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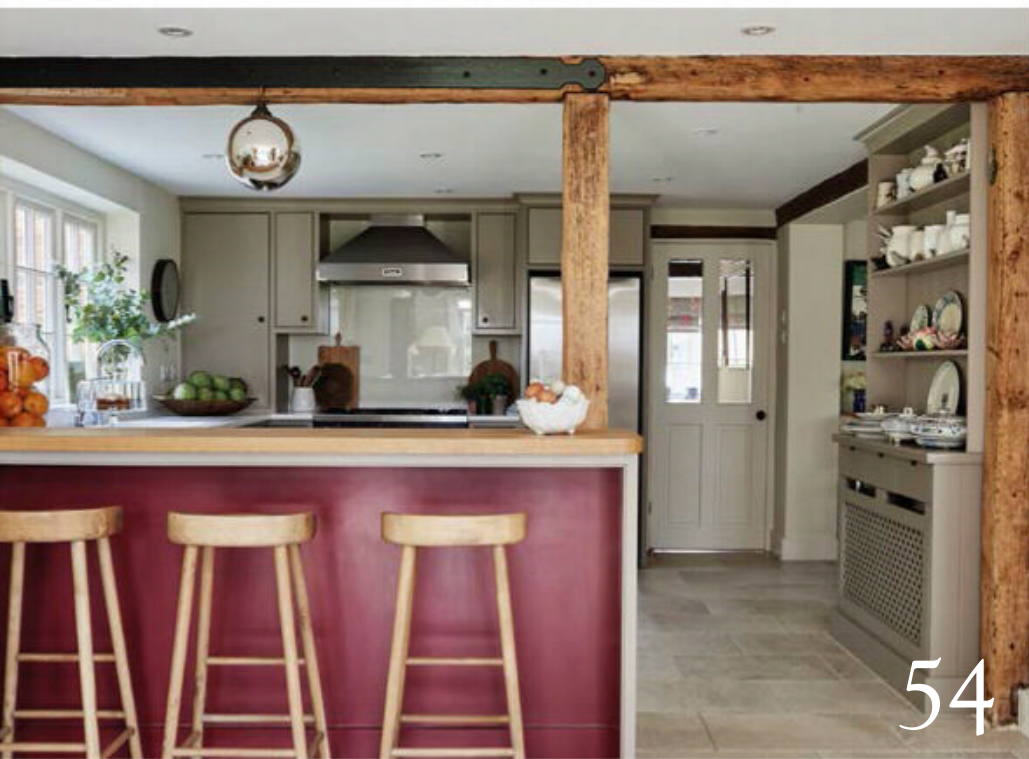
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English homes

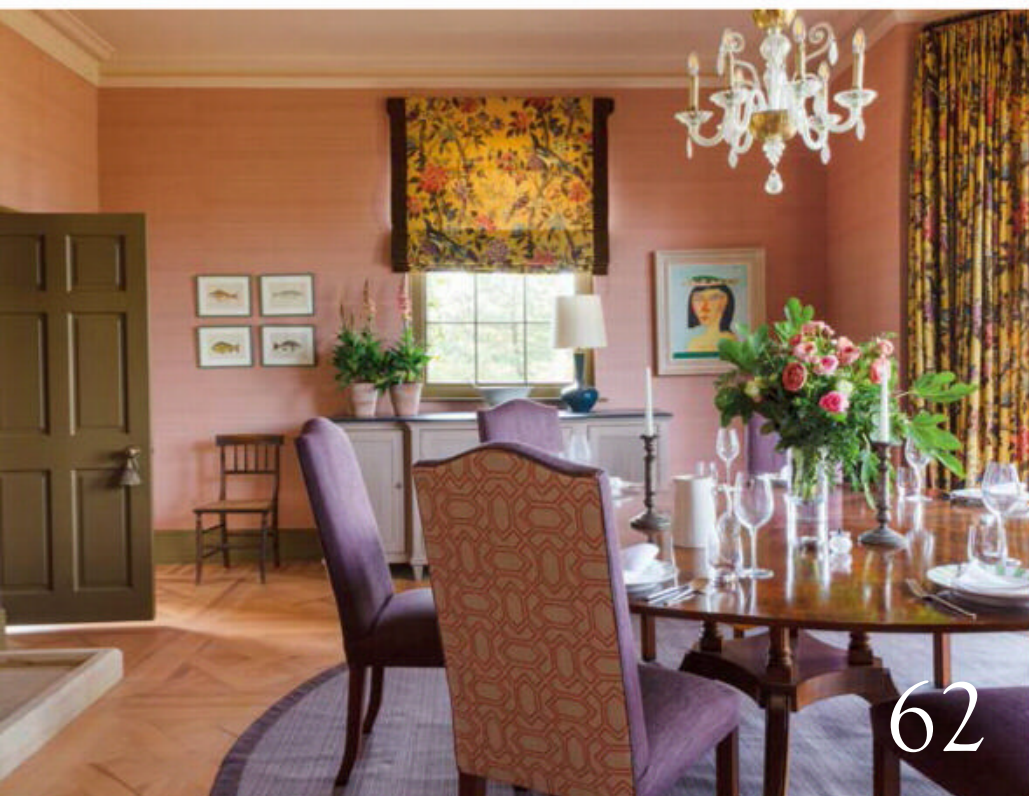
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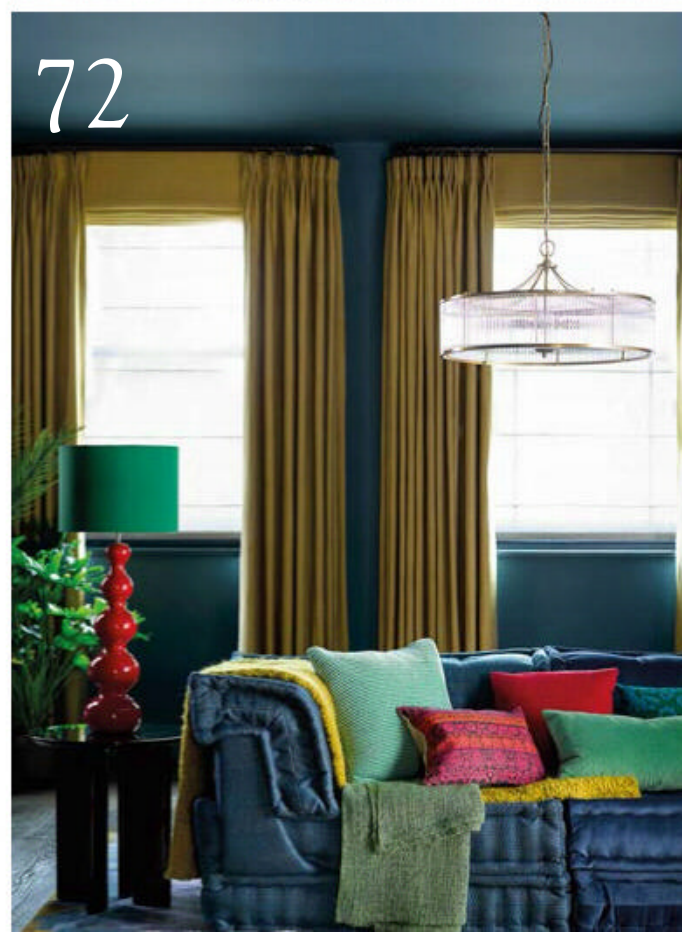
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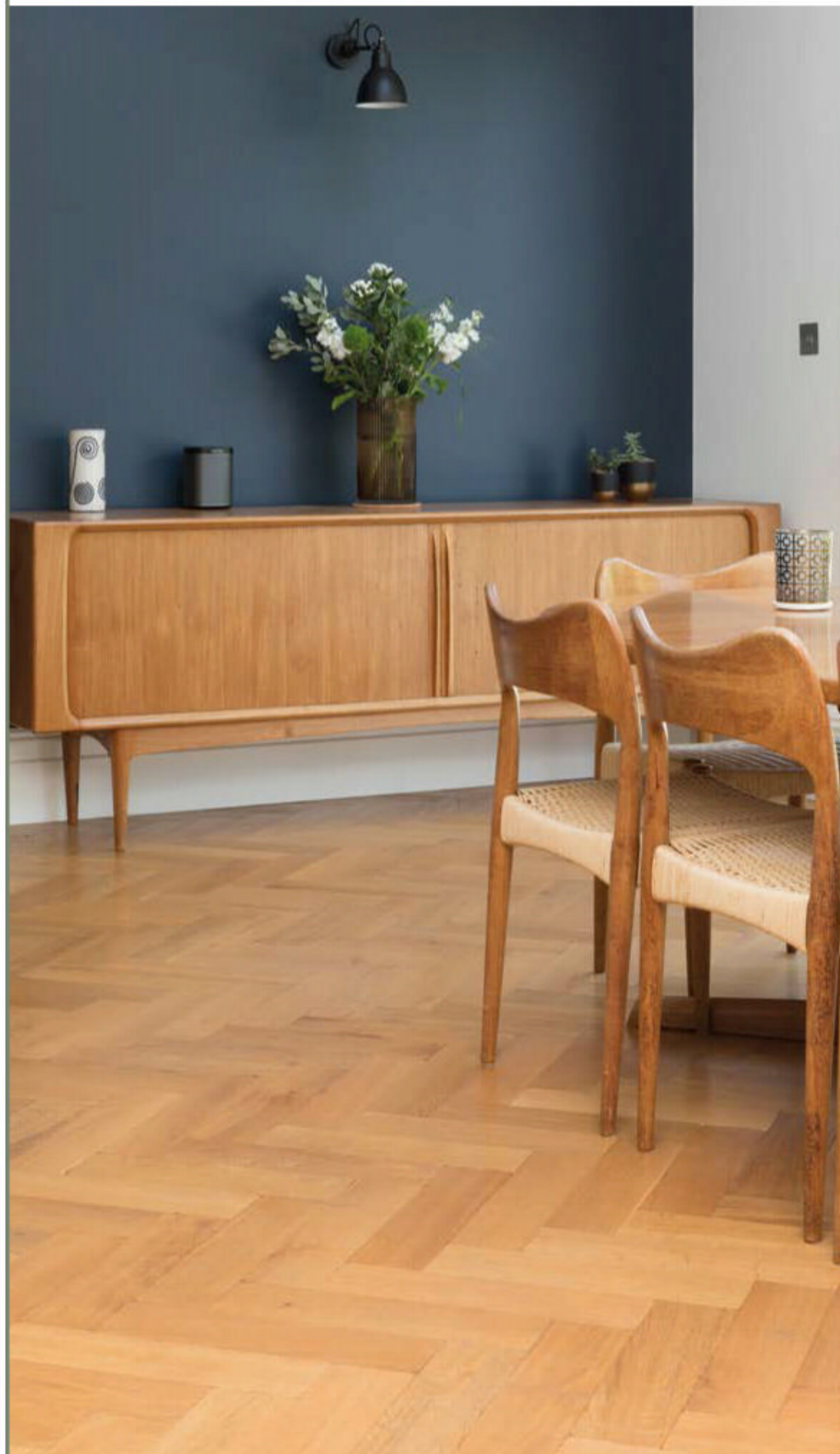


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Turn to page 72 to discover invigorating new colour combinations for spring. This uplifting scheme features walls in Blue Verditer and skirting in Stone-Dark-Warm, both by Little Greene

A letter from home



It's time to shrug off winter and prepare for spring. With skies still heavy with the grey tone of a Victorian slate as we work on this issue, we've been exploring a kaleidoscope of ideas for using colour to refresh and update the home, as nothing quite beats the transformative power of paint. It's certainly the case

that as a nation we've become braver at using colour in our homes over the last few years, but perhaps now, more than ever, we are ready to learn the decorating secrets of professionals to create spaces that are soothing for rest, dynamic for work and cosy for relaxation. We've been so fascinated by the industry's expertise in combining colours artfully to achieve a layered English home, that we wanted to share insights to enable you to feel confident in using new combinations and palettes to create your own feel-good scheme (p72).

With the promise of lighter, brighter days ahead, we also wanted to share ideas for planning gardens now for the summer months (p108), for garden rooms that add light, space and warmth all year round (p90), and for beautiful storage (p30) to put pleasure into getting organised for the new season. We hope you enjoy the optimistic mood of our March issue and, like your favourite colours, it lifts the spirits.

Samantha

Samantha Scott-Jeffries, Editor



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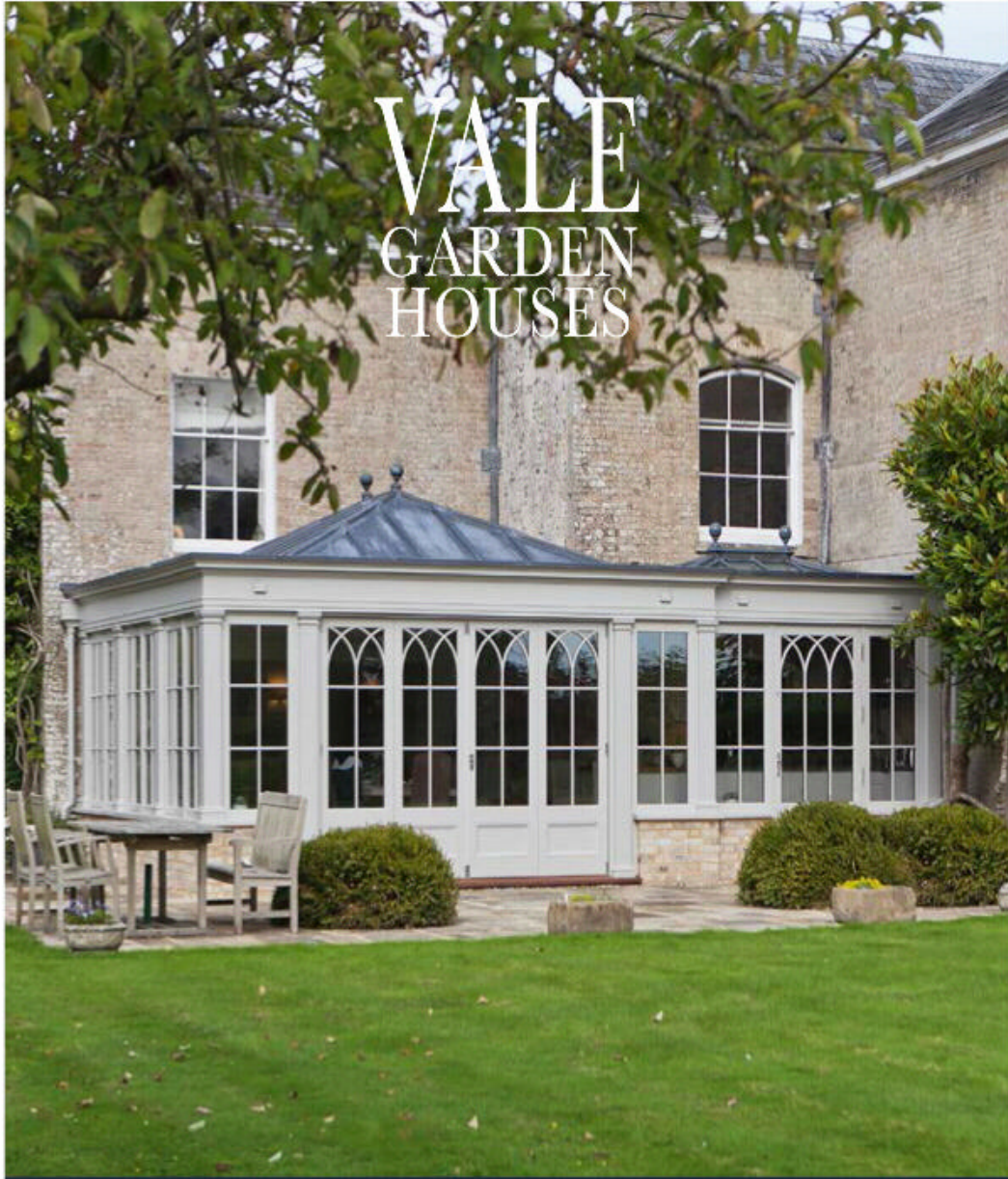
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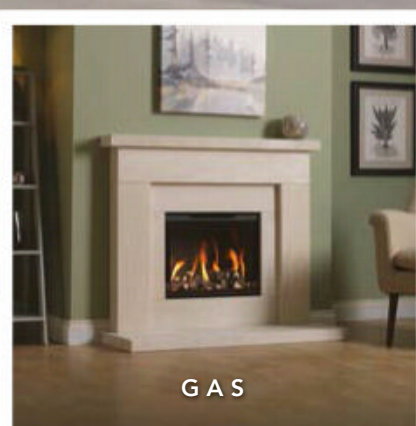
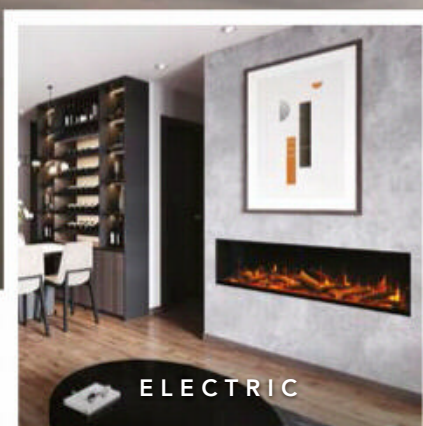
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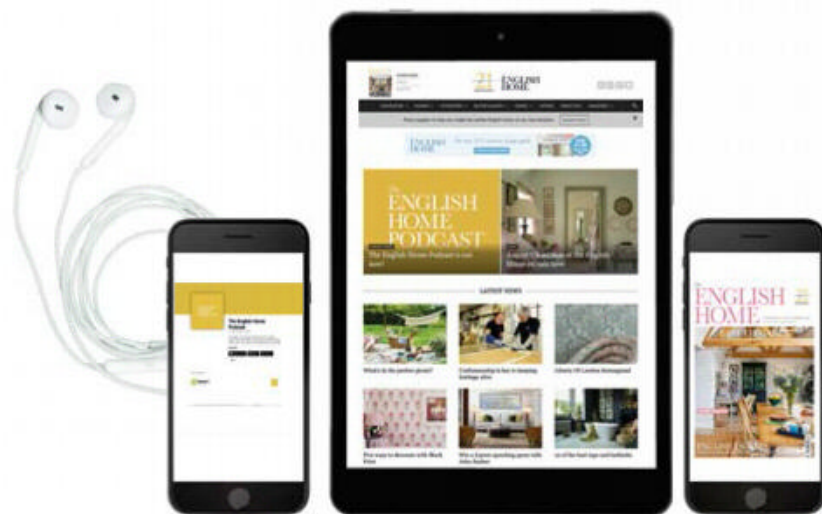


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NOTEBOOK

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SPOTLIGHT ON... *Refreshing tablescapes*

After Wicklewood was inundated with customers wanting to rent its dinnerware, the brand has partnered with Lay London to offer three ready-to-rent tablescapes: The Maximalist, The Traditionalist and

The Bohemian (pictured above). For four to 18 guests, included are hand-painted mix-and-match bone china plates, jewel-toned fine cutlery, glasses hand-blown in Italy, placemats handwoven in Colombia, napkins, place cards and a tablecloth.

“We believe people should have as much fun and variety when dressing the table as

we do when dressing ourselves,” say Lay London co-founders Jemima and Alice Herbert. Wicklewood founder Caroline Downing Nadel says of Lay London: “Their precision and attention to detail is in line with our brand ethos and their love of colour and pattern on a tabletop matches our own.” laylondon/wicklewood >



Skipper Braves New Waters

Zoe Dunford's nautical homewares

Skipper Zoe Dunford turned missing sailing during lockdown into a new business venture. "I started sketching some of the things I love about the coast to help transport me back onto the water," says Zoe, who takes people out on boats to explore the shallow tidal waters of the North Norfolk coast. "Sketching the boats was the only connection I could have, and I ached for them."

At the same time, she was repairing her holiday let and could not find any wallpaper she liked. So she decided to turn her sketches into wallpaper.

She has just launched a range of coastal-themed cushions depicting the boats she sails, printed and made in the UK using 100 per cent organic linen. "Using simple lines, I wanted to create fabrics that are fresh, timeless and that are a grown-up version of nautical design," she says. collingwoodcoastal.com



Flights of Imagination

Expanding table uses aerospace ingenuity

Architect Thomas Heatherwick's most famous works include the flaming cauldron from the London 2012 Olympic Games opening ceremony. He founded Heatherwick Studio in 1994, and recently unveiled The Friction Table, which took 16 years to perfect.

Clad in hand-made natural red leather by Bill Amberg Studio, crafted in aerospace-grade polished aluminium and finished by hand in London, the table cleverly uses techniques developed in aerospace and robotics to smoothly expand from a circle to a stretched ellipse whilst maintaining a perfectly level balance. Thomas calls it "a ludicrously exceptional object" and "one of the best objects we have ever made". heatherwick.com



Meticulous Marquetry

Alexandra Llewellyn's luxury boardgames

As a child Alexandra Llewellyn played backgammon with an elderly local man in the backstreets of Cairo. They did not speak the same language, but still enjoyed the game and each other's company.

Today, fine artist Alexandra – recently named one of 'the 50 most influential people in British luxury' in the Walpole Power List – creates handcrafted luxury board games and games tables, mostly custom-made one-offs using inlaid wood and marquetry made in the UK. As well as being fully functional, her finely crafted creations are *objets d'art*.

"I love creating games," she says. "They are beautiful objects and conversation pieces, but they are also games, and so they bring people together, and that's a really important and inspiring dimension to my work." alexandralllewellyn.com ▶



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Lightbulb Moment: 90 years of Anglepoise

We look back over nine decades of the iconic lamp

A world-famous design classic was invented in the back-garden workshop of a house in Bath in 1932. Car engineer George Carwardine invented a remarkable lamp that could be positioned with the lightest touch yet maintain its position once released, with unprecedented freedom of movement and perfect balance thanks to his new four-spring crank-and-lever mechanism. Nine decades later, Anglepoise lamps have achieved global iconic status.

Back in the 1930s, when George could not keep up with demand for his new lamp, he teamed up with spring-maker Herbert Terry & Sons, licensing the design and registering the name Anglepoise, and the four-spring model went into volume production.

George and the designers at Terry's worked together to refine the design, and in 1935 the three-spring Original 1227 model was launched. Considered the archetypal Anglepoise lamp, the same design is produced today (pictured right).

Working with Terry's for the rest of his life, George developed variations of the lamp, including for operating theatres and military aircraft.

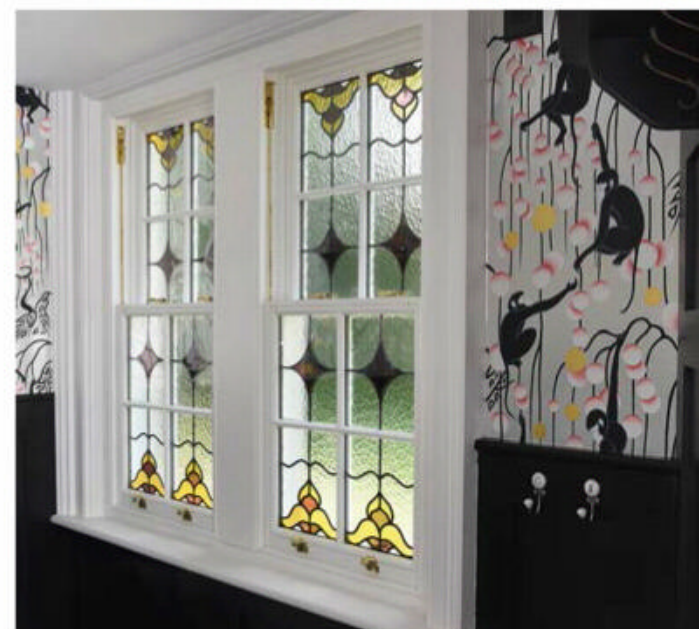
The Terry family has been continually producing the lamps ever since.

Simon Terry, managing director of Portsmouth-based Anglepoise, says of the lamp: "Its form and function have become iconic benchmarks. When it was launched, the world had never seen anything quite like it, and this particular design inspired generations of users including The Queen, Roald Dahl and Lloyd George. It has come to represent something quintessentially British."

Esteemed product designer Sir Kenneth Grange became Anglepoise design director in 2003. "The Anglepoise is a minor miracle of balance," he says, "a quality in life we do not value as we should."

Today, as well as desk and table lamps, Anglepoise makes floor lamps, wall lights and ceiling lights including pendants, in sizes from Mini to Giant and in myriad colours, as well as offering a lifetime guarantee. Anglepoise recently collaborated with the National Trust on a woodland-inspired sage green collection of the Original 1227 lamps, and will donate at least £15,000 to the conservation charity. anglepoise.com ▶





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Hidden Masterpieces

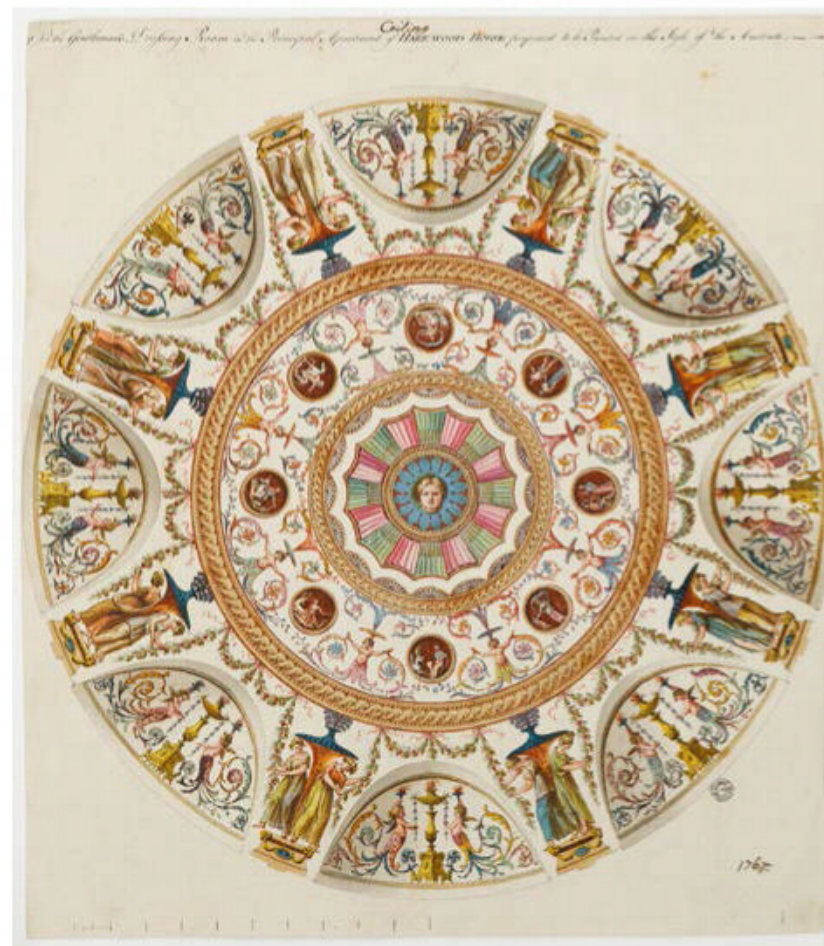
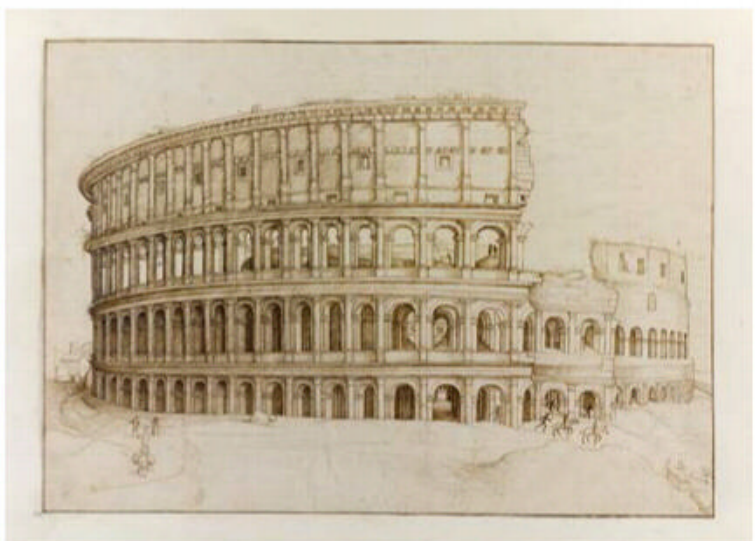
Georgian collector's rare treasures unveiled

Rare treasures collected by leading Georgian architect and passionate collector Sir John Soane will go on display – some for the very first time – in his former home, as part of a new exhibition.

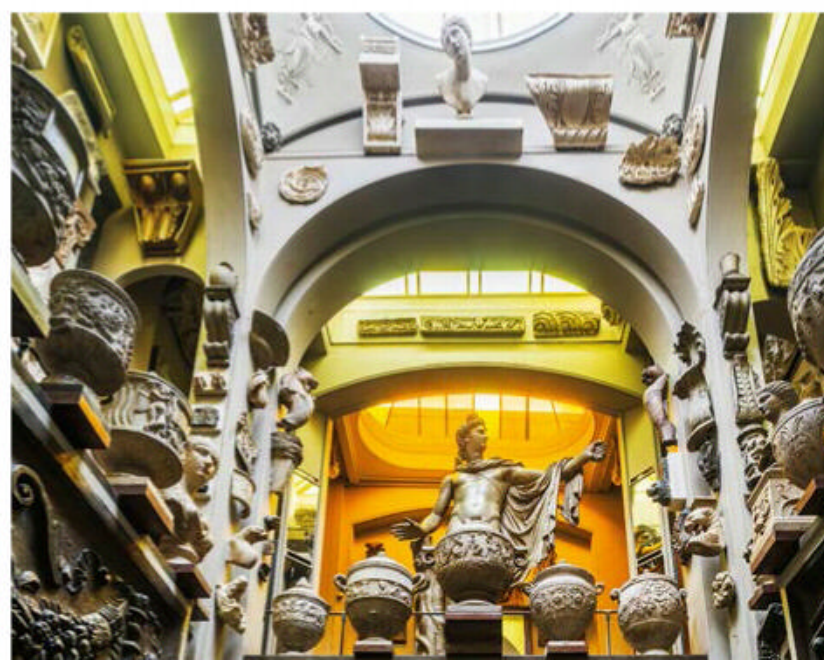
Hidden Masterpieces will run from 9 March to 5 June at Sir John Soane's Museum in London, offering a once-in-a-lifetime opportunity to see some of the finest works amongst the drawings collected by Soane. Due to their fragility, they are usually kept in locked drawers and carefully stored volumes.

Sir John Soane (1753–1837) amassed a world-class collection of paintings, sculptures, artefacts, models and what is thought to be the world's first comprehensive collection of architectural drawings – 30,000 sheets by the time of his death – including works by prominent architects Sir Christopher Wren and Robert Adam.

Exhibition curator Frances Sands says: "Sir John Soane collected some of the finest and most important architectural drawings in existence, encompassing the reaches of history and geography. *Hidden Masterpieces* offers a rare and exciting opportunity to peruse a selection of the collection highlights – an array of drawn delicacies – some of which have never been exhibited before." soane.org



CLOCKWISE FROM TOP LEFT
The museum's stylish exterior. A proposed 1767 dressing room ceiling design for Harewood House. Soane's wife Eliza's Morning Room, now part of the museum. A chimneypiece design for Hampton Court Palace c.1689–1694. Sir John Soane's museum's Dome. A rendering of the Colosseum in Rome c.1550



Diary



London Design Week 2022, 13–18 March at Design Centre Chelsea Harbour promises new collections and luxury brands.

Be sure not to miss *The English Home* talk with GP & J Baker on 14 March. dcch.co.uk



Artist Ai Weiwei's new exhibition *The Liberty of Doubt* juxtaposes historic Chinese objects with his own work for the first time. From 12 February to 19 June, Kettle's Yard in Cambridge. kettlesyard.co.uk



David Nash: *Full Circle* at Yorkshire Sculpture Park will feature drawings capturing the essence of trees by the artist and sculptor. From 19 February to 5 June. ysp.org.uk

FEATURE SARAH FEELEY PHOTOGRAPHS P15 © CHLOE WINSTANLEY, P16 (TOP LEFT) © COLIN HERBERT HOWELL, P16 (TOP LEFT) © LOUISA SUGDEN; (MIDDLE LEFT) © ANDY PARSONS TIME OUT CAMERA PRESS LONDON; (MIDDLE RIGHT) © HEATHERWICK STUDIO; P18 (TOP LEFT) © ANGLEPOISE; TARAN WILKHU AT THE HOMEWOOD. PAINTING BY STEPHAN KNAPP; P20 (TOP RIGHT) ADAM OFFICE (GIUSEPPE MANOCCHI); HAREWOOD HOUSE, YORKSHIRE, UNEXECUTED CEILING FOR THE CIRCULAR DRESSING ROOM; 1767; (MIDDLE RIGHT) GRINLING GIBBONS; HAMPTON COURT PALACE, UNEXECUTED DESIGN FOR A CHIMNEYPiece, c.1689-94; (BOTTOM LEFT) HIERONYMUS COCK, AFTER THE CIRCLE OF DOMENICO GHIRLANDAIO, THE COLOSSEUM, ROME, VIEW FOR ENGRAVING, c.1550; (REST) © GARETH GARDNER

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DESIGN DISCOVERIES

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



ALL IN THE WEAVE

Plan ahead for spring-time gardening jobs with Weaver Green's recycled plastic aprons and braided baskets, both durable for weed-pulling or plant-potting chores. Following a spring spruce, add a soft touch indoors with their sustainable throw. *Marseille Duck Egg apron, £30; Marseille Duck Egg throw, £55, both Weaver Green*

BOLD AS BRASS

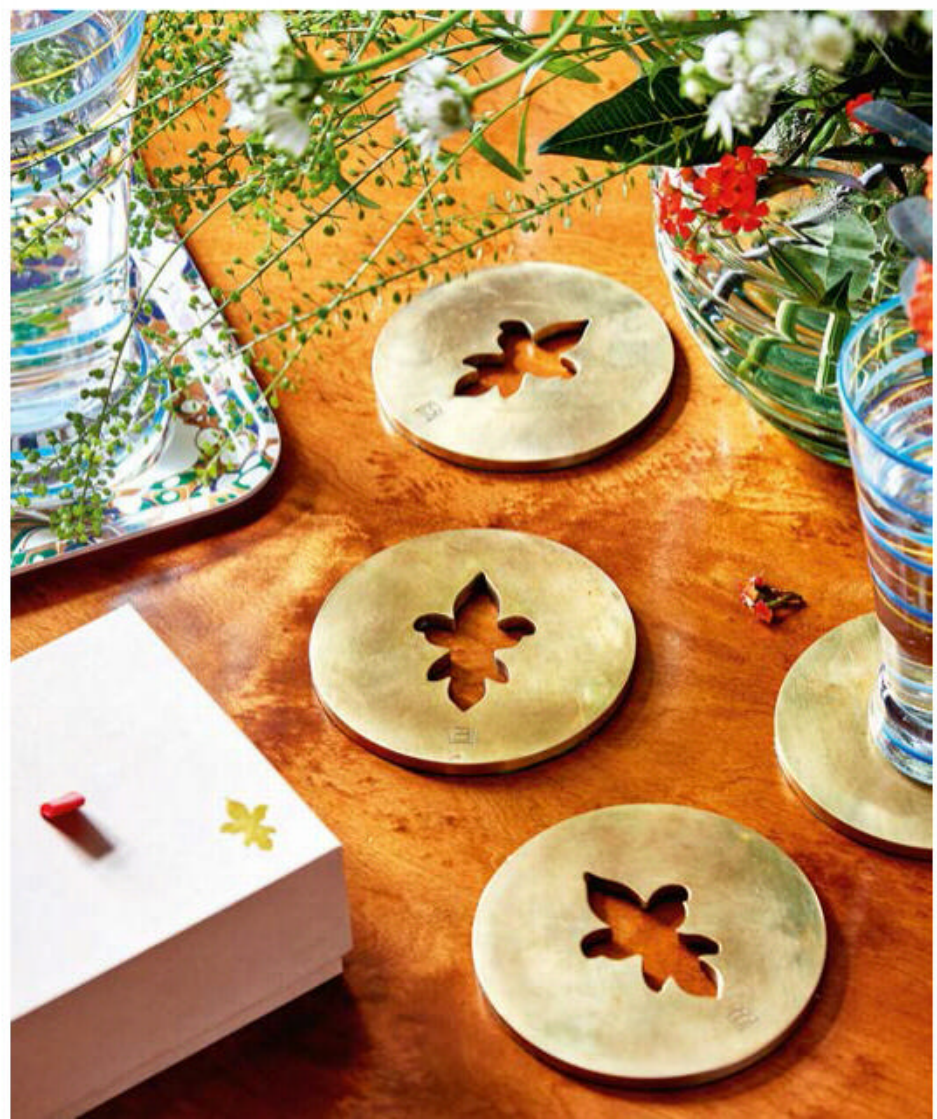
Handcrafted in Florence, these bronze coasters are part of Beata Heuman's recent additions to her homeware collection, which she runs alongside her eponymous interior design business. Look out, too, for similar forged-brass knobs, and the Dappled and Florentine Flowers trays to make a chic statement. *Florentine coasters, £216 for a box of four, Beata Heuman*



BRING SOMETHING TO LIGHT

Aptly named after world explorers, the cordless and rechargeable new collection from Pooky reaches a new realm of stylish, portable lighting in a range of bold but brilliant designs.

Ernest rechargeable table lamp finished in antiqued brass, £115; Egg & Spoon silk ikat 16cm empire shade in Grey Green, £35, Pooky



FEEL-GOOD FABRICS

Bursting into spring, George Spencer Designs has released its new exuberant collection, Fiesta. In six colourways, this fabric revels in optimism and exudes a positive spirit with its jubilant fruit motifs.

Headboard, Fiesta, Ocean, £140 a metre, and all other fabrics, Fiesta collection, George Spencer Designs ▶



SHOPPING



SINK INTO COMFORT

Tasty textures, plush upholstery and smart lighting permeate Loaf's new collection. Maximise the cosy potential in a sitting room with the brand's renowned deep seats, covered in earthy tones.

Chill Seeker love seat in Elbow Patch clever vintage linen, from £1,445; Bubble lamp with Wendy House shade, from £65; Scatter cushions, from £20; Shaggy rug, from £245, all Loaf

TRULY SCRUMPTIOUS

Seaside nostalgia oozes through the new Sorbet Spring and Sweet Summer collection from Susi Bellamy, "scrumptious as a cherry peach parfait": large checks and marbled prints across cushions and shades, soaked in peachy colours with traces of pastel sorbets.

Orange Large Check fabric and Peach Marbled Chevron fabric, both £95 a metre; Peach Marbled Chevron empire shade, £125; Amber Marbled Lauren drum shade, £85; cushions (from top): Ruffled Pastel Lauren, Ruffled Caramel, Ruffled Peach Marbled, Ruffled Apple Marbled Geode and Ruffled Amber Lauren, £125 each, all Susi Bellamy



REIMAGINED MOTIFS

Reinterpreting the intricate gilt metal embroidered flower heads seen in eighteenth-century Persian embroidery, this fabric is just part of Soane Britain's new fabric, lighting and furniture collection. Expect decadent reimaginings of various historical origins, from fourteenth-century European altarpieces to 1950s Beatonesque furniture.

Curtain, Safavid Carnation, Oleaster Ivory, £280 a metre, Soane Britain ▶



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SHOPPING

PLAYFUL TILES

Samantha Todhunter's design exuberance together with Bert & May's Spanish heritage has resulted in the bold new Ric Rac collection, where timeless scallops in a maximalist colour palette instil a playful optimism. For those who prefer a muted palette, the more neutral Nougat design will be released soon.

Ric Rac Two Tile, Bubblegum, £7.35 a tile, Samantha Todhunter Design for Bert & May



PRETTY IN PINK

Colourful twists on the classic Black Toast design and floral illustrations blooming over jugs, mugs and pots are part of Emma Bridgewater's cheery new spring additions, accompanied by the new Lovebirds design.

Left to right: Lovebirds large teacup and saucer, £38; Pink Toast large jam jar, £32; Lovebirds flower brick, £45; Lovebirds ink well, £32; Pink Toast medium jam jar, £26; Pink Toast small jam jar, £20, all Emma Bridgewater



LUXE COLLABORATION

Celerie Kemble's distinctive designs for Arteriors range from bobbled-texture ceramics and rattan pieces to glamorous structures in lighting and furniture, all embracing a traditional but tropical spirit.

From left: Templeton end table, £2,438; Spitzzy small vase, £315; Tendril accent table, £1,023; Abbott floor lamp, £1,416; Corset coffee table, £5,192; Spade sculpture, £315; Banshee sculpture, £236, all Celerie Kemble for Arteriors ■





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SHOPPING



Yellow-Crested Cockatoo plate, £24.99, The BirdLife Collection, Curated Pieces



Palm Leaf pendant light, Green, £85, Cult Furniture



Roman blind and cushions, Laly, Hibiscus, £170 a metre, Manuel Canovas



Lydian mirror, Gold, £895, Oka



Parrot & Palm cushion, £110, John Derian for Designers Guild



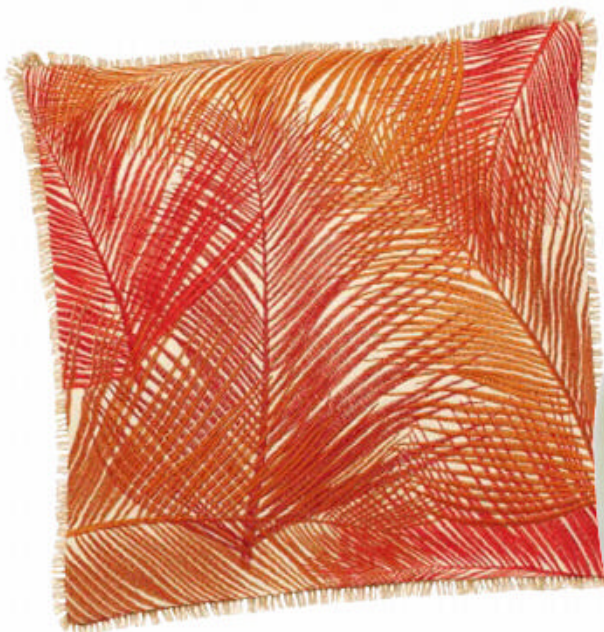
Drake wall light, £45; Pink Palm pendant shade, £38, Pooky x Matthew Williamson

TASTE OF THE TROPICS

If a spot of winter sun in exotic climes or simply wishful thinking has elicited a need for brighter hues, why not bring a taste of the tropics to interiors? Though the English light needs a pared-back and softer approach to tropical tones, the eye-catching flamboyance of palms and exuberant blooms can be incorporated into a classic scheme. Keep to a restrained palette of more soothing greens rather than zesty limes, with a warming splash of coral. Chic golden touches can sit happily alongside quirkier flora and fauna-inspired accessories.



Lambswool Coral Parquet throw, £109, Bronte by Moon



Red Palm embroidered cushion cover, £35, Walton & Co



Tinka green glass vase, £38, The Find Store



Golden Palm Leaf ornament, £116, Audenza

Madhya rug, £2,250, Designers Guild



Pompadour low-back sofa in Fern Como silk velvet, £13,602, Beaumont & Fletcher

Fabrics (from left): Elphin, Teal, £48 a metre; Lisbeth, Pink/Green, £84 a metre; Bamboo Palm, Pink/Aqua, £104 a metre, all Jane Churchill



FEATURE KATY MCLEAN

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SHOPPING



Faux Shagreen box files (set of three), Turquoise, £65, Oka



Panama organiser, £395, Smythson

Mayfair document tray, Burgundy, £795, Linley



Bay bookcase in High Gloss Teal Vellum, £4,715, Julian Chichester



Mia wide sideboard, £1,225, Ercol

A PLACE FOR EVERYTHING

Make sorting out and tidying away a joy with chic, beautiful storage solutions. Home offices are a great place to start for a clean mind, putting papers in order, finding a spot for stationery and writing all important to-do lists in a planner. Ensuring functional pieces such as bookcases, cabinets or even a storage ottoman are attractive will mean they become a decorative feature rather a purely practical necessity. Look for luxurious finishes – faux shagreen, antiqued brass or grosgrain leather – and exemplary displays of craftsmanship for pieces of beauty.

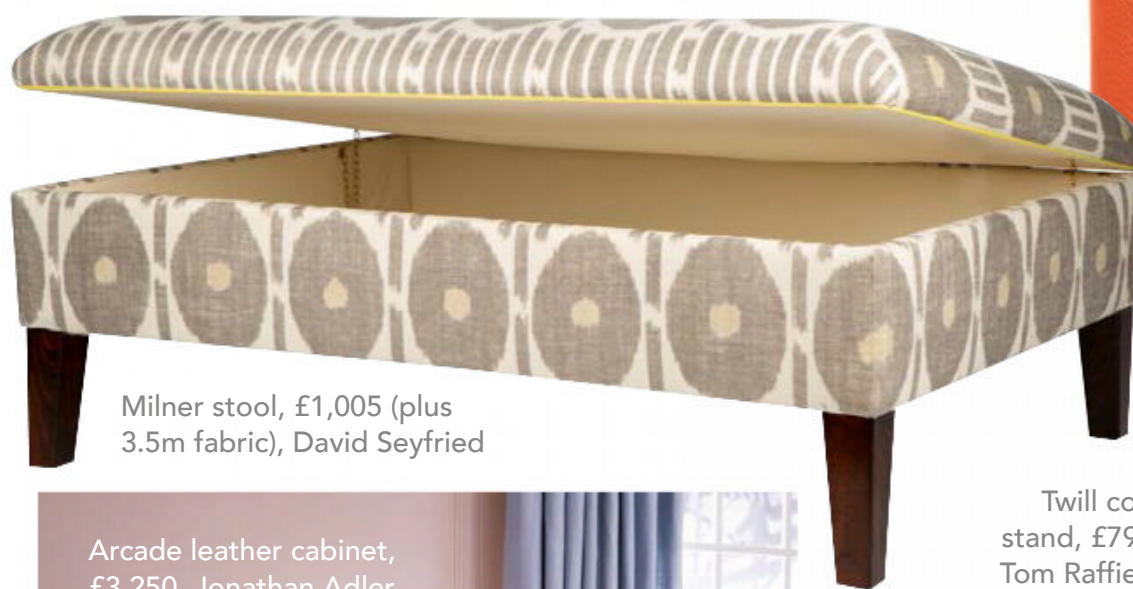
Pif Paf Puf hanging storage bowl £164, Oyo, at Amara



Eartha bag £30, Sweet & Willow



Round pen pot in Marmalade Pebble, £85, Aspinall of London



Milner stool, £1,005 (plus 3.5m fabric), David Seyfried

Twill coat stand, £795, Tom Raffield



FEATURE KATY MCLEAN



Arcade leather cabinet, £3,250, Jonathan Adler



Hoxton leather magazine rack, £75, Make Space For This

tetrad

Harris Tweed



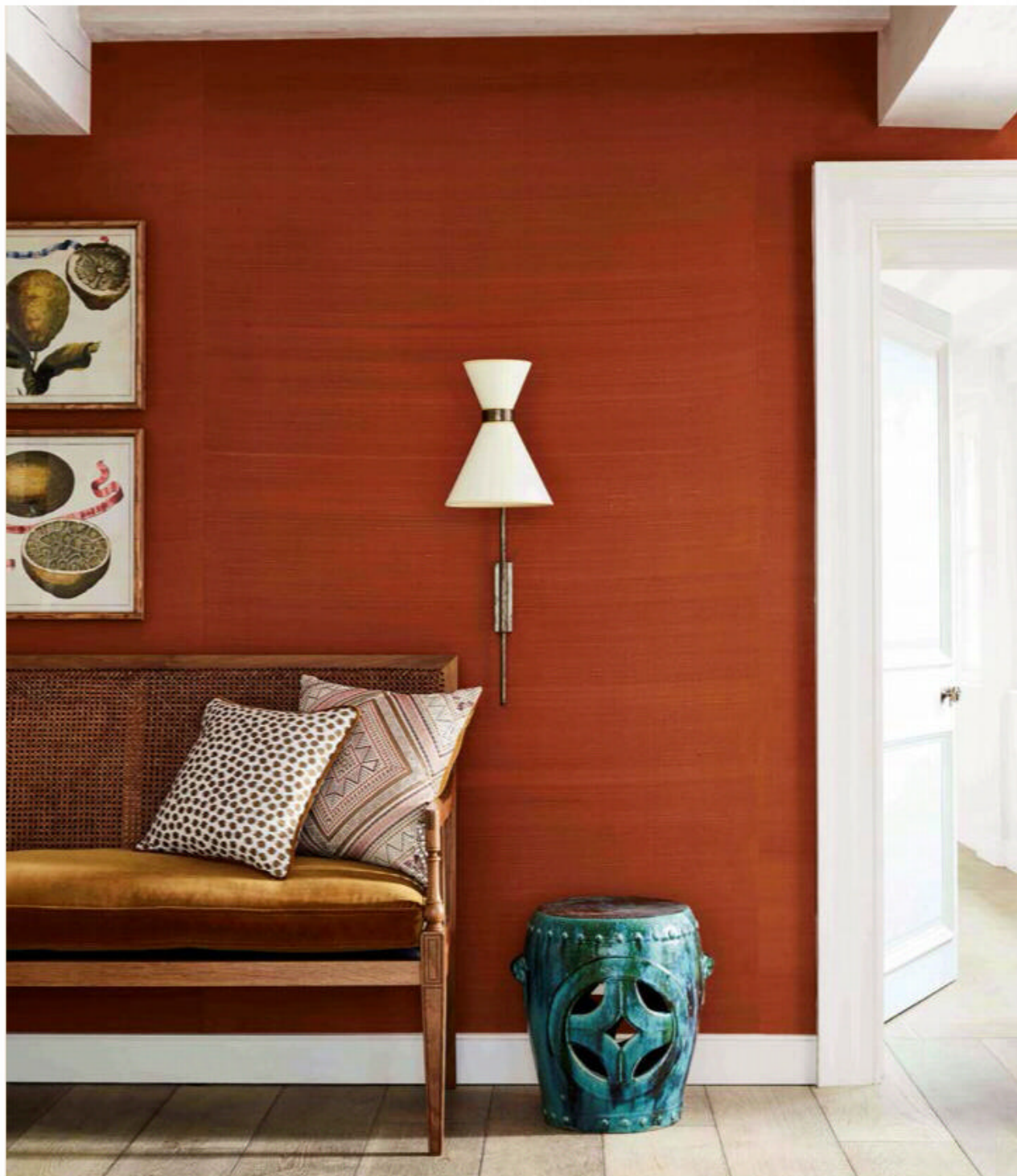
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www.tetrad.co.uk

THE EDIT

Editor-at-Large Kate Freud tells the story behind brands who champion heritage, sustainability and craftsmanship



THE ODD CHAIR COMPANY

Despite what its amusing name would suggest, The Odd Chair Company offers so much more than chairs. Since it was established over 50 years ago, it provides clients with everything from beds and cabinetry to sofas and mirrors, each piece individually made by the family-run team of designers, artisans, cabinet makers and upholsters.

Every design, including its latest, the Wave Ladderback Chair designed in collaboration with Sascal Studio, is handmade by its team of dedicated craftsmen at its own workshops in the North West of England.

Never one to shy away from a challenge, as part of its specialist service The Odd Chair Company also offers reupholstery of existing furniture, antique replication and restoration, cushion-making and replacements as well as custom lampshades to work with an interiors scheme.

Starting out restoring antique upholstery, The Odd Chair Company has since developed an expert eye for period furniture, such as the Bergere Bench, pictured here. Modelled on a Georgian bergere armchair, sourced over 20 years ago, the bench is handmade to order and available in over 30 wood finishes with a single feather and down cushion.

theoddchaircompany.com

NATURE SQUARED

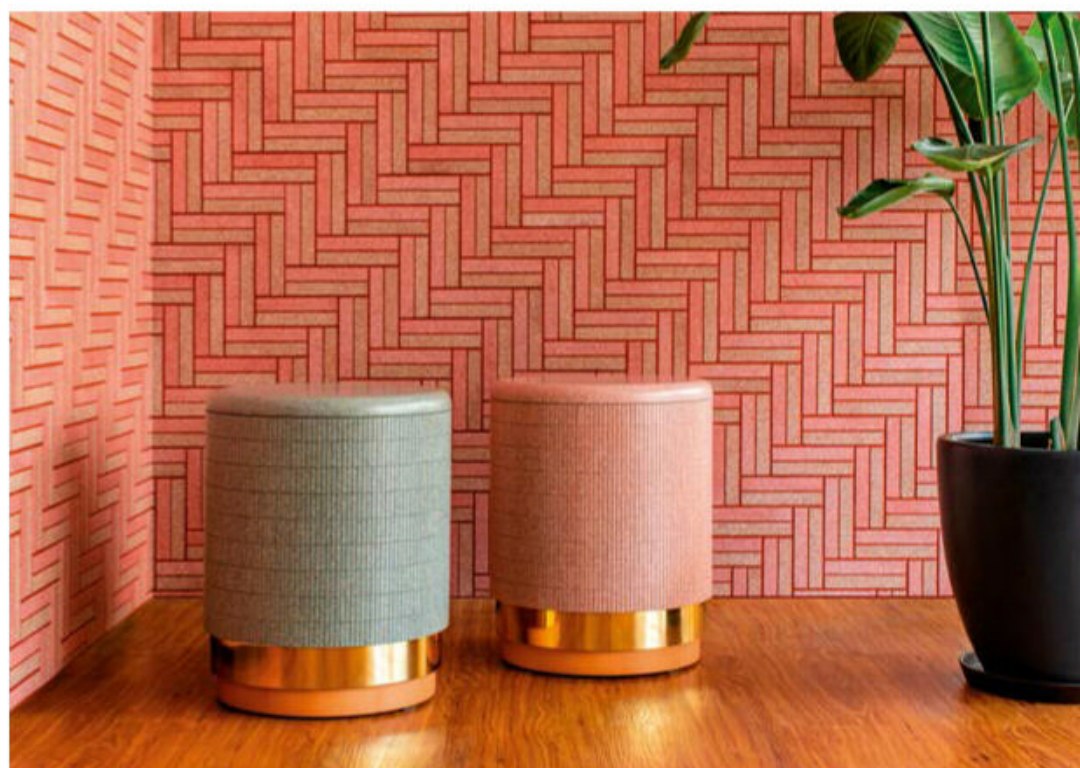
Since it was founded in 2001, Nature Squared has pioneered the use of eco-friendly and responsibly sourced sustainable natural waste materials such as eggshells, seashells and feathers, and repurposed them into the most beautiful, luxurious bespoke surfaces.

There is everything from tobacco leaves to mother of pearl, bone to vines, all of which would have ended up in landfill, but have instead been transformed into finishes used everywhere from private homes to superyachts,

Harrods to Rolls Royces.

Nature Squared's newest innovation is CARrelé, a range of innovative high-performance, handmade eggshell tiles in several colours, shapes and sizes which are suitable for indoor wall applications. The tiles are handmade in the Philippines, where skilled craftspeople select and clean the best organic white eggshells from local bakeries and kitchens, making something ordinary extraordinary.

naturesquared.com ▶





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ALT/COLLECTIVE

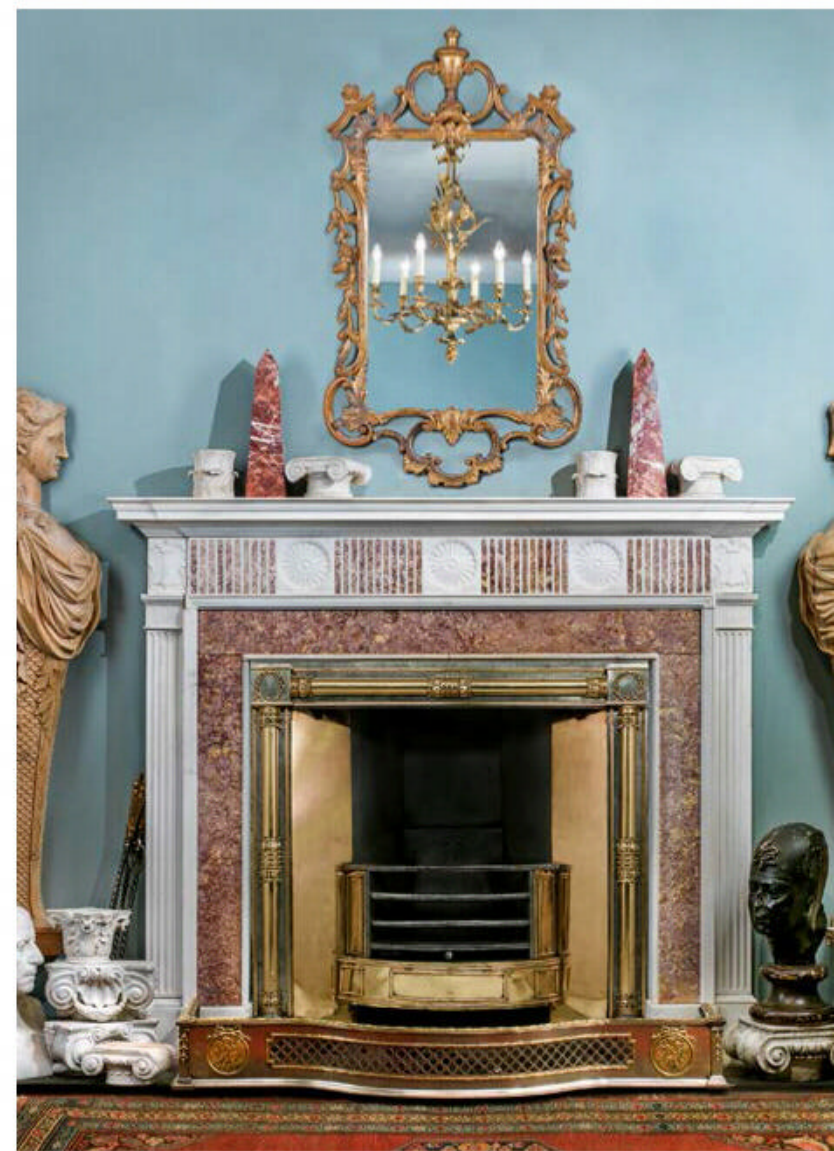
When the furniture brand Alt/Collective was launched five years ago by Andrew and Tarhata Watson, it was inspired by the collaborative approach of Wiener Werkstätte (Viennese Workshops – an early twentieth-century collective of

architects, artists, designers and artisans which championed team work.

This is what makes Alt/Collective's collections so eclectic, with everything from curved velvet sofas, to Palazzo-style side tables, bar stools to beds all designed by different people. Its pieces appear from hotels across the world to private homes.

The latest addition to The Alt/Collective range is a new, patented fabric made of thin wood veneer sheets glued to a cotton fabric that can be used to create an unusual surface with all the detail, texture and rustic quality of natural wood. The first design in the collection is the Verona chair (left) upholstery crafted entirely from the veneer itself, and it perfectly ties into the Alt/Collective's longstanding responsibility to the environment as it is completely biodegradable and offers a greener alternative to leather.

thealtcollective.co.uk



WESTLAND LONDON

Westland London's fascinating history began in 1969, when Geoff Westland, the founder (who sadly passed away in 2013) was asked by an antiques dealer to help him transport antiques overseas. It was to be the start of a lifelong love affair with antiques, and he soon developed the company's focus on architectural and decorative items, with a focus on antique fireplaces.

On his death, Westland's company passed to a group of long-standing employees in a trust. They now own the company and run it with the same passion as its much-loved founder.

Whether it be restoring a single grand piece in situ, supplying unusual objects for Hollywood movies or providing 20 antique fireplaces for a stately home, Westland London has garnered a reputation on a worldwide scale for finding the best antiquities and restoring them to their former glory.

The company has recently added a collection of beautiful antique mirrors to its range to complement the beautiful fireplaces they sit above. Whatever style is preferred – from George III to Rococo, French Louis XVI to Victorian – all are restored to an exceptional standard.

westlandlondon.com ■



WESTBURY GARDEN ROOMS

When Jonathan Hey (a self-taught builder) set about building a conservatory for his mother in 1989, he had no idea it would lead to the thriving business it is today. Westbury Garden Rooms specialises in timber frame constructions, taking a project from initial designs and plans to the final coat of paint with its family-run in-house team on hand all the way.

These are the kind of constructions that look as though they have been part of a home forever, and most definitely designed

to last. As part of the company's environmentally friendly ethos, redwood and accoya woods are used, sourced by local suppliers to reduce their carbon footprint and waste, too.

Whether a beautiful orangery, roof lantern, garden room, pool house or classic conservatory, a Westbury Garden Rooms structure will transform the way a home is used.

westburygardenrooms.com

(Turn to page 90 for more about garden rooms.)

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Grains OF HISTORY

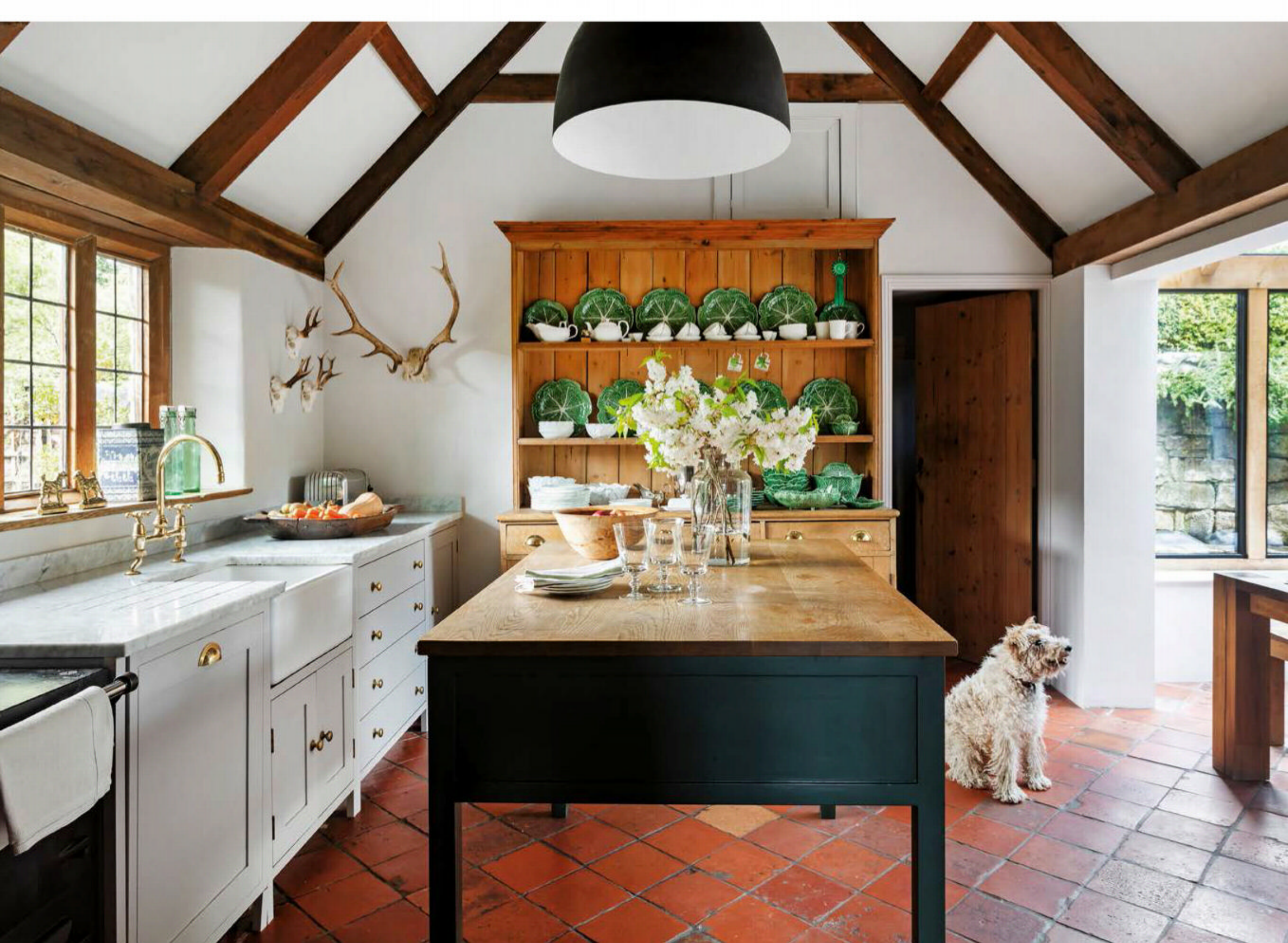
Over the centuries, this seventeenth-century malthouse has been adapted to suit generations of occupants, yet its intrinsic character remains very much the same

FEATURE SHARON PARSONS PHOTOGRAPHY RICHARD GADSBY



The library has a cosy
ambience thanks to
the oak panelling.
The sofa is from
Lorforde in Tetbury,
and the eighteenth-
century portrait is of
The English School: it
was bought at auction
from the private
collection of Keith
Skeel at Loudham
Hall in 2007.





‘A fire crackled in the grate, there was bread baking in the Aga, and the whole house had a welcoming feel’

Designer Peter Ellis readily admits that he and his partner Hamish Davies did not have especially high hopes when they decided to view the 400-year-old Wiltshire malthouse which was to become their home five years ago. “We had a weekend cottage in the New Forest which Hamish inherited from his mother,” Peter explains. “It was charming, but we wanted more space and had set our hearts on finding a classic Georgian rectory in the area instead.”

Two years on, however, the search had proved fruitless, and the couple decided to expand the scope, both in geography and specification. “When we first saw the details of this house, we thought it might be a bit too ‘beamy’ – which I know sounds ridiculous – and traditional for our tastes,” Peter laughs. “We liked the look of the beautiful terraced garden, though, so we thought we might as well go and take a look...”

Peter and Hamish were sold the moment they stepped inside the door one chilly Friday in January. “A fire

crackled in the grate, there was bread baking in the Aga...and the whole house had such a welcoming feel,” Peter recalls. “We loved all the historic details and higgledy-piggledy layout, but most importantly, we felt we could put our own stamp on it. We had no doubt that this was the one.” It was indeed, and just six weeks later, the pair moved in.

Nestled deep in Wiltshire’s undulating valleys, the malthouse dates back to the 1640s and, its roots are buried in the region’s historic malt industry: the tall window on the upper storey, which would once have accessed the grain store, is a permanent reminder of its origins.

Today, the five-bedroom house meanders over several floors via staircases at either end, and every crooked twist and turn reveals an unexpected feature or hint of the past. The beamed entrance hall and reception room, with its vast inglenook fireplace and flagstones, form the original heart of the house. A time-weathered oak door above a worn stone step leads to the vaulted kitchen at ▶

ABOVE The kitchen is bright and airy thanks to the vaulted beamed ceiling and adjoining light-filled conservatory. Peter designed the simple units and impressive – but practical – hybrid of butcher’s block and island.

LEFT The walls in the elegant sitting room are covered in Brera Grasscloth in Gold from Designers Guild. A local cabinetmaker was commissioned by the couple to make the fire surround to fit the chimney breast exactly.



ABOVE The front door leads directly into the entrance hall and reception room, where the maltsters would once have lived. The beautiful flagstones and old beams are enhanced by walls painted in Lamp Room Gray by Farrow & Ball.

RIGHT Nestled deep in a lush Wiltshire valley, the seventeenth-century malthouse is a solid reminder of the industry which once thrived in this region. Built from local Chilmark stone, the property has been noted for its precise stonemasonry.

FAR RIGHT Peter (right) and Hamish have taken great care to maintain and enhance this historic property's original character. ▶





The reception room's enormous inglenook fireplace with its ancient gnarled beam is still regularly used. The classic wing-back chairs are given a modern touch with faux fox fur cushions found in Munich.



‘We loved all the historic details and higgledy-piggledy layout, but most importantly, we felt we could put our own stamp on it’

ABOVE LEFT The Bigfoot table and benches by e15 lend a contemporary edge to the oak-framed conservatory. The elegant oak and stone candlesticks on the table are from Messums Wiltshire, whilst the ochre glazed stone pots are from The Nunhead Gardener in Camberwell.

ABOVE RIGHT The concrete-topped table in the garden was made bespoke by Garden Art Plus in Hungerford who also sold the chairs, softened with square piped cushions made to order by Amelfi.

the back, which, Peter guesses, was where an outside barn probably once stood. The far end of the house, meanwhile, was added about 30 years ago by the previous owners, and an oak-panelled library now stands in place of what was once the stables and yard.

“We don’t have any detailed records about the house, unfortunately,” Peter explains. “Before the last people bought it, it had been in the same family for more than 200 years, but it had fallen into rack and ruin. An old farmer nearby recalls the garden being full of broken cars and farm machinery – there was even an outside privy by the front door.” Sadly, no documents on the property were passed on, so certain elements remain a mystery. “Like a lot of old properties, features were added or altered over the centuries,” Peter says. “The original bones of the building are obvious, but there are also more ‘refined’ details, like some of the panelling and wood carving on the staircase, that intrigue us. We’d love to know the stories behind them.”

Occasionally, little secrets reveal themselves: “We came across a 1940s brochure of our village which

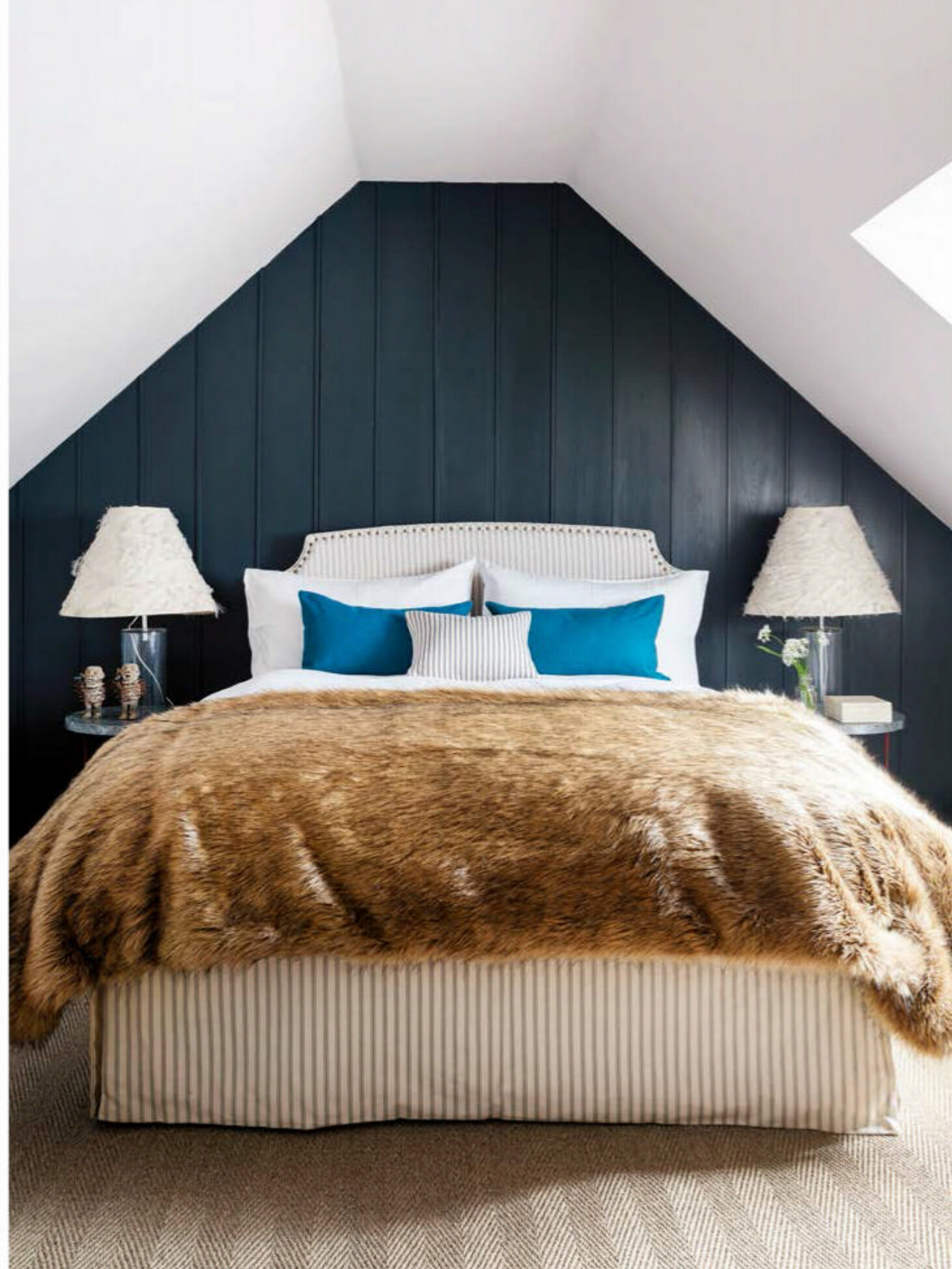
showed the house looking pretty much the same from the outside, apart from the roof, which had since been replaced. Also, three elderly sisters knocked on the door once and told us that as children they had lived in a cottage on the malthouse’s former land at the back and they used to play in the garden.”

Peter and Hamish credit the previous owners with a sensitive and considered restoration and consequently approached upgrading the interiors with great care. “We didn’t want to make any sweeping changes, but felt it was important to bring a few things up to date,” Peter explains. “Along with overhauling the main bathroom, which was particularly tired, one of our first projects was to alter the kitchen. I designed simple Shaker-style units with marble worktops to sit alongside the Aga, and a large island-come-butcher’s block with deep drawers on either side – it looks great, and is incredibly practical, too.”

The couple also decided to replace the contemporary tumbled limestone floor in the conservatory with reclaimed terracotta tiles from a local reclamation yard to match those in the adjoining kitchen. They also ▶



This Eastern-inspired bedroom brings a real change of pace. The wallpaper is Cathay Parade by Nina Campbell. The green cushions on the bed were made by Mïo Interiors in Wilton, and the red Chinese cushion on the chair was brought back from Hong Kong.



A Heritage Bathrooms bath in the master en suite is teamed with a shower from Victorian Plumbing. The curtains, made by Mio Interiors, are in an Ian Mankin stripe. The red leather stool from Ochre offers a punch of colour.

had oak floorboards, beautifully aged by local artisan carpenters, laid in the sitting room and library, and some of the shelves in the library and adjoining snug altered to create panelled oak cupboards to neatly conceal modern-day necessities.

The overall palette is restrained, not least to showcase the couple's many treasures. Fine antiques and vintage finds are combined with luxurious textiles and decorative touches, whilst family heirlooms sit alongside extensive collections of books, artwork and ceramics. All have been showcased with care and consideration. "We have a slightly eclectic style, and like the twist of combining solid period pieces with more contemporary or unusual additions," Peter says.

Thanks to their judicious efforts, Peter and Hamish's home is now stylish, comfortable and well-equipped for 21st-century living. Reassuringly though, this historic building's character remains firmly intact. Surrounded by rolling landscape dotted with cattle just as it was almost 400 years ago, it would still, no doubt, be easily recognised by its original maltster tenants - at least from the outside. "Inside might bring a few surprises," notes Peter, "but hopefully they would approve!" ■

ABOVE LEFT This cosy bedroom combines textures and finishes, from the Seagrass Herringbone carpet by Alternative Flooring to the feather-covered lampshades from a Notting Hill antique shop. The panelled wall is painted in Hague Blue by Farrow & Ball.

ABOVE RIGHT Oversized scalloped headboards made and upholstered by Mio Interiors bring a touch of drama in this guest bedroom. For a similar fabric, try Barbonne Spice, GP & J Baker.

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Original SPIRIT

Seamless, understated interiors in this Hampshire home have enriched its Arts and Crafts origins

FEATURE NELL WHITAKER PHOTOGRAPHY CHRIS HORWOOD

A selection of chairs, some in a gothic style, creates a relaxed, natural feel in the kitchen. The walls are painted in Ludgate Circus by Mylands. Terra Bianca granite has been chosen for the worktops and splashback behind the Aga.





‘What drew me to the property in the first place were the period details ... I could see it was a beautifully designed house’

ABOVE LEFT This corner of the west-facing kitchen gets the best of the last rays of sunlight, illuminating the beautiful copper lusterware and Gaudy Welsh pottery in the bespoke, glass-fronted dresser.

ABOVE RIGHT The cream Aga was the starting point for the kitchen scheme, with the new cabinetry being colour-matched to its rich cream hue.

Thoughtfully designed and well-situated, Rosie Craig’s Hampshire home, awash with natural light, truly pays homage to its Arts and Crafts origins. Having come to view the property seven years ago on a dreary February day, Rosie says, “I instantly felt the sense of being in this beautiful country house and even though it was probably the worst day to see it, I knew it would be stunning in the spring.”

The house was built by Inigo Triggs and William Unsworth in 1912 for Aubyn Trevor-Battye, a British explorer, naturalist, artist and writer. The original design brief for the house insisted that every room was flooded with natural light and had a good view of the undulating garden. “What drew me to the property in the first place were the beautiful period details,” Rosie says, “including the arched windows and doors, Tuscan columns, brass handles and detailed ceilings. I could see it was a beautifully designed house.”

Rosie bought the house in 2015 and engaged long-time friend and interior designer Tamsin Saunders to help transform it into a family home for her and her three children, aged 14, 15 and 18. Sharing the same values and interior vision cultivated an organic redecoration process for Rosie and Tamsin, who heads up design studio Home & Found. “We both agreed on the importance of protecting the integrity of the building, and were eager for the quality of the architecture to shine through, but also the need for it to be a relaxed, welcoming home,” Tamsin says. “The challenge was to make it feel as if it had stayed in the same family and evolved over the years.”

Tamsin and her team of builders started a year later, efficiently refurbishing the house over a period of four months. Rewiring and replumbing required a sensitive touch. “We wanted to avoid it feeling in any way new,” she says. “It was a process of stripping away unwanted, unnecessary layers to reveal the ▶



Designed by Tamsin Saunders and fitted by Home & Found the kitchen cabinetry mirrors the arch in the kitchen door. The original irregular-width floorboards run throughout the kitchen. Visit homeandfound.com to see more of Tamsin's interior design work.



In the drawing room, a window seat with a cushion made from Bennison's Plain Stripe offers a tranquil place to read and look out at the garden. A self-portrait by Bernadett Timko hangs above an inherited Victorian button-back library chair.



'We both agreed on the importance of protecting the integrity of the building, and were eager for the quality of the architecture to shine through'

TOP RIGHT The rear of the yellow stucco house looks out onto a mature garden, leading to a wood.

RIGHT Designed by Tamsin, the cabinet next to the fireplace in the drawing room hides a television.

bones of the house and then ensure that whatever went into the rooms helped connect with the garden and woodland outside. The biggest challenge was to imbue what could have been a very grand house with a sense of cosiness and comfort."

To achieve a sense of the house having evolved over time, Tamsin scoured antique markets and fairs for furniture, objects and textiles, gradually building up layers of character and charm throughout the house. Her talent for sourcing vintage lamps can also be seen in her other business, The Original Lamp Company.

When drawing up the room schemes, Tamsin was keen to "bring the outside in" and maximise light, replacing heavy swags for Roman blinds and installing a calm, restrained colour palette which echoes the delicate, earthy tones of the countryside beyond.

"I used Bennison's Chinese Pheasant fabric for the Roman blinds in the master bedroom," she says, "as the red hues in it draw your eye to the red acacia tree outside. The pattern is timeless and works brilliantly with the fabric on the headboard, which Rosie already had." Green accents in the lampshades and decorative cushions create a further link with the garden. ▶

The palette in the drawing room is muted to allow the period features to sing. Subtle layers of colour and texture add interest, including a mix of cushions in vintage fabrics, and a nineteenth-century Persian rug from Home & Found.





ABOVE LEFT The green and pink colour scheme in the understated master bedroom is inspired by the garden views. The blanket is from Cologne & Cotton. The antique mirror, with the original nineteenth-century verre eglomisé glass, reflects light.

LEFT A vibrant still life painting by Daniel Shadbolt hangs above a George III mahogany chest. The lamp is from The Original Lamp Company.

When it came to the kitchen, Tamsin designed new cabinetry featuring arched panels to echo the arched kitchen window and doors and had it colour-matched to the Aga that was already in situ when Rosie bought the house. Keen to maximise every bit of space, Tamsin also incorporated a dresser with glass-fronted doors for Rosie to display her collection of characterful china and evoke the mood of a farmhouse kitchen.

The inviting, family feel continues in the large drawing room. “This is a lovely, grand room with beautiful proportions: a room for entertaining but also a family room,” says Rosie. The bespoke built-in cabinetry, which continues the arched theme found in the kitchen, smooths the transition for the room’s use as both a family and an entertaining space. On one side of the fireplace it houses the television and on the other, a drinks cabinet.

For Tamsin, the original wooden floorboards throughout the home “were a gift”, and she restored them to their former glory. Another gift in this home was the unique mismatched flooring in the family bathroom, where the two types of green marble



(perhaps installed at different times by previous owners), certainly add another layer of patina and history, all the while retaining the spirit of this Arts and Crafts home.

Timeless design is carried through upstairs in the younger daughter's octagonal bedroom. Walking up the stairs, the Cole & Son wallpaper is the first thing that can be seen. "It's classic, it's pretty but it's not going to date," Rosie says.

With its now smart yet relaxed interior decor, each part of the house sings out in harmony. Asked what her favourite part of the house is, Rosie says, "I love the way Tamsin has brought the house gently back to life. All the different elements just come together: it's understated, and feels very much true to the original design, fresh and natural."

Situated near the children's schools and surrounded by friends and the picturesque South Downs, it is unsurprising that Rosie loves it here, whether spending time exploring the local scenery, painting in the garden during the summer months or curled up with a book in the window seat of the drawing room. ■

ABOVE Delicate Hummingbirds wallpaper by Cole & Son creates a whimsical feel in Rosie's younger daughter's bedroom. Blinds made using Blithfield's Wicklewood fabric create a link with the green tones outside. A Liberty print cushion adds interest to the bed.

RIGHT Painted in The Botanist from Paint & Paper Library, the bath sits on the original marble floor next to a George III fretwork mirror and Bennison Malabar Stripe blind.



An early nineteenth-century circular tilt-top pedestal table inherited from Charlotte's mother takes pride of place in the garden room. The attractive wall lights and shades are from Jim Lawrence and the vintage cane-topped bamboo table is from Litten Tree Antiques. The Bedouin wool stripe cushions on the floor were bought by Charlotte's parents when they lived in Kuwait.



Tapestry of life

A welcoming family home in Buckinghamshire is layered with textiles, art and decorative finds, all richly imbued with a lifetime of memories

FEATURE & STYLING ALI HEATH
PHOTOGRAPHY BRENT DARBY





‘We transformed dark and gloomy to bright and uplifting’

ABOVE In the kitchen, Radicchio by Farrow & Ball adds a pop of colour and offsets natural wood stools from Cox & Cox. The kitchen was designed by Barr Kitchens of Thame, and the units are painted in Little Greene’s Rolling Fog Dark. The dresser, designed by Charlotte, is full of china, family heirlooms and gifts.

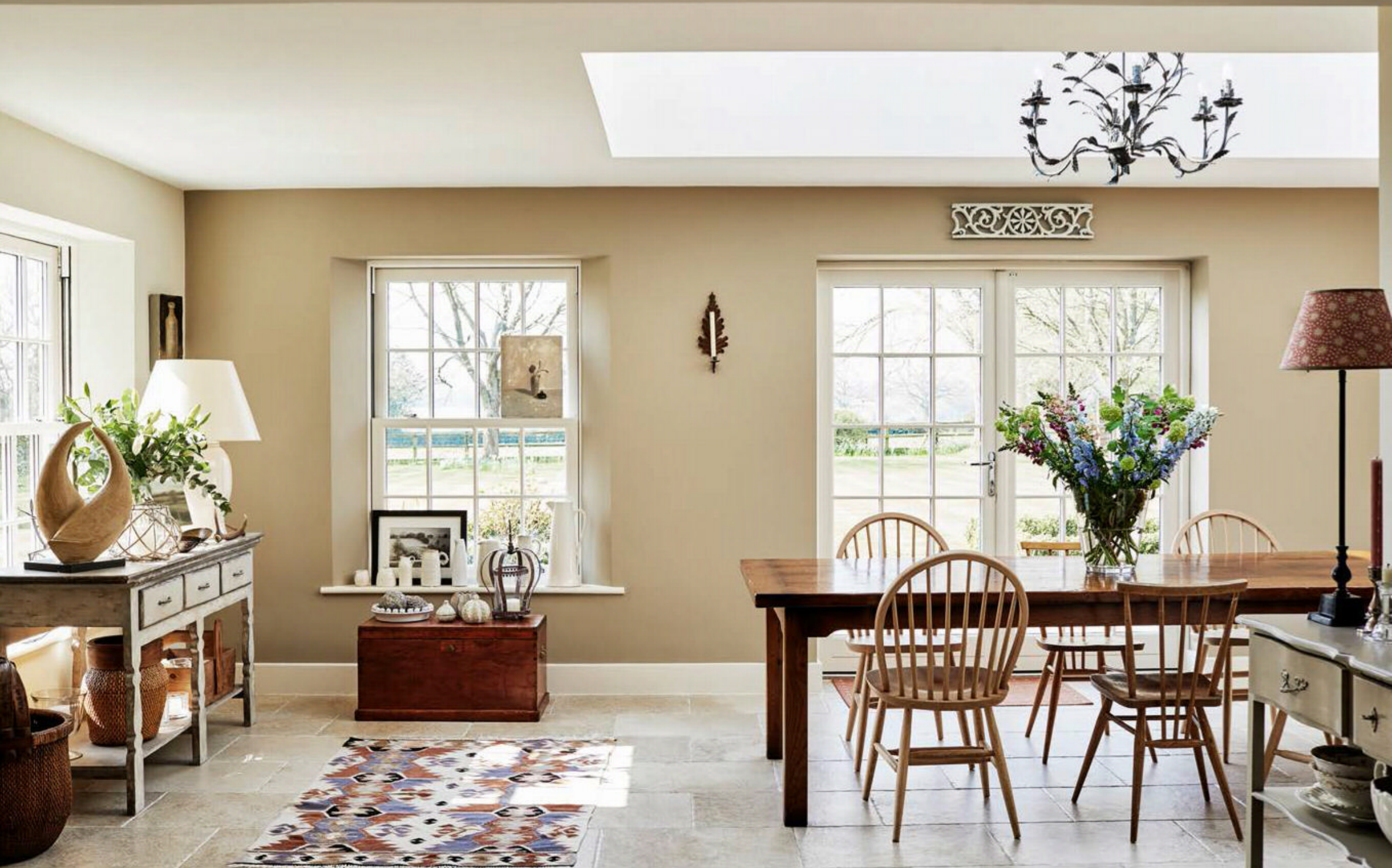
LEFT Charlotte, standing at the doorway to the light-filled garden room. Visit studioportobello.co.uk to find out about Charlotte’s courses and events.

Arriving at the home of Charlotte and Andrew Reynolds, it is easy to see why they fell in love with this area of Buckinghamshire. Situated in Chartridge, one of five hilltop villages in the Chiltern Hills, their home looks out across a picturesque valley. “The arrival of spring is always very special,” says Charlotte. “Our view suddenly becomes very verdant, surrounding fields fill up with grazing sheep, and the garden comes alive with colourful daffodils.”

The couple moved here when their younger son was just six weeks old. With both boys – Theo and Kit – now in their twenties, the home has become full of memories accumulated over the past 22 years. “We left Wandsworth, keen to be closer to open countryside and family, and after seven months of renting, we fortuitously discovered this house for sale,” says Charlotte. The original brick and flint property started life as a Victorian wine and spirits pub, and in later years was run by local brewery company, Benskins, before closing in the 1970s and being converted into a family home. Called ‘The Portobello Arms’, it was named in commemoration of the famous victory of Admiral Vernon Dagenham, who, in 1739, captured Porto Bello in Panama with only six ships. ▶



A painted dresser, owned for 30 years, is filled with a collection of old and new blue-and-white china and cut-crystal decanters. The rare eighteenth-century grandfather clock was inherited from Andrew's great uncle. The portrait of a woman after Rembrandt was painted by son Kit whilst at school. *The Barn in Snow* painting is from a local antiques market.



ABOVE The dining extension beyond the kitchen has a relaxed, welcoming feel. The oak dining table is from Piers Pisani Antiques, and is framed by hoop and stick back dining chairs from Home Barn Antiques. The iron chandelier is from Su Chases Interiors.

BELOW The picturesque garden looks out across the hamlet of Pednor and is home to oak, beech and cherry trees.

RIGHT A Georgian bureau from Home & Colonial Antiques adds depth to the sunny sitting room. The dark oak floor lamp is from John Lewis & Partners and the lampshade is by Jim Lawrence. *Portrait of Lady* is by the couple's son Kit, whilst the *Whitewash* barn painting is by Cind Oestreicher and the *Lines* print was bought at the Royal Academy Summer Exhibition in 2017.





‘All the important layers of my life play out here and everything acts as a reminder of special times’

Originally made up of two separate bar rooms, with living space and bedrooms above, the house had been extended partially by the previous owners. Charlotte spent her family’s first decade in the home changing the decorative ambience, before undertaking a major overhaul in 2013.

As part of the transformation, the property was extended sideways and a new boot room and laundry room were built adjacent to the kitchen. Beyond the now open-plan living, cooking and dining area, a substantial orangery with an overhead ceiling lantern was added to create a spacious light-filled place to dine and entertain. At the far end of the property, a former triple garage was converted into a welcoming sitting room, with a self-contained guest suite above.

Along with the new additions, an existing external walkway was enclosed to create a single-storey link used by the family as a garden room, which also houses the piano. “With all the main living areas now opening out to the garden, we feel very connected with nature,” says Charlotte. “We replaced the ground floor terracotta

tiles with calming limestone ceramic tiles and transformed dark and gloomy to bright and uplifting.”

In the kitchen, contemporary-style, flat-fronted handmade cabinetry juxtaposes classic dressers filled with all manner of china, plates, curios and Charlotte’s ever-increasing collection of jugs. “I have gathered things slowly all my life,” she explains. “If I love something, I buy it and then work out where it will go.”

Indeed, the home has a wonderful eclectic feel, layered with precious pieces, treasured not because of any value, but for sentimental reasons, as a reminder of a holiday, day out or person, or simply discovered at favourite local haunts, including Home & Colonial Antiques in Berkhamsted and Antiques at Wendover.

Art is a passion and throughout neutral walls are brought to life with covetable artwork, including pieces by Charlotte and Andrew’s talented son Kit, who is currently in his last year at London City & Guilds School of Art. “During lockdown, he painted a set of wonderful portraits in the style of Sir Thomas ▶

ABOVE In the sitting room, the ottoman was made by Greengate Furniture and covered in a vintage William Yeoward velvet. The matching sofas are both by Lawson Wood, covered in a Linara linen by Romo. The multicoloured embroidered cushion on the sofa is by Niki Jones. The vintage olive picking basket is from Antiques of Wendover.

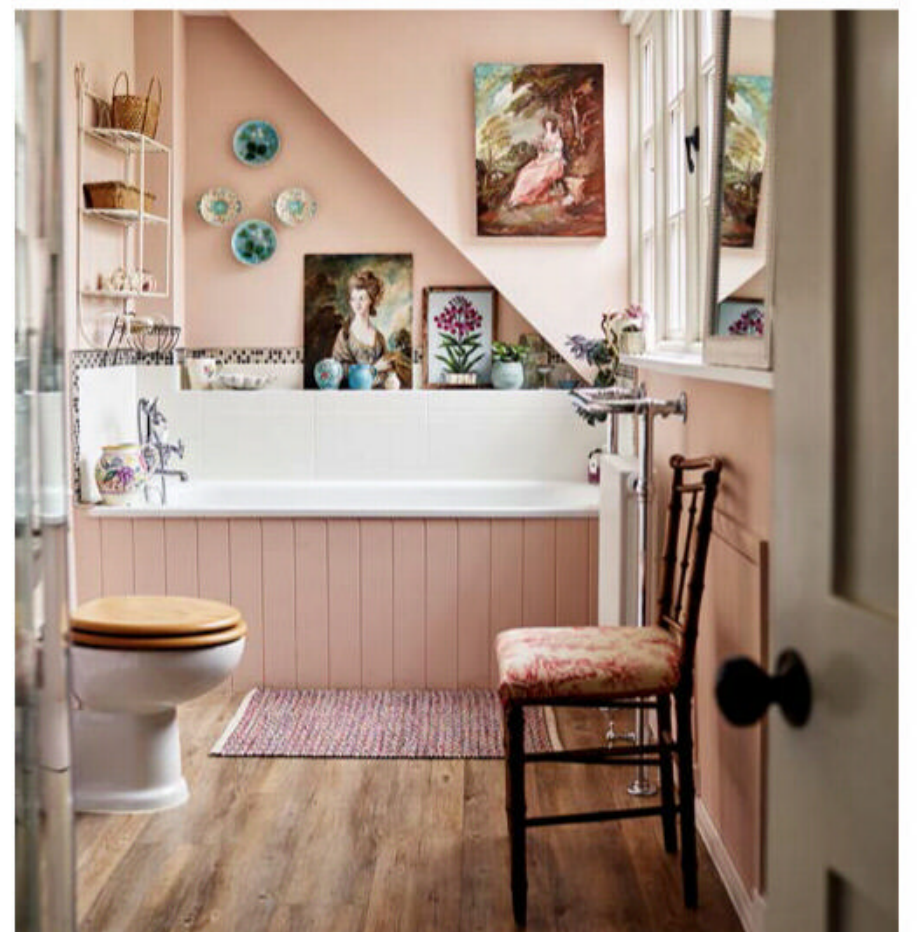


ABOVE A beautiful toile patchwork wall hanging acts as a headboard in the master bedroom. It is offset with a pretty lampshade from Oka and a vintage star quilt and 1930s chest of drawers from Home & Colonial Antiques. The flower oil painting is by Bess Harding, from Carina Haslam Art.

Gainsborough to go with my newly painted, pale-pink bathroom,” says Charlotte. “I collect pieces that catch my eye and Andrew is the same. The oil painting above the woodburner in our sitting room was bought by Andrew from a local gallery on the day we moved into our first marital home in London. We had both admired it for months.”

Upstairs, the five bedrooms are dressed with a mix of eclectic furniture and colourful textiles. Fabrics are very much Charlotte’s thing and the red toile wall hanging in the master bedroom is a particular favourite – bought from a dealer in France, it comes with provenance and a handmade textural richness.

It comes as no surprise to learn that Charlotte trained as an interior designer, and worked for



ABOVE In Charlotte’s bathroom, the walls have been painted in a beautiful soft pink, Cuisse de Nymph Emue by Edward Bulmer, and the faux bamboo chair is covered in vintage French toile bought from Ann May Antiques in the 1990s. The artwork was painted for fun during lockdown by son Kit in the style of Sir Thomas Gainsborough.

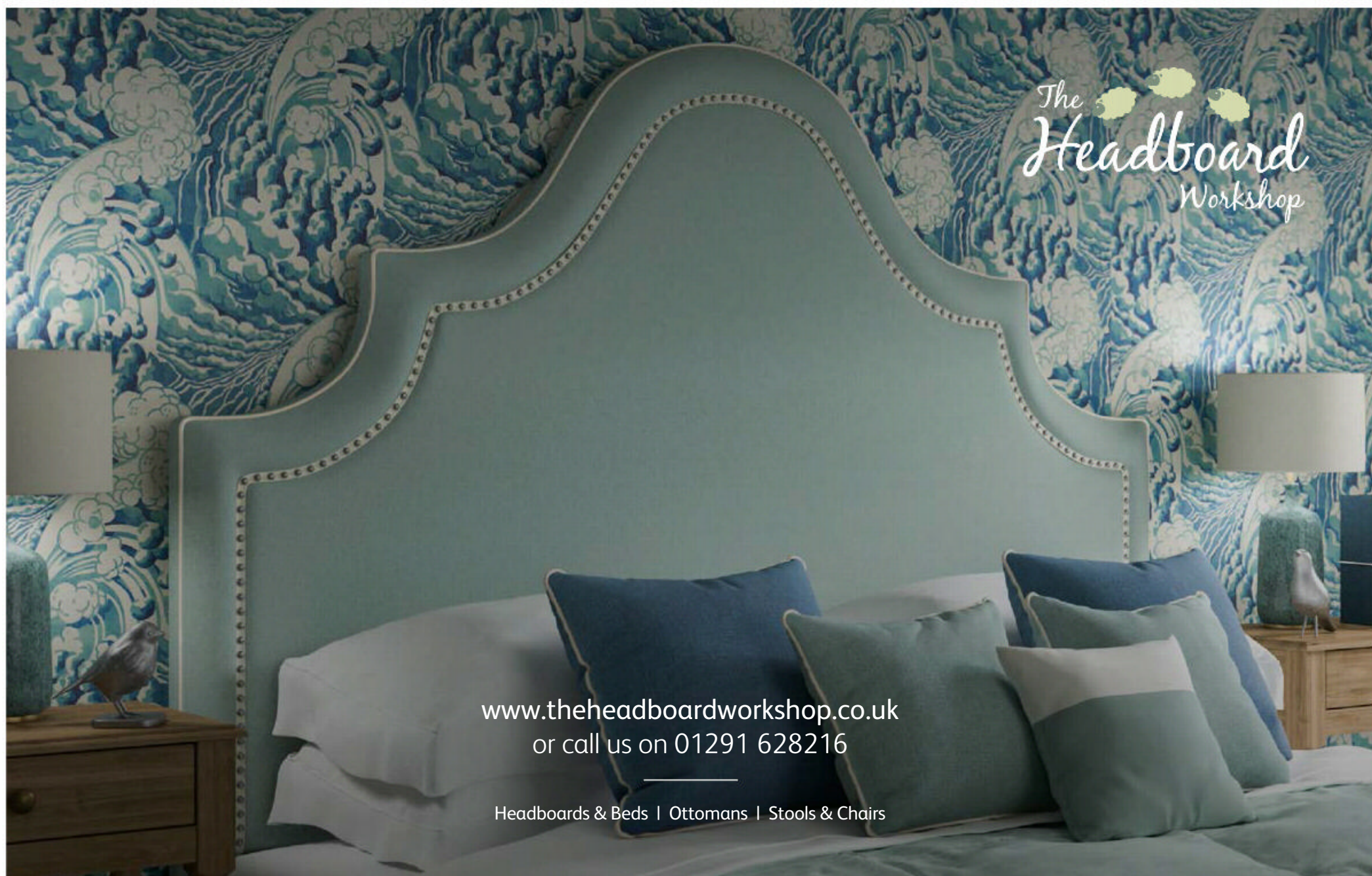
RIGHT Charlotte has given Kit free rein to express his creativity and enjoy painting in his bedroom when he is home from his final year at London City & Guilds School of Art.



‘I have gathered things slowly all my life. If I love something, I buy it and then work out where it will go’

numerous fabric houses, including Warner & Son, Zimmer & Rohde and Larsen, Ian Sanderson and Nobilis; and also as a PR for various companies at Chelsea Harbour Design Centre, before stopping to raise her family. “In more recent years I worked with a local interior designer studio, but have now set up my own business, Studio Portobello, and combine commissions for private clients, with creative workshops that I run from home,” she says.

Charlotte has created an inspirational home, that sits at the heart of family life. “For me a sense of home is always about the people and objects, never the actual bricks and mortar,” she says. “All the important layers of my life play out here and everything acts as a reminder of special times.” ■



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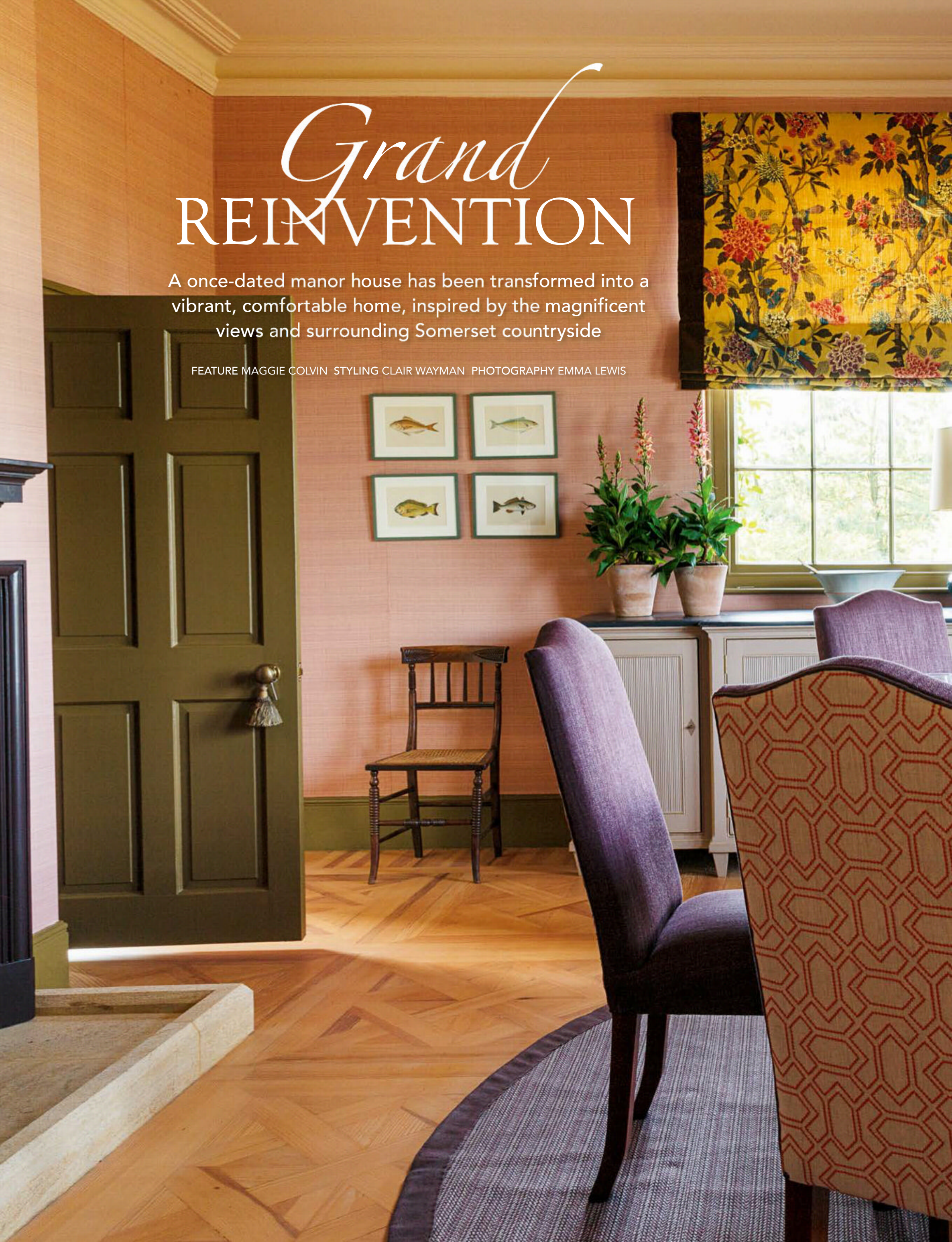
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Grand REINVENTION

A once-dated manor house has been transformed into a vibrant, comfortable home, inspired by the magnificent views and surrounding Somerset countryside

FEATURE MAGGIE COLVIN STYLING CLAIR WAYMAN PHOTOGRAPHY EMMA LEWIS





A glamorous tone is set in the dining room with a 1920s Italian crystal chandelier from Norfolk Decorative Antiques. The walls, covered in a Guy Goodfellow linen, provide a glowing apricot backdrop to the painted Swedish-style sideboard from Arcadia Antiques and modern dining chairs upholstered in fabrics by Vanderhurd and Christopher Farr Cloth. Faux flowers on the table are from Neptune.

An antique chest on a stand from Kernow Furniture at one end of the 'country' drawing room hall balances the scale of the large fireplace at the other end (see opposite). Inspired by the colours of the trees in spring, the armchairs are covered in Magnolia fabric by Hazleton House. A lamp with a pretty shade from Matilda Goad sits on a William Yeoward side table.





‘We wanted our house to feel comfortable, to be able to kick off our shoes, lie on the sofa, curl up with a dog and not worry about the cushion fabric’

On the edge of what many claim to be Somerset’s prettiest village, hidden from view at the end of a silver-birch-lined drive, sits a perfect Georgian manor house. Or is it? Only the imposing brick facade might alert the purist’s eye. Despite its handsome period features, generously proportioned windows, high ceilings and square rooms, the truth is that this grand, imposing manor house was only built in 1989.

When Teresa and Robert Smithson first set eyes upon the house, they instantly fell in love with its potential, the secluded location, stunning views and surrounding 88 acres of lush woodland and rolling meadows. “We came to view it on a Friday and that was it. Game over. We put in an offer the next day, which was accepted,” says Teresa. “Robert had just sold his business and we had already decided we were

up for a new adventure. We both came from Somerset originally, so it was like coming home.”

The house’s interior, however, did not match up to its exterior. It was muddled and the finishes were poorly executed, with a strange mixture of styles. Once through what was a rather ordinary, narrow front door and a poky, dark hall, every room was monotonously painted in white and beige, with ceilings pitted with spotlights, and walls sporting 1980s half-moon wall lights. Teresa recalls her initial disappointment: “It definitely lacked soul and lustre, but the size and layout of the downstairs rooms were a perfect fit for our lifestyle as we love entertaining. It had potential for great party circulation.”

Initially, Robert did not think past making a few cosmetic changes and installing two new bathrooms, but Teresa realised there was much more to do and ▶

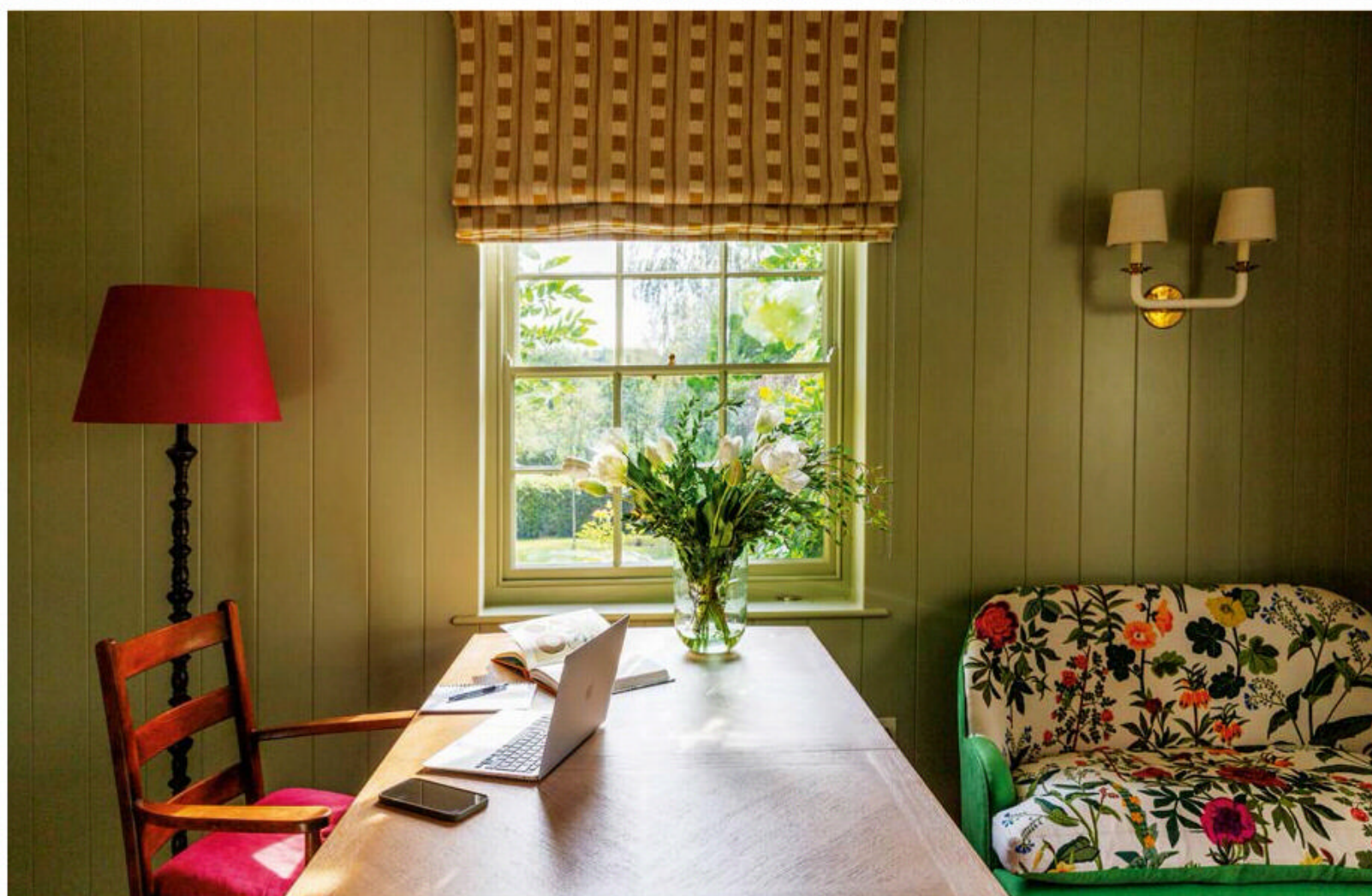
ABOVE A favourite place to sit is the ‘country’ drawing room decorated in a palette echoing colours outside. The sofas are covered in bouclé wool by Pierre Frey. A flatweave rug by Sinclair Till defines the borders of the seating area. The walls are painted in Bone by Farrow & Ball.



ABOVE The kitchen was designed by Studio Bizley (studiobizley.co.uk) and made by Wells Joinery using stained oak and solid light ash. The colour scheme was inspired by Emma Dunbar and Fiona Millais artwork.

RIGHT A Soane Britain wall light in the study has been teamed with a David Seyfried sofa covered in Sommar linen by Jobs Handtryck.

ABOVE RIGHT The main living areas look out on to sweeping views of the garden and lake.





‘The size and layout of the downstairs rooms was a perfect fit for our lifestyle as we love entertaining. It had potential for great party circulation’

says his was wishful thinking. “After 30 years of marriage, he should have known I was never going to tackle just two new bathrooms,” she laughs.

It was only after Teresa found Emily Bizley, a local interior designer, that the project really took off. “As soon as we met, I knew we could work together. She has such a great eye and works hard to help you articulate what is important to you, and she listens,” Teresa says. “As the property is on a slope, with incredible views towards a lake, we wanted to blend the boundaries between house and garden. We also wanted our house to feel comfortable, to be able to kick off our shoes, lie on a sofa, curl up with a dog and not worry about the cushion fabric. I did not want a museum of ticking clocks, with lots of antiques, outrageously mock-Georgian interiors, or schemes that were too perfect. After nearly 16 years of living in a

neutral, modern, open-plan house, I wanted to embrace my love of colour.”

Emily did not disappoint: she introduced Teresa to a choice of invigorating textiles in rich colours and textures, whilst also ensuring Robert was heard in the creative process. Meanwhile Emily targeted what she identified as the most significant challenges.

Emily’s first concern was giving the interlinking reception rooms their own character. “The rooms needed different identities and a reason to draw you in,” she explains. “The central drawing room, combined with the hall, was already established as the favourite place to sit, overlooking the best view of the garden. But with every other main room leading off it, as well as the main staircase, it was all doors and windows. It lacked intimacy and personality.” By introducing leafy, pastel chintzes, ▶

ABOVE The contemporary Iranian rug from Tim Page Carpets was the starting point for the rich colour palette in the ‘after dinner’ sitting room. Kent sofas from The Odd Chair Company are covered in velvet from Pierre Frey and combined with tactile lambswool curtains to create a visual feast for the eyes.

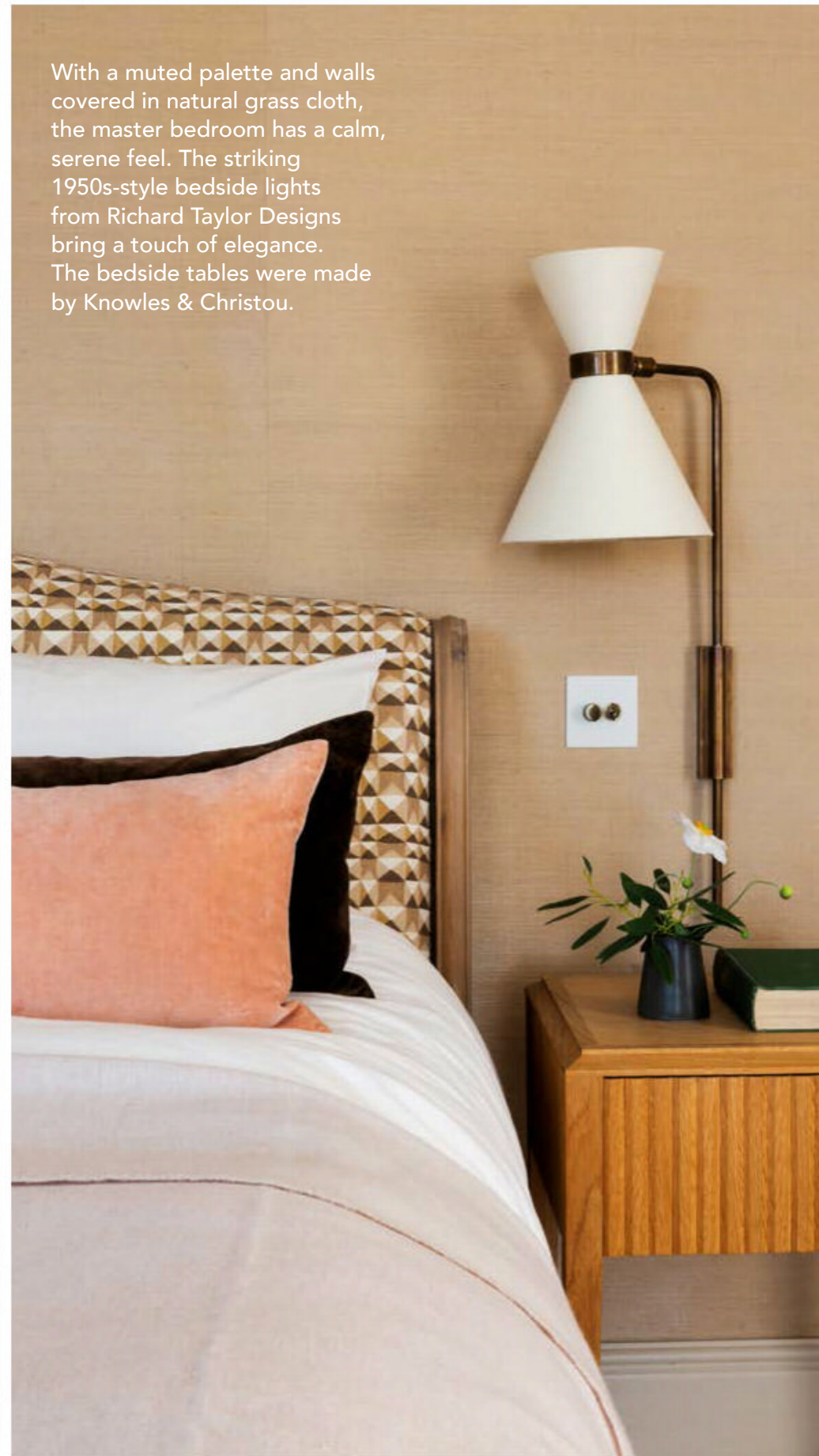


ABOVE Linked to the dressing room, the master en-suite bathroom has a subtle art deco feel with curved cabinetry made by Heartwood joinery. Walls are painted in Desert Rose by Paint & Paper Library and the bespoke encaustic floor tiles, from Mosaic del Sur accentuate the art deco theme. The pair of wall lights are from Bella Figura.

pretty sofas and traditional chairs, Emily has made the space feel like a proper country house drawing room. With a skilful arrangement of furniture, she has created the illusion of a room within a room, tied together visually by a large rug. This space is now the hero and heart of the home.

Emily then turned the next reception room into “the fun social room for cocktails, after-dinner drinks and games”. With sofas and cushions in opulent gem-coloured velvets, finished in luxurious fringing, and exotic lamb’s wool curtain fabric, the room feels rich, plush, and cocooning.

As a rule of thumb, Emily found one good antique piece for each room and added a mix of bespoke pieces, some in light woods and some stained or painted to juxtapose textures and add visual interest.



With a muted palette and walls covered in natural grass cloth, the master bedroom has a calm, serene feel. The striking 1950s-style bedside lights from Richard Taylor Designs bring a touch of elegance. The bedside tables were made by Knowles & Christou.

“As the rooms are so large much of the furniture had to be scaled up and made specially for the spaces,” Emily says. “Fortunately, Somerset is full of the best joiners and Teresa was keen to use local talent. Some esoteric trades, like weavers of horsehair, can only be found in this part of the world. Another strategy was to exaggerate the classical features, which included installing high skirting boards. We painted them in dark shades to match the panelled doors and keep the rooms grounded.”

Teresa says she really enjoys the central hall, kitchen and dining room as each scheme developed out of the desire to bring the outside in and embrace the amazing landscapes. An overall palette, echoing colours from the garden, was chosen, including greens, browns, purples, apricots and pinks. “The kitchen is a



‘As the property is on a slope with such incredible views looking out towards a lake, we wanted to blend the boundaries between house and garden’

masterpiece of subtle layering of colours. I still get a massive kick when I walk in,” says Teresa. “It’s such a relaxed and convivial space – we hang out here a lot with friends, chatting and cooking together. It’s a space where everyone seems to feel at home.”

The experience of seeing the house transformed in to such a graceful and comfortable home was hugely satisfying for the couple. After the three-and-a-half-year project finally came to an end both owners look back in amazement. “We have altered much more of this house than we ever intended at the start,” says Teresa. “We enjoyed working with Emily and the ultimate accolade is that the house really feels like our home and that we own all the choices in it. From its drab beginnings, it feels like such a happy, joyful house now. It positively sings with light and colour.” ■

ABOVE Beech wallpaper by Lewis & Wood gives this guest bedroom a peaceful feel.

LEFT The leafy Orchard floor tiles by Marrakech Design in this bathroom emphasises Teresa’s desire to bring the outside in. The green wall tiles are from Emery & Cie and the Dodo Egg light is from Beata Heuman.





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STYLE INSPIRATION

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



HAPPY UNION

Blue and white is a classic combination that can take on a soft, feminine feel as well as a smart, crisp guise. Here, partnered with an unashamedly pretty pink, the result is a balanced look that is romantic and has a sweet, cottage appeal but also feels considered and smart. The pink backdrop allows the blue-and-white plates to take focus whilst the palettes are cleverly combined in an assortment of diverse patterns on the sofa to create a cohesive, harmonised yet striking scheme.

*All fabrics, £68 a metre, Julia Brendel
(See our feature overleaf for further ideas
on combining colours.)*

Full spectrum

Embrace colour in a multitude of combinations, from adding a bold accent piece to mixing patterns

The starting point when decorating a room, more often than not, will be a decision on what colour to use. Frequently, a single hue is chosen, sometimes to be used in various tones or perhaps as an accent to a neutral backdrop.

To obtain a richer, more evolved and considered look, opt for more than one colour, layer an assortment of similar hues, mix patterns and colour for a confident blend and add a statement piece for dramatic contrast.

Colourful interiors offer a joyous expression of style and personality. Here we look at ways to combine colours confidently, in interesting and beautiful ways.

Riot of colour

Combining clashing colours, patterns and textures in a riotous explosion of colourful expression can be a joyous and refreshing way to decorate. Of course, such a scheme still needs to look smart and considered, so choose colours that harmonise and make the heart sing, adding lamps, cushions, side tables and other accessories in different shapes and styles to introduce further interest. Mixing colours and designs looks more attractive and thought-through than a look that is overly co-ordinated. Pick colours from a patterned piece for cohesion and add a lighter or darker backdrop to allow bold punches of colour to stand out.

STYLE NOTES: BOLD LAYERING

- Red will always catch the eye, so make sure it is used in the right places
- Be playful with colour, shape and texture
- Add pattern, but harmonise colours so it is not overwhelming



ABOVE Wobster lamp, £14; Athena chandelier, £325, both Pooky

BELOW Curtains, Wildwood, £59 a metre; headboard, Juno, £49 a metre; and cushions, all Jane Churchill. Bobbin bedside table, made to order from Chelsea Textiles



Light & dark

Whilst it is tempting to choose either a light and airy palette or a richer, darker one, it is possible to balance both without creating a stark contrast. For instance, dark walls can be balanced with a lighter floor. Create a connection between light and dark with a third tone that unites them both – a metallic accent adding detail to a wall can be used on floor-based furniture or picked out in a rug pattern. Alternatively, be bold with a lively accent colour to sing out against a more monochrome scheme. Light colours can also be used to create a feature against a moodier backdrop. Keep walls, woodwork and ceiling all in a darker hue for a seamless look that allows a lighter wall to take centre stage – such as these pretty pink floral tiles (*below right*). A dark feature wall against a light backdrop might be more startling, but this way round is gentle and welcoming. ▶

STYLE NOTES: CREATING CONTRAST

- If painting a wall half dark, half light, keep dark colours on the lower part to ground the scheme
- Introduce bright accents of colour
- Have contrasting plains and patterns



ABOVE Wall, Oxford Navy, £49.95 for 2.5l Wall Paint; Armoire, Oxford Navy and chair, Barcelona Orange, £21.95 for 1l Chalk Paint, all Annie Sloan

LEFT Tiles, Wildflower Rose, £94.95 a square metre, Original Style. Walls, Adulting, £42 for 2.5l Flat Matt, Coat Paints

FAR LEFT Shutters, Teal, £51 for 2.5l Pure Flat Emulsion, Paint & Paper Library



Evenly matched

When combining several colours without wanting a dominant accent, it is important to consider their density or saturation. It can be easier on the eye if the colours are evenly weighted, so they are all a little paler, knocked back or richly saturated. They can be darker or lighter colours but should all pack the same punch to allow them to be layered in harmony, enabling disparate colours to sit together happily and not fight for attention. This works particularly well in a bedroom where a calming atmosphere is required.



Bold statement

Being brave and bold with colour combinations need not mean using all equally. A single piece of furniture or a pair of lamps in a contrasting colour can create dramatic impact in terms of flair and confidence. It is easy to ring the changes, too. A simple update in a different colour can produce a whole new look in moments. When choosing a statement accessory or item of furniture, it pays to be bold and choose something in a colour that is a distinct contrast to the rest of the scheme – which should be tonal and restrained. An interesting texture will amplify the colour's effect. Consider glossy lacquer, opulent velvet or delicate glass. Choosing something that is both colourful and perhaps a different style, too – a contemporary touch against a more classic design, for example – gives extra impact.

ABOVE LEFT Walls, Light Olive Green, £51 for 2.5 litres Emulsion, Edward Bulmer Natural Paint. Room design by Edward Bulmer with Lorforde Antiques

ABOVE Bold use of colour in an interior designed by Vanrenen GW Designs

BELOW LEFT Walls, Cocoon; woodwork, Spring Bud, both £18 for 2.5l Breatheasy Matt Emulsion, Crown Paints

RIGHT Walls, Railings, £52 for 2.5l Estate Emulsion, Farrow & Ball

STYLE NOTES: STATEMENT LOOKS

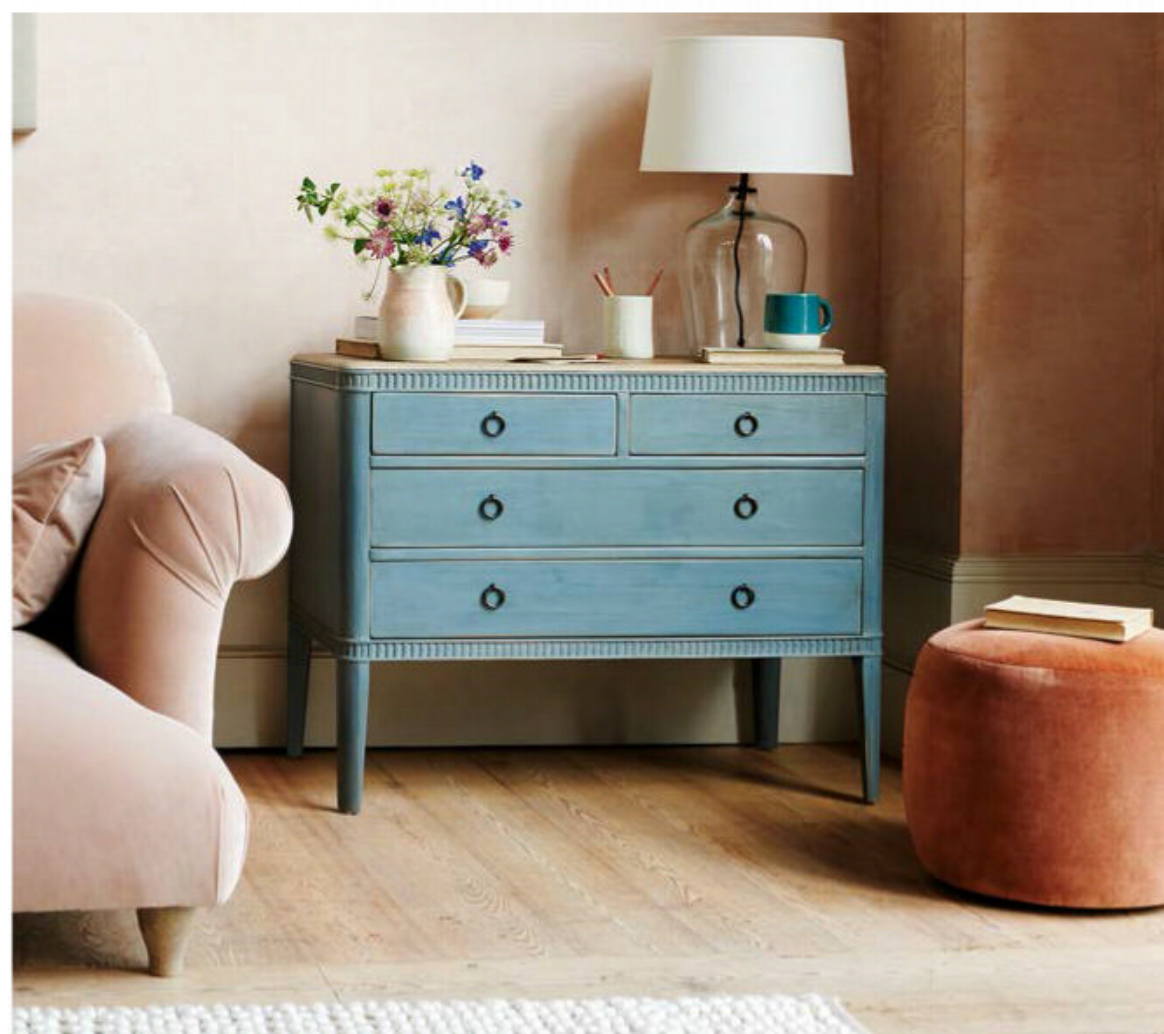
- Use a palette of colours with the same weight and depth of tone
- Magnify the impact of a one-off statement colour with a striking texture
- Update an accent piece for a new look



RIGHT Rummage chest of drawers, £795, Loaf

BELOW RIGHT Walls, Quiet Moments, £29 for 0.94l Aura Matte, Benjamin Moore

BELOW Chest of drawers, Annie Sloan with the RHS Botanical Drawings Decoupage Paper £11.95, Annie Sloan



Pale & interesting

Opting for light, soft colours requires just as much instinct and panache as working with bolder hues. It may even afford a little more creativity and the use of unexpected colours to achieve a more dramatic effect. Painting woodwork in a colour in a neutral room, for example, can look fantastic. Painted furniture will look pretty, perhaps combined with gentle hints of colour on upholstered furniture. They do not have to match, just share the same weight of tone and look soft and gentle together. Lighter shades may also allow for braver use of colour on ceilings and floors, for instance, opting for a pale yellow instead of white overhead. If desired, or if a scheme is in danger of looking washed out, add definition with dark finishes on wood or metal. ▶



STYLE NOTES: ON PALE COLOURS

- Add pale hues to floors and ceilings for a statement look
- Painted furniture introduces a further layer of colour
- Consider dark wood or metal finishes

Pattern & colour

Mixing colour and pattern with abandon can create a truly eclectic home, full of character. Seemingly overwhelming at first glance, putting a plenitude of brightly hued patterns together is a good way to combine colours confidently. Trialling different combinations and nuances of colours will ensure the perfect blend, and show that an apparently disparate palette can work successfully in a room. Often, choosing a few designs from the same collection or brand provides a helping hand with the layering of patterns, particularly within a family of colours. Another approach might be to simply take inspiration from a hero piece, whether wallpaper or fabric and echo the choice of colours in paint and accessories.

STYLE NOTES: ON PRINT

- Use the palette from a colourful pattern or artwork as the basis for a scheme
- Mix patterns from a collection or brand for reassurance that designs will work together then gradually add other elements and pieces



ABOVE Wallpaper, Zabola, £195 for three rolls; tablecloth, The Enchanted Woodland, £220; lampshade, £147, all the Transylvanian Roots collection, Mind the Gap
LEFT Walls in Yentani Stone, £95 a roll; Blind; main cushion in Yentani Stone, £55 a metre; and all other fabrics and cushions, Warner House
RIGHT Curtain and assorted cushions, Grand Floral Velvet, Vermillion, £78 a metre, The Design Archives





DECORATING

Artistic inspiration

A good starting point for a scheme could be an artwork intended to be used as a focal point in the room. Some might like to provide a simple backdrop to allow the art to stand out; others might incorporate colours and ideas from the artwork into an interior. Echoing the colours in a painting can create cohesion and even strengthen its impact in the room. For example, it might only have a small flash of colour which magnifies its presence in the painting when highlighted in cushions and vases. ▶

ABOVE Bluebell corner sofa in Prussian Blue cotton matt velvet, £4,570; Valentin footstool in Prussian Blue cotton matt velvet, £645, both Sofa.com

RIGHT Wall, London brown, £51 for 2.5l emulsion, Edward Bulmer Natural Paint. Room design by Edward Bulmer with Lorfords Antiques. Welsh tapestry blanket on sofa from The Great English Outdoors





Dark & decadent

It can take a leap of faith to be bold with not only colour but depth of colour, too. Turning to the dark side and opting for rich, deep tones can be incredibly rewarding. Inky backdrops allow for brighter pops of colour, but stick to deep jewel tones such as rich raspberry magenta, emerald green, peacock blue and mustard yellow. Adding metallic accents can create an opulent, indulgent feel. For a cocooning mood, opt for dark wood finishes with richer colours on paint. Matt paint finishes will keep a darker mood feeling soft and enveloping; gloss could be used for a more luxurious look. ■

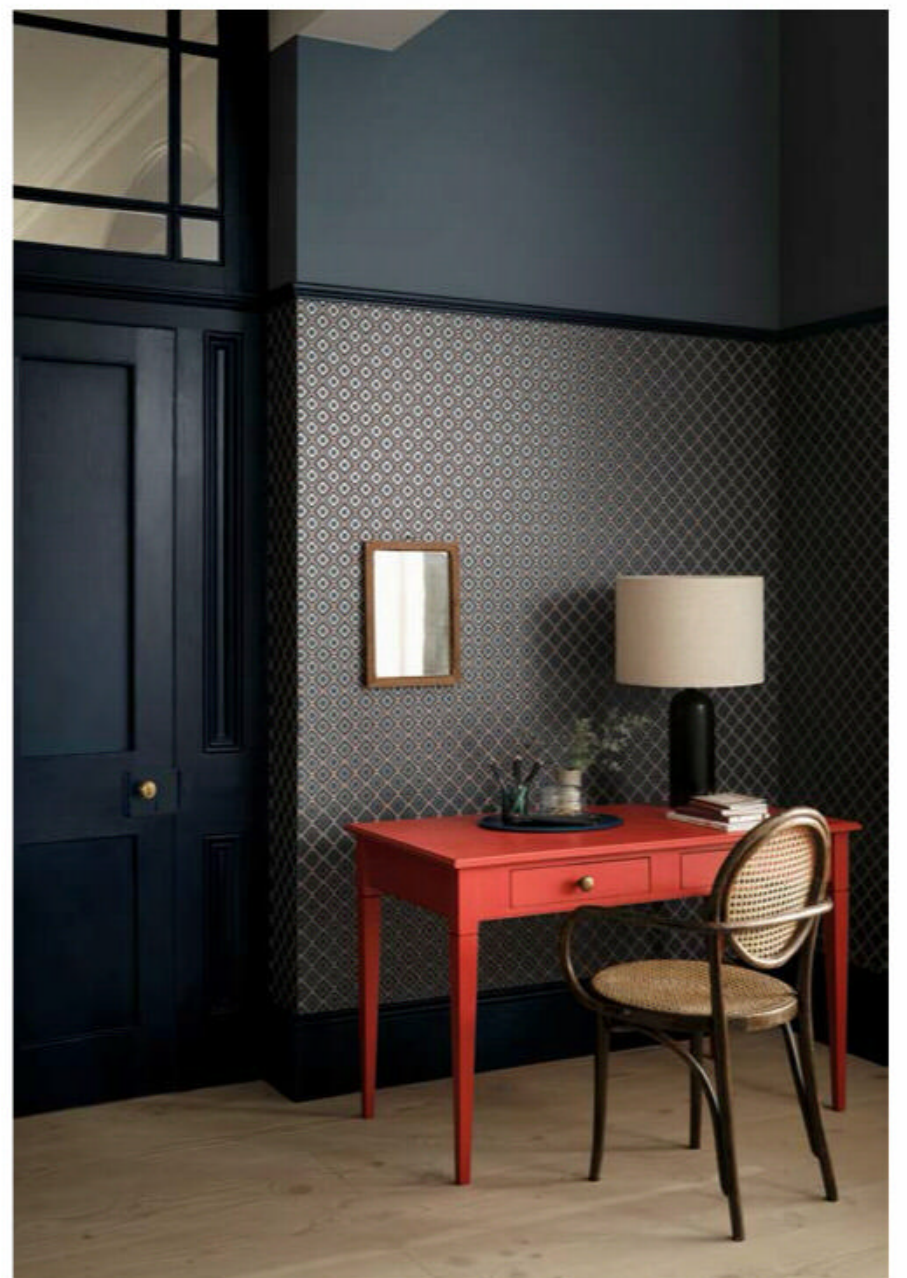
STYLE NOTES: DEEPER TONES

- Embrace dark colours for snug spaces
- Also useful for already dark hallways - add to the moody feel with dark colour
- Add bright highlights in sumptuous jewel tones

ABOVE LEFT Wall, Cherry Truffle, £42 for 2.5l Matt Emulsion, Dulux Heritage

ABOVE RIGHT Bayou table lamp, £62; Etna pendant, £44, both Pooky

LEFT Wall above picture rail, Blue Blood, £56.50 for 2.5l Architects' Matt Emulsion; wallpaper, Quatrefoil Plimsoll, £111 a roll; Desk, Very Well Red in Architects' ASP, £42 for 2.5l and Architects' Satinwood, £78 for 2.5l, all Paint & Paper Library



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THE *perfect* FIT

Choosing whether to commission a fitted or freestanding kitchen depends on the space available, the aesthetic required and the practicalities involved

When deciding upon a new kitchen, one of the main considerations is whether to choose fitted or unfitted furniture – or a combination of both. The determining factors will include the size of the room, the structure and period of the property, the overall aesthetic required, along with storage, function and practicalities. Here are the main elements that will need to be considered to create the dream design.

CREATING A PRACTICAL LAYOUT

Start the process by assessing the space available. If the room has an uneven floor then freestanding furniture is a good solution, as legs can be adjusted to suit. For wonky walls and rooms with plenty of architectural features, fitted furniture can be custom made to make the most of every inch.

“It is important to fit the kitchen to the room with the use of scribes to ensure the units fit perfectly with walls and floors, which may not always be straight or even,” Katy Thompson, senior designer at Naked Kitchens, says. “It is always a great look to mix and match a fitted kitchen with freestanding heirlooms. A unifying trait such as colour can then be used to tie the freestanding item with the fitted kitchen.”

Next, consider the layout that will work best in terms of culinary needs and lifestyle. The kitchen should ideally be divided into zones for food preparation, cooking, dining and, where space allows, relaxing, ▶



In-frame cabinetry in contrasting colours gives this fitted kitchen a modern twist, whilst reflective materials found in the worksurfaces and splashback enhance the light pouring in through the bi-fold doors and roof lantern. *Shaker kitchen, from £20,000, Naked Kitchens*





ABOVE Choose 'living room' style pieces such as rugs, lamps and armchairs to give the kitchen a warm feel, especially in a large airy space. *Suffolk kitchen in Charcoal, from £1,270 for a two-door, one drawer base cabinet; Shaftesbury pendant, £210; Brompton light in antique brass, £160, all Neptune*

entertaining, and home working if required. Think of practicality and flow, with one area merging seamlessly into another.

“For most kitchens, a mixture of fitted and freestanding pieces gives an ideal combination of functional workspace and beautiful pieces of furniture,” Richard Moore, design director at Martin Moore, says. “Freestanding elements work extremely well in period houses, which have more awkward architectural features. They can be made to fit around odd angles and features, and can also be moved around when needed. A cook’s table, for instance, provides valuable extra workspace and storage with the benefit of being mobile enough to move around.”

ACHIEVING THE DESIRED LOOK

Once the function is determined, think about the aesthetic elements. Is it a purely traditional look that is required, akin to a Victorian scullery with a work table, dresser and pantry? Or is it something sleek and streamlined with fitted cabinetry, fully integrated or built-in appliances and discreet storage.

Nick Anderson, owner and head of design at Guild Anderson, says that how one approaches the cabinetry depends on the size of the room: “A fitted kitchen brings to mind a sleek, configured space, whereas an

unfitted kitchen allows for space around the room, more freestanding pieces of furniture and a more eclectic look. In a smaller kitchen it is advisable to make the best use of space with a fitted style, and bespoke design can add up to 40 per cent more storage by utilising every conceivable corner. In a larger space, one has the luxury to create a more unfitted look by incorporating a dresser, work table or sideboard.

“Unfitted does not mean random; it is about creating the perfect furniture for the space. Both styles can be given an unfitted aesthetic by using a variation of colours, worktops, handles and finishes to make the look less sleek and more individually furnished.”

Julia Brown, design director at Mowlem & Co in Newcastle, agrees that it is perfectly acceptable to have the best of both: “This works especially well if you are going for a hand-painted Shaker or an eclectic look in which you are happy to mix materials and colour tones. This combination probably works best in open-plan rooms. The key is to make the most of the individual space, so maximise walls with fitted cabinetry and then have an impressive island that appears to be freestanding, perhaps also with a peninsula, integrated breakfast bar or dining booth. This can serve to separate the different zones of the room but in a very sociable way.” ▶



ABOVE The oversized dresser has deep-based cabinets to provide extensive storage. *Bespoke kitchen, from £100,000, Smallbone*

LEFT This Housekeeper's Cupboard has a walnut interior and a quartz worktop with space to plug in a coffee machine and toaster. *Kitchen from £50,000, Ledbury Studio*

RIGHT Part of an old Devon rectory, this room lent itself wonderfully to a bespoke kitchen design that included this decorative

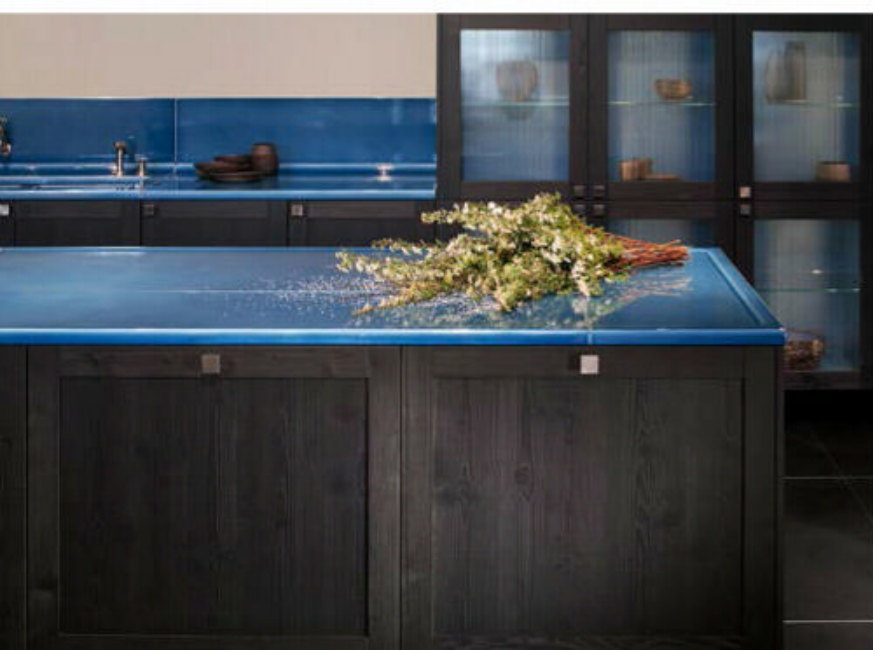
dresser. The result is that of a furnished room rather than a kitchen. *Bespoke kitchen, from £60,000, Guild Anderson*

BELOW In this Grade II Listed Georgian country house, the fitted furniture is set around a large central island and Lacanche cooker. The zoned layout works perfectly with the homeowners' lifestyles and cooking habits whilst complementing the historic beauty of the property. *Bespoke kitchen, from £36,000, Luke McHardy*

ADVANTAGES OF FITTED KITCHENS

- Sleek cabinets make use of all available space in smaller kitchens
- The streamlined design captures a modern classic aesthetic
- Fitted larders can be designed to match the main kitchen area
- A dining area can be integrated into an island or peninsula

BELOW This fitted kitchen inspired by nature has blue lava stone glass-sealed work surfaces paired with dark wood knotted spruce veneered cabinets. *Frame 75 kitchen, £POA, Poggenpohl*



INNOVATIVE BUYS

A selection of the latest technology to keep the kitchen working hard



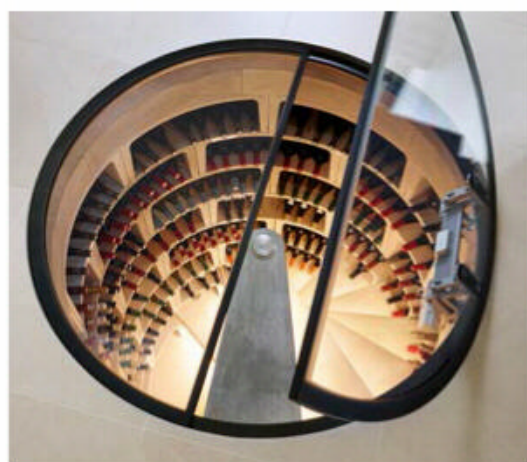
These bespoke modular wood-look hexagon ambient lighting panels double as art and can be arranged into custom layouts. There are 11 lighting scenes, from Calming Waterfall to Fireplace for a cool to warm glow.

Nanoleaf Elements, £199.99, Nanoleaf



Perfect for smaller kitchens, the Aga 60 is just 60cm wide and includes a hotplate and two cast-iron ovens. It uses even, radiant heat for perfect results and it runs on electricity so does not require servicing and does not need a plinth or flue so it is easy to install and run.

Aga 60, £6,160, Aga



Wine storage company Spiral Cellars offers a cellar that holds up to 1,900 bottles and uses a natural ventilation system to keep wine at a steady temperature and humidity.

Spiral cellar, £23,800, Spiral Cellars



ADVANTAGES OF FREESTANDING KITCHENS

- Bespoke designs are ideal for older properties with uneven floors and unique architectural features
- Pieces with a traditional style suit period homes or interiors with a more eclectic look
- Larger furnishings lend themselves to properties with more space
- Flexible designs can be moved around the room to offer multiple functions

ABOVE This kitchen in a Welsh barn was created as four pieces of furniture with the island housing the sink, dishwasher, oven and hob. The tall cabinets house the fridges, freezer and groceries. The dresser cupboards store crockery, cutlery and ancillary items. *Prices from £25,000, Unfitted Kitchens*



LEFT A pantry is discreetly located in the fitted kitchen of this historic barn. Made from weathered oak, it provides a beautiful complement to its surroundings.
Bespoke kitchen, from £35,000, Jack Trench

ABOVE Choosing a fully bespoke fitted design allows for furniture to be manufactured precisely to make the most of every inch.
Ivory kitchen, from £10,000, Olive & Barr

In terms of lifestyle, the design of the kitchen can have an impact. Mark Shurey, managing director of Unfitted Kitchens, says, “With open-plan living spaces becoming ever more popular, using freestanding kitchen furniture creates a room that’s both relaxing and practical. Bespoke cupboards can hide appliances, gadgets and groceries.”

SOLVING PRACTICAL CONSIDERATIONS

Storage is a key element of any kitchen, so consider the benefits of the different options available. A multifunctional island with integrated appliances, such as a vented hob, may offer the freestanding look, yet it is totally unmovable due to the plumbing and electrics required. For something more flexible, look to the more traditional work tables, butcher’s blocks and trolleys that can be moved into a different position when required and provide a combination of storage and workspace in one.

“Take time to discuss with your designer what you want your island to include,” advises Kim Whinnett, director of Barnes of Ashburton. “If it needs plumbing or electrics for a sink, tap and appliances such as a built-in oven and hob, then this will require additional work and upheaval, whereas a moveable prep table is much simpler to place within the scheme.”

Freestanding dressers and larder cupboards are ideal for storing dried goods, baking ingredients and cookware, whilst a walk-in pantry can be fitted with furniture to match the main kitchen and finished ▶



ABOVE When designing a new kitchen for this converted barn, the owners worked with Barnes of Ashburton to refurbish as much of the existing cupboards

as possible whilst making new furniture to complement them. The cabinetry is hand-painted in Farrow & Ball colours Joas White and London Stone whilst granite

and elm worksurfaces provide durable solutions for food preparation.
Bespoke kitchen, from £54,000, Barnes of Ashburton

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with a marble or granite surface for rolling pastry and open shelving for glass jars.

Fitted kitchens allow for specially designed corner storage, pull-outs and a range of interior fittings to keep everything close to hand. Graeme Smith, head of retail and commercial design at Life Kitchens, says: “The pull-out larder is great for tidying away herbs and condiments, whilst the pull-down offers greater accessibility for those with high set cabinetry so that you don’t have to over stretch or grab a stool to access what you need.”

PLANNING FOR DINING AND LIGHTING

As well as the main furniture, it is important to consider the seating and dining for a fitted or unfitted kitchen design. Fitted solutions can include banquette seating integrated into the end of an island unit, custom-made window seats and drop-down dining tables leading off the end of a long island or peninsula. Freestanding offer more flexibility for movement with traditional farmhouse dining tables, bench seating, ladderback chairs and bar stools slotted beneath a breakfast bar. Richard Davonport, founder and ▶

ABOVE Designed by Charlie Smallbone of Ledbury Studio for a Chelsea pied-à-terre, this kitchen runs down one wall of the open-plan living/dining space, with floating glass shelves and a hanging rail for essentials. *The Metallics Collection* from £50,000, Ledbury Studio

RIGHT Less is more in a freestanding kitchen so select grand-sized pieces that make a statement. Consider a large island with sink and prep space, a beautiful big pantry, range cooker and dining table. *Classic English kitchen*, from £25,000, deVOL



BUYERS GUIDE



A freestanding work table lends an unfitted look to a fitted kitchen. Haddon kitchen in Charcoal and Burnished Bronze, from £15,000, Kitchen Makers

FEATURE HAYLEY GILBERT PHOTOGRAPHS P85, (JACK TRENCH) © RICHARD BRINE; (BARNES OF ASHBURTON) © PAUL RYAN-GOFF, P88 (KITCHEN MAKERS) © JON DAY

managing director of Davonport, designs luxurious banquettes for his clients. “Banquette seats are traditionally linear and very angular,” he says. “However, curved banquettes are becoming increasingly popular. It depends upon the wider design of the room, but in many cases a rounded banquette is the best option. It lends itself better to a circular table and provides flexible seating for multiple guests. Plus, it really adds to aesthetic appeal of the room.”

When it comes to lighting, it is important to zone the different areas of the kitchen for food preparation, cooking, washing up, serving meals and dining, and the same guidelines apply whether the room is fitted or unfitted. “We often recommend incorporating pendant lights that are easily dimmable,” David Amos, CEO at Amos Lighting, explains. “This is so that you can reduce the brightness when you have finished food preparation and have a relaxed environment to socialise with guests and family. Kitchen worktops will also need efficient illumination and this is usually more common within smaller kitchen environments. For these kinds of spaces, we would recommend using a wall light, as it offers the perfect feature lighting in these challenging areas.” ■

RIGHT A large island can include appliances and storage. Hartford Collection, prices start from £20,000, Tom Howley





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Structured APPROACH

From conservatories to summer houses, considering their purpose can match structure to function and provide the perfect additional space

A new garden room, whether a conservatory attached to the house or a summer house at the end of the garden, can provide much-needed additional space. More than a spot to put some wicker furniture and occasionally use in warmer months for a cup of tea, it can be a valuable extension.

Considering a garden room's function at the planning stage and how it will be used will ensure it is a worthwhile investment that enriches not only the home but a lifestyle, too. Whether it is to be a space for a hobby, a home office away from the bustle of day-to-day life, a dining room for special occasions or an extra sitting room that can be used all year round, planning exactly what will be required from it will inform the type of structure needed, where it is best positioned and the choice of finishes.

STRUCTURAL DIFFERENCES

All garden rooms convey a bright and spacious feel, yet with today's options encompassing orangeries, conservatories, glass extensions, summer houses and greenhouses, considering the differences in the structures and design details plays an important role in deciding on the final option.

Understanding the definition of the various kinds of garden rooms helps clarify points of difference. An orangery usually has a roof lantern (or several), but the rest of the roof is solid. Conservatories have more glass, and, as James Upton, managing director of Westbury Garden Rooms, explains, "A bespoke wooden conservatory has a fully glazed roof and is typically pitched in order to let the maximum amount of light and heat into the room below."

Glass extensions tend to be square shaped and the glass can take any form, but modern glass panels are often frameless or have minimal frames. If glass ►

TOP Consider furnishing and decorating a greenhouse with pieces that will take it from a plant house to a homely escape. *Abutting bespoke glasshouse, £POA, Hartley Botanic*

ABOVE Check when a summer house would catch the sun at different times of day to ensure the best position. *Oak frame annexe, from £70,000, Prime Oak*



A smart orangery design may be perfect for a period townhouse. London townhouse orangery, supply and install from £50,000, Westbury Garden Rooms



extensions are below a certain size, they will not need planning permission, but check with planning authorities before any building work begins. Due to the size and appearance of conservatories and orangeries, Upton advises it is “highly likely” planning permission will be required.

Detached summer houses have developed over the years and most designs can be used throughout the seasons. Lisa Morton, director of Vale Garden Houses, explains that they range from, “A simple single-glazed timber structure used in summer, to a more purposeful building, sited on firm foundations and incorporating insulation and double glazing for use all-year round.” Many will not require planning permission, if not above a certain size, but Morton suggests checking with the local authority, especially if previous planning allowances are used up.

Greenhouses have also moved on from simply being somewhere warm to grow plants and these days are comparable to some styles of conservatories. Nelly Hall, brand director for Alitex Greenhouses, clarifies: “In simple terms, a greenhouse is single glazed, and a conservatory is double glazed.”

If considering installing a greenhouse attached to the house with completely open access, Hall explains that the structure has to be a conservatory to pass building regulations on heat emission. “If it is to have doors leading to it from the house, then it can be a single-glazed greenhouse.” Permitted development rights may mean smaller greenhouses are exempt from planning permission, but Hall notes an increase in larger greenhouses needing permission.



TOP A glass-sided garden room with minimal frames helps make a kitchen extension feel spacious. *Architecture by Charlie Luxton Design*

ABOVE Bringing the outdoors in, bi-fold doors link this spacious kitchen to a courtyard beyond. *Oak garden room, £POA, Border Oak*



SUMMER LIVING

Any garden room's design should be in keeping with the main property's architectural features, or at least work harmoniously alongside them on the interior as well as the exterior.

If seeking an additional sitting room for use primarily in the summer, Karen Bell, creative director of David Salisbury, suggests: "A conservatory is ideally suited to being a sitting room." As the room will be used at the hottest time of year, air circulation is a key consideration. "We specify automatic roof vents in every conservatory and orangery roof that we design, as ventilation is always an important part of the cooling process."

Shading depends on personal preference but Bell advises, "Electric blinds can be specified, and they can be opened and closed at different times of day, all controlled by a remote." If looking to create shade through a window treatment, Bell specifies: "We would usually recommend blinds work best in a conservatory, with French Pinoleum a particular favourite - it creates a lovely soft, dappled light."

It is important to consider the orientation of the garden room, and to combat intense rays Upton advises choosing solar glazing. "This will help to regulate the temperature in the summer months by reflecting much of the heat away from the glass and out of the room."

Conservatories are also well-suited to being used as dining rooms. To ensure the room is comfortable to dine in all year, Upton suggests installing sun-guard panes. "This is a neutral glass that lets in a very high level of visible natural light but reduces glare and stops some of the UV rays from entering your conservatory."

It is also worth considering how paint choice can impact comfortable dining when the sunlight is dazzling. "In terms of colour, we recommend using at least off-white to reduce glare," Upton adds.

For larger gatherings, the right kind of exterior doors can be advantageous. "Wooden bi-folding doors are ideal for bringing the outside in and helping homeowners to maximise on space," explains Upton. ▶



ABOVE LEFT Keep the mood light with neutral furnishings in natural textures. *Camellia Lloyd Loom sofa, £1,485; Camellia Lloyd Loom armchair, £895, Holloways*

ABOVE An oak design is worth considering for period homes where a contemporary structure may jar with existing architecture. *Interior design by Sutton House Interiors*

BELOW With less glazing than a conservatory, orangeries create bright, airy yet enveloping dining spaces. *Bespoke orangery, from £40,000, Vale Garden Houses*





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LEFT Elevate the idea of a pool house with a summer house that can be used for both relaxing and entertaining guests. Summer houses, from £12,595 (including installation), HSP Garden Buildings



ABOVE A glass extension can combine a glazed and solid roof to work best for kitchen and dining areas. *The Real Shaker Kitchen*, from £12,000, deVOL
RIGHT A double-height glass extension can provide multiple light areas ideal for different purposes. Interior design *Todhunter Earle*



A ROOM FOR ALL SEASONS

For those seeking a year-round sitting room, Karen Bell explains that modern orangeries and conservatories are designed to be used like any other room in the home. “Incorporating electricity and other services is all part of the design process,” she says. “That said, an orangery, being more of a solid construction, presents more options for integration of such services.”

To keep the room at the right temperature in all seasons, Upton suggests: “You can include underfloor heating and fireplaces to keep the room warm in the winter, and solar reflective glass, sliding or bi-fold doors and a roof lantern with automatic opening vents to keep the room cool in the summer months.” Bell adds, “Stone flooring is the best solution to accommodate underfloor heating.”

To create an airy kitchen-diner, consider an orangery or glass extension, both of which offer structures that are compatible for modern kitchen and dining room equipment. “The roof of an orangery or garden room is better suited to incorporate lighting and AV [audiovisual equipment], for example, as well as other elements, such as extraction, which is important if designing an orangery kitchen extension,” says Bell.

Merry Albright, creative director of Border Oak, advises opting for practical window designs: “I’d recommend electric controls for roof lights, so you can open them from the ground whenever you need to. Some roof lights have integral solar panels, which means the opening can be controlled remotely without a lot of electrical work. Other roof lights come with self-cleaning glass, which might be useful if your extension is near a tree.”

Come evening, it is beneficial to have a layered lighting scheme, including task lighting for cooking and atmospheric lighting for dining. “Downlighting remains the most common form of lighting, but the central roof lantern, which often provides the focal point in an orangery design, is usually the perfect spot to install some feature lighting,” explains Bell.

WORKING HARD

With an increase in the need for home office areas, orangeries and glass extensions can provide an ideal solution. Michael Ergatoudis, development director at Emma Kirby Designs, advocates glass extensions for older homes. “This is a very minimalist and contemporary architectural approach that can work incredibly well in conjunction with period and character properties,” he says.

If concerned about glare on computer screens, Upton suggests installing coated glass. “Our Sun Guard glazing consists of a coating which lets in a very high level of visible natural light, while reflecting 65 percent of the solar heat off the window. This also means your garden room office will not become too hot and stuffy.” ▶



For those seeking an office with a sense of separation between work and home, a garden summer house may be the answer. It is relatively easy to install electricity and Wi-Fi connections in new constructions. However, Morton says, "Security is paramount when equipping such a space with expensive kit. Window locks and multi-point locking systems on doors are a must."

HOBBY HOUSE

Summer houses may also be the perfect studio space for enjoying pursuits such as painting, yoga and working out in a home gym. They can also provide a separate playroom for older children to enjoy. All such uses require a building that can be used year-round. To ensure this is possible, Morton advises, "Investing in proper raft or trenched foundations, with a fully insulated and screeded floor. This allows you to incorporate underfloor heating, which maximises use of space and eliminates the need for unsightly wall heaters."

Double glazing your summer house is absolutely essential and Argon-filled windows will improve u-values [the rate of transfer of heat through a structure]. Insulating the walls and roof of the structure is important to minimise energy wastage and high heating costs."

Another way to relax in the garden, or within a home extension, is in a modern greenhouse. "Many of our clients use their greenhouse as a form of escapism from daily life," Hall explains. "A place to relax with a cup of tea and their favourite podcast, or even to indulge in a passion such as playing an instrument."

With regards to heating, Hall says, "Lean-to greenhouses benefit from some retained heat from the brick wall they adjoin." However, to make greenhouses usable all year round, temperature control is vital. In winter, Hall suggests, "If your greenhouse is on the larger side, you'll want to invest in some industrial-style heating, such as tubular heaters that run under the floor or discreetly around the edge of the walls under the bench." For hot summer weather, Hall recommends installing shades. "Due to the aluminium strips woven into the material, shades are incredibly effective at reducing the temperature and reflecting rays away." ■



ABOVE LEFT Adding a conservatory creates an ideal space for hobbies as well as an extra sitting or dining room. *Bespoke conservatory, from £40,000, Vale Garden Houses*

ABOVE Nelly Hall, brand director for Alitex Greenhouses advises protecting a greenhouse from cold winds and to site it away from large trees to avoid debris falling onto the roof. *Bespoke greenhouse, £POA, Alitex*

BELOW If looking to dine in a greenhouse, consider how much room a table and seating will take up to determine which size is appropriate. *Tarragon glasshouse, 3.6m x 8.1m, from £47,000, Griffin Glasshouses*



FEATURE SUZANNA LE GROVE PHOTOGRAPHS P91 (WESTBURY) © DARREN CHUNG. P92 (CHARLIE LUXTON) © MARK BOLTON. P93 (SUTTON HOUSE) © ANDREAS VON EINSIEDEL. P95 (TODHUNTER EARLE) © RAY MAIN. P96 (ALITEX) © JULIA CURRIE

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CALLAGHANS OF SHREWSBURY

A BIRD'S-EYE VIEW

When the European artist Max Todd created his signature 'bird's-eye' paintings, he captured the imagination of art lovers across the world





It is not unusual for an artist's style to evolve over time, but when comparing European artist Max Todd's early works with his later pieces in his 'signature' bird's-eye style, they could be by different painters completely.

Earlier in his career, Todd painted rural landscapes and scenery of the romantic genre, but one day, he decided to make a departure from his classic style. Rather than painting scenes from a traditional perspective, he tried an aerial, 'bird's-eye' view instead, and the rest, as they say, is history.

This light-hearted style of social commentary, recording an otherwise unobserved moment in time, also captured the imagination of the art world, with Todd's works now on display everywhere from the UK to the US.

There is something wonderfully nostalgic about remembering days spent at the seaside, surrounded by the laughter of children and families soaking up the sunshine, jumping the waves of the ocean and playing in the sand. This playfulness is what Todd manages to capture so well with his unique style. The aerial views ▶

OPPOSITE
Beach Fun,
Acrylic on Canvas,
119cm x 119cm

ABOVE
The Last Lift,
Acrylic on Canvas,
99cm x 99cm



ABOVE LEFT
Off the Beaten Track,
 Acrylic on Canvas,
 79cm x 79cm

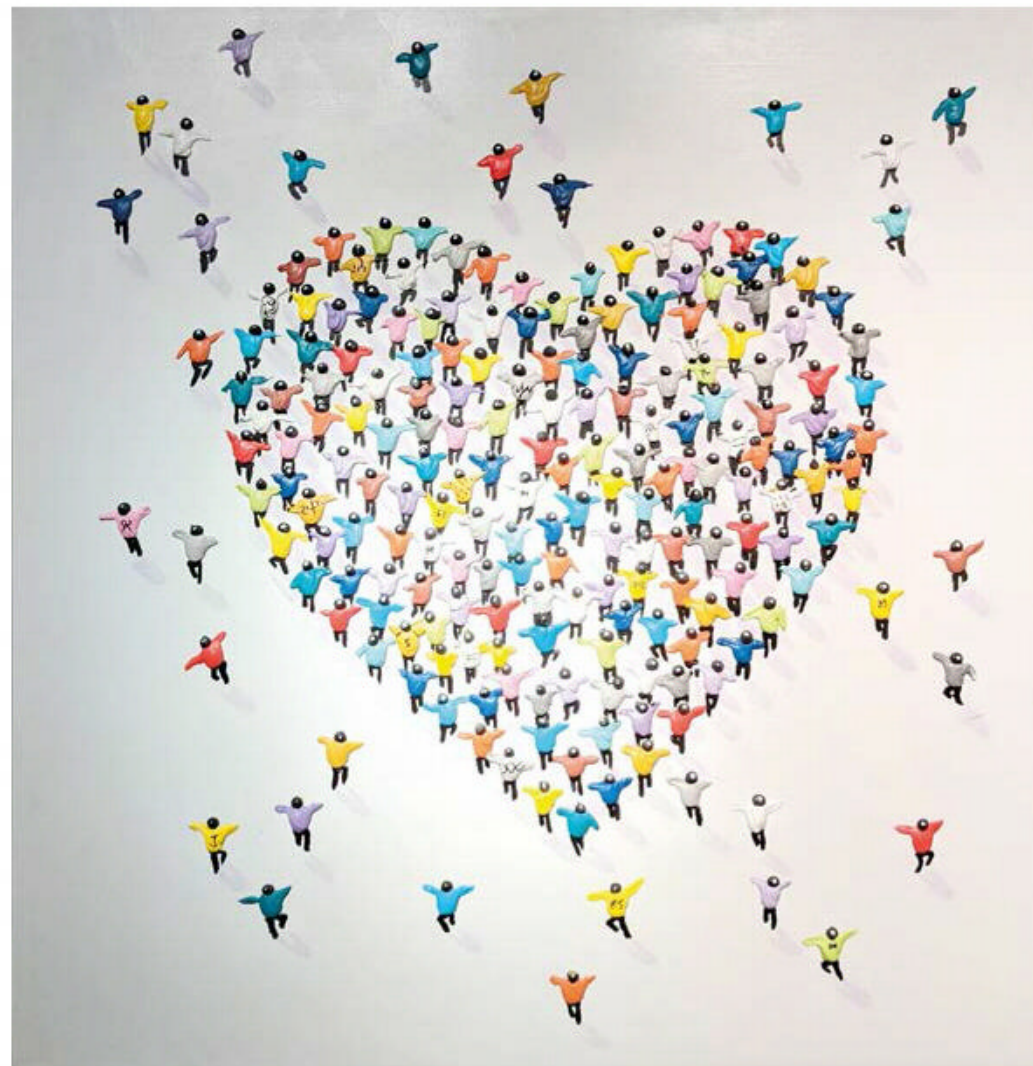
ABOVE RIGHT
All of my Heart,
 Acrylic on Canvas,
 79cm x 79cm

are dotted with tiny figures, every one unique, whether they be found on the beach or the ski slopes, another favourite setting.

Todd carefully plans and creates each tiny figure with its own identity and personality which he has thought through down to the finest details. In some of his extremely rare originals, he even goes as far as detailing each item of clothing the individuals are wearing. His cast of characters include family members, friends and models, giving his work a uniquely personal touch. Each piece contains a range of 400 to 1,800 people depending on what type of painting it is and its scale, and can take anywhere between 50 to 150 hours of painstaking work to complete.

Today, Todd's pieces can be found worldwide, but closer to home, Daniel and Stella Callaghan – who own the prestigious art gallery Callaghans of Shrewsbury – are particular admirers of his work. Throughout their gallery's 35-year history, the Callaghans have garnered a reputation worldwide for their extensive knowledge of art and artists, specialising in European nineteenth and twentieth-century oils and watercolours.

"From our gallery in Shrewsbury, we have sold many works by Todd all over the world," explains Daniel. "There is something about the luminous, colourful and captivating compositions which immediately draws you in."



Born in Spain in 1959, Todd studied painting at the School of Fine Arts before moving to live near the sea, where he discovered his love of marine subjects. Taking inspiration from the coast, bright blue and sunshine yellow tones dominate many of his beach-inspired paintings. Within these works, splashes of colour are then applied in sculptural form, which is also part of Todd's signature style. He applies paint directly from the tube with extraordinary precision and uses a palette knife to apply it thickly to add depth to his compositions. This also allows shadows to be created beneath each object, adding to the effect.

It is this use of mixed media to create a 3D dimension that makes his pieces so unusual. "The layering of paint is striking and adds yet another dimension to Todd's work," says Stella. "And his subject matter also makes his pieces feel more personal, drawing his inspiration from places, memories and experiences."

These days Todd is interested in employing a more contemporary, and sometimes even surreal, style to create even more textured, playful scenes. Sometimes these will be set in a naive context and sometimes in situations that question the state of society and human behaviour. Most importantly, though, is seeing how much he continues to enjoy what he is doing.

"Todd is always more fun than provocative, with his combination of optical play, unique materials and shading, making his paintings the kind of pieces you could stare at for hours," says Daniel. All of which, surely, is the joy of art? ■

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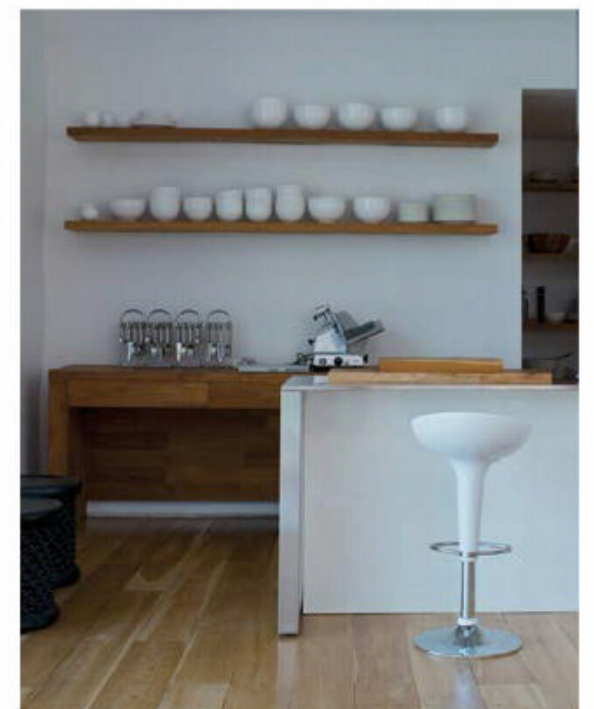
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- a) The Tower of London
- b) Buckingham Palace
- c) Hampton Court Palace

TERMS AND CONDITIONS

Closing date for entries is 31 July 2022. The winner will be announced on www.theenglishhome.co.uk on 8 August 2022. The holiday can be taken between 1 September 2022 and 31 May 2023, subject to availability. Winner randomly selected. Blackout dates apply. The prize includes free travel to and from London from/to the winner's nearest gateway city, including flights from their major international hub airport, if applicable. Transportation to and from Edinburgh, and to and from the Cotswolds is not included. Full terms and conditions at www.theenglishhome.co.uk/GBH2022

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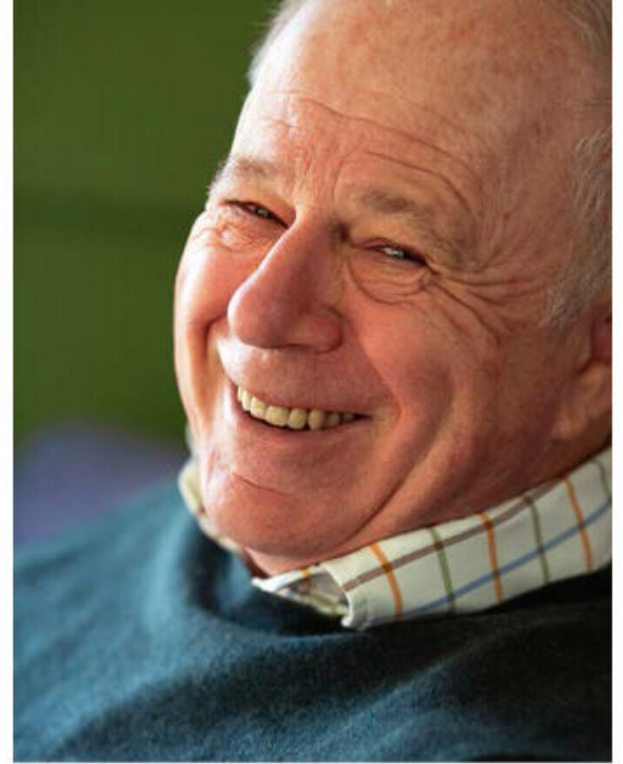
SPRING CLEAN

A revitalising energy fills the air as spring bursts forth with promises of renewal and refreshment, providing the impetus for a thorough sprucing up of the home. Whether sorting through wardrobes and drawers to see what can be donated or sold, or finally deep cleaning the kitchen cupboards or indeed the entire house, a good place to start is the utility room, which can be used as a base for cleaning operations. This should be a well-organised, functional yet attractive space for laundry and cleaning equipment to make tasks easier to complete and more enjoyable. Add aesthetically pleasing as well as useful cleaning tools such as a traditional ostrich feather duster to make the mundane a tad more glamorous.

Redecker ostrich feather duster, £29; Lined oval wicker laundry basket, £25; Split bamboo lattice laundry basket, £60, and all other items, John Lewis & Partners

FROM PATCH TO PLATE

Matthew Fort



In praise of Sunday lunch - and our columnists' advice on creating an easy-going, life-affirming feast including vegetables from the patch and an all-important pudding

“Sunday clears away the rust of the whole week.” So said Joseph Addison. Hear, hear, say I. Many of the happiest times of my life have been spent over Sunday lunch. I sit looking down at the sea of glasses in various states of fullness and plates in various states of disarray and animated faces shining with good humour and listening to the wall of sound that comes from friends being properly fed and watered, and thinking that this is it, this is exactly where I want to be. It is such a generous, expandable meal, companionable and easy-going, cheery and cheering. Sunday lunch in repletion, happiness and content, the last stop of the weekend and preparation for the week to come.



Sunday lunch gives me a chance to share the bounty of my vegetable patch and even quietly boast about it. Not that there's a huge bounty at this time of year. It's a between kind of time. The broad beans (Stereo and Crimson Flowered) are beginning to show, but it'll be a little time before they'll be ready. My potatoes (Sharp's Express and Ratte) are chitting away. The odd, slightly tired leaf of Swiss chard has survived thanks to deft cloching, and there is a purple winter salad leaf or two. For the most part, I rely on the admirable Stroud Farmer's Market for purple and white sprouting broccoli, leeks, kales (various), and January King cabbage, any one of which can hold its place on the plate unaided by a mass of others.

However, let's not kid ourselves. Preparing lunch for, say, eight people, is no mean undertaking. Scale, timing, management all take a bit of doing. So the first bit of advice I give is don't hurry. Take things easy. Sunday lunch isn't for showing off. It's for reaffirming fundamentals. It's for comfort and familiarity. No one wants to be gastronomically challenged at Sunday lunch. So keep to what you know and can do without too much pressure.

My second piece of advice is don't overcomplicate matters. For example, in my view, it is better to cook two, maybe three, vegetables perfectly than half a dozen indifferently.

Thirdly, always have plenty of hot gravy/jus/sauce, a) because everyone loves gravy/jus/sauce, and b) because it will help warm up the meat (if meat you're having) that will inevitably have cooled down during carving and getting the plate in front of the appreciative guest.

Lastly, make sure pudding is a proper full stop to the end of lunch. Puddings are the great glories of the British kitchen. I'd go as far as to say that no country can match us for range, variety or sugary deliciousness. At this time of year, rhubarb from the Yorkshire Triangle is a common starting point. Still, as I suggested a rhubarb recipe last year, perhaps we might look to the mightiest of all British puds, that Everest among desserts, the Sussex Pond Pudding. It will bring smiles and delight to the most jaded of gastronomists.

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

SUSSEX POND PUDDING

Considered the most majestic of all British puddings, it is joy in every mouthful, food to warm the heart, turn gloom to delight and generally reassure you that life is worth living.

Serves 6-8

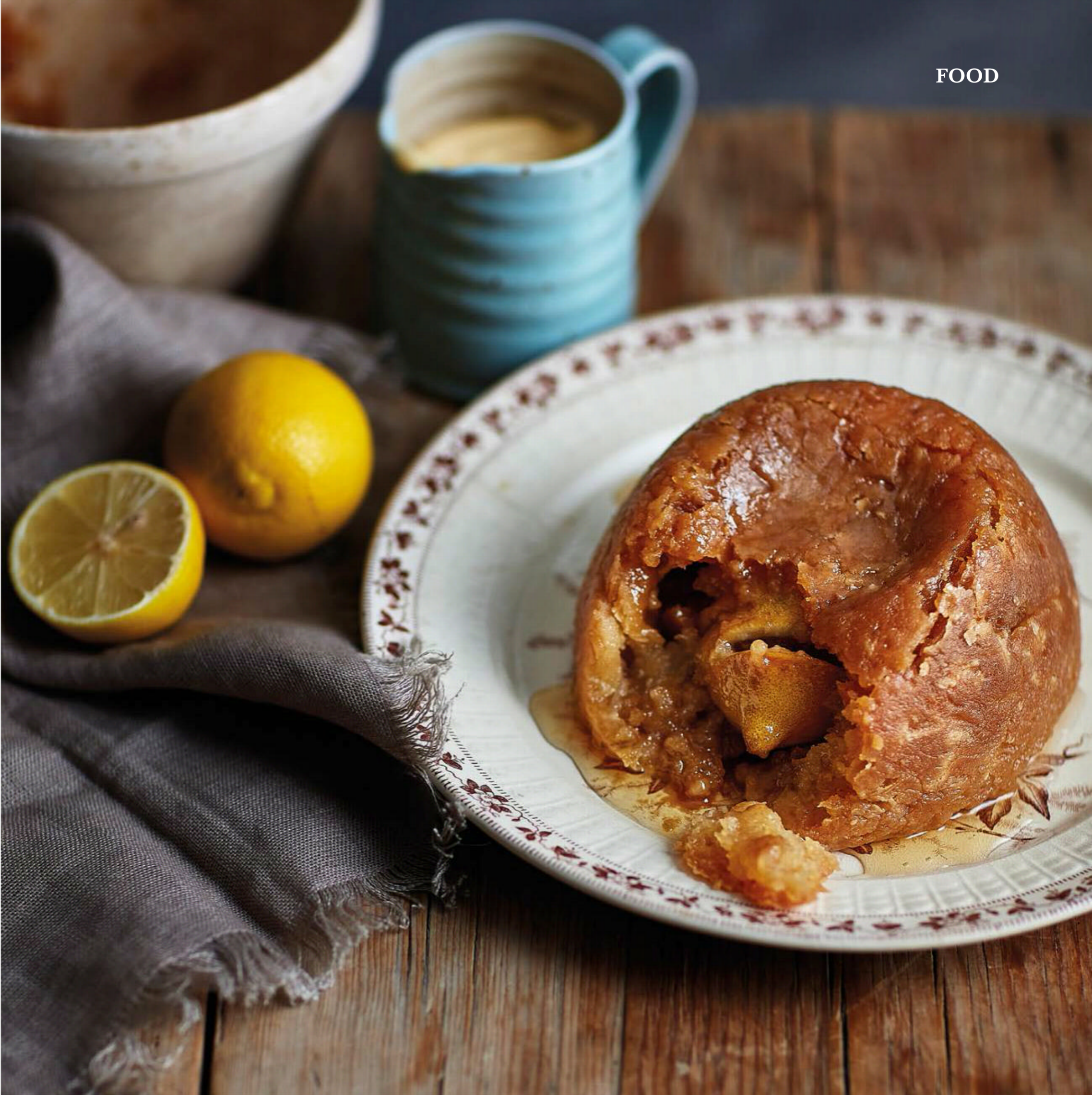
INGREDIENTS

250g self-raising flour
100g shredded suet
1 pinch salt
50ml milk
50ml water
125g chilled butter, cubed
100g Demerara sugar
2 unwaxed lemons
Greaseproof paper

METHOD

• Generously butter a 750ml pudding basin. Put the flour, shredded suet and salt in a large bowl and combine thoroughly. Add the milk and water. Work until it forms a firm suet pastry. (Add a little more liquid or flour if it feels too dry or too soft).

- Cut off a quarter of the pastry for the lid of the pudding. Roll out the rest on a lightly floured surface until it is large enough to line the pudding basin. Place it carefully in the basin. It should slightly overlap the top of the basin. Slash the sides of the lemons and place them in the basin. Pack the butter cubes



around and over the lemons. Sprinkle the sugar over the lemons and butter.

- Roll out the piece of pastry that was put to one side to make a lid. Moisten the pastry around the rim of the basin with water, put the lid on and press the two together firmly.
- Cut out two circles of greaseproof paper larger than the top of the basin, and fold a pleat in the centre to allow the pudding to room to breathe. Top the basin with the pleated paper and tie in place with string.
- Put the basin in a steamer or on a trivet in a pan large enough to hold it fully. Fill the pan (if using) with boiled water to a third of the way up the sides of the basin. Bring to the boil, cover, turn down the heat and simmer gently for 3½ hours, topping up the water when necessary.
- Lift the basin out of the pan. Cut the string and remove

the paper. With some trepidation turn the pudding out on to a plate. It should have a lip around the edge so that none of the divine, buttery, lemon-infused juices are lost in the process. Serve with double cream (not custard). ■



Plotting A RETREAT

Though the summer may feel months away, planning a garden perfectly suited to our specific needs now will reap dividends

The way we use our gardens has changed enormously over the past few years. We want them to work harder and meet a greater range of needs as multifunctional spaces than ever before. Just like the Victorians, who viewed the garden as an outdoor parlour, we want an exterior space in which to relax and take stock of the day, entertain family and friends or simply allow us time to soothe our souls and benefit from the restorative powers of nature.

With the popularity of gardens at an all-time high, our expert insights will help to maximise a garden's potential and inspire an outdoor retreat with specific zones of focus to enjoy to the full throughout the summer months.

Quiet repose

For those seeking sanctuary from worldly worries, a comfortable, secluded spot in the garden can provide a welcome retreat, particularly if working from home – a place to reflect and re-energise from time spent outdoors and being at one with nature.

SUITABLE SETTINGS

A welcoming seating area, surrounded by garden sights and scents, strategically sited at the bottom of the garden, in a quiet corner beneath a tree or even nestled amongst planting, offers a private retreat in which to engage the senses. Tracking the sun will help determine whether such an area will be a suitable suntrap or shady spot. ▶

Positioning a focal point at the end of a walkway will entice people into the garden or denote a seating area. Garden design by Robin Templar Williams, a Fellow of the Society of Garden Designers.

In terms of design, “consulting an experienced garden designer can save time and money,” advises Lynne Marcus, chair of the Society of Garden Designers (SGD), who also counsels that style and proportion remain sympathetic to both house and garden.

Most experts agree that a mix of hard landscaping, garden structures and planting is an effective combination when defining or containing secluded areas. With this in mind, be aware that this, along with associated pathways, requires significant planning. Think carefully about whether to invest in permanent structural changes or whether a more flexible arrangement of furniture and planters will suffice. Modular flagstone kits, decking or easy-lay bricks and gravel can shorten construction times if speed is of the essence.

PLANTING PARTICULARS

The onset of spring also heralds the opportunity to plant highly effective living borders, such as bamboo, grasses or evergreen box, bay and laurel that bring height and privacy to secluded areas, alongside the alternative of opting for instant hedging by Hopes Grove Nurseries.

Those seeking a more enhanced sensory experience should consider scenting seating areas and pathways with fragrant low-lying lavender or herbs. The addition of climbing roses, clematis, honeysuckle, jasmine and passionflower to structural divides such as arches and trellises can bring both colour and aroma, at the same time as helping to lead the eye through the garden and create a sense of containment.

FEATURE PIECES

For many, the allure of decorative elements lies in their ability to create mood, frame a view, catch the eye, or, as in the case of water features, inject soothing, tranquil tones.

Easy to install, self-contained fountains, statues or sculptures can prove ideal choices when looking to create a pleasing focal point, denote a specific area or guide visitors along a certain pathway. Conversely, placing statuary, found objects or water features amongst foliage is an excellent way to add an element of surprise to spaces. “A simple rill will enhance the contemplative and restful atmosphere of the garden,” suggests garden designer Peter Reader. Much like a pond, a rill can be dug out or created using a rigid former. A pump is essential to aid circulation, and siting a rill away from full sun will also help prevent algae or weed growth. ▶





ABOVE LEFT Take a seat beneath a wisteria-draped pergola for a moment's quiet, fragrant repose. *Bespoke Pergola and Arbour Swing Seat, from £2,850, Sitting Spiritually*
LEFT Cascading water is a soothing background sound. *Bespoke Petal Water Wall, from £26,885 including delivery and installation to mainland UK, reservoir tank, pump and lighting, David Harber*
ABOVE If placing furniture on a lawned area, remember to move it at regular intervals to ensure grass grows evenly. *Sudbury garden armchairs, £398, and accessories, Rowen & Wren*

TOP RIGHT For a quick and easy retreat, gravel requires little more than a compacted surface and weed control fabric. *Mayfair rectangular dining table with two dining armchairs and four dining chairs, £2,099, Bridgman*
ABOVE RIGHT Take advantage of the dappled shade offered by a canopy of leaves with a tree seat. *Semi-circular teak tree seat, £2,695, Garpa*
RIGHT Invest in a versatile bench for an instant seating area that can be moved around at will. *Canterbury teak bench, from £1,000, Neptune*





Under cover

Prolong the joys of al fresco living through the shifting seasons by turning an exterior area into an inviting and sheltered outdoor space, whether for entertaining or as a quiet retreat from the daily demands of the home.

OPEN OUTLOOK

The choice of structure will usually be determined by plot size, how it will be used and the garden aspect, alongside access. A covered patio adjacent to the property may be appealing, but running the gauntlet of a garden path open to the elements may not.

Traditional pressure-treated timber or metal pergolas and arched walkways are available as lean-to or independent structures, and entwining their open structure with climbing plants can offer greater protection from weather, especially when choosing denser species, such as classic English wisteria. With this in mind, Hilary Thurman of Garden Requisites recommends “never skimping on structure size to allow enough width and depth for plants to grow and flourish”. However, be prepared for pruning and enquire about non-vigorous species that will not damage supporting structures.

CLIMATE CONTROL

Fixed, retractable and adjustable awnings are a good solution for sudden changes in the weather and can provide an inviting and surprisingly spacious outdoor room. If intending to make the most of every seasonal change, structures with sun and wind sensors offer easy and quick operation. Alternatively, substantial automated louvre roof systems, such as IQ Outdoor Living’s Camargue, offer greater protection from the elements, particularly when teamed with walls of glass or blinds.

Designs with integrated heating, lighting and even sound systems can add further benefits for an outside entertaining area, as can building an outdoor fireplace to reflect the formality or informality of the garden. As exterior lighting is imperative for extended outdoor use, plan this during the early stages of a build.

GRAND DESIGNS

Metal or timber verandas and independent structures such as loggias or summerhouses may fall under permitted development depending on size, proximity to boundaries and height. Stone or brick constructions will necessitate traditional building techniques; timber-framed structures should only require a level concrete or slab base, ensuring quicker and easier installations.

If considering more serious works, including structural changes to the exterior of the home, it may be necessary to allow around eight weeks for planning. Such projects can be lengthy and costly, particularly when engaging professionals to oversee them, so be prepared to factor in contingencies and ensure the end result reflects the financial outlay. ▶



ABOVE LEFT

Ensure guests are as comfortable outside as inside with sumptuously upholstered outdoor furniture. *Gocek sofa in Trevira outdoor fabric, £5,908.33; Justiniano armchair in Trevira outdoor fabric, £2,179.17; Arris porcelain table, £1,650, Coco Wolf*

ABOVE Using light strings en masse is a quick and easy way to illuminate covered areas.

Core Connect warm white connectable fairy lights, from £25, Lights4fun

LEFT Most timber will require

maintenance to remain attractive and weatherproof.

Classic All Purpose Woodstain in Ebony, £35.99 for 2.5l, Sadolin

MIDDLE LEFT

Consider location, orientation and the relaying of any electrical services in initial plans.

Clover IP44 rated outdoor lantern, from £3,450, Charles Edwards

FAR LEFT The quintessential summer house continues to be a garden shelter favourite thanks to its innate flexibility. *Fabrics from £55 a metre, all Vanessa Arbuthnott*

Al fresco entertaining

The summer garden provides the perfect place to indulge in the delights of al fresco dining with family and friends and the arrival of fully functional outdoor kitchens and bars makes it all the easier.

RECIPE FOR SUCCESS

Planning permission is unlikely to be needed for most outdoor kitchens and bars, nevertheless, “it pays to seek advice from the local council to ensure compliance,” says Jacques Shelton, director at Cena Outdoor Kitchens. Consider neighbours, too, especially in urban areas, and bear in mind that building regulations may apply to some structures and services. Should overhead shelter be required, effective ventilation will be necessary.

A VIEW TO LOCATION

As a rule, garden entertaining areas should be kept close to the house for ease of use, and this is most certainly true of the outdoor kitchen, as it allows for easy reconfiguration of any patios and relaying of services. Those wishing to benefit from settings or views further from the house will need to factor in the additional time and costs required for building and supply of services. “Siting a kitchen on strong, level ground is essential,” says Simon Burvill, co-founder of Gaze Burvill, so plan accordingly for ground works if necessary and lean towards a generous, yet proportional footprint that allows enough room for cooking, food preparation, furniture and guests alike.

Addressing what type of cooking will take place should help establish the elements required, their placement, and any storage needs. Consider the relationship between dining and cooking zones – along with the orientation of preparation, cooking and bar areas – which should offer easy, uninterrupted access.

CULINARY AIDS

Exposure to the elements inevitably demands robust, waterproof, frost-resistant and, of course, flameproof materials. All-weather kitchen and bar finishes include concrete, stainless steel, stone and porcelain, though durable oak or iroko hardwood may prove more in keeping with the traditional home. Colourful, rust-proof vitreous enamel units by companies such as Vlaze are another option.

When it comes to appliances, a generous barbecue and pizza oven is likely to suffice for many, but high-end outdoor rotisseries, smokers, teppanyaki plates, tandoori and ceramic ovens, are available from specialist companies such as Wolf. A generous sink and fridge will also prove a wise investment.

If space is limited, consider hybrids that provide heating and cooking in one such as Chesneys’ heater barbecues or Morsø’s Forno oven. ■

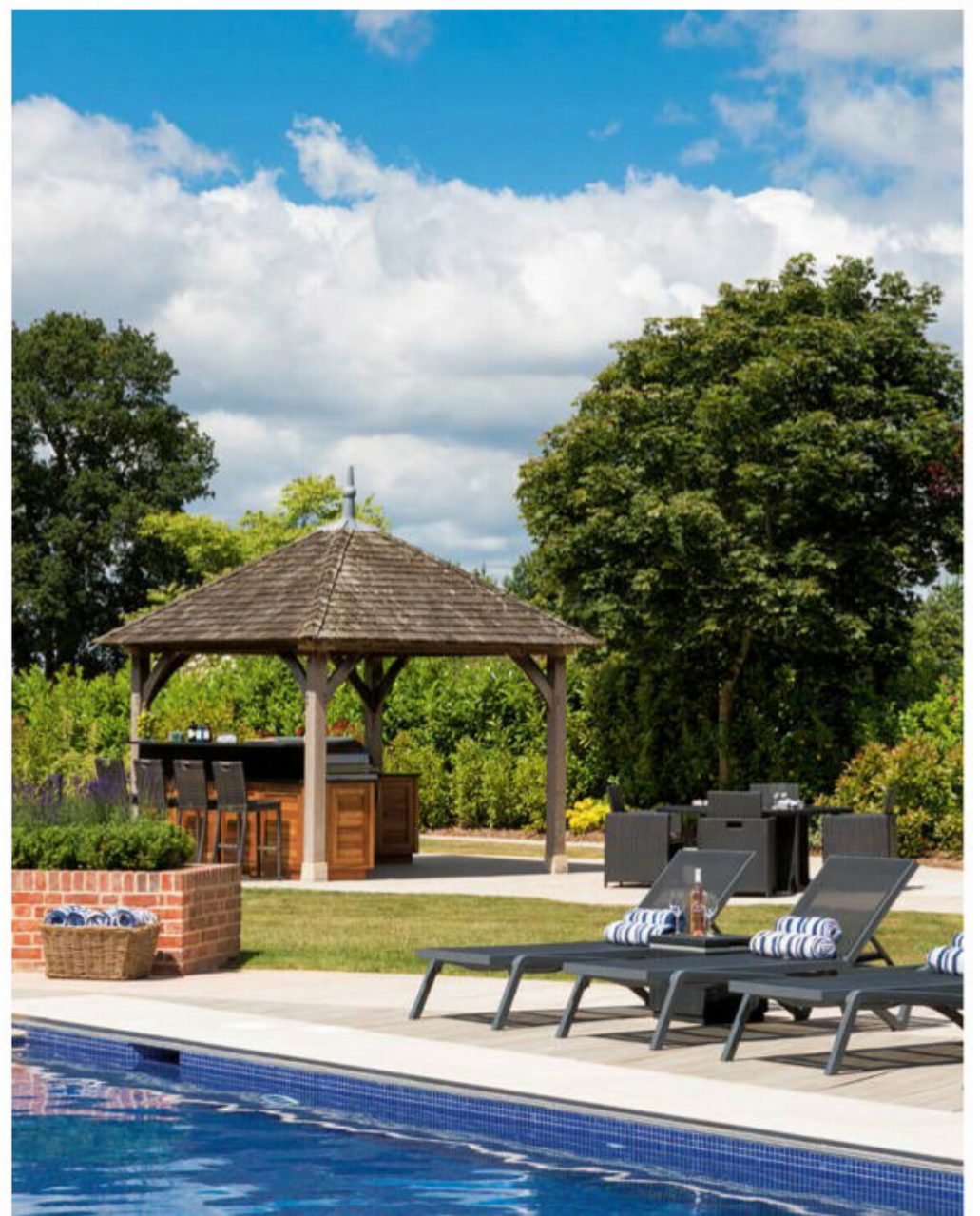


FEATURE PAULA WOODS PHOTOGRAPHS P108 © NICOLA STOCKEN P112 (COCO WOLF) © ANGUS PIGOTT, P114 (EMILY ERLAM) © RACHEL WARNE

TOP This moulded aluminium and cast-iron table-top oven is designed for use with liquid gas. *Forno Gas outdoor grill, from £349; outdoor table, £599, both Morsø*

ABOVE Planting and hard landscaping helps ground this dining area in the landscape. *Garden designed by Emily Erlam, member of the Society of Garden Designers*

RIGHT Siting a cooking area under a solid structure will provide shade and an area to congregate. *Markham outdoor kitchen in Iroko wood, from £20,000, Humphrey Munson*



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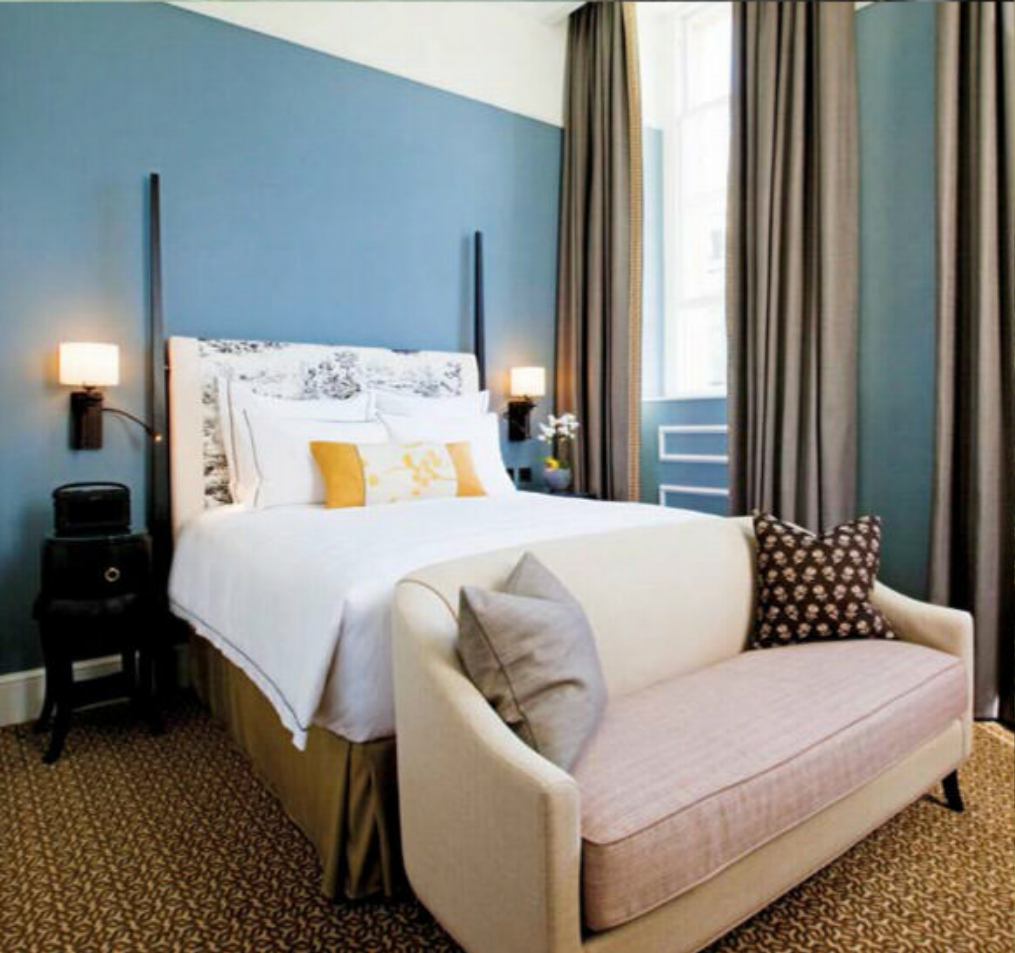
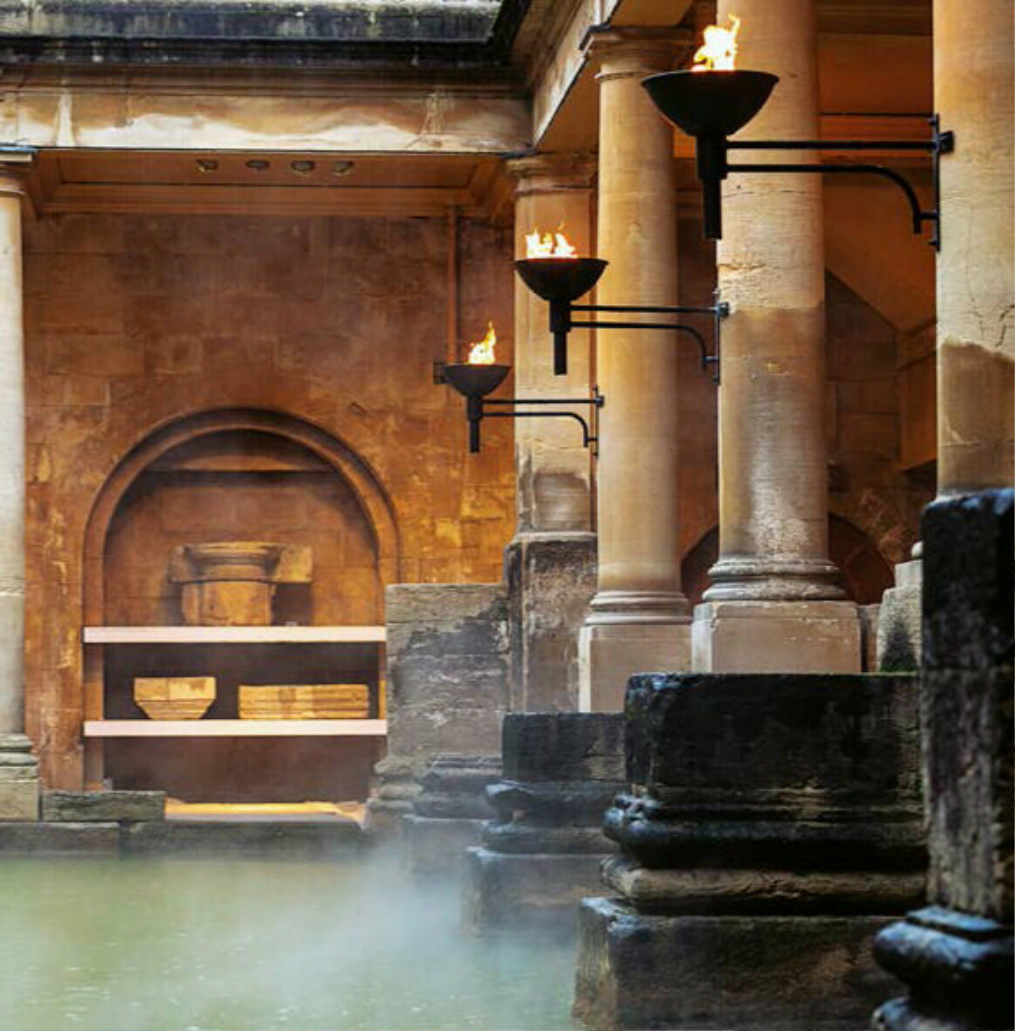
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TAKING THE *Waters*

A visit to one of England's many spa towns is a wonderful way to revitalise the senses come early spring. We explore the charms of Bath, Harrogate and Malvern

Britain's array of spa towns and cities is as rich as the individual heritage of each. United by the presence of naturally occurring mineral springs, many of them were founded by the Romans and saw a resurgence in the mid-seventeenth century when the health benefits of 'taking the waters' became fashionable amongst the aristocracy.

Whether ancient or more recent, the diverse origins of these historical towns makes them fascinating to discover. Opportunities to enjoy the waters (in modern

spa form) continue to entice visitors, as do the myriad places to eat, drink and shop, many showcasing the best of local talent.

Though choosing where to visit can be something of an embarrassment of riches, Bath's June 2021 inclusion as a UNESCO Great Spa Town of Europe (making it double-crowned as it is also a UNESCO World Heritage Site) proves a classic starting point, offset by our carefully selected and equally elegant options from across a geographical spread.



BATH

Synonymous with Romans – who named it *Aquae Sulis* – Georgian architecture, Jane Austen and, more recently, Netflix's *Bridgerton*, Bath has an abundance of character and charm

PLACES TO VISIT

Stop off at the Roman Baths (romanbaths.co.uk), or enjoy the waters at nearby Thermae Bath Spa (thermaebathspa.com) in modern spring-fed pools. Discover historic fashionable dress at the Fashion Museum (fashionmuseum.co.uk), and take time to browse at the Vintage & Antiques Market (vintageandantiques.co.uk) in listed Green Park Station. Further treats include interior designer Tobias Vernon's homeware store, 8 Holland St (8hollandstreet.com); Topping & Company Booksellers (toppingbooks.co.uk), with its rolling library ladders; lifestyle boutique Nam; and Berdoulat (berdoulat.co.uk), a three-storey gourmet emporium from the interior design studio of the same name.

PLACES TO STAY

THE PIG NEAR BATH

This Georgian country house hotel features 24 bedrooms, a library and billiards room, a cosy bar and lounge, and a restaurant serving dishes made with ingredients from the on-site kitchen garden. Doubles from £170 a night.

Hunstrete House, Hunstrete, Pensford, BS39 4NS
Tel 01761 490490; thepighotel.com/near-bath

THE GAINSBOROUGH BATH SPA

With interiors by Champalimaud Design and a spa fed by the spring waters, this 99-room listed Georgian building, named after eighteenth-century painter and Bath resident Thomas Gainsborough, is a byword for indulgent luxury. Doubles from £290 a night.

Beau St, Bath, BA1 1QY
Tel 01225 358888; thegainsboroughbathspa.co.uk

THE YARD IN BATH

Once a coaching inn, this is an affordable and stylish 14-room boutique hotel set round an internal courtyard, with bedrooms featuring Roberts radios and carefully sourced vintage finds. Doubles from £95 a night.

1 Monmouth Place, Bath, BA1 2AT
Tel 01225 448896; theyardinbath.co.uk

FOOD AND DRINK

THE PUMP ROOM

Sample spa water from the fountain before enjoying afternoon tea served under elegant chandeliers, accompanied by The Pump Room trio or the resident pianist. Booking is advised. Afternoon tea from £30 a person.

Stall St, Bath, BA1 1LZ

Tel 01225 444477; thepumproombath.co.uk

THE CIRCUS

An elegant spot set between the architectural landmarks of The Circus and The Royal Crescent, this modern European restaurant is wonderfully intimate (downstairs has an especially cosy ambience).

34 Brock St, Bath, BA1 2LN

Tel 01225 466020; thecircusrestaurant.co.uk

THE PULTENEY ARMS

A historic setting and traditional feel make this family-run real ale pub a favourite for Sunday lunch. Situated close to the Bath Skyline walk (nationaltrust.org.uk/bath-skyline/trails/bath-skyline-walk), it is a fitting place to recharge after navigating the circular trail of the city's hills.

37 Daniel St, Bath, BA2 6ND

Tel 01225 463923; pulteneyarms.co.uk



MUST-DOS WHEN IN TOWN

PATRICK AND
NERI WILLIAMS,

FOUNDERS, BERDOULAT

"We love the Pulteney Bridge design store, Found, with weir views (foundbath.co.uk); covered market stall Nibbles for local Bath Blue cheese (bathguildhallmarket.co.uk); and Landrace bakery and restaurant (landracebakery.com), and, of course, the wonderful decorative arts Holburne Museum (holburne.org.uk)". ▶

CLOCKWISE FROM TOP LEFT The Roman Baths; The Pump Room's impressive double-height ceiling; The Royal Crescent designed by Georgian architect John Wood is amongst Bath's most recognisable landmarks; A mouthwatering dish at The Circus restaurant; Treasures small and large await at the city's Vintage & Antiques Market; A warm welcome awaits at The Pig near Bath; One of the many sumptuous rooms at The Gainsborough



HARROGATE

Harrogate is home to mineral springs first discovered by Sir William Slingsby in the sixteenth century, as well floral displays aplenty across its parks and gardens

PLACES TO VISIT

The grand Victorian Royal Pump Room Museum (harrogate.gov.uk/royal-pump-room-museum) gives a first-hand olfactory experience of the sulphuric waters (no longer available to drink), whilst the nineteenth-century Moorish-style Turkish Baths offers modern spa treatments alongside varying heat chambers (turkishbathsharrogate.co.uk).

Admire the flowers year-round at RHS Harlow Carr (rhs.org.uk/gardens/harlow-carr); public parkland the Stray; or Grade II listed The Valley Gardens (friendsofvalleygardens.co.uk). Head to the elegant Montpellier Quarter (montpellierharrogate.com) for shopping. Here Montpellier Mews Antique Market includes around 20 dealers; Home & Garden sells a cornucopia of homeware inside and out; and Westmorland Sheepskins (westmorlandsheepskins.co.uk) boasts the cosiest slippers. For food and drink, try spirits store and home of Slingsby Gin Spirit of Harrogate (spiritofharrogate.co.uk), and historic Farrah's of Harrogate's Olde Sweet Shop (farrahs.com).

PLACES TO STAY

THE ALICE HAWTHORN INN

This smart gastropub in a village 25 minutes from Harrogate blends comfort and style with sleek interiors. The Garden Rooms, constructed from homegrown Douglas fir, are a particular delight. Doubles from £120 a night.
The Green, Nun Monkton, YO26 8EW
Tel 01423 330303; thealicehawthorn.com

RUDDING PARK HOTEL

A Georgian manor surrounded by parkland on the outskirts of Harrogate, this spot is known for its destination spa (a whole wing with rooftop garden) and its calm soothing interiors. Doubles from £228 a night.
Rudding Lane, Harrogate, HG3 1JH
Tel 01423 871350; ruddingpark.co.uk

THE OLD SWAN HOTEL

December 1926 saw Agatha Christie – feared abducted – found dancing the Charleston at The Old Swan. Today the hotel's traditional rooms

are ever-popular, especially during the summer's annual Crime Writing Festival, held at the hotel. Doubles from £85 a night.

Swan Rd, Harrogate, HG1 2SR
Tel 01423 500055; classiclodges.co.uk

FOOD AND DRINK

HORTO RESTAURANT

Horto – Rudding Park hotel's 3AA Rosette restaurant – has a menu dictated by the bountiful seasonal ingredients grown in the kitchen garden, hence its name.

Rudding Lane, Harrogate, HG3 1JH
Tel 01423 871350; ruddingpark.co.uk/horto-restaurant-at-rudding-park/

THE FAT BADGER

Set within The White Hart Hotel, this traditional British pub is a wonderful spot for comforting dishes and a renowned Sunday roast.

Cold Bath Rd, Harrogate, HG2 0NF
Tel 01423 505681; thefatbadgerharrogate.com

BETTYS

A Yorkshire institution, the original tea room in Harrogate is one of now five (and has an on-site shop), making it the place to go for afternoon tea or a Fat Rascal – a deliciously plump, fruity Yorkshire scone.

1 Parliament St, Harrogate, HG1 2QU
Tel 0800 456 1919; bettys.co.uk



MUST-DOS WHEN IN TOWN

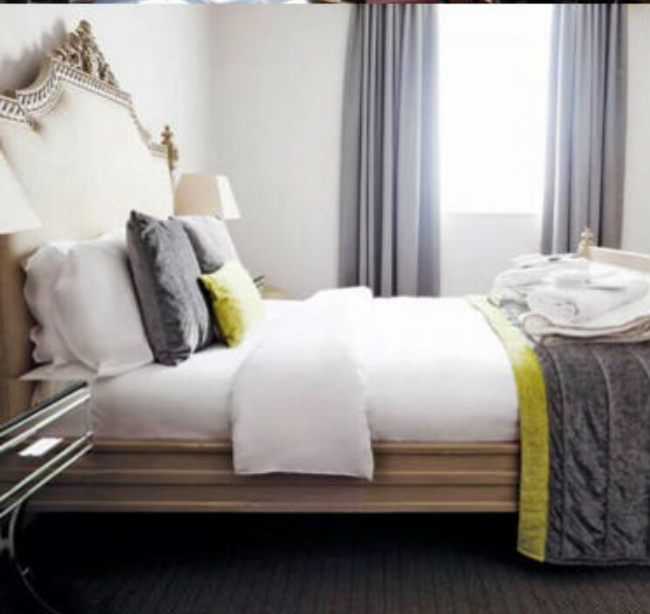
GARRY FAULKNER,
OWNER, HOME & GARDEN

“Turn-of-the-century architecture is a favourite – the Victorian Harrogate Theatre on Oxford St is Grade II listed, whilst the Royal Hall on the outskirts is Edwardian (harrogatetheatre.co.uk). For food, Fisk is an elegant seafood and champagne restaurant in Montpellier Mews, fitting for a fish supper (fiskrestaurants.com).” ▶

TOP ROW The rooftop garden at Rudding Park Hotel's spa wing; The relaxation room at the Turkish Baths

MIDDLE ROW The Alice Hawthorn Inn in the historic village of Nun Monkton near Harrogate; Home & Garden in the Montpellier Quarter; The Fat Badger pub within the White Hart Hotel

BOTTOM ROW Sampling the delicacies of afternoon tea at Bettys; Walk amongst nature at RHS Harlow Carr; Spirit of Harrogate is the home of local, award-winning Slingsby Gin



MALVERN

Spring waters and rolling hills are among Malvern's charms, inspiring former residents Edward Elgar and George Bernard Shaw, and shaping its legacy as a Victorian spa destination

PLACES TO VISIT

Stride across the Malverns and sample spring water from hillside wells (try the Worcestershire Beacon circular walk to summit the highest point), or enjoy Priory Park in town (previously the Winter Gardens) and located by historic Great Malvern Priory (greatmalvernpriory.org.uk). Visit the Morgan Experience Centre, home of the renowned Morgan motor car (morgan-motor.com/morgan-experience-centre), and furniture workshop Shaker of Malvern, home to both off-the-peg and bespoke pieces (shakerofmalvern.co.uk). Festivals abound – classical music event Malvern Festival (malvernfestival.co.uk) runs in town, whilst the Three Counties Showground (threecounties.co.uk) boasts the RHS Malvern Spring Festival, Malvern Antique & Collectors Fair, and Malvern Flea & Collectors Fair (the largest in the country).

PLACES TO STAY

THE MALVERN SPA HOTEL
Destination hotel with modern facilities celebrating the heritage of its location, including a wonderful 35°C indoor-outdoor hydrotherapy pool with views over the hills. Doubles from £197 a night.
Groewood Rd, Malvern, WR14 1GD
Tel 01684 898290; themalvernspa.com

TREHERNE HOUSE B&B
Charming nineteenth-century property in an

Area of Outstanding Natural Beauty with ample off-road, flat-surface parking (a rarity amongst Malvern's hilly streets, and a favourite with Morgan car drivers). Doubles from £115 a night.
54 Guarlford Road, Malvern, WR14 3QP
Tel 01684 572445; trehernehouse.co.uk

FOOD AND DRINK

PENSONS

Michelin starred, ingredient-led restaurant 20 minutes from the hills, with locally sourced food and interiors crafted by the area's artisans (weavers, potters and blacksmiths), as well as an on-site homeware store.
Pensons Yard, Tenbury Wells, WR15 8RT
Tel 01885 410321; pensons.co.uk

THE COTTAGE IN THE WOOD

Enjoy afternoon tea with sweeping views at this dramatic hillside spot with restaurant tables overlooking the surrounding landscape.
Holywell Rd, Malvern, WR14 4LG
Tel 01684 588860; thecottageinthewood.co.uk

THE NAG'S HEAD, MALVERN

Real ale pub perfect for walks thanks to its location at the foot of the north-eastern side of the hills, serving classic dishes including Sunday roasts.
19–21 Bank St, Malvern WR14 2JG
Tel 01684 574373; nagsheadmalvern.co.uk

LEFT, TOP TO BOTTOM Inside The Nag's Head where exposed beams and warm woodwork create a cosy feel; One of the rooms at The Malvern Spa Hotel; Lobster, tomato, broad beans and caviar at Pensons; 1919 Restaurant at The Cottage in the Wood offers far-reaching views



MUST-DOS WHEN IN TOWN

ALEX WHISTANCE,
THE NAG'S HEAD
MANAGER

"Abbey Road Coffee (abbeyroadcoffee.co.uk) and Faun (faunmalvern.co.uk) are both fantastic for coffee and food. Visit Rhubarb (rhubarb-malvern.co.uk) for home accessories, or try The Water Cure for cocktails in a historic converted bank building." ■

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Ham House in Richmond, London is home to an atmospheric seventeenth-century walled garden on the banks of the River Thames. Beyond tall yew hedges, lies an enchanting arrangement of clipped box-hedged compartments brimming with scented lavender in The Cherry Garden.

SHAPED TO PERFECTION

Add year-round interest and timeless beauty to the garden with carefully clipped topiary of all shapes and sizes





ABOVE The Thyme Walk at Highgrove Gardens in the Cotswolds features a variety of whimsical, expertly clipped topiary shapes.

RIGHT A carefully tended 'niwaki' or Japanese 'garden tree' makes a striking focal point in a border or courtyard. This carefully sculpted orange bark maple, grown in the UK by Architectural Plants, features small, tightly knit leaves and thrives in semi-sheltered, warmer positions.

The silent sentinels of an English garden, neatly clipped topiary and hedges form the bones of the most elegant horticultural designs. Their distinct, crisp outlines stand proud all year round, letting the seasonal blooms and dancing grasses ebb and flow around them. There are endless plants that can be clipped into majestic and intricate shapes, be it to divide a space, create standout features or form elaborate planting patterns.

A RICH HERITAGE

Dating from classical antiquity, topiary is the art of shaping plants with clippers and shears. Roman author Pliny the Elder (23–79AD) wrote of “barbered groves” in the garden of his nephew, Pliny the Younger, with box trees clipped into ornate shapes and animal figures. The art was later revived in Renaissance Italy, with widely admired, ornate parterre and knot gardens appearing in the gardens of wealthy aristocrats and merchants during the sixteenth century. Sometimes confused, parterres and knot gardens have notable differences between them, the former tending to be larger, more formal and less intricate in design and the latter being smaller and more intimate.

The skill of the topiarist was in high demand during the seventeenth century. The grand gardens of Europe

were filled with tall, shaped trees and undulating hedges. This horticultural fashion soon travelled across the English Channel and led to a number of London plant nurseries emerging, some specialising in ready-clipped specimens. A move towards more natural designs 100 years later and the rise of the English Landscape Movement, spearheaded by Lancelot ‘Capability’ Brown, saw topiary fall from favour until the late nineteenth century.

Today, topiary is still a valuable tool, singularly as a focal point or en masse in groups or rows to introduce a reassuring sense of rhythm.

ENTICING VARIETIES

Any shrub or tree can be clipped into a specific shape, but some are more successful than others. “The best species for shrub topiaries are evergreens with small, dense foliage, such as boxwood, yew shrubs and thuja conifers,” says James Ramnought for horticultural firm Phostrogen. “This allows a shape to take form quickly and creates a striking display throughout the year. Herbs such as rosemary, thyme or lavender also make beautifully scented, small-scale topiaries.”

Joe Whelan, head gardener at Nymans in West Sussex, also suggests, “Don’t be afraid to experiment with different plant species; some good alternatives to



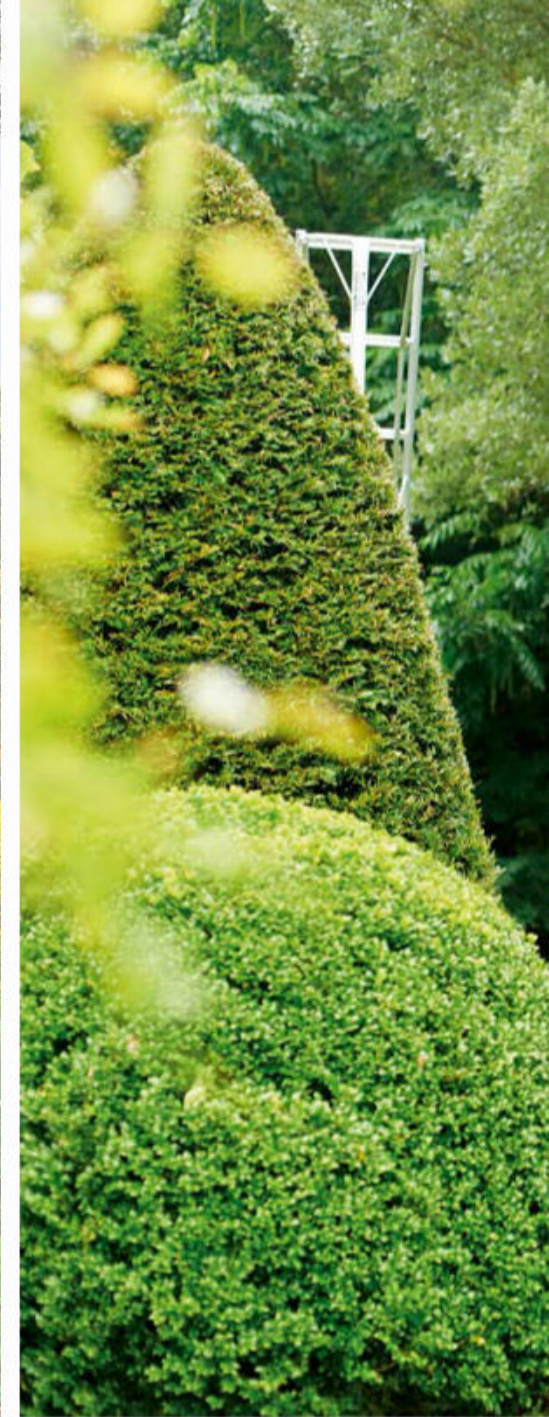
the common box or yew include Japanese holly, Pittosporum and Japanese spindle.”

When it comes to creating specific forms or features, the results can vary hugely depending on the plant’s structure, leaf shape, size and texture. Experimenting with combinations can be rewarding, but does require patience, so seeking advice from specialist growers and designers is well worthwhile. Guy Watts, founder of Architectural Plants, says, “*Lonicera nitida* ‘Elegant’ or *Hebe pinguifolia* ‘Sutherlandii’ have a neat compact little leaf which will give you crisp and defined lines when you clip them as a pillow or ball. For a looser, fluffier and incredibly dynamic shape to either complement a finely defined cloud-pruned or raised-head tree, we love to use *Hebe paviiflora* ‘Angustifolia’. Clipped into a pillow, they move with sublime elegance in the breeze.”

THE ART OF DISPLAY

Potted topiary can bring instant elegance to a terrace or front door, and there are a few key points to bear in mind. Choosing a container twice as big as the plant’s rootball will ensure enough growing room. Adequate drainage is vital, so add a base layer of pebbles inside the pot and raise it off the ground using pot feet, a tray or stand. Tall trees can be easily blown over and ▶

ABOVE A row of elegant bare-stemmed trees is underplanted with box spheres, textural grasses and pom-pom headed alliums. Design by Hendy Curzon Gardens.



ABOVE The diverse topiary in the Serpentine Walk in The Laskett Gardens by Sir Roy Strong includes yew and box shaped into interesting shapes and forms.

ABOVE RIGHT Shears with sharp steel blades and slender handles give the right balance for creating precise topiary. *Topiary shears with Japanese white oak handles, from £79.99, Niwaki*

RIGHT Frame a focal point in the garden with clipped box. *Vine handmade urn, £390, Chilstone*

BELOW RIGHT Piet Oudolf's redesign of the gardens at Scampston Hall in North Yorkshire is a masterclass in topiary forms and formal hedges, and includes a series of garden rooms, each with distinct character.

damaged, especially in an exposed position, so consider adding rocks or pebbles to the pot before filling with compost. Alternatively, a top dressing of pebbles can help retain moisture and suppress weeds as well as adding weight.

A row of identical plants and pots can accentuate a terrace or pathway and help frame the vista beyond. For a more dramatic look, place a stately 'cloud-pruned' tree in the centre of a courtyard or 'garden room' where it can be admired from every angle.

Bonsai is another form of topiary. The Japanese term meaning 'pot plant' means to create a beautiful landscape in miniature with a carefully clipped and manipulated tree as the main feature.

MYRIAD FORMS

Possible topiary designs are endless, from majestic, undulating shapes such as the 'cloud hedge' at Walmer Castle in Kent to the dramatic stepped boundaries at Sir Roy Strong's Laskett Gardens in Herefordshire. However, none is more iconic than the Thyme Walk at Highgrove Gardens, His Royal Highness The Prince of Wales's home near Tetbury. "The Thyme Walk is lined with mature golden yew shapes that have been cut into unusual forms, giving it a whimsical feel," says the horticultural team. "The walk is bordered on two sides by a pleached hornbeam hedge and surrounded by a stunning clipped yew hedge. Sir Roy Strong designed the hedge, which is trimmed once a year in the autumn over a six-week period."

Classically inspired forms such as pyramids, obelisks and urns continue to be popular today. Often making an appearance in formal gardens and in planters along terraces, driveways and entrances, they are very manageable to maintain and also provide the opportunity for some therapeutic clipping.

Introducing height into a garden is where topiary shines. Leading the eye upwards, these taller shrubs and trees can visually punctuate the space and make it more inviting. There are numerous shaping techniques and plant varieties to consider. Sky-soaring conifers and cypress trees only need a light prune to accentuate their graceful teardrop outline, whilst highly decorative spirals and bold columns require a more regular trim.

"There are also taller or more elaborate multi-stemmed forms of topiary," explains Guy Watts from Architectural Plants. These include niwaki 'cloud-pruned' trees, where the main trunk is exposed and the majority of side branches removed to leave just those with a few asymmetric 'clouds' of foliage. Another option is for single-stem trees clipped with a lollipop head. "Keep these plants clipped low and their shape ovoid. Plant the surroundings geometrically to offset the asymmetry of niwaki, or with a more natural abandon to offset the definite symmetry of lollipops," adds Watts.

NURTURE & THRIVE

Aim to clip topiary in early June and again in early September, if needed. Choosing the right cutting



tool is key for keeping any topiary in top condition. “The trick to using secateurs or shears is not to overdo it,” says Jake Hobson, founder of garden company Niwaki. “Depending on the type of plant (boxwood, for example, is very hard) and the time of year (wood tends to be harder in the winter), secateurs should manage around 15mm, shears much much less. Always cut diagonally along the fibres instead of against them. Plus keep your tools in good condition – clean, sharp and oiled – as that will give a better result.”

Burgon & Ball managing director Rainer Schubert adds: “Avoid trimming in hot sunshine when cut leaves can scorch; late afternoon is the perfect time to trim.” ■

Inspiring topiary gardens to visit

Glorious examples of finely clipped topiary to spark the imagination and recreate at home

Knightsayes Gardens, Devon
Vast clipped hedges showcase statuary, lush herbaceous borders and topiary including castellated hedges, one of which is topped with a fox chased by hounds.
Tel 01884 253264
nationaltrust.org.uk/knightsayes

Hinton Ampner, Hampshire
Revered for its crisp yew and box hedges and topiary, these formal gardens frame beautiful views of the rolling South Downs and feature mushroom-shaped topiary in the Sunken Garden.
Tel 01962 771305
nationaltrust.org.uk/hinton-ampner

Abbey House Gardens, Wiltshire
Once part of the Benedictine Monastery, founded in 666AD, this private garden covers five acres and features an impressive topiary display.
Tel 01666 822212
abbeyhousegardens.co.uk

Cliveden, Berkshire
Characterful birds, majestic hedges and a triangular parterre adorn these stately gardens designed

by Sir Charley Barry in 1849.
Tel 01628 668561
clivedenhouse.co.uk

Highgrove, Gloucestershire
Home to His Royal Highness The Prince of Wales, and over 40 years in the making, the gardens include some remarkable topiary along the Thyme Walk, in the Lily Pool and Sundial gardens.
highgrovegardens.com

Scampston, North Yorkshire
Set within the walls of the eighteenth-century kitchen garden, this contemporary masterpiece by Piet Oudolf showcases the many different ways topiary can be incorporated into today's gardens
Tel 01944 759111
scampston.co.uk

Levens Hall, Cumbria
Largely unchanged since the seventeenth century, these topiary gardens are amongst the oldest in the world. The 10 acres of ancient box and yew are a magnificent sight all year round.
Tel 01539 560321
levenshall.co.uk



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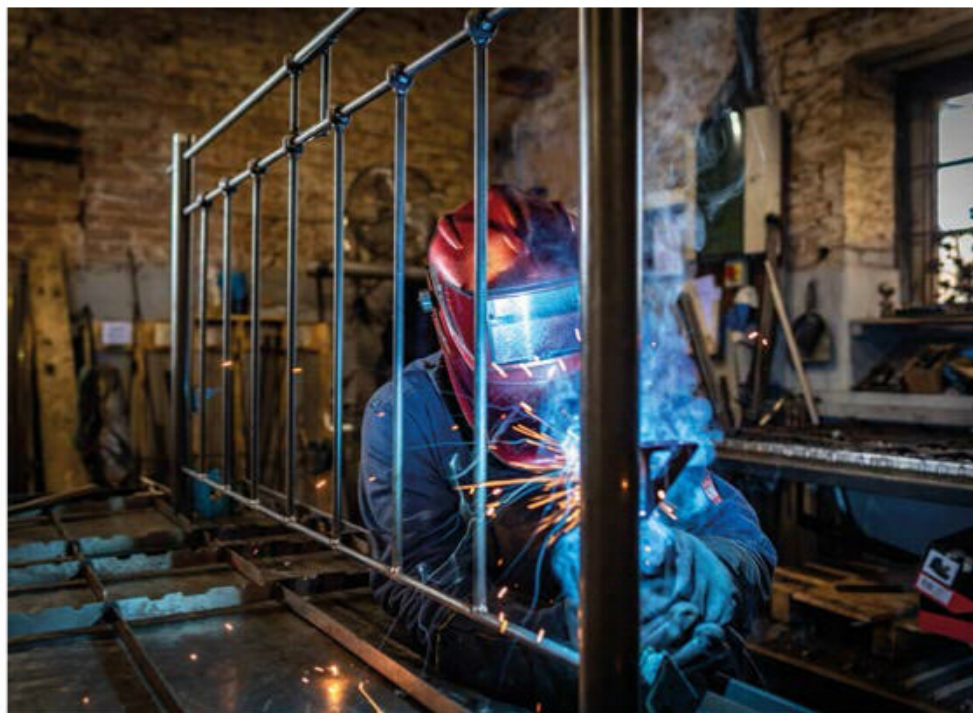


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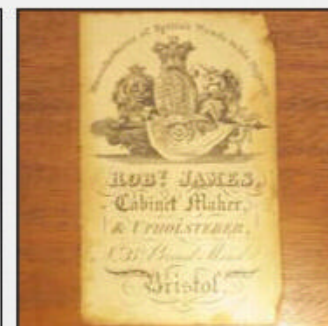
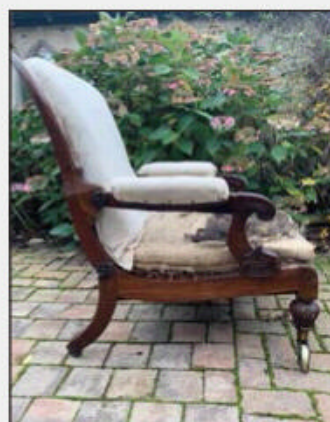
Library chairs by R Daws, George Minter, Foot's
Patent, Pocock, J Alderman, Samuel Pratt etc.

Campaign chests, chairs and other portable pieces by Ross of Dublin,
E Argles, Morgan & Sanders, Thomas Butler, William Pocock, J W Allen,
Gregory Kane etc

Tables, book cases, desks, Davenportes etc by Wilkinson of Lugate Hill, James
Winter, Priest of Blackfriars, Robert James of Bristol, Henry Kettle, Abraham
Solomon, Seddon and many, many more. Chamber horse exercise chair.

Also, original marble fire surrounds from same period.

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