe for its innovative designs and bespoke bathrooms. Today, it is still run by the Waters family, currently in its third generation, with 10 showrooms across the country, each demonstrating how bathrooms need not be purely functional but can be beautiful and luxurious too.

West One Bathroom's most recent launch is a new collection from Wall&Deco, a decorative wallpaper that is specifically designed to be used in bath and steam rooms. The Wet System waterproof paper has a clever membrane so it can even be installed inside a shower and will not get damaged by water or cleaning products.

[westonebathrooms.com](http://westonebathrooms.com) ■

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The nineteenth-century Persian Bakshaish carpet from Farnham Antique Carpets was the starting point for the scheme in the drawing room. The Fox forged-iron coffee table is from Richard Taylor Designs and the antique French sofa from Bonhams auction house has been re-covered in Old Flax Lagoon from Soane Britain.

# Restoration MASTERCLASS

The award-winning restoration of a splendid Georgian country house hidden in the Somerset countryside has been a labour of love for designer Sophie Hale

FEATURE & STYLING CLAIR WAYMAN  
PHOTOGRAPHY NATALIE DINHAM  
STYLING ASSISTANCE FIONA DE LYS



In the drawing room, the sofa, covered in Old Flax Watermelon from Soane Britain, ties in with the Hellebore Linen Taffeta curtain fabric from Lewis & Wood. The walls are painted in Portland Stone Pale from Little Greene. Looking through into the sitting room, the Benaki curtain fabric, also from Lewis & Wood, highlights the warm tones in the Georgian walnut tallboy.





*‘Ptolemy was like a detective, unearthing clues which enabled him to open up spaces and return rooms back to their authentic, original states’*

Life, at times, has a funny way of diverting us off course in unexpected ways. When designer Sophie Hale and her husband had to change their travel plans due to the great Icelandic volcanic ash cloud of 2010, little did they know this would be the catalyst for a bigger adventure.

Rather than going on a much-anticipated trip to Istanbul, the couple found themselves holidaying in Cornwall. As luck would have it, this last-minute change meant they were able to make a detour on their way home to view a country house for sale deep in the Somerset countryside. “If we’d gone to Istanbul, I’m sure we would have missed out because there were so many people interested in the house,” Sophie explains. “There were about five of us bidding and, after a nerve-wracking few days, we managed to pip the others to the post.”

The property in question is a Grade I listed country house, set in 70 acres of land and surrounded by picturesque meadows and woodland. The elegantly symmetrical eighteenth-century east wing looks out onto unspoilt views of a lake, mature trees and gently sloping lawns, whilst the rambling Jacobean wing, dating back to the 1550s, is situated at the rear.

The house looks serenely beautiful bathed in winter sunlight, but on the day that Sophie and her husband viewed it, it was not love at first sight. “The property was completely rundown – there was no central heating, and the interiors hadn’t been touched since the 1950s,” remembers Sophie. Despite this, she was won over by the Georgian features, including exquisite fireplaces, original panelling and sublime stucco work in the reception rooms and staircase hall. ▶

**ABOVE LEFT** A striking 1930s-style French glass coffee table from Jamb sits on a rug from Robert Kime in the sitting room. The walls are painted in Cord by Farrow & Ball and the Knole sofa is an inherited piece.

**ABOVE RIGHT** Handmade tiles from Ann Sacks enhance the Georgian arches in the kitchen. The original Blue Lias stone floor tiles add to the rustic feel.



**ABOVE** The plate hanging on the Jacobean panelled wall in the ante room is from Iznik Classics. An antique container from Fiona de Lys sits on a Regency satinwood table picked up at a Bonhams auction.

Once the true scale of the task began to sink in, the couple called upon highly respected architect Ptolemy Dean to help them restore the house sympathetically whilst modernising it to create a comfortable family home. Ptolemy, considered an authority on historic preservation, is the Surveyor of the Fabric of Westminster Abbey and took on the challenge with enthusiasm. He and the building contractor, R Moulding & Co of Salisbury, a long-established family firm, expert in repairing listed houses, were the perfect team to take on such painstaking work.

A huge, tented scaffolding structure covered the whole house for 18 months and every roof tile was removed, rotten beams and floor joists were repaired or replaced, and disintegrating wattle and daub ceilings were recreated using traditional techniques. Windows were taken out and repaired, unstable staircases restored, and layers of paint covering the stucco work carefully taken off to reveal the true delicacy of the designs. "It was terrifying when we had no roof," says Sophie. "We would inspect the progress by walking along ▶



An eye-catching, custom made 10 light Verona Chandelier by Richard Taylor Designs is the focal point in the dining room and compliments the rich Rectory Red wall colour from Farrow & Ball. Previously owned by the Dukes of Devonshire, the eighteenth-century table was purchased at the Chatsworth Attic Sale auction. The chairs and table were restored by Savino del Prete.



The principal en-suite bathroom feels inviting with a double vanity in a warm stone from Landford Stone on a stand from Drummonds, a window seat in Avignon Stripe Red from Robert Kime and a Roman blind in Indian Flower from Michael S Smith at Jamb. The curvaceous Vintage 2 mirror is by Richard Taylor Designs.



*‘Curtains and rugs are often my starting point, and the schemes evolve from there.’*

the scaffolding platforms because most of the stairs had been taken out.”

Precious artefacts from the house that previous owners had long forgotten were recycled and salvaged. Ptolemy found abandoned windows in the cellar, which were reimaged as overdoors to let light into dark spaces. Fragments of a Tudor window tracery were discovered in a barn and mounted onto an exterior wall by the kitchen, acting as a decorative detail. Huge brass and mahogany curtain poles found in the attic now have pride of place in the reception rooms. Beautiful Jacobean oak-stud partitions that had been hidden behind a wall for decades were discovered in one of the bedrooms. ▶

**ABOVE** A palette of calm blues creates a restful feel in the principal bedroom. The headboard and valance have been made using Pineapple in Aqua & Oatmeal by The Peggy Angus Collection from Blithfield. The Iliad Aegean curtain fabric is from Lewis & Wood.

**LEFT** The sofa and ottoman in the bedroom are from David Seyffried. The mirror is a repurposed antique Ottoman wardrobe door from Turkey.



**ABOVE** The mid-eighteenth-century east wing of the house, made of Carey stone, looks out over sloping lawns. The re-excavated lake, fed by a spring at the top of the hill, conceals a ground-source heat pump which provides an amount of sustainable heating for the house.

**LEFT** A glorious painting of Charles I hangs in the staircase hall. The exquisite mid-eighteenth-century stucco work has been carefully restored by R. Moulding & Co at [mouldingthebuilder.co.uk](http://mouldingthebuilder.co.uk) and Ptolemy Dean Architects at [ptolemydean.co.uk](http://ptolemydean.co.uk)

The house being Grade I listed meant that little could be done without Historic England's approval, and any changes Ptolemy wanted to make were closely scrutinised. "Ptolemy was like a detective, forensically unearthing clues that enabled him to open up spaces, return rooms to their authentic, original states and make sense of often muddled layouts," says Sophie.

When the couple first moved in, the area where the kitchen now is was divided into a hotch-potch of tiny rooms, including a larder and pantry. Ptolemy got permission to remove walls and create a big, practical kitchen where the original Georgian kitchen would have been located.

The property has had very few owners over the centuries and has been well preserved. Records show that the original Tudor farmhouse was acquired by the Watt family in 1602 and they owned it for almost 150 years. Then it was passed through marriage to the Grant-Daltons who added the graceful east wing in the mid-eighteenth century. They sold the property in the 1920s and it remained a working farm up until 1950.

When she bought the house, Sophie was given a treasured photo album full of pictures taken of the property in the 1880s. This proved invaluable as she was able to show these images to Historic England. "To save money on heating bills, the servants' quarters in the attic had been closed up for over a century and the dormer windows removed. We were able to prove



that there had been windows in the roof because they could be seen in the nineteenth-century photograph of the exterior. This meant we were able to reinstate them and create a usable space in the attic again," she explains.

A fashion and interior designer, Sophie relished the opportunity to design the room schemes. She has a natural flair for combining colours and textiles, using fabrics from Blithfield, Robert Kime and Lewis & Wood. "I inherited a lot of antiques from my mother and re-covered some pieces to give them a new lease of life," she explains. "I've mixed these with furniture from Jamb and Richard Taylor Designs, along with antique, inlaid Ottoman pieces collected from trips to Turkey. Curtains and rugs are often my starting point, and the schemes evolve organically from there."

Winning the Georgian Group award in 2015, the meticulous restoration of the couple's country house took three and a half years, and Sophie could not be prouder of the end result. "I had no idea what I was getting myself into at the beginning, but I've learnt so much," she says, "and now I want to take on more projects like this. Going back to the bare bones is what I love." For the moment, however, Sophie can enjoy pottering around the garden, gathering vegetables and keeping an eye out for the wild deer who have a habit of eating her precious roses. ■

**ABOVE** The panelled guest bedroom has been painted in Pink Ground from Farrow & Ball. The vintage quilt is from Fiona de Lys and the prints of Greek goddesses are inherited.

**RIGHT** Wild Iris linen curtain fabric from Robert Kime and a star lantern from Charles Edwards adds to the glamorous feel in this bathroom. The chair is covered in Jasper Fabrics Dutch Stripe in Indigo from Michael S Smith, available through Jamb. To see more of Sophie's design work visit [sophiehale.com](http://sophiehale.com)





# Capital GAINS

A three-storey London apartment in a Georgian townhouse is completely refurbished to create an inviting pied-à-terre for its world-traveller owner

FEATURE KERRY HARPER-CUSS  
PHOTOGRAPHY ASTRID TEMPLIER



The leading edges of the curtains are in Piedmont by Guy Goodfellow, a digital print taken from an original embroidery. Interior designer Isabella Worsley had the fabric bespoke printed so that the design runs down the length of the curtains to frame the windows and add a subtle tailored finish.



*‘The superb light that was lost in the previous design was captured in the redesign with a sense of warmth and comfort’*

**ABOVE** A beautiful rug from Robert Stevenson grounds the sitting room scheme. The shapely red sofa came from Christopher’s previous home and was the starting point for the scheme.

**RIGHT** Isabella Worsley’s design studio worked with the team at Tom Howley for the kitchen cabinetry but sourced the worktop and splashback independently. The parquet flooring is from Walking on Wood.

Comfort and personal connection are powerful ingredients in creating the place we each call home, but this is especially true for those who travel the world with work. English businessman Christopher Pratt has enjoyed an exciting and varied existence, having spent most of his career in Asia and the South Pacific and moved houses multiple times. With retirement on the horizon, the purchase of a three-storey apartment in a Georgian townhouse in Chelsea was an opportunity to create an inviting and established abode to share with his university-aged offspring and to act as a home-from-home from his life in Hong Kong.

Christopher’s eldest daughter, Cara, was pivotal in sourcing the right property, viewing apartments on his behalf, and immediately felt the potential of this one, despite a lacklustre layout. “It was a bit of a grey box with quite creaky, flimsy fittings,” Cara says, “but it was situated over three floors with lots of windows

on either side and I could feel that it could be a lovely, joyful space.”

Christopher was drawn by the light of the large west-facing windows and could see beyond the utilitarian, low-grade finishes. After purchasing the apartment in late 2019, he decided to appoint an interior designer to oversee its refurbishment. This was to prove invaluable when the pandemic hit and he was unable to travel to Britain.

Cara recommended friend and design professional Isabella Worsley, whose knowledge and classic-meets-modern aesthetic was hugely appealing. Her sensitivity to appropriateness of period and style and her ability to marry traditional and unexpected design elements made her the perfect match. “The apartment had good light but was disparate and fractured with no unifying theme and aesthetic,” Christopher explains. “My design brief was to bring the property together so that it looked and felt spacious and seamless, and



The bespoke banquette is covered in Fez weave in Emerald from Guy Goodfellow. The dining table is a unique piece, designed in collaboration with Matthew Cox, whilst the sculptural pendant lights are plaster cones from Rose Uniacke.

welcoming and homely. The real challenge with old Chelsea period houses is that they are tall and vertical and dominated by narrow staircases. Isabella did a superb job in joining up the floors so that they don't feel constrained."

Isabella recommended an extensive strip out and internal reconfiguration. "We had to really get back to the bones of the building," she says. "There had been an unconvincing fireplace and timber flooring installed, so we had to lift out those ingredients before we could put in elements we felt were more appropriate to the building itself."

New cornicing and panelling reinstated a sense of permanence, character and luxury, whilst the addition of beautiful parquet flooring throughout created cohesion and flow. Reconfiguration included converting four bedrooms into three and creating a Jack and Jill bathroom that can be privately accessed from the two bedrooms on the second floor. Partition walls were removed or repositioned on the first floor to create a sociable dynamic between the hall, kitchen and sitting room. Isabella specified pocket doors to ensure that the kitchen can still be closed off from the sitting room and hall, as required. ▶





Isabella gave this blue wardrobe joinery in Christopher's son's bedroom a smart, tailored look with inset stained cane panels finished with a red strip. The curtains are in Pineapple Frond from Soane Britain.



The headboard in the principal bedroom is covered in a fabric from Namay Samay at Tissus d'Hélène and the wall lights are from Lorfords.





*Christopher's eldest daughter, Cara, was pivotal in sourcing the right property and immediately felt the potential of this one*

Detailed consideration to storage has been a particular triumph: a cloakroom on the first-floor landing accommodates hidden laundry appliances; each bedroom offers ample wardrobe space; and a new walk-in dressing area within the principal suite is a huge bonus. "In London, every square foot really does count, so we wanted to make storage as compact, efficient and discreet as possible," Isabella explains.

When it came to colour schemes, creating an established sense of comfort underscored every decision. "Christopher lives in Hong Kong, and it's a very different aesthetic there. He wanted this apartment to feel like a lovely English home and to feel appropriate to its location," says Isabella. "He also wanted to lean into the English aesthetic with the warmth and layers of textures and fabrics, which I think is quite important, particularly with the grey skies we are quite often faced with in London."

Isabella was eager to work around key pieces retrieved from storage with Cara's guidance. These

included art and ornaments, and furniture such as the red velvet sofa and reupholstered navy blue armchair and footstool in the sitting room. "I was keen to use items from Christopher's previous homes and not to make new if there was something to reuse or re-cover," Isabella explains. "The most important thing [as a designer] is not to let ego get in the way and remember that the home must be relatable and comfortable as a space to live in for your client, and ensure continuity of story by incorporating a sense of their personal history."

Tackling such an extensive project during the challenges of Covid lockdowns was no easy feat but it impressively took only six months to complete. The end result is a truly welcoming home. "The superb light that was lost in the previous design was captured in the redesign with a sense of warmth and comfort," Christopher says. "The place has a positive and welcome point of difference that you feel as soon as you enter, and it has exceeded my expectations." ■

**ABOVE** Curtains in Tashkent from Robert Kime adorn the windows in Christopher's daughter's bedroom. Interior designer Isabella had bespoke blanket boxes made for this and the principal bedroom.

**LEFT** Christopher's daughter, Cara, sits on a sofa covered in Sahara fabric from Zak+Fox, with cushions by Penny Worrall. The chair is covered in Marak Sandalwood fabric by Namay Samay at Tissus d'Hélène.

The drawing room is bathed in soft light from the large bay window. A palette of muted textures and colours has been chosen, with walls cover in Manila Hemp, a natural wallcovering from Philip Jeffries.





# *Well* PRESERVED

A run-down lodge in the Essex countryside is sensitively transformed into a welcoming, sociable home retaining many original features

FEATURE SARA EMSLIE PHOTOGRAPHY JAMES MCDONALD

A vintage glass chandelier from Norfolk Antique Lighting is suspended from the central ceiling rose in the drawing room. The bespoke sofa and armchairs are from George Smith, whilst a glass and metal coffee table from Julian Chichester adds to the elegance.





*‘It needed to be saved and ever so gently brought into the 21st century without destroying its quirks and patina’*

**F**or interior designer Andrew Fossey, weekends at the newly restored period home in the Essex countryside he shares with his university-lecturer husband, Andrew, usually revolve around cooking, including jam and chutney-making, and entertaining family and friends. Much like the seasonal ritual of transforming fruits into preserves, the house has changed and developed a distinct flavour over the years.

“The Lodge is a former farmhouse that has evolved since the 1570s,” Andrew says. “Every few generations, good harvests allowed the owners to enlarge it.” This explains the various modifications made through the centuries, most notably during the Georgian and Victorian eras, resulting in the original Tudor timber-framed dwelling being combined with an extension in

Suffolk White brick that was added in the early 1870s. The historic house contains an enviable wealth of heritage charm, all now beautifully preserved and sympathetically enhanced to make it the welcoming, sociable space it is today.

Originally a nine-bedroom property, Andrew has turned the four smaller bedrooms into an office, shower room, dressing room and a characterful reading room in the Tudor section of the building. This gives the country house, with its five remaining generously sized bedrooms, a bohemian, aristocratic splendour that lends itself to large groups of friends and family coming to stay. The formal drawing room is perfect for hosting and is described by Andrew as “a room for ‘grand’ entertaining with afternoon teas and cocktails while listening to vintage vinyl”, whilst the ►

**TOP LEFT** The original house dates to the 1570s with later Victorian and Georgian additions.

**ABOVE LEFT & RIGHT** An arched entrance leads from the dining room into the conservatory. The antique table from Howe London is teamed with Fritz Hansen chairs covered in velvet from Abbott & Boyd. The Arco floor lamp is by Flos.



**ABOVE** Wanting a kitchen that feels unfitted, relaxed and informal, Andrew has created a sociable space that is functional yet welcoming. The kitchen cupboards are by Plain English and are in colours from its paint collection – Ink for the run of cupboards along the wall and Kipper for the island, whilst the pendant lights are from Jamb.

**BELOW** The exposed structural beams add an abundance of character to the relaxed dining area at the far end of the kitchen. A large dresser designed and built by Plain English provides ample storage for serveware and glassware. The vintage wire chairs are by Pastoe and the wooden chairs are local auction finds.





*‘A good starting point was what was already here – a colour, a wallpaper. That was a springboard for a modern interpretation’*

kitchen, suitably fitted with a traditional design from Plain English, is large enough to be sociable as well as functional. Outside, there are three acres of grounds, including flower gardens, a walled kitchen garden, and an orchard, crucial for all that chutney making.

It is a far cry from the couple’s former homes – a house in London and a two-bedroom weekend bolthole in Wivenhoe, Essex. “We’d been refused planning permission to extend our two-up two-down cottage, so plan B was to find somewhere larger in the countryside,” says Andrew. “Almost immediately, my husband showed me the particulars of The Lodge on Rightmove, and I called his bluff, saying ‘let’s go and see it’. It was the only house we booked to view. As soon as we went in, we knew we wanted to live here.”

After the property purchase went through, a lengthy 18-month schedule of works began, which Andrew refers to as restoration and repair rather than

renovation. “Very little had been done to the house in the previous 50 years, in some rooms for 100 years. It needed to be saved and ever so gently brought into the 21st century without destroying its quirks and patina. I knew I was the right person to do this,” he says.

Andrew called on the skills of local building contractors, W A Deacon & Sons in Lavenham, Suffolk and set about restoring each room in turn, tackling damp, dry rot, woodworm, leaking roofs and rotten windows. As soon as the house was rewired and central heating was in place, the couple and their two cats moved into part of the first floor whilst the painstaking restoration process continued.

Every one of the 28 windows was taken out and repaired on site, using as much of the original timber as possible. Parts of the Tudor timber frame were replaced with green oak before replastering using traditional methods and materials took place. Last ►

**ABOVE** The snug is in the Georgian part of the house and overlooks the conservatory. The walls are in Tanners Brown by Farrow & Ball and the sofas by Minotti are in a similar hue to further accentuate the dark, cosy mood.

**LEFT** To avoid damaging the original Tudor floorboards in the room above, copper pipework is left exposed and made a feature of on the pantry ceiling.



**ABOVE** Andrew chose Aristoloché wallcovering by Watts of Westminster for the entrance hall; a design based on a sixteenth-century Flemish tapestry depicting cabbage leaves against a woodland scene with birds, fruits and flora. The woodwork is painted in a complementary dark blue – Stiffkey by Farrow & Ball

**BELOW** Wanting the bathroom to be ‘room-like’, Andrew has placed the bath on a vintage rug and created a concealed walk-in shower. The sanitaryware is from The Water Monopoly, the mosaic tiles are by Designwork Tiles and the wallpaper is Galaxy Star by Robert Kime.



## *The house is very much a journey through the different periods of its history*

**ABOVE** In the main bedroom, Beech wallpaper by Lewis & Wood provides a sense of calm and a link to the treetop views over the garden and the rolling countryside beyond. A rug by Jacaranda lends softness underfoot, whilst a clean-lined bed by Minotti and contemporary wall lights by Lorfords provide a contemporary touch.

but not least, the floors were repaired and refinished with oil to retain their original, aged and nicely worn patina. “In some parts of the house, pipework was left exposed so as not to damage the Tudor floorboards on the floor above,” explains Andrew. This is most notable in the pantry (p56), where the lines of copper piping on the ceiling have been gently manipulated to meander over the beams, beautifully complementing the utilitarian aesthetic of the metro wall tiles and fixtures and fittings. “I tried to stick to the original spirit of the building and to keep my intervention minimal,” he says. “The evolution of the house over 450 years has resulted in a flow of rooms that work in the 21st century as well as they did for previous generations, so I didn’t see why anyone would want to change that.”

As a result, the house is very much a journey through the different periods of its history, with elements of Tudor, Georgian and Victorian all fused in varying degrees with Andrew’s eclectic approach to the interior design. “Many of the ideas implemented in ▶

Leading off the main bedroom in the Victorian wing of the house is the handsome dressing room. The wallpaper is Alhambra by Lewis & Wood and the paint is BTWN Dog and Wolf from Paint & Paper Library.



*'I tried to stick to the original spirit of the building and to keep my intervention minimal'*



The house originates from the 1570s, with extensions added in Georgian and Victorian times.

the house have come from all my years as a professional interior designer," he says. "But the approach to the whole house was organic. In most rooms, a good starting point was what was already here – a colour, a wallpaper. That was a springboard for a modern interpretation." Hence the rather wonderful riotous mix of rich colour and pattern in places such as the entrance hall, where a flamboyant patterned wallcovering depicting a sixteenth-century Flemish tapestry cleverly accentuates the deep rich woody tones of the floorboards and staircase, adding to the sense of period drama. "The aim was to create a dark entrance to the house, especially when lit by candles at night," explains Andrew.

In the lighter, brighter areas of the house, particularly those with large Victorian windows overlooking the grounds, modern shapes, soft textures, vintage finds and elegant period details work together seamlessly. In the drawing room, a pink velvet fringed boudoir sofa sits alongside a contemporary and curvaceous Scandinavian design icon, the upholstered Arne Jacobsen Egg chair. It is another fine example of Andrew's approach to interior design, where adding a little bit of the unexpected can spice up the mix. ■

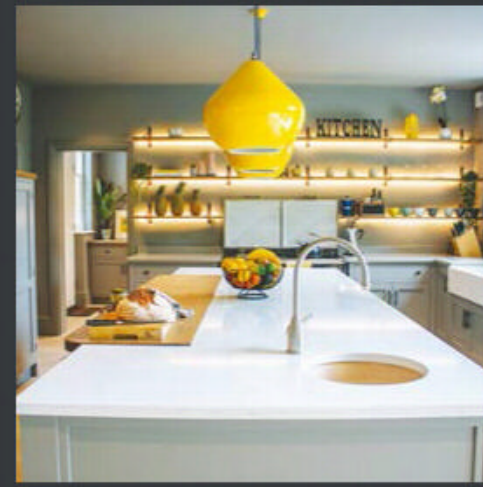


**ABOVE** This seating area upstairs in the oldest part of the property is known as the 'Tudor reading room'. A vintage sofa from Howe London and a footstool from Sofa.com provide a comfortable place to sit. The vintage Windsor chair is by Fritz Hansen and the chequered rug is from Abigail Ahern.

**RIGHT** The couple have several nephews, nieces and godchildren who often visit, so they created a twin room with matching single beds by the Cast Iron Bed Company, topped with vintage Welsh woollen blankets. The walls are painted in Stony Ground by Farrow & Ball.



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# *Artist in* RESIDENCE

The preservation of the rich heritage and ornate architectural details of a Georgian townhouse in Bath was a priority for its artist owner

FEATURE HANNAH NEWTON  
PHOTOGRAPHY CLAIRE WORTHY



**ABOVE** Artist Jean Melville Rose at work in her beloved studio, surrounded by her work. The property formerly housed Bath School of Art, which Jean attended in her youth.

**LEFT** The library walls are painted a green created by Jean's late husband, the artist Jasper Rose, who called the colour Tender Green Olive. A seventeenth-century wooden sculpture from Orléans in France stands on the table.



**ABOVE** The rich terracotta colour on the walls in the kitchen was inspired by the deep reds used by JMW Turner. For a similar paint, try Sang de Boeuf by Edward Bulmer Natural Paint. The painting of the chef is by Jean's elder son William Balthazar Rose.

**H**istory has a habit of repeating itself, as British artist Jean Melville Rose discovered when she found herself back at the door of her student art studios almost 50 years after she had left. The beautiful Georgian property in the heart of Bath that she had come to view with her late husband Jasper used to house Bath School of Art. Opened in 1942 by Sir Kenneth Clark, then director of the National Gallery, Jean, now 93, was an art student there in the 1940s.

Jean and her late husband Jasper, who sadly died in 2019, lived in California for 25 years, where Jasper, a Cambridge Fellow, was a founding faculty member and Professor Emeritus of Art and History at the University of California, Santa Cruz. Returning to

England in the mid-1980s, the couple relocated to the South West, living in the countryside for a few years before deciding to live in a city and move to Bath.

Looking for a property, in 1998, Jean and Jasper found themselves viewing her alma mater and consequently buying it. The School of Art was relocated in the 1990s, and the building was put up for sale. Fortunately, the city council rejected a proposal to convert the building into a warren of flats, and the four-storey townhouse was largely intact.

Today, Jean's home has a genteel, unmodernised feel, with original ornamental cornicing, ceiling roses, sash windows, decorated fireplaces, Georgian columns and a grand entrance hall emitting a gentle humility. ▶



**ABOVE** The cabinet to the right in the dining room is French eighteenth-century, whilst the shelves display a variety of Dutch, English and American antique ceramics.

*'As soon as I came here I was happy. I adore the park and I love walking into Bath, along Great Pulteney Street'*



Velvet cushions from Oka decorate the antique sofa in the drawing room. A painting by William Balthazar Rose is above the radiator.



An elegant yellow hue is used in the drawing room, based on a Giorgio Morandi painting Jean's husband Jasper loved. For similar, try Naples Yellow by Edward Bulmer Natural Paint. Original elm floorboards support the impressive Georgian columns.



Ornate corning crowns the walls in this beautiful room. Jasper's box of oil paints can be seen on the table alongside several antique ceramic bowls.



**ABOVE & RIGHT** Jean's late husband, Jasper, as well as being a well-known artist, was passionate about collecting books. Having started his collection in 1945, today the shelves in the library are full to bursting, and include early editions of books by Charles Darwin, Charles Dickens and William Thackeray, Venetian

*'It was all very primitive when we first arrived, and we spent a lot of time in the kitchen. There was a nest of baby pigeons in the bathroom'*

**ABOVE** The grand proportions of this elegant townhouse allow Jean to display large pieces of work and collections. This seventeenth-century Dutch tapestry was bought at auction in San Francisco along with the eighteenth-century Dutch oak bench, softened with an array of cushions from Oka.

"I felt immediately at home in this house. Normally it takes me time," explains Jean. "But as soon as I came here, I was happy. I adore the park nearby, and I love walking into Bath along Great Pulteney Street. It was all very primitive when we first arrived, and we spent a lot of time in the kitchen. There was a nest of baby pigeons in the bathroom, and some of the windows were stuck open and seagulls flew in."

Built in 1808 by John Pinch the Elder, the nineteenth-century palace-fronted development in which Jean's beautiful house sits has a distinguished history. Brass plaques on a couple of the houses mark the occasions Queen Charlotte and William IV stayed in 1817, and Jane Austen lived in a different part of the street from 1801-1805. According to Historic England, the design of every building on the road is thoughtfully detailed; each three-bay house

is set slightly lower than its northerly neighbour to produce an elegantly descending rhythm. Sydney Gardens, one of England's best remaining pleasure gardens, is a short stroll away.

Jean and Jasper's first decision upon moving in was to keep the building as true to its original architectural roots as possible and leave the layout largely unaltered. Antiques and art were, of course, the foundation of their interiors. Both long-established professional working artists, their paintings, as well as artworks by others, are a prominent feature upon stepping into the house, where paintings hang on either side of the wide entrance hall, and the theme continues throughout.

When it came to decorating the house, which was coated in white paint throughout when they moved in, Jean and Jasper gradually returned it to its Georgian



histories and a first English edition of one of Machiavelli's works. Ceramic twentieth-century pots from Afghanistan, bought at Bath's Walcot Antique & Flea Market, sit on top of the library shelves, and a rare, early eighteenth-century Flemish tapestry, bought near Versailles in 1976, hangs above them at the back.



origins, choosing vibrant colours, usually mixed by Jasper, that might have been used during that period.

The kitchen, painted in a rich terracotta hue, has been kept deliberately simple, whilst the dining area alongside it is furnished with antique furniture and ceramics collected by the couple over the years. For both Jasper and Jean, pursuing their artistic careers was vastly more important than anything else.

Jean's studio is in a large room off the entrance hall and is liberally jammed with reams of paintings. It is flooded with daylight from the large sash windows, which was a prerequisite of Jean's when the couple first arrived. She continues to be a prolific painter, spending the majority of her day in front of an easel, or exploring the city, capturing chronicles of daily life and carefully sketching them in her art book.

The drawing room on the first floor was once Jasper's studio and its grand proportions lend themselves perfectly to hang large paintings, as well as easels and all the equipment that goes with creating oil paintings. This infinitely elegant Palladian room has three generous floor-to-ceiling sash windows, lofty ▶

**RIGHT** One of the original Bath School of Art studios in the basement, still used occasionally by Jean's sons William and Inigo. These rooms would have been originally used as the kitchen, scullery and servants' dining areas. The paintings on the walls are all by Jean.





*Jean's entire identity is intertwined with this notable building, through each painting on the wall and her lifetime as an artist*



**ABOVE** The main bedroom walls are covered in a soft pink paint mixed by Jasper, who named it Victorian Purple Moss. A painting by Elizabeth Vellacott hangs between the windows. A quilted throw and blanket from Toast cover the bed.

**LEFT** A rich ochre paint colour decorates the walls in the bathroom. For similar, try Trumpington by Edward Bulmer Natural Paint. A painting by Jean's older son William Balthazar Rose hangs above the marble fireplace. Visit [amongthepines.gallery](#) to see more of his work.

ceilings and original elm floorboards with the glossy patina of age, all which conspire to deliver sophistication and grandeur.

Avid antique collectors, the couple purchased a lot of furniture when they lived in California. "I love old English furniture and Jasper also collected books, particularly first editions," Jean explains. Their library is testimony to Jasper's love of antique books; the walls are lined with shelving, built by a friend when they first moved in and filled with rare, first editions and antiquarian books.

Jean and Jasper's two sons, William Balthazar Rose and Inigo Rose, are also internationally recognised artists and can often be found working on a painting in one of the studios in the basement, largely untouched since Bath School of Art occupied the building. There is even a kiln from that time still to be found in the garden.

For Jean, now 93 years old, her entire identity is intertwined with this notable building – through each painting on the wall, her carefully arranged easel in the studio, her sketchbook filled with drawings from the streets of Bath and her life's journey as an artist, which began right here in this building more than 75 years ago. ■



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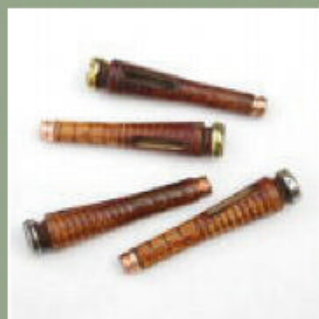
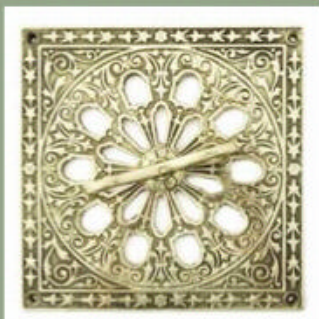
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# STYLE INSPIRATION

Our special section dedicated to interior design and decorating begins here ►

## NATURE TRAIL

Seeking inspiration from natural colours and motifs is the perfect way to create a home office that offers a calming yet productive work environment. The Sylvan collection from Richard Smith's Madeaux fabric house offers a tempting selection of new designs, many inspired by the view of the landscape towards the East Sussex coast from his studio. This striped design features a trailing vine, created originally from a traditional wooden block print, with the authentic print marks captured on the cloth.

*Curtains, La Vigne 02 Green, £136 a metre, Madeaux*





*Time to*  
**HIBERNATE**

Create cosy, inviting interiors in which to keep warm,  
relax and hide away from the chill winter air



**A**fter the Christmas decorations come down, interiors can suddenly look sparse, without the merriment from twinkling lights and baubles. The depth of winter is when the home needs to be at its most welcoming, most luxurious and most inviting, so replace festive adornments with touches that will enrich, tempt and soothe to create a cocooning retreat in which to escape the cold.

#### COMFORTING TEXTURES

Winter decorating updates should focus on adding warmth and comfort. Luxurious fabrics such as velvets and suedes will feel indulgent as well as inviting. Mohair or angora wool throws are also an opulent choice. For a more rustic approach, a 100 per cent wool – ideally from British flocks and weavers – will be eminently suitable for upholstering an armchair to curl up in by the fire or for a blanket to wrap up in on a chair by the Aga.

Chunky knitted blankets will add comfort and a cosy look to a bedroom, ▶

**OPPOSITE** Layer colour and textures for a deeply inviting, tactile place to settle in over winter.

*Long Island sofa in Chloe Fig, £3,500, and all other furnishings, Neptune*

**ABOVE** Ensure comfort when curling up with a book for the afternoon.

*Merino Wool ribbed leggings, £95; Dove Grey Merino Wool bed socks, £39, both Piglet in Bed*

**RIGHT** A warming cup of tea next to the Aga is all the more enjoyable with comfortable chairs.

*Julian Chichester Bobbin chairs in (right) Tivoli, Jeans, £106 a metre and (left) Sonnet, Neptune, £118 a metre, both Johnstons of Elgin*





layered upon soft, relaxed linen bedding. Consider adding textured weaves such as bouclé for another layer of interest. Combining a range of smooth, fluffy, bobbly and knitted textiles will bring comfort throughout the house.

### WARMING HUES

For a transformation that will truly enrich and create a cossetting feel, a lick of paint in a deep, rich colour is simple yet effective, whether on walls or furniture. Update neutral schemes with burnt orange, chocolate brown or charcoal grey hues to instantly make the room cosier. That is not to say lighter rooms cannot feel equally warm and inviting – if paler walls are favoured, add a few darker touches – some darker furniture, or simply some earthy coloured blankets. Or consider one statement piece such as a chair or rug in a richer palette. ▶





**FAR LEFT** Set the tone for a relaxing cup of coffee with ceramicware in an earthy, speckled glaze. Stoneware mugs, from £4.50 each, Spicer & Wood

**LEFT** Use table lamps to create soft pools of light. Fin Queen table light, £449, Original BTC

**ABOVE** A 100 per cent wool blanket adds a layer of warmth, colour and pattern. Caernarfon throw, Harvest, £145, Welsh Otter

**RIGHT, ABOVE** A gently uneven surface gives these tiles tactile charm that suits a country kitchen. Cottage Pale ceramic tiles, £46.50 a square metre, Porcelain Superstore

**RIGHT** Inject an opulent touch with a velvet footstool finished with deep fringing and

accessories in suitably warming hues.

Grandma Harvest Gold velvet tassel stool, £125, Beaumonde

**BELOW** A textured rug will add warmth underfoot on hard floors and ensure cosy toes over winter, ideal for providing extra comfort beneath a dining table, allowing it to be used for suppers, an evening board game or a space to work.

Parquet Pie extendable kitchen table, £1,195, Loaf

**BELOW RIGHT** Layers of blankets are a necessity for winter hibernation. Combine different types of wool and weaves that long to be touched, like these indulgent mohair options. Luxury Mohair throws in Natural colours, £115 each, Annabel James







**RETREAT TO BED**

The ultimate place to hibernate is, of course, the bedroom. Create a truly inviting sanctuary with layers of sheets, pillows and blankets in high-quality linen and wool. A well-dressed but slightly relaxed look will ensure a bed that asks to be dived into or lingered in for an indulgent breakfast, reading the papers and just one more cup of coffee. Check window treatments will add not only insulating warmth but provide blackout, too, to enable long, lazy weekend lie-ins.

**MOOD LIGHTING**

With daylight limited, lighting takes on an important role. Harsh, bright overhead lights are not welcome in hibernation mode – consider plenty of soft pools of atmospheric lighting instead, fitting table and floor lamps with warm bulbs for a ▶



**OPPOSITE** Natural finishes and rustic textures create a relaxed, undone look for a restful bedroom in which to spend a lazy Sunday morning. *Salina spindle-back bed from £1,225, Ercol*

**ABOVE LEFT** The smallest details can make a big impact – make a simple hot drink a joy with a new cup and saucer and a tray to serve it on. A heavenly scented candle will soothe the soul, too.

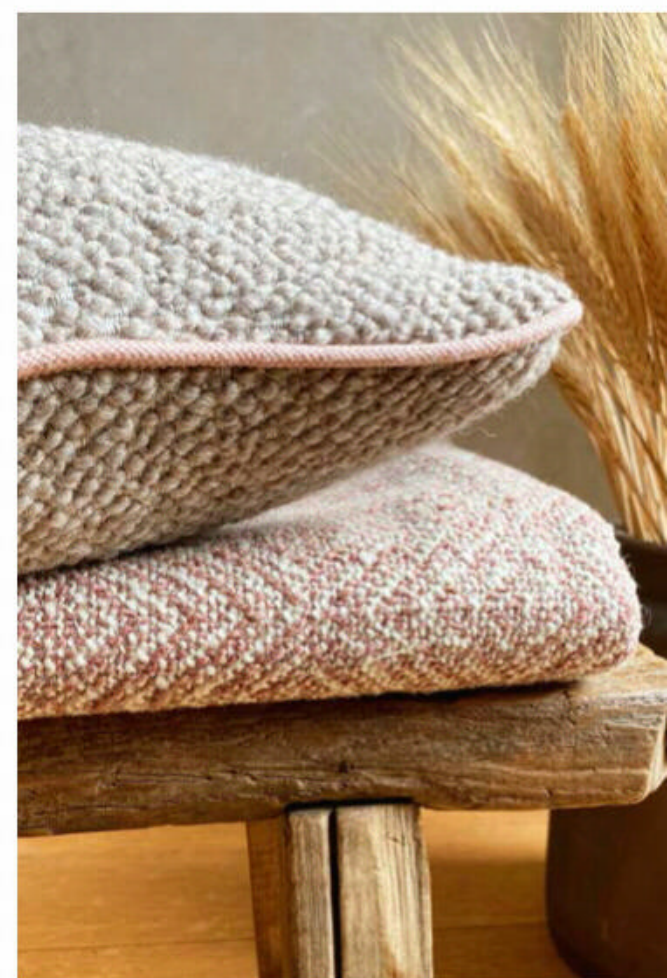
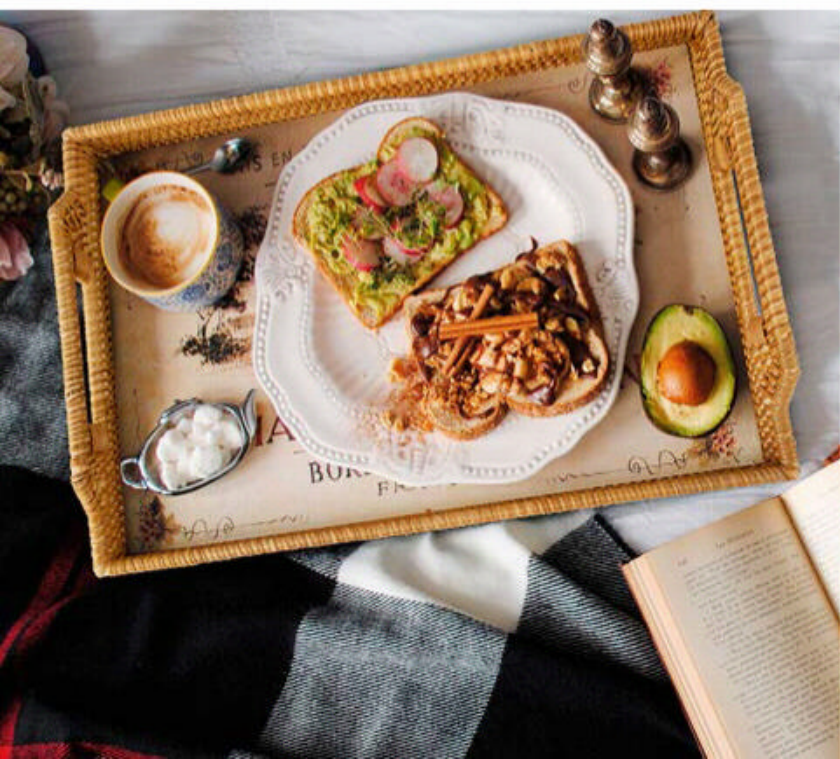
*Elemental rectangular tray, Ivory, £250, Laura Hammett Living x LuxDeco*

**LEFT** Put off heading outside with a special breakfast in bed. *Plate and tray, from Wayfair*

**ABOVE** An oversized chunky knit blanket offers inviting texture and warmth for a frosty winter's night.

*Cosy wide knit blanket, Ivory, £125, The French Bedroom Company*

**RIGHT** Textured weaves such as bouclé are a good way to add interesting character through textiles. *Cushion in Faloria, £142 a metre; Vicino, £105 a metre, both Marvic Textiles*



## DECORATING



**LEFT** Make a space for mindful, quiet contemplation – by a window is ideal, but add sheepskins, knitted throws and cushions to make it warm and comfortable. Sheepskin rug, £35, and other items, all John Lewis & Partners

**BELOW LEFT** Add candles and white fairy lights for an atmospheric, warming glow. Apple & Cinnamon

Wooden Wick candle, from £12.99; Sage & Sea Salt Cotton Wick candle, from £10.99, Earth Candle Co

**BELOW** Enjoy a long, relaxing soak and create a pampering and spa-like experience. Nourish bath soak, £35; Wooden bath tidy, £60; Nourish diffuser, £35; Spa Cloud waffle towels, £15; and all other accessories, The White Company

FEATURE KATY MCLEAN



more soothing ambience. The flames of a fire will also provide an inviting glow, along with plenty of candles for a magical, romantic feel. A well-positioned task light for reading is essential, but keep other lighting soft, flickering and moody.

### QUIET MOMENTS

The simplest additions to a winter scheme are the small touches that allow for those quiet moments of self-care. A chair by the fire – perhaps updated with a plush cushion; a set of new mugs for large, indulgent hot chocolate; a scented candle with a warming, spicy fragrance; a tray for serving tea and crumpets; snugly hot water bottles for extra chilly evenings, and indulgent touches for a spa-like experience in the bathroom.

Adding these important minor elements to rooms with a winter dressing will ensure a home that welcomes one in from the cold and in which all will want to linger. ■



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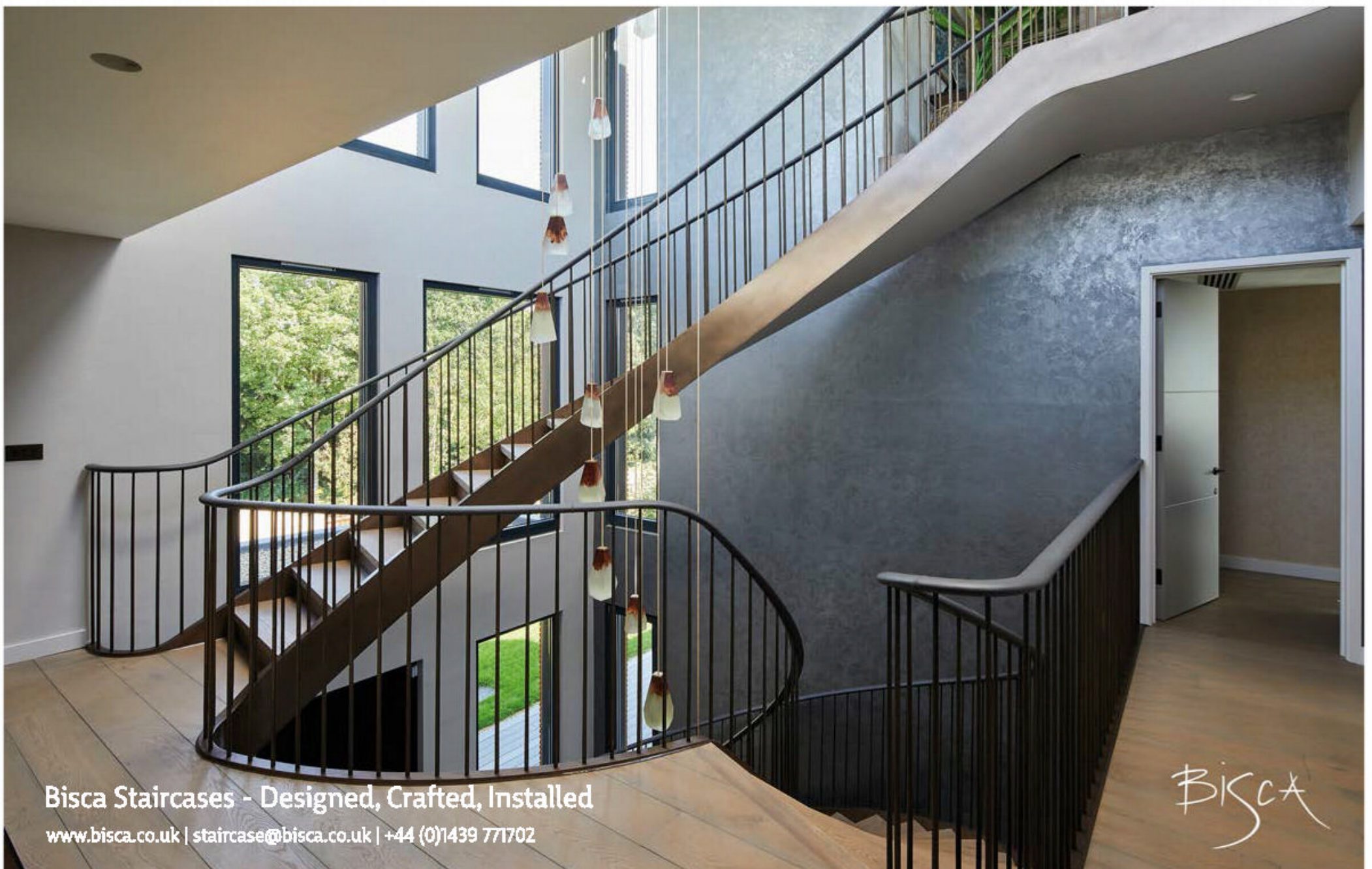


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Some of the most exciting and unique English interiors combine antiques of different periods or with modern pieces to create a layered look. Discover the secrets of mastering a classic, chic and eclectic English home





Sometimes a harmonious blend, sometimes a dramatic juxtaposition, the combination of old and new is always appealing. There is a certain kind of magic that happens when pieces from different periods are put together, adding up to more than the sum of their parts.

“Older pieces create a sense of history, of belonging; newer ones stop somewhere feeling stuffy,” interior designer Nicola Harding says. “I like an unpredictable mix. The unexpected creates energy, makes for a talking point. If the ingredients and arrangement of a room are unpredictable, it means no one thing can feel out of place – which makes it relaxing, a key feature for a family home. Also, mixing pieces from different points in time makes a space hard to date, and therefore it feels timeless.”

Creating this wonderful mix can, however, seem daunting. Whilst decorating rules may be restrictive and are often tricky to apply generally, a few guidelines and some expert advice are most helpful. Perhaps the key insight, however, is simply to take one’s time.

“Do it slowly,” says antique dealer Lennox Cato. “It can take years to make a house into a home, and over the years it changes and you change. It’s about travelling and enjoying things. It doesn’t happen overnight. And be flexible. If you walk into a room and something doesn’t look right, take it out. Don’t be sentimental. When it works, the whole room sings.” ▶

**LEFT** Here, Godson & Cole Fine Art & Antique Furniture has combined a carved, painted Kentian side table dating from around 1740 with *Black, White and Ochre Figure*, painted in 1959 by Sir Terry Frost, to create a dynamic that allows each piece to ‘breathe’ on its own.

## SURFACE MATTERS

“It’s all about having things that feel good together in terms of texture and colour,” says Marc Weaver of Guinevere Antiques. This means taking care in choosing materials, whether it be mahogany, velvet, Bakelite or resin. A varied selection of textures is always helpful to create pleasant acoustics, enhance a sense of comfort and ease, and give a welcoming impression. Beyond that, it can be aesthetically intriguing to contrast the materials and/or textures of bygone and modern times – a 21st-century lacquer table paired with a Lloyd Loom chair, a block-printed wallpaper with a velvet headboard, or a plastic table on a slate floor, for example.

Interior designer Pippa Paton advises that the key to a successful scheme is to identify the tonal palette from the fabric of the building and then introduce new and eclectic pieces in similar shades, adding textures to soften the look and add interest. “Authenticity is key, so avoid faux old pieces,” she says. “A very contemporary piece of furniture in the same colour or texture of the space can enhance the scheme, but a boldly coloured or patterned piece may feel at odds with its surroundings.”

**ABOVE RIGHT** Despite limited colours, this room is intriguing, contrasting traditional panelling with mid-century modern furnishings, and a range of materials, including marble, steel and the opal glass and weathered brass of Original BTC’s Point pendant, £589

**RIGHT** Original timber beams and exposed Cotswold stonework reveal the character of this barn, and a restrained colour palette by designer Pippa Paton showcases the structure, while old agricultural implements and paraphernalia complement upholstery in Belgian linen.





## PERFECT BLEND

“The only rule is to include pieces that you love, that bring you joy,” says Harding. “Look at each item on its own and ask yourself whether you love it. Note how well made it is. Can you see the craftsmanship, the quality of the materials, the story behind it – where you found it, who made it, what it was used for in the past, what does the colour remind you of? The answers to those questions should make you smile, whether a piece is new or old.”

Apply this rule, says Weaver, and the common thread of the pieces you have chosen will be enough to unify the room. “If I want to mix things, I concentrate more on the colour, the texture and the scale of the pieces as opposed to the period,” he says. “It’s about having them feel good together.”

Interior designer Rachel Chudley seeks defining features in seemingly disparate items. “I love to see many styles and periods together in one home, pulled together to create a ‘lived-in’ interior.” ▶

**ABOVE** A bespoke brass four-poster bed is the centrepiece of the master bedroom in this historic Bloomsbury house by interior designer Rachel Chudley. The mix of old and new includes walnut art deco bedside tables and upholstery in Clarence House’s Tibet fabric.

**RIGHT** In the salon of interior designer Veere Grenney’s Palladian fishing lodge, eighteenth and nineteenth-century antiques sit side by side with mid-century accents and pieces designed by Grenney himself.





## OPPOSITES ATTRACT

Perhaps surprisingly, one of the best combinations for a beautifully layered home is of the very old with the highly contemporary. “What to me works really well is if you have things on the opposite end of the spectrum,” says Cato. “In a modern house, you could opt for medieval or early walnut pieces, for example, which are simple in their design and execution.”

Conversely, period homes can look marvellous with carefully chosen modern furnishings, the latter’s spare aesthetic echoing Georgian design principles particularly well. A minimalist walnut-topped desk with an upholstered wing-back chair; a sculptural lamp on an eighteenth-century chest of drawers – big contrasts are exciting and full of character. “Antiques have patina and resonance, and they ground an interior, which is why they work so well with just a few contemporary pieces of furniture,” says Tara Craig of Ensemblier. “They bring calmness and continuity to an environment.”

To achieve a contemporary look, allow plenty of space between items of furniture, advises Weaver. “If you have one important-looking antique and give it a lot of space, it will become a focal point, and you can have some much more restrained, modern pieces in the same room.”

Another way to make a statement is to introduce works of art that diverge dramatically in style from their surroundings. A large, modern painting or photograph can look wonderful as the focal point of a room filled with much older pieces or, conversely, a classic oil painting will stand out in a room in which everything else is sleek and modern. ▶



**ABOVE LEFT** Older pieces such as statues or carvings can possess an interesting patina and contrast wonderfully with mid-century modern or 21st-century furnishings. Here, an interesting range of antique and new items in a tone-on-tone scheme is given added depth and comfort by the layering of textiles from de Le Cuona.

**LEFT** Interior designer Tara Craig of Ensemblier has employed a mix of antiques, bespoke and contemporary furniture in this warm, modern apartment, the standout piece being a chest on a stand that dates to the 1660s.

A sleek, modern desk is teamed with a classic wing-back armchair in this interesting and elegant room by interior designer Rebekah Caudwell. Known as the Parlour, it was restored to be redolent of the past with nods to vintage and contemporary worlds. It is painted in Farrow & Ball's Hague Blue.





## CONTRASTING LAYERS

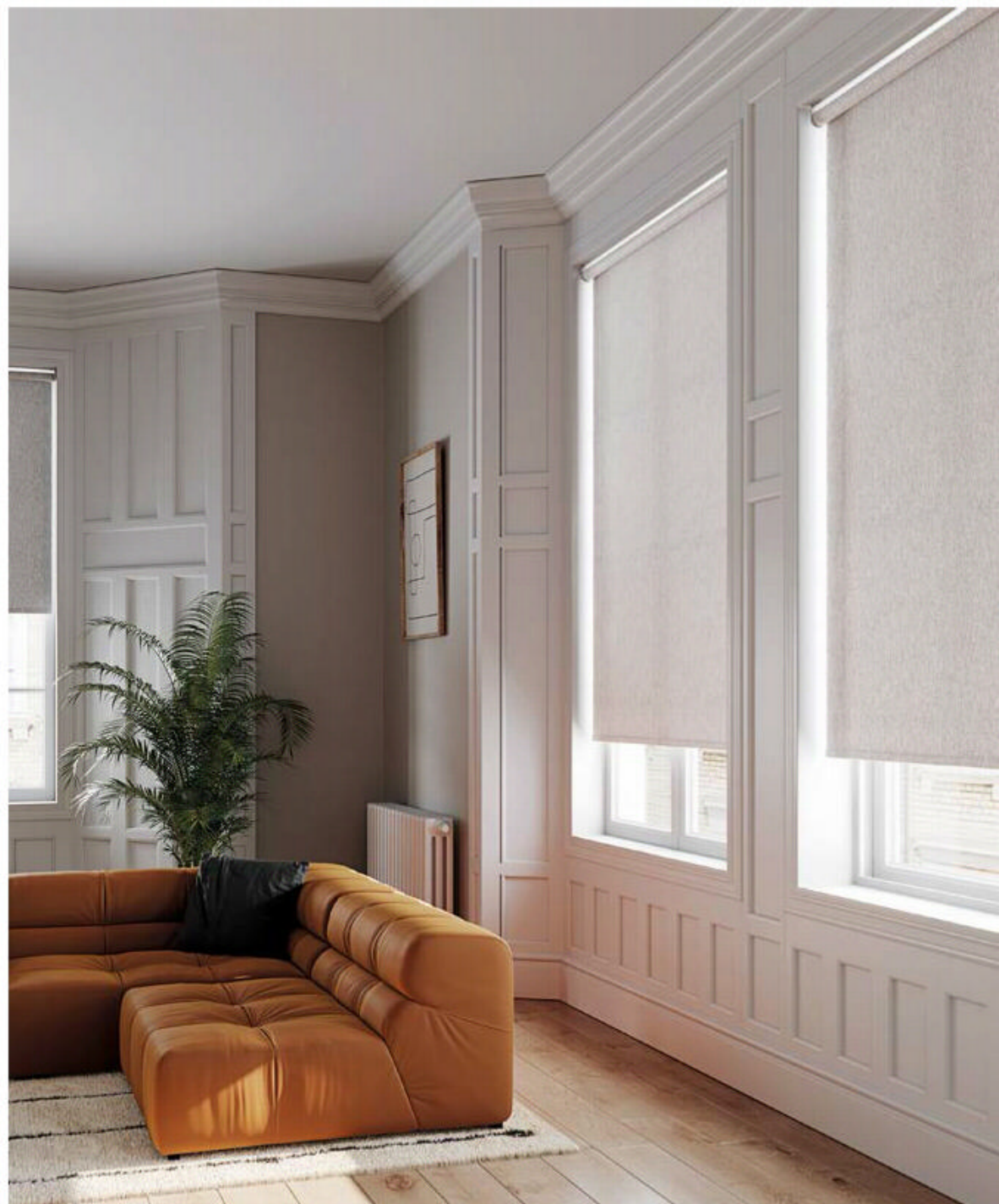
Complementing a period property with furnishings from the same era can result in a sense of unity but it can end up museum-like. “I tend to choose furniture that’s in keeping with the period of a house, but create a sense of informality through textiles, flooring, wall finishes, objects and paintings,” says antique dealer and interior decorator Max Rollitt. “It’s about layering history through a scheme.”

An alternative route is to choose pieces that make a contrast with the architecture. “Unless you have very high ceilings, or big windows and doorways – both of which might affect the scale of the furnishings you choose – don’t worry about the period of the house,” says Weaver.

Cato reiterates the same point, adding: “If you have an older property with interesting features, let them stand out. Less is more: leave space around things. Good lighting really helps, too. In my opinion, a house always looks better when it’s mix and match, and the important thing is that it’s down to you as an individual. Don’t be bland!”

**ABOVE** For this traditional home, Sara Cosgrove had a pair of classic-style armchairs made to her design and covered in a velvet from Rubelli. A pair of acrylic pieces by artist Fionnuala Ní Chiosáin hang either side of the fireplace, and the accessories are from a mix of sources, including blue-and-white lamps from Paris.

**RIGHT** In this case, the beautiful panelling is allowed to take centre stage. Instead of heavy curtains, sleek roller blinds from Swift Direct Blinds offer a minimal approach to functional window treatments.



## BACKGROUND ELEMENTS

Vivid colours and bold patterns can make superb backgrounds for antique and new furnishings alike; particularly so for schemes that include larger and more dramatic pieces. The drama and complexity of a classic pattern such as an eighteenth-century chintz or an Arts and Crafts floral are ideal companions to strong, minimal, architectural lines, whether an old English milking stool or a modern console table.

Colour, similarly, should be balanced against furnishings, says Edward Bulmer, interior designer and founder of Edward Bulmer Natural Paint. "Antiques come in so many forms, sizes and strengths," he points out. "Balance their weight and impact by the visual weight and tone of the colours you choose. When choosing colours, first and foremost consider tonality. Old pieces require colours that are well nuanced with earth pigment to settle them and respond to the patina of the antique."

As for what colours work best, Bulmer recommends blues, stone colours and earthy off-whites to look particularly good with oak. "Yellow can work well with mahogany, but avoid using it with gilt frames, as you are in danger of creating a room of scrambled egg," he says. "Greens, lilacs and pinks are also good with mahogany and gilt, and always make for good-looking rooms." ▶

**ABOVE RIGHT** Walls painted in Clove, a deep beige with an earthy red oxide in the mix, by Edward Bulmer Natural Paint, provide a versatile and elegant backdrop for both antique and contemporary pieces.

**RIGHT** In this bedroom designed by Studio O & S, walls upholstered in fabric from the Wallace Collection add an enveloping feel, whilst the ornate antique Italian chest is offset by contemporary artwork by Derrick Velasquez above the bespoke four-poster beds.



## MASTERING THE UNEXPECTED

When mixing old and new it pays, sometimes, to go for broke. Just one fearless, eye-catching idea may be the thing that ‘lifts’ a room from conventional to remarkable. Floors and ceilings can be brought into use as areas on which to experiment, and it is possible to play with scale, proportion, colour and pattern, too, pushing the boundaries of how different furnishings work together.

Unusual placements of pieces can surprise and delight: an oil painting in the kitchen where one can enjoy it on a daily basis; a deep bath in front of a set of windows; a huge rug hung on an otherwise plain wall. A bold feature light – floor, wall or pendant – is very often a marvellous addition to a scheme. “Lighting is one of the most important elements in a room, as it has a profound effect on our emotional response to space,” states Ian Cameron, creative director of Cameron Design House. “A geometric pendant light suspended effortlessly from the ceiling makes for a wonderful centrepiece. Combine with antique furniture for a stylish scheme that transforms timeless interiors into spaces with the wow-factor.” ■



**ABOVE RIGHT** The crowning glory of this drawing room in a late-eighteenth-century house revitalised by Jeffreys Interiors is a ceiling covered with a Pierre Frey wallpaper that reproduces scenes adapted from the works of Francois Boucher and Giambattista Tiepolo. The antique sofas are covered in a striking Mulberry Home fabric on the back.

**RIGHT** Here, a monochrome floor in wide bands of slate and marble from Martin Moore Stone echoes yet contrasts with the beamed ceiling and the vertical lines of the solid walnut cabinetry by Martin Moore.



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CALLAGHANS OF SHREWSBURY

# FIRST IMPRESSIONS

We look at why the Impressionist movement caused such a stir in the late 1800s and Daniel and Stella Callaghan explain the lasting appeal of the artists' paintings





As is often the case in the world of art, any shift in style towards a new movement is derided at the time but celebrated later, and never more so than with the Impressionists. Today the Impressionist movement is feted as one of the most influential and important in art history, but initially it was reviled by critics and the public alike, with the artists shunned for moving away from traditional styles and subject matter towards a more modern way of painting.

When the movement began during the 1860s, it consisted of 30 young French artists who were making a stand against the old-school, traditional methods of painting, but many more artists went on to work in the Impressionist style. The initial group included many of the great painters we know and love today, with everyone from Cezanne and Degas to Monet and Renoir working within the movement to paint very simply what they saw, thought, and felt.

A great admirer and expert in this period of art is Daniel Callaghan, who, along with his wife Stella, specialises in European nineteenth and twentieth-century oils and watercolours. During the 35-year history of their gallery, Callaghans of Shrewsbury –

which is nestled in the historic market town – they have garnered a reputation for specialising in the works of great European artists like Claude Venard (1913–1999) and Bernard Buffet (1928–1999), as well as celebrated French Impressionists Henri Labasque (1865–1937), Marcel Dyf (1899–1985), Victor Charreton (1864–1936) and Gen Paul (1895–1975).

“When the Impressionists came along in the late 1800s, it really did cause quite a stir,” explains Stella. “It was traditional for artists at the time to paint historical or mythological subject matter, or the lives of great men, but this next generation of artists wanted to paint what they saw in real life instead.” Gone were the days of precise brush strokes and accurate depictions of the subject, and in their place just an ‘impression’ was captured, hence the name.

It was all about how a landscape, object or person appeared to them at that one moment in time. This often meant using much lighter and looser brushwork than painters had up to that point and painting outdoors – *en plein air* – which allowed far more freedom in terms of subject matter.

At the time, the rebellious nature of the subject matter was a cause for concern for the establishment. ▶

**ABOVE**  
Victor Charreton  
(1864–1936), *Chaise  
dans un Jardin Fleuri*,  
Oil on Canvas,  
58cm x 71cm, Signed

**OPPOSITE**  
Marcel Dyf  
(1899–1985),  
*Roses & Irises*,  
Oil on Canvas,  
56cm x 46cm, Signed



## CLOCKWISE FROM TOP LEFT

Baptiste Lebasque (1865–1937), *La Plage de Cannes*, Oil on Canvas, 46cm x 53cm, Henri Signed  
 Gen Paul, (1895–1975), *Montmartre*, Oil on Panel, 38cm x 46cm, Signed  
 Marcel Dyf (1899–1985), *Golden Fields*, Oil on Canvas, 46cm x 56cm, Signed

Today it is what is considered one of the most appealing elements of Impressionism. “As the winter months have well and truly settled in, people dream of sunnier climes and what better way to get that sense of escapism than through art?” asks Stella. “Henri Lebasque (1865–1937), one of the later Impressionists, is known as ‘the painter of joy and light’, and his pieces instantly transport you to the sun-dappled landscapes of the French Riviera.”

Lebasque’s compositions are very clever in capturing the subtle shifts and diffusions of natural light, combined with expressive hues and gestures, which create an exceptionally emotive effect. “For me, it is one of the things that makes Impressionist works so appealing, this exploration of light within each piece,” says Stella. “Every brushstroke appears feather-light and luminous, capturing an emotion or atmosphere rather than a realist depiction.”

Another fine example of this way of capturing light is drawn from the work of Victor Charreton (1864–1936). Charreton’s *Chaise dans un Jardin Fleuri* captures the sun-drenched landscapes of Provence. The soft, natural palette Charreton opts for, combined with his sensitive depiction of light, creates a piece that immediately evokes memories of lazy summer days and serene sunny landscapes.

Marcel Dyf (1899–1985) was another great Impressionist, best known for his delicate landscapes and still lifes. He was captivated at a young age by the works of Pierre-Auguste Renoir and went on to work in the Impressionist style himself. When he grew up, Dyf’s compositions were often arranged by his wife Claudine, who chose the flowers, cloths and vases visible in many of his works. Working with thick impasto and a jewel-bright palette, Dyf’s *Roses & Irises* is both abstract and measured. “From afar, each flower within the bouquet appears loosely rendered with soft brushstrokes and thick impasto achieved by a careful



palette knife movement,” explains Stella. “Yet, up close, it becomes clear that each meticulously placed, intricate and precise brushstroke has been painstakingly placed as a precise element of a seemingly relaxed composition.”

In contrast, the work of Eugène Paul (1895–1975) – who was fondly known as Gen Paul – embodies the fast-paced and eclectic nature of cosmopolitan living but in the Impressionist style. His love of drawing and painting had been a lifelong passion, and he drew inspiration for his work from the streets of Paris and its outer *arrondissements*. In *Montmartre*, his staccato daubs capture the early morning light of the enclave, with the dome of the Sacré-Cœur Basilica a faint shadow on the skyline towering over the colourful, yet eclectic buildings. It has an almost dream-like quality.

“The great thing about the Impressionists is that, because it was all about the artist’s own interpretation of what they painted, it encompasses so many different styles under one umbrella,” Stella explains. “No two artists’ works look the same, which is what makes these pieces a wonderful addition to any art lover’s collection.” ■

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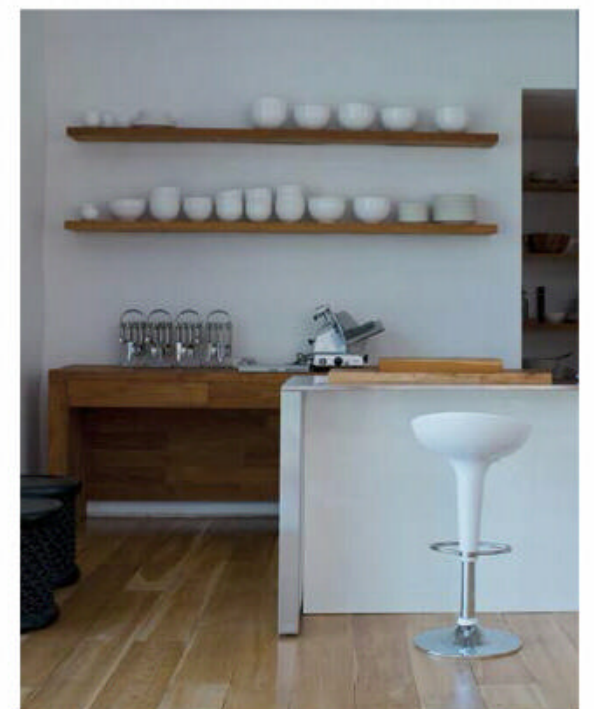
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# A CHANGE IN *the waters*

There has been a revolution in the way we live and bathroom design is evolving to meet the challenge. We explore new ideas for one of the most important rooms in the house

Perrin & Rowe Deco 3120 floor-mounted bath-shower mixer in nickel, £2,569.32; Victoria + Albert Toulouse 1800 freestanding bath, from £3,610, both from House of Rohl

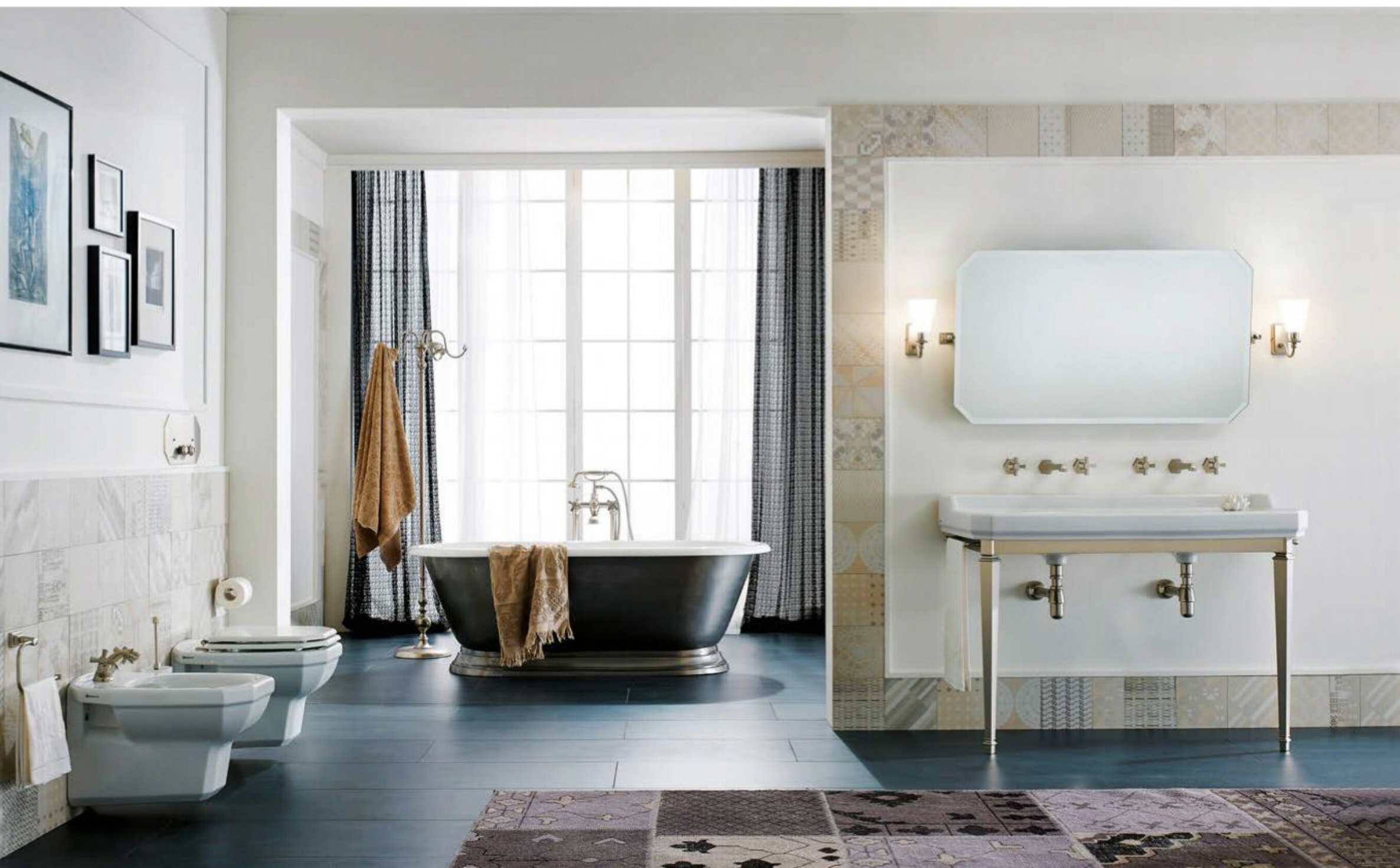


Over the last couple of years, flexible working, homeschooling and fewer holidays have become a new way of life for many – and more time spent at home means adapting and creating spaces for everyone to live harmoniously. Bathrooms, in particular, may be in higher demand and may need to be adapted to be used in different ways. Cloakrooms, conveniently located on the ground floor, might be modified, if space allows, to include a handy shower for those partaking in outdoor sports, whilst bathrooms can be carved out of other rooms in the house or enhanced with clever use of space.

Arguably one of the greatest casualties of recently restricted lifestyles has been the lack of opportunity for self-indulgence – short breaks, weekends away or even spa days may have been in short supply – a beautifully decorated and elegantly equipped bathroom can prove the ideal place to relax and unwind.

**LEFT** Arbour Wisteria wall tiles, £79.95 a square metre, Original Style; Nickel Aequus bath with enamel interior, £6,309.60, William Holland  
**BELOW** (From left) Romana wall-hung bidet, £545; Deco prestige polished-nickel-plated bidet mixer, £895; Romana wall-hung WC and seat, £830; Florentia cast-iron

bath, £9,520; Deco Prestige freestanding polished-nickel-plated bath-shower mixer, £2,235; Romana double console basin, £1,835; Art deco double console stand, £1,920; Deco Prestige wall-mounted polished-nickel-plated three-tap-hole basin taps, £965 each, all Sbordini at Thomas Crapper



*Luxuriate in style*

In busy homes, private space can be hard to find, but a spa-style bathroom designed for comfort and relaxation can be a haven from everyday life. Linked to the bedroom and at once removed from the rest of the house, an en suite is truly a room of one's own. Secluded, self-contained, and for the exclusive use of the bedroom's occupants, its design and decoration can be geared guiltlessly to self-indulgence.

Efficient heating and ventilation being a given, the use of neutral colours, thoughtfully planned lighting, and built-in speakers will evoke a calm and restful mood – the bath, of course, being the centrepiece. “Nothing says ‘luxe spa’ like a freestanding bath with a curved silhouette such as a teardrop bath,” Rebecca Maher, Clearwater brand expert, says. “The shape will soften the room and contribute to the boutique hotel aesthetic. I recommend baths made from materials that deliver well-being benefits. Natural stone, for example, has a satin-like touch, looks luxurious and has heat-retaining capabilities to help the water to stay warmer and prolong the bathing experience.”

Where creating an en-suite bathroom is not possible, a beautiful, freestanding bath installed in the bedroom is a glamorous alternative, redolent of a chic boutique hotel. “Consider the space carefully,” advises James Lentaigne, creative director of Drummonds. “Note where people enter the room and plot out the zones to see what can be accommodated. Compact baths specifically designed for smaller spaces work well in a bedroom.” Flooring and nearby furnishings should be chosen for their ability to shrug off occasional water splashes, but in an environment intended for use solely by occupants of the master bedroom, a good supply of bath mats and towels should provide all the protection needed. ▶



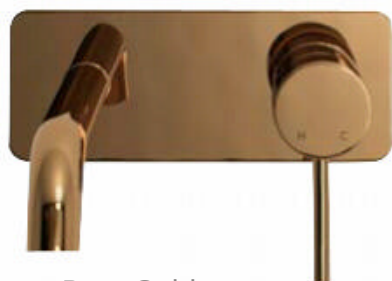
**ABOVE LEFT** Formoso Petite Bath, £2,479, Clearwater

**LEFT** For this country house bathroom, designer Lewis Knox used the Usk bath with polished finish, from £3,570, Dalby surface-mounted shower in nickel, £2,700, and the Coll floor-standing bath shower mixer in nickel, £2,376, all Drummonds



Victrion floor-mounted lever bath-shower mixer in copper, £1,037, BC Design

*Smart brassware*



Luxe Rose Gold wall-mounted basin mixer tap V2, £235, Lusso Stone

Rockwell wall-mounted shower with rose and concealed thermostatic control, from £1,522.80, The Water Monopoly



Theo wall-mounted matt black basin tap, £560, The London Basin Company



Citterio four-hole rim-mounted bath mixer with cross handles in chrome, £1,687.20, Axor



MB 8746 Mackintosh shower kit in silver nickel finish, £2,213, Lefroy Brooks



## Innovate to create

Installing an extra bathroom is the most practical way to meet the increasing demands of a busy household, and whilst finding a suitable place for it might appear a challenge, most homes have ‘dead’ areas that can be put to better use.

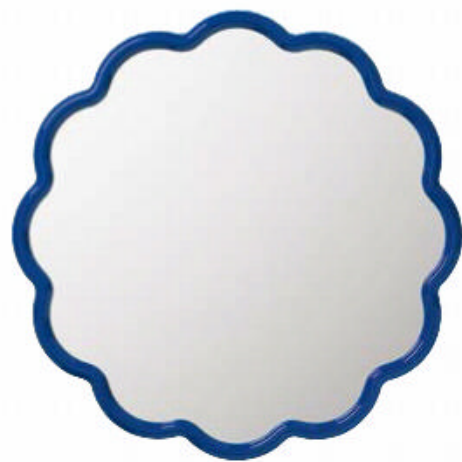
A box room or an oversized study both have the potential for conversion, either in their entirety or by dividing the space. Sometimes, a few square metres can be stolen from adjoining bedrooms to produce a ‘Jack and Jill’ bathroom introduced between the two and accessed by lockable doors, and a ‘knock before entry’ rule makes these shared en suites workable. Loft conversions and the spaces around attic bedrooms also offer scope for development, as areas under the eaves, too low for common living space, will accommodate a bath where less head height is needed.

Rooms created in this way tend to be small, but with clever planning, they need not feel cramped. Designer Joel Fry of West One Bathrooms points to careful balancing of space as key for those considering this step, highlighting that bathing options such as showers require thought and attention when set within niche dimensions. “The area outside is an important space,” he says, “and has to be big enough for you to stand and move around in comfort.”

According to Rebecca Maher, creating a feeling of space by cutting clutter is also essential. “Ensure you have enough hidden storage to tidy away products and toiletries,” she counsels, “and avoid having too many decorative accessories. Let the showpiece fittings you have chosen do the talking.” ▶

**LEFT** Stonecast Aegean bath, from £4,250, The Albion Bath Company. Bathroom designed by Leanne Ford Interiors

## Stylish mirrors



Flora mirror, Cobalt Blue, five more colours available, £1,180, Balineum



Aurora Green Glass mirror, £125, Oliver Bonas



Stratford rectangular mirror with nickel frame, landscape or portrait fitting, £242, Jim Lawrence



The Rattan Lacy mirror, £3,100, Soane Britain



Bobbin mirror, from £870, Studio Atkinson

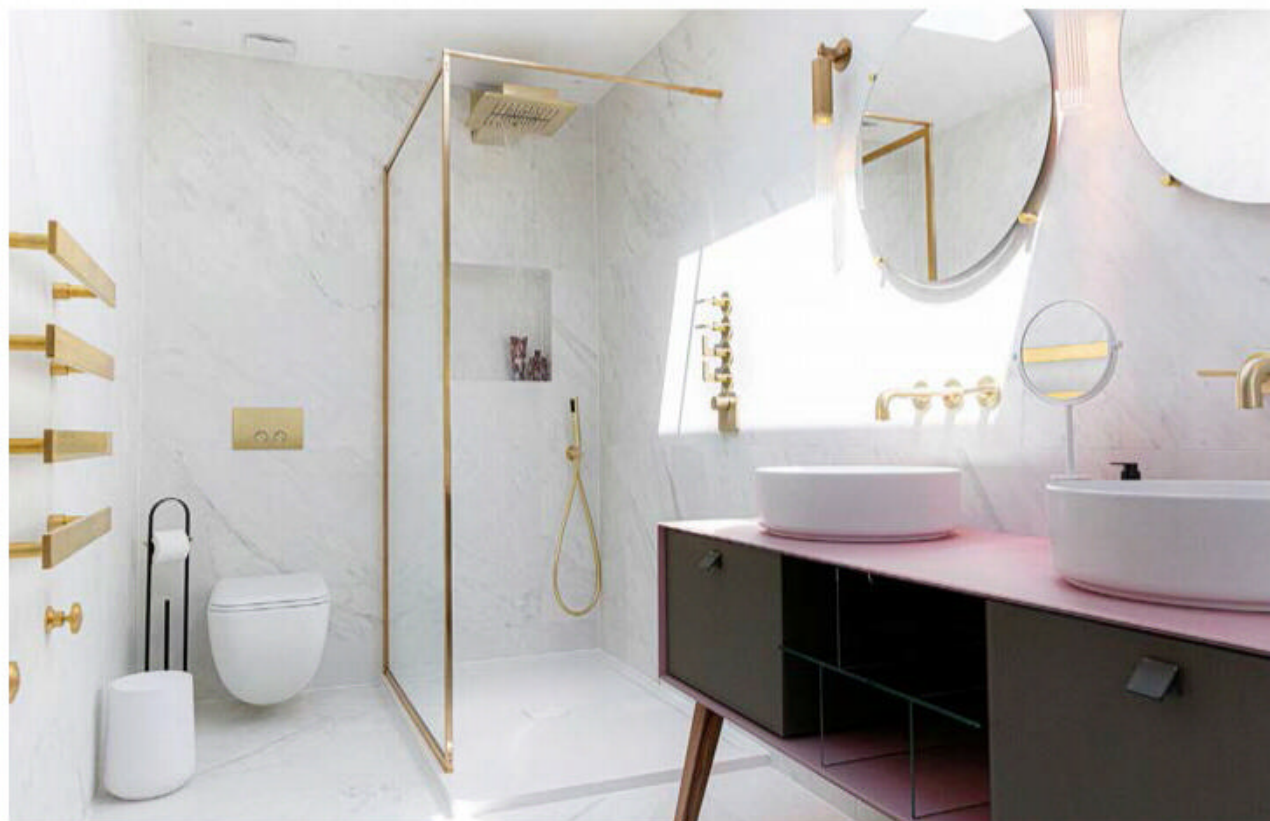


**ABOVE LEFT** Amiata bath, from £3,641.80; Staffordshire 26 freestanding bath mixer with handheld shower attachment, from £1,950, both Victoria + Albert  
**ABOVE RIGHT** Antoniolupi Il Bagno vanity with American Walnut legs, £11,052.19; Fantini Fukasawa taps, £1,640.40, all West One Bathrooms. (For a similar small slipper bath,

try Westminster, £639.99, Bathroom Mountain)

**LEFT** Salerno ceramic wall tiles in Blue, £59.40 a square metre, The Stone & Ceramic Warehouse

**BELOW** Classica CFWP 1200 wet room panel in Brushed Brass with Preference shower tray and Ultra-Clear glass, £POA, Matki



## Room for all

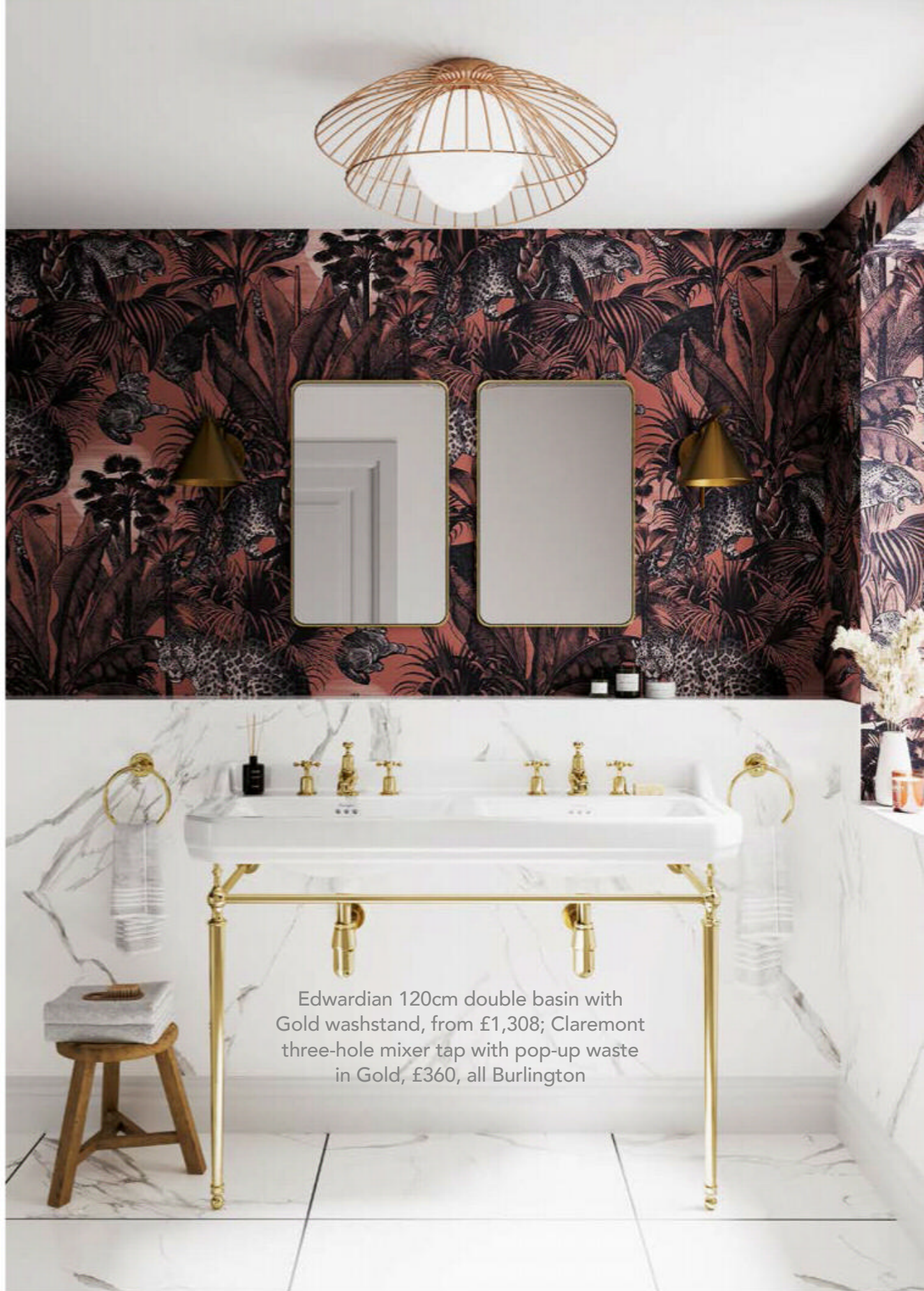
If it is not possible to add an extra bathroom, rethinking the layout of an existing one can be a successful solution. “A cost-effective way to add functionality is by introducing a double vanity,” says Antonia Clayson, design expert at Victorian Plumbing. “Having two sinks and additional storage can reduce stress and save time when getting ready.”

Ready-made double vanity units start at around 100cm wide, but separate cabinets, washstands or a pair of countertop basins set on a custom-made surface can also be a practical arrangement. Further ideas to make good use of space, says Clayson, include “back-to-the-wall baths that sit snugly at the edge of the room, and double-ended baths, gently sloped for maximum comfort”.

Installing a large shower enclosure with twin spray heads can improve bathroom capacity, though it is wise to have a plumber check the water pressure as a pump may be needed to improve the flow. “I would say that showers are nicest when they are unobtrusive,” says interior designer Henriette von Stockhausen of VSP Interiors. “I always try to have a clear glass enclosure without too many hinges. A walk-in shower with a floor-to-ceiling screen is the ideal.” ▶

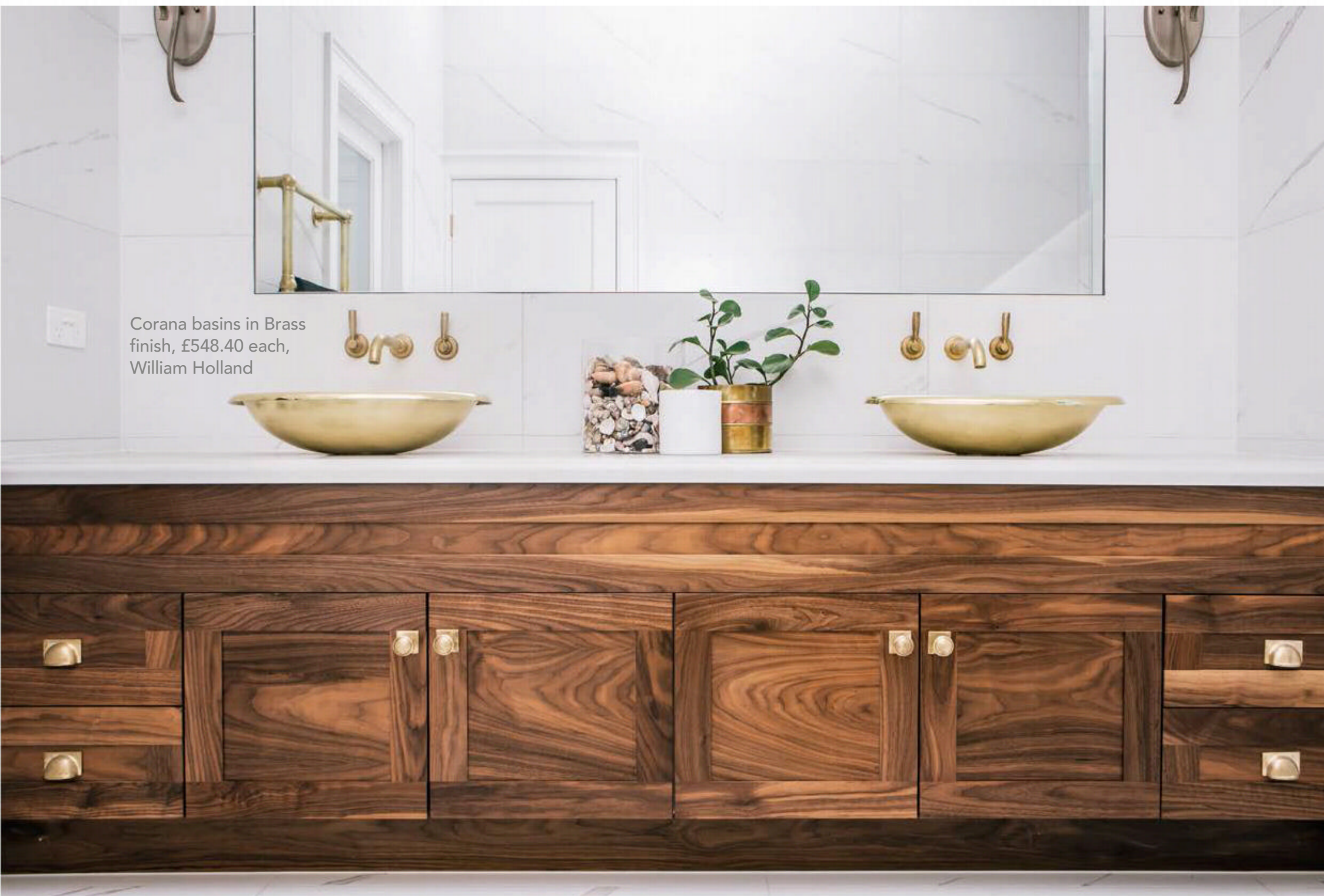
**BELOW LEFT** Shower rose 300mm, £474 each; The Chessleton shower control and diverters, from £798; The Grand hand shower and bracket, from £426, all Drummonds. Design by Sophie Head Interiors

**BELOW RIGHT** Shower wall, Westhampton hexagon marble mosaic, £168.07 a square metre, Fired Earth; bespoke vanity topped with marble from Anything Stone; interior design by Sims Hilditch



Edwardian 120cm double basin with Gold washstand, from £1,308; Claremont three-hole mixer tap with pop-up waste in Gold, £360, all Burlington





Corana basins in Brass finish, £548.40 each, William Holland

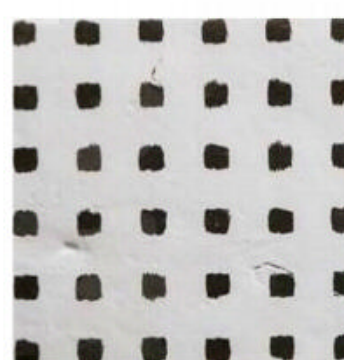
**BELOW** Agnes basin (left), £849; Carmel basin, £849; Felix double vanity, £1,315, all The London Basin Company



### Chic tiles



Discotheque Heaven glazed porcelain tile, £1.68 each, Claybrook Studio



Vedra tile, £210 a square metre from the Ibiza collection by Lapidica



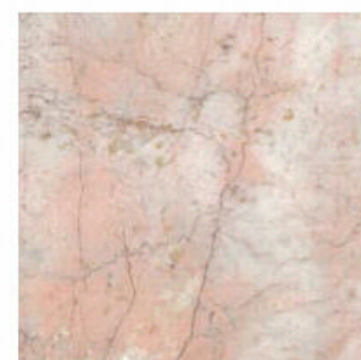
Cosmati hand-decorated ceramic tile, £3.65 each, Claybrook Studio



Atlas Pine Flower Paprika tile, £26.20 each, Neisha Crosland at Fired Earth



Dean Street cement tile, £8.40 each, Bert & May



Rosalina honed marble tiles, £113.84 a square metre, Mandarin Stone

## BUYER'S GUIDE



### Clever cloakrooms

A space for a downstairs cloakroom where none exists can be often found under the stairs by sectioning off part of a large hallway or partitioning a utility or laundry room. Installing a cloakroom rarely requires planning permission, but checking with the local authority is always advisable. Building control approval, however, will be needed.

If space allows, installing a shower could be a valuable addition to a cloakroom, providing easy-access facilities for those who enjoy running and other outdoor sports. Joel Fry of West One Bathrooms advises that “the minimum space required for a usable shower room is 100cm by 200cm”, but there are ways they can be made to seem more spacious. A practical solution is to design the space as a wet room. This is essentially a fully waterproof shower room with a flush, tiled-over shower tray, so there is no shower enclosure or raised shower tray to disturb the room’s clean lines.

The petite dimensions of a cloakroom open up a plethora of possibilities when it comes to decor choices – a reduced surface area can conversely widen design horizons, allowing for playful use of striking colour choices, strong patterns or bold wallpaper to create maximum impact in a way used that elsewhere in the home may verge on the overwhelming. ■

**ABOVE LEFT** Rainshower SmartActive 310 Head shower set in Warm Sunset, £960.07; Sensia Arena Shower Toilet (combined bidet/WC) in Warm Sunset, £2,758.52, both Grohe

**ABOVE RIGHT** Thames single vanity with Black Marquina marble, £4,740, Drummonds. Interior design by Kim Stephen  
**RIGHT** Boty Stone wall-mounted basin, from £85, The Luxury Bath Company



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# QUINTESSENTIALLY

Inspiration for seasonal pastimes and making the most of life at home starts here ➤

## SHARE THE LOVE

Valentine's Day in the middle of February creates a heart-warming moment in the depths of winter. Though traditionally offering an opportunity for secret admirers to declare their love, it has become a date of celebration for established couples.

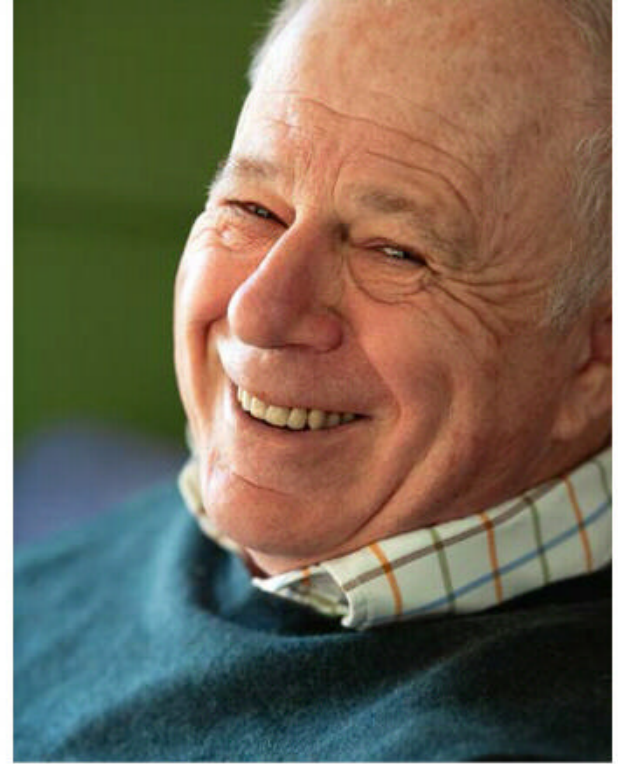
Whilst love is in the air, it seems right to share affections with friends we cherish and family we treasure. Show them how much they are loved with a thoughtful homemade offering. Chocolate truffles are deceptively simple to make but make an impressive gift and can be personalised with a favourite flavouring, whether fruity or nutty, or something stronger. Present in a pretty box or tin, sealed with a kiss.

For a simple recipe that can be tweaked as desired, try [bbcgoodfood.com/recipes/easy-chocolate-truffles](http://bbcgoodfood.com/recipes/easy-chocolate-truffles)



# FROM PATCH TO PLATE

## Matthew Fort



February is the month to indulge in tea. And afternoon tea without crumpets, Matthew maintains, is hardly worth eating

There is a fire in the grate, a pleasant fug in the sitting room, and I'm dozing on the sofa. A teapot, milk jug and teacup sit on the table just beside me. A plate with little puddles of melted butter and the odd blob of homemade preserve rests on my knee. Until a minute or two ago, several buttered crumpets had rested on said plate, but I have demolished them – butter, bramble jelly and all.

Well I've earned them. I've been toiling all afternoon with unusual vigour in the garden, tidying up here and there; clipping shrubs that need to be clipped; digging out compost from the compost heap and then digging it into my veg beds; and dreaming of the bounty that will begin to peep through in just a few weeks.

In the meantime, I'm making do with leeks, the odd leaf of Swiss chard, and the tail-end of the winter chicories and endives that I've managed to keep going with a bit of help from cloches: the speckled, creamy leaves of Castelfranco; the dark purple and white spear-headed Treviso; the egg-yellow hearts of Escarole Bionda; and the jagged edges off the Catalogna Pugliese bring a welcome dash of colour.

Most of all, I watch how my puntarelle – a variant of chicory and a speciality of the Lazio region in Italy – are swelling at the base. Shredded, dunked in cold water until they go all frizzy, drained, dried and then turned in olive oil, lemon juice, garlic and chopped up anchovy fillets, puntarelle are one of those treats that make you glad you got out of bed of a cold winter's morning.

For the most part, though, February is a month of future promise rather than present production when it comes to vegetables. However, its short days and

dank airs have other compensations. February is the month for indoor feasts. Above all, February is for tea. Of course, you can have tea on any day in any month you like, but somehow in my mind, February is the apotheosis of that admirable opportunity for eating.

If there is one meal that demonstrates the superiority of our cooking culture over all others, it is tea. No other country in the world has an afternoon celebration to match it. In fact, no other country in the world has the number of formal excuses to eat during the day. Think of it – breakfast, elevenses, lunch, tea, high tea, supper, dinner, midnight feast. You might not want to tuck into all of them, but there they are, ready for you to pick and choose.

What really brings a song to my heart is the prospect and then the reality of tea – a panoply of cakes and biscuits and cupcakes and drop scones and jam and butter and cream and sandwiches (if you so wish). It's a multi-layered extravaganza, a celebration of sugar, a testament to dairy produce of all kinds, a test of the home cook's skill, the ultimate demonstration of a host's generosity, a shining hour of culture and civilisation.

For me, a February tea without crumpets is hardly worth eating. When it comes to making crumpets, I like to turn the clock back to the great *Constance Spry Cookery Book* by Constance Spry and Rosemary Hume, one of the great monuments of British cookery. This is pretty much the Misses Spry and Hume's recipe, with one or two subtle modifications. You need crumpet rings, if possible, certainly rings of one sort or another the same size so the batter doesn't spread. You can make crumpets in a heavy-based frying pan, but you should have a griddle for authenticity.

### CRUMPETS

Makes 10–12 crumpets

#### INGREDIENTS

450g flour  
450ml milk  
30g instant yeast  
1 tsp caster sugar  
salt

#### METHOD

- The flour should be at room temperature or a little warmer. The milk must be lukewarm. Mix the yeast with a little of the lukewarm milk to dissolve it. Do the same with the sugar. Sieve the flour and a pinch of salt into a bowl.
- Make a well and add the sugar and milk and the yeast and milk mixtures, stirring vigorously.
- Beat in more milk until you have a creamy batter. Add a little warm water if you need to get the right consistency.
- Cover the bowl with a clean tea towel and put somewhere warm to rise for 30–45 minutes.
- Grease a griddle or heavy-based frying pan with vegetable oil or lard and heat until hot. Place the crumpet (or other) rings in the pan. Fill each ring to about 1cm. Cook for 4–5 minutes until set.
- Turn and cook again for about 3 minutes.
- Serve right away, or allow to cool and then toast. Either way, don't be stingy when you butter them up. ■

About Matthew - An award-winning food writer and critic, Matthew is best known for being a judge on BBC's *Great British Menu* and Food & Drink Editor of *The Guardian*, both for 15 years. He is also the author of four books on food and travel.



## BRAMBLE & MOSS

*Florist*

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By the time florists Ella Sarafian and Jo Antrobus moved in from the tiny store next door, a multitude of businesses had occupied the premises – from a wine shop to a picture framer's and fabric specialist's. Ella and Jo commissioned Ash Bishop of The Brilliant Sign Co to craft new signage, and he settled on a bespoke type based on a Victorian fascia he had seen on a Brighton pub. With a technique called glue chipping, he designed an inscribed plate-glass fascia finished with gold leaf. "Victorians were innovative and entrepreneurial when it came to their shopfronts, quickly championing plate glass when it became available," he says. "It was a way of showing modernity and celebrating craftsmanship." This vintage-style signage remains the shop's calling card, complemented by original stained-glass panels and a Victorian forest-green tile surround: a palette perfectly suited to the display of flowers, plants, foliage and vintage vessels.





## POSTCARD TEAS

*Specialist dedicated to small-estate teas*

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Today, thanks to the expertise of current owner Timothy d'Offay (pictured far left), the shop offers a considered selection of small-estate teas sourced from China, Japan, Taiwan, Korea, and Vietnam, each labelled with its maker's name and origin – a first in the world of tea-selling.

In the window, a large brass teapot, formerly the shop sign of a nineteenth-century Dutch tea merchant, acts as an unofficial logo, whilst unobtrusive glass shelving showcases a precious selection of Japanese teaware. Signwriter Philip Surey, who has produced designs for HMS Victory and Westminster Abbey, created the exterior's fine gilt lettering.



## PAXTON & WHITFIELD

*England's oldest cheesemonger*

Though its roots date back to a 1742 market stall in Aldwych, this historic shop has been sited at St James's Jermyn Street since 1835. The business was appointed cheesemonger to Queen Victoria in 1850 and has held many Royal Warrants since. Its fortunes have fluctuated over the last two centuries: during the 1940s it even reinvented itself as a grocer, because eggs, butter and cheese were in short supply.

Much of the brand's records were destroyed in a warehouse fire some years ago, but there is anecdotal evidence that poet Lord Byron dropped in regularly to stock up, whilst the store's offering was a favourite of Winston Churchill's. By the early nineteenth century, this enclave was becoming known for its array of shoemakers and outfitters, with several of its buildings featuring shops on the ground floor and lodgings above.

These days, the store matures and sells artisan cheeses from the UK and Europe. Managing director James Rutter travels across the globe on sourcing trips, but he retains a soft spot for the original premises and intimate, low-ceilinged rooms. "When I walk down Jermyn Street and spot the black-and-gold shopfront, I'm always struck by the sturdiness of the shop's appearance after all this time," he says. The basement now houses state-of-the-art maturing rooms: a fitting addition for a cheesemonger that sells up to six and a half tonnes of Stilton each December alone. ▶

### NICELY NATURAL

Add a little relaxed natural style to each place setting with little stems of winter foliage tied with string. For added character and a touch of decadence, source ornately decorated vintage plates and glassware from local antique fairs and specialist shops, and team with linen tablecloths and napkins in natural linen for textural charm.

Stonewashed Oatmeal linen tablecloth, £83; napkin, £9, Piglet in Bed



### ARTISAN WEAVE

Hearty casseroles and stews call for delicious bread as an accompaniment, and homemade loaves are certain to impress both friends and family. Try recipes such as sourdough and foccacia with garlic and rosemary, and bring to the table, fresh from the oven, served in an artisan straw basket or platter.

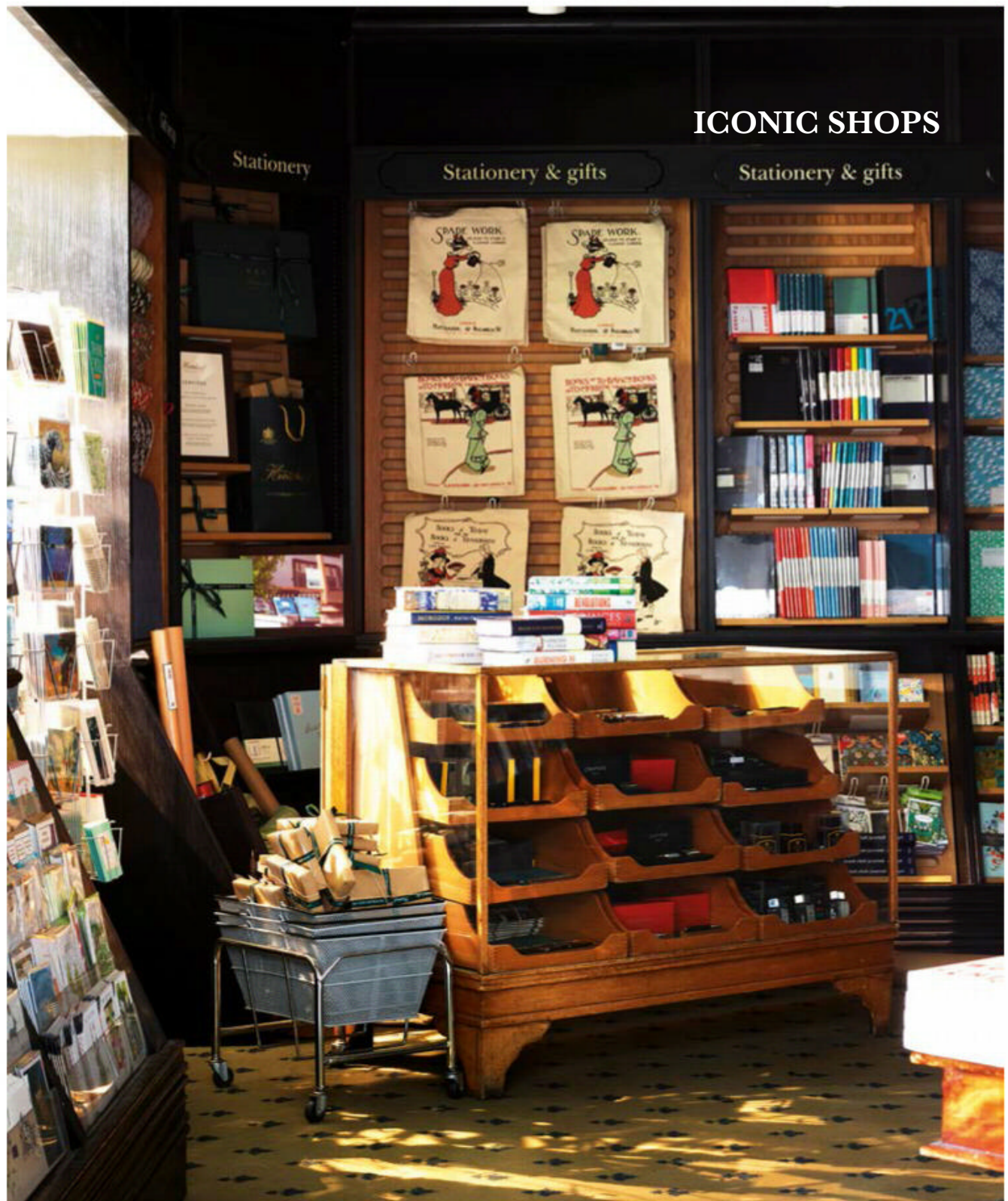
Palm Leaf woven plate, from £14 (small), Bohemia Design

### HOLD TIGHT

The best winter suppers are dishes with herby flavours, garlic, fresh greens and other tasty ingredients that can be prepared in a single pot, popped in the oven and slow-cooked. Invest in a weighty, well-insulated oven mitt and pan holder to ensure hands and tabletops are protected from the heat and dishes are carried straight to the table in style.

Szepviz Stripe oven mitt (not shown) and pan holder set, £72, Mind The Gap ▶





## ICONIC SHOPS



## LOCK & CO

### *London's oldest hatters*

Known for inventing the world-famous bowler hat, this family-owned business was founded nearly 350 years ago and moved into its current premises, a former coffee house, in 1759. "If you stand in the middle of Little St James Street, just opposite, you'll see how much the building has shifted to the right," says family member Nigel Macdonald. "The building retains its original wooden frame underneath a brick facade, and is slowly leaning into its neighbour."

The fact that the premises are still intact is a minor miracle. During the Second World War, a bomb made a clean cut straight through the roof and into the basement without exploding - this is all the more remarkable given that the basement was full of ammunition stored there by nearby gunmaker William Evans. The dent the bomb created is still visible today.

The building's most impressive original feature is an oak 'coffin' staircase, so called because it was designed to allow caskets to be lowered through the stairwell's open centre from the residential floors above. Though rooted in history, a modern outlook is key to this store's longevity: recent collaborations with Vivienne Westwood and Mr Porter have imbued this classic brand with a new kind of cool. ■



### FURTHER READING

*London Shopfronts* by Emma J Page and Rachael Smith, £22.95, published by Hoxton Mini Press, [hoxtonminipress.com](http://hoxtonminipress.com)

Visit the shops listed here: *Berry Bros & Rudd*, SW1A 1EG; *Bramble & Moss*, TW10 6UB; *Floris*, SW1Y 6JH; *Hatchards*, W1J 9LE; *L Cornelissen & Son*, WC1B 3RY; *Lock & Co*, SW1A 1EF; *Postcard Teas*, W1S 1AG; *Paxton & Whitfield* SW1Y 6JE

## Supper time

Cook a feast full of love  
and serve it with style



English Oak chopping board, £26, Orchard Home Interiors



Mudavim plate set, £32 for two, Design Souk



Small heart-shaped baking dish in Essaouira, £23.50, Artisan Homeware



Blossom soup bowl, £37, Brickett Davda at Objects & Finds



Scalloped handwoven placemat, £22, Rebecca Udall



Cast-iron Coalbrook casserole pot, £35, Garden Trading



Heirloom tablecloth, £220, Mind The Gap

FEATURE SARA EMSLIE PHOTOGRAPHS P108 GAP INTERIORS/HOUSE & LEISURE P110 (PIGLET IN BED) © HARRY PSEFTOUDIS P112 © DEVOL KITCHENS; (REBECCA UDALL) © CLIK STUDIOS; (BRICKETT DAVDA) © ANDREW GODFREY PHOTOGRAPHY

### RUSTIC CHARM

Farmhouse-style kitchens are the perfect environments for casual intimate suppers on the chilliest of evenings where the rich woody tones and natural colours bring much-needed visual warmth. With this in mind, inject some old-fashioned charm with an assortment of vintage dining chairs around a rustic wooden table close to the stove. Suspend bunches of aromatic bay, rosemary and thyme from a traditional pot hanger made from forged iron and allow the heat from the stove to release their natural fragrance and fill the room with an earthy, herby scent.

*The Pot Hanger, £1,050, deVOL*





### CLEAR TO SEE

Embrace the best of nature's seasonal flowers to add style to the dining table with early spring bulbs planted in kitchen bowls and ceramic tureens. Alternatively, for a relaxed, botanical feel, source vintage-style pickling jars and apothecary glass vases to showcase a single stem or several branches of winter foliage. *Apothecary clear glass vases, from £28 (medium), Sophie Conran*

### FOLK HEROS

Add cheery notes of colour and pattern to enliven a winter table scenario. Artisanal-style designs, enhanced with pretty decorative detail, will introduce a dash of folkish charm to an informal gathering. Team with chunkier styles of wine and water glasses and pretty block-printed table linen.

*Bel tablecloth, Green, from £180; Lemko placemat, Green, £17.50; Romanian dinner plate, Multicolour, £39; Romanian side plate, Multicolour, £29, all Birdie Fortescue* ■





# HISTORIC EMPORIUMS

Capturing a sense of permanence, craftsmanship and nostalgia for a simpler time in the city, London's oldest shopfronts are a treasure trove of delights

WORDS EMMA J PAGE PHOTOGRAPHY RACHAEL SMITH

Whilst we may no longer be in the golden era of shopping, the pandemic has perhaps highlighted the resourcefulness of shopkeepers who have traded in exceptional circumstances, set up eye-catching 'pop up' stores in unusual settings or who have preserved the legacy of generations of family businesses and fine purveyors. Though many retailers have had to retreat online, there are still so many innovative as well as gloriously unexpected historic and contemporary shops that line our streets. "Shops offer a window into the interior life of the city, reflecting our own passions back to us," says author of *London Shop Fronts*, Emma J Page. "Shops remain the lifeblood of our city," she continues, "squeezed by the virtual world, yes, and sometimes at the mercy of an area's changing fortunes, but ultimately an enduring – and beautiful – expression of a dynamic capital and its rich history." Here, we explore some of the most historic London shopfronts and celebrate their unique stories.

## BERRY BROS & RUDD *Britain's oldest wine merchant*

It is a feat to maintain a largely unaltered shopfront through three centuries, but for London's original wine and spirits merchant, little has changed since these two Georgian terraced houses (*above*) were conjoined. Elegant, arched windows are inset into a timber facade, giving way to a wood-panelled, listed interior, complete with original shelving and fittings.

Now known for its vast stock of more than 4,000 wines, the shop began life as a grocer's and coffee house, started by a woman known only as 'Widow Bourne'. Original coffee weighing scales still hang from the ceiling, part of a number of dusty artefacts that have accumulated here through the centuries. For years, these scales were also used to weigh fashionable visitors, including Lord Byron.

The shop is still run by Bourne's descendants, who have largely resisted displaying their wares. Wines and spirits are carefully stowed in the basement, giving the store-cum-office, with its tables and counters, the air of an old-fashioned consulting room. These days, a modern, fully stocked shop around the corner satisfies those who prefer to examine the labels. "Though we've contemporised our business, aesthetically, very little has changed," says Geordie Willis, eighth generation of the Berry family. "In fact, we took a paint sample from the original facade, which was beneath decades' worth of layers of paint. The green-black colour you can see today is a replica of the original."



## FLORIS

### *Family-run perfumery*

Few shops in London can claim to have occupied the same spot for nearly 300 hundred years, even less to have remained in the hands of one family, but British perfumery Floris has passed through nine generations of scent makers, and still displays its perfumes in the glass-fronted Spanish mahogany cabinets that the family acquired from London's Great Exhibition in 1851.

The building was originally home to founder and Minorcan émigré Juan Famenias Floris and his wife Elizabeth. The couple started selling perfume, combs and shaving products in 1730, inspired by the area's reputation for enterprise. Isaac Newton had famously lived in the house next door, and over the years the premises harboured several notable faces. Admiral Lord Nelson kept a room on the third floor for his mistress Lady Emma Hamilton; Oscar Wilde regularly stocked up on products; and Cary Grant enjoyed frequent pilgrimages to the store.

The shopfront was adorned with stucco work in the early nineteenth century, and the Royal Warrant that Floris received from King George IV in 1820 is still affixed and in mint condition. Though the interior of the shop was recently renovated, little has changed. The main perfume counter remains the star of the show, and ninth-generation perfumer Edward Bodenham (*pictured above*) runs the family firm, along with his father and sister. ▶



## BRAMBLE & MOSS

### *Florist in a former chemist*

The full history of this ornate Victorian shopfront is, tantalisingly, just out of reach. Its mosaic doorstep is inscribed with 'Blanchford', and a recent restoration of its fascia led to the discovery of original, carved, once-gilded lettering revealing it to have been a chemist – but that is as much as can be gleaned of the building's early life. The facade, with its elegantly curved windows, was likely added to the existing building around 1850; the same time the mysterious Blanchford is thought to have set up shop.

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## L CORNELISSEN

*Fine art materials shop*

Founded by Louis Cornelissen, a Flemish lithographer who lived in Paris before fleeing to London to escape civil unrest, this treasure trove of creative materials began life in 1855. Originally intended to supply engravers and lithographers, the shop has evolved to serve the needs of artists, illustrators, calligraphers, gilders and signwriters. In 1987, it was re-sited to this early Victorian building in a street close to the British Museum. The premises were once occupied by Augustus Pugin, the architect of the Palace of Westminster.

"We recreated the atmosphere of the original store when we moved," says owner Nicholas Walt, who finished the new facade in the brand's trademark holly-bush green, complemented by 22-carat gold lettering. Inside, 150 numbered mahogany Victorian drawers from the former store have been carefully arranged. They contain an intriguing blend of specialist products, including watercolours, gold leaf, etching tools, dippers and empty tubes for colour-makers.

This is a store that invites people to linger, examining shelf after shelf of brushes, pencils, paints and papers, many of which are also artistically displayed in the window to entice in both specialists and passers-by.

From the pigments found in his studio at his death, it is known that Francis Bacon used Cornelissen's Rose Madder – proof that this shop has inspired many decades of artists, providing both the sketchpads of amateurs and the palettes of professionals.

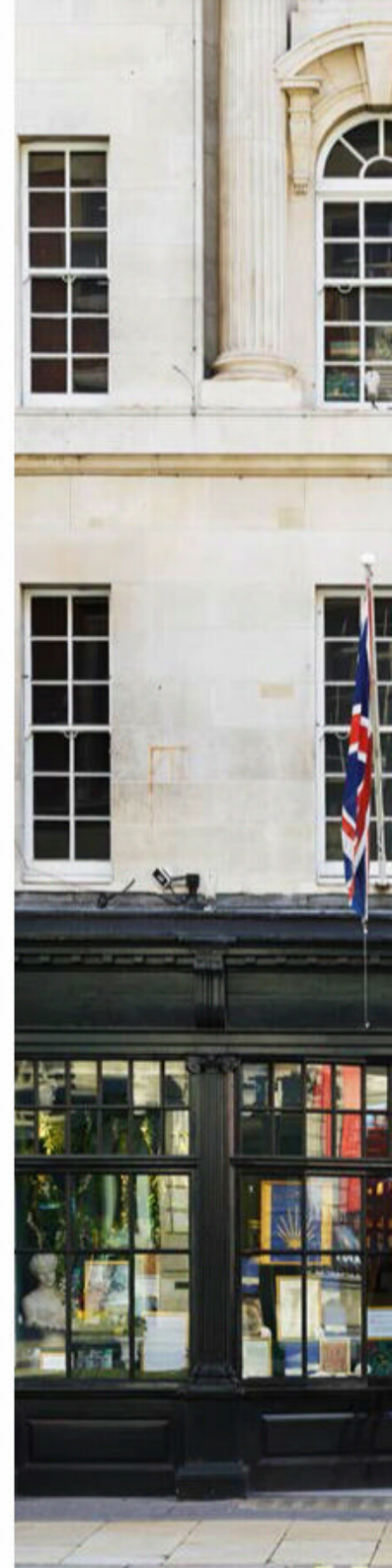
## HATCHARDS

### *Historic Bookseller*

Reportedly the UK's oldest bookshop, this store started life as a book-laden trolley in Piccadilly in the hands of publisher John Hatchard. By the early 1800s, he'd found a permanent site on the street, establishing the largest book trading business in London within just four years.

Aesthetically, not much has changed since the shop was rebuilt in the early 1900s. Its classic fascia, complete with an imprint of Hatchard's signature and prominent Royal Warrant, remains intact, despite the store having expanded into the premises next door. Inside, a wide oak staircase cuts through five carpeted floors, while round Georgian tables piled high with books lend a homely air. Among them, is the tea table where Oscar Wilde once sat correcting proofs of *Oscariana*, his book of maxims. One floor, not yet given over to public access, is devoted to second-hand books. The top floor is used for unpacking. 'Yes, the books travel all the way to the top of the building on arrival, only to spread their way back down again,' says manager and bibliophile Francis Cleverdon.

Tradition is important to this heritage bookseller – every few years, when it's time for a refresh, there's a scramble to retrieve the colour code for the shopfront's specific shade of forest green. And its approach to books, from bestsellers to rare prints, stays perfectly in tune. 'Books are objects in their own right,' says Francis. 'We are not so much guided by cover price as by the idea of a truly good read – whatever the genre.'





## LOCK & CO

### *London's oldest hatters*

Known for inventing the world-famous bowler hat, this family-owned business was founded nearly 350 years ago and moved into its current premises, a former coffee house, in 1759. "If you stand in the middle of Little St James Street, just opposite, you'll see how much the building has shifted to the right," says family member Nigel Macdonald. "The building retains its original wooden frame underneath a brick facade, and is slowly leaning into its neighbour."

The fact that the premises are still intact is a minor miracle. During the Second World War, a bomb made a clean cut straight through the roof and into the basement without exploding – this is all the more remarkable given that the basement was full of ammunition stored there by nearby gunmaker William Evans. The dent the bomb created is still visible today.

The building's most impressive original feature is an oak 'coffin' staircase, so called because it was designed to allow caskets to be lowered through the stairwell's open centre from the residential floors above. Though rooted in history, a modern outlook is key to this store's longevity: recent collaborations with Vivienne Westwood and Mr Porter have imbued this classic brand with a new kind of cool. ■

## ICONIC SHOPS

### LONDON SHOP FRONTS

EMMA J PAGE • RACHAEL SMITH

#### FURTHER READING

*London Shopfronts* by Emma J Page and Rachael Smith, £22.95, published by Hoxton Mini Press, [hoxtonminipress.com](http://hoxtonminipress.com)

Visit the shops listed here:

Berry Bros & Rudd, SW1A 1EG; Bramble & Moss, TW10 6UB; Floris, SW1Y 6JH; Hatchards, W1J 9LE; L Cornelissen & Son, WC1B 3RY; Lock & Co, SW1A 1EF; Postcard Teas, W1S 1AG; Paxton & Whitfield SW1Y 6JE

Harbingers of spring  
and sunnier days to  
come, the sight and  
delicate scent of  
snowdrops make  
hearts leap with joy.





# *Winter* JEWELS

The delicate snowdrop not only offers the first glimpse of spring, it is also highly prized, with many exquisite varieties to discover

**N**ature's own heralds of spring and a flower of many names, such as 'Fair Maiden of February' and 'Candlemas Bells', snowdrops have long intrigued gardeners, designers, collectors and florists. It may be down to their fairytale charm or perhaps their appearance at a time of year when other flowers are scarce, but these beauties have an everlasting appeal.

Jonny Norton, head gardener at Mottisfont in Hampshire, home to carpets of snowdrops, explains: "It's no surprise our moods are dramatically lifted when the tiny white heads of the snowdrop push up through the cold winter soil. For me, it's that first promise of spring as nature reminds us of all its glory from these tiny, dainty drops of pure joy. Scientists use extract from their bulbs to treat some of the symptoms of Alzheimer's disease, and there are now over 2,500 different named varieties, making the plant highly collectible. Enthusiastic collectors are aptly named 'galanthophiles', some of whom are reported to spend up to £100 on one bulb." ▶



*‘It’s that first promise of spring as nature reminds us of all its glory from these tiny, dainty drops of pure joy’*

**ABOVE** *Galanthus plicatus* ‘Wendy’s Gold’ is known for the bold yellow ovary and markings on its inner petals. It was first discovered in 1973 by John Sharman near an Iron Age fort at Wandlebury Ring near Cambridgeshire.

**ABOVE RIGHT** Considered to be England’s greatest snowdrop garden, Colesbourne Gardens in Gloucestershire is a floral spectacle with over 350 snowdrop cultivars.

#### INTRODUCING THE GALANTHOPHILES

Many flowers, particularly flowering bulbs, have avid followers, but those smitten by snowdrops are perhaps the most fanatical. Known as ‘galanthophiles’, these collectors love nothing more than seeking out rare or even new blooms. Stuart Chapman, manager at nursery Jacques Amand, explains: “Most people do not realise how much variety there is within its family. Besides the 20 or so wild species, there are several hundred hybrids and selected forms, with some, such as ‘Wendy’s Gold’, having yellow markings rather than the more usual green.”

Up until the mid 1900s, collecting snowdrops in England had been the preserve of a privileged few, but three devotees decided to change that: The Giant Snowdrop Company was founded near Stroud, Gloucestershire, in the early 1950s by Brigadier and Mrs Mathias, and Herbert Ransom. By collecting,

propagating and selling bulbs by mail order, they widened the audience and popularity of snowdrops considerably. It may be claimed, some 40-odd years later, that their efforts were too successful when Colesbourne Gardens near Cheltenham reported the theft of the first accounted yellow snowdrop, *Galanthus elwesii* ‘Carolyn Elwes’, following an open day in 1997. This very distinct cultivar has never been recovered.

#### SURPRISING VARIATION

Spotting subtle differences in markings, petal and leaf arrangement is what makes snowdrops, for many, so fascinating. Amassing diverse and unique collections is often a matter of pride for galanthophiles. Chris Ireland-Jones of Avon Bulbs, one of the leading snowdrop nurseries, explains the fascination: “Because they flower when little else is, they have also been admired and collected from various parts of ▶



## England's best snowdrop displays

A selection of places to enjoy these joyful flowers\*

### Colesbourne Park, Gloucestershire

Regarded by many as England's best snowdrop display, totalling around 350 different cultivars, amassed by many keen collectors over the years. The gardens comprise approximately 10 acres of formal snowdrop walks around the house and lake, and many rarer varieties can be seen en masse.

Tel: 01242 870567; [colesbournegardens.org.uk](http://colesbournegardens.org.uk)

### The Garden House, Dartmoor, Devon

The Garden House can now boast nearly 350 cultivars on display, and as such has become a must-see on the galanthophile's calendar. With many rare varieties, the flowering period spans from October to mid March.

Tel: 01822 854769; [thegardenhouse.org.uk](http://thegardenhouse.org.uk)

### Kingston Lacey, Dorset

Marvel at six million snowdrops in bloom and over 40 different varieties dotted throughout these beautifully landscaped gardens. At their best from late January to the end of February, highlights include displays in the Japanese Garden, the Victorian Fernery and Lime Walk.

Tel: 01202 883402; [nationaltrust.org.uk/kingston-lacey](http://nationaltrust.org.uk/kingston-lacey)

### Hever Castle & Gardens, Kent

With over 90,000 snowdrops recently

planted, Anne Boleyn's childhood home puts on a dazzling display.

Unusual varieties include 'Wendy's Gold' and the stately 'Colossus'.

Tel: 01732 865224; [hevercastle.co.uk](http://hevercastle.co.uk)

### Hardwick Hall, Derbyshire

Snowdrops make an early appearance in these Elizabethan gardens as they nestle beneath the yew and lime trees. Vast carpets in the Stumpery start blooming from December.

Tel: 01246 850430; [nationaltrust.org.uk/hardwick-hall](http://nationaltrust.org.uk/hardwick-hall)

### Rode Hall & Gardens, Cheshire

Stroll along the mile-long Snowdrop Walk and admire over 70 snowdrop varieties set amongst the landscape designed by Humphrey Repton to give views of the lake and woodland garden. Many varieties can be found on sale here.

Tel: 01270 873237; [rodehall.co.uk](http://rodehall.co.uk)

### Sunnycroft, Shropshire

Home to a growing collection of over 30 varieties of snowdrop. Pick up a leaflet and tour the garden to discover the history behind each.

Tel: 01952 242884; [nationaltrust.org.uk/sunnycroft](http://nationaltrust.org.uk/sunnycroft)

**ABOVE** Silver birch trees underplanted with snowdrops at the Winter Garden, Dunham Massey, Cheshire.

**LEFT** From late winter to mid spring, the woodland at RHS Garden Harlow Carr in North Yorkshire glistens brightly with vast swathes of snowdrops.

\*Check opening times before travelling



*‘There is so much variety within the family. Besides the 20 or so wild species, there are several hundred hybrids and selected forms’*

**ABOVE** Discovered in Blewbury churchyard, Oxfordshire, in 1975, this double-petalled form opens fully to reveal green inners. *Blewbury Tart*, £22 for three bulbs, Avon Bulbs

**ABOVE RIGHT** *Galanthus nivalis* ‘Doncaster’s Double Scharlock’, found at Chandler’s Ford, Hampshire by galanthophile Amy Doncaster, has long outer petals and small inner petals with green markings.

South East Europe, and congregating those bulbs in our churchyards in particular has led to hybridisation and new varieties arising. Three to look out for are *Galanthus* ‘Atkinsii’, which is a large-flowered early form, *Galanthus* ‘S Arnott’, a mid-season flowerer with a fabulous scent when sun-warmed, and *Galanthus* ‘Blewbury Tart’, which is a double petalled form.”

#### GROWING AT HOME

Snowdrops look so delicate they are often assumed to be problematic and tricky to establish, but in fact they have simple requirements. Plantswoman Sarah Raven shares this advice: “Plant your snowdrop bulbs in autumn, or in the spring as bulbs in the green. These bulbs are for planting in active growth, with their leaves just beginning to die back. They like dappled shade and thrive in reliably moist, well-

drained soil, rich in organic matter, so add plenty of leaf mould or garden compost to the soil prior to planting. Plant at a depth of about 10cm and space them about 10cm apart. Once you have planted them, leave undisturbed for a few years until they start to look overcrowded. Then, just after flowering, lift and split them by hand into smaller clumps and replant these at the same depth to create those massive carpets of snowdrops.”

RHS chief horticulturist Guy Barter also has this advice: “Snowdrops are not hungry plants, but applying a potassium-rich general fertiliser at about 50g per square metre in winter is helpful.”

#### THE ART OF DISPLAY

When displayed thoughtfully and lovingly cared for, snowdrops can make spectacular cut flowers for the ►

West Sussex florist and cut-flower grower Milli Proust is passionate about growing scented, seasonal and sustainable flowers. Her new book *From Seed To Bloom*, published by Quadrille, £20, will be available in March 2022.





**LEFT** Snowdrops make for a pretty table setting placed in small jugs and bud vases. *Snowdrop baby pitcher, £35, Susie Watson Designs*  
**ABOVE** Hampshire flower grower Hortus Poeticus sends snowdrops as clumps,

mossed into pots, for a sustainable Valentine's Day gift, or 'in the green', wrapped in tissue paper.  
**BELOW** Bring potted snowdrops into the house, surrounding the bulbs with damp moss and bark will prolong their display.

home. They can also have a big impact artistically and emotionally. Cut flower grower and arranger Gillie Shaw of Hampshire company Hortus Poeticus says: "We love them mixed with birch twigs and hazel catkins and display them in small collections of bud vases, coloured glass, or old inkwells."

There are a few simple tips for making cut snowdrops last, as Shaw explains: "For longer stems, pull the stems gently when picking, don't cut, and be patient - the stems lengthen as the days do, as does growing them in shade. Keep in a cool larder or fridge overnight."

Simplicity is best when it comes to showing off these tiny flowers, something sustainable cut-flower grower and florist Milli Proust is keen to share: "I love snowdrops in small terracotta pots the best. Place them high on a shelf to make the most of their sweet and distinct patterns. Only pick snowdrops that you have planted yourself, though - leave the rest for the wild." A very important point, as these pollen and nectar-rich blooms are hugely valuable for early pollinators emerging from hibernation. ■



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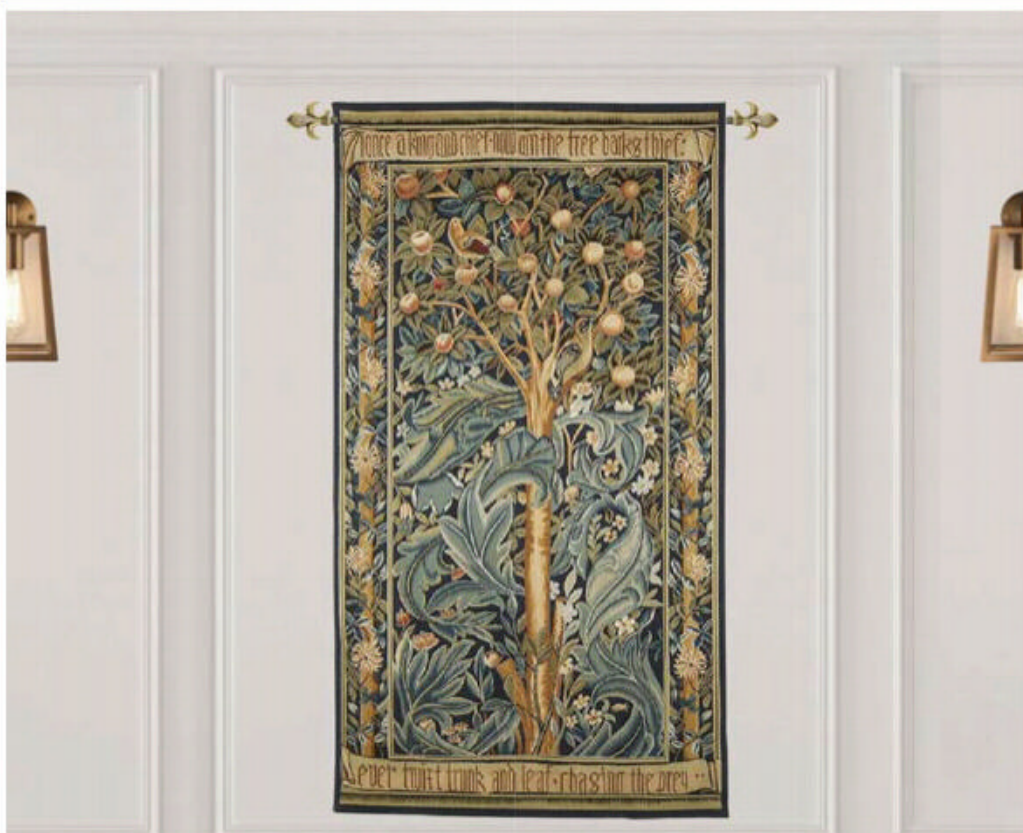


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## WANTED

# WANTED

for East Yorkshire town house renovation



Marble fire surrounds (pictured). Georgian to early Victorian. 1750 to 1850-ish. White or coloured.

Campaign chest by Ross of Dublin, Gregory Kane etc. Other branded campaign items by Morgan & Sanders, Edward Argles, J Allen and many others. Georgian labelled travelling trunks, wig boxes etc. Library chairs by G Minter, R Daws, J Alderman (pictured), Foot's Patent etc. Chamber horse exercise chair.

Labelled/ stamped Georgian to early Victorian furniture in general. Small tables, bookcases etc. W Priest, Robert James of Bristol, James Winter, Samuel Pratt and more. High quality Georgian and Regency bookcases, even unsigned. .

18th and early 19th century interesting architectural features eg over door pediments, rectangular fan light, unusual doors and door knobs, brass rim locks. Georgian reclaimed floor boards x 100m<sup>2</sup>.

Interior lanterns. Brass Regency and later Victorian glass bell jar type. High quality repro lanterns, eg Jamb. Early and interesting lighting; wall or table mounted Regency column lamps; gas or oil. Mermaids (pictured) Decorative early light switches.

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# ONE FINAL THING...

Ensure everyone has a beautiful and relaxing place to keep warm and cosy

If our feature on creating a home to hibernate in (p72) has inspired some winter decorating, ensure furry friends are included when making deeply inviting, comfortable corners. This smart idea creates the perfect nook for a stylish dog bed beneath a piece of freestanding furniture in a hallway. Four-legged friends will feel snug and secure, whilst the console provides storage and a display surface, too. Though a dog this appealing might well end up nestled on a lap in the sitting room.

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