The
ENGLISH HOME

BEST OF BRITISH SPECIAL

Celebrating the essence of English style

September 2022 | Issue 211 | £4.99 | UK Edition

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Burleigh's Asiatic Pheasant china has been made by master artisans in Stoke on Trent since 1862. To discover the maker's story, turn to page 79.

A letter from home

There is much to celebrate in British design as we put together this special edition for you. So many of the brands who make beautiful products for us to enjoy at home are finding new ways to preserve the craftsmanship handed down through generations while embracing new designs and innovations for the future.

Many of us appreciate the beauty or provenance of a carefully crafted piece as we hold it in our hands, but the process and tradition behind its creation are often harder for us to imagine. In our feature on British Craftsmanship (page 79), we spotlight some of our favourite specialist makers and reveal the man-hours, fascinating processes and detail that go into handmaking luxurious pieces for the home – it makes for enlightening reading. And if you're tempted to try your own hand at a creative skill, our guide to courses (page 119) is a treat.

Elsewhere this issue, you'll find an abundance of buys and stories highlighting the exciting diversity of British design, indicated with our 'Best of British' stamp. Of course, our way of decorating has historically drawn upon influences from around the world, and we have always added pieces from other countries to our interiors, as you'll see in the eclectic and beautiful homes featured. Brimming with ideas, we hope this issue inspires you.

Samantha

Samantha Scott-Jeffries, Editor

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NOTEBOOK

Our monthly edit of news, shopping inspiration and inside information

SPOTLIGHT ON...

Focus/22: Inspirational Showcase

Revel in an immersive kaleidoscope of colours, patterns and styles emblematic of the new season at Design Centre Chelsea Harbour's unmissable interior design and decorating showcase, Focus/22.

Running from Monday 19 to Friday 23 September and featuring 120 showrooms and 600 global brands plus pop-ups, this is the perfect destination to seek creative inspiration to enliven home decor and discover key looks for the coming season.

Events will include workshops, artisan demonstrations and discussions with industry insiders, including *The English Home* Editor Samantha Scott-Jeffries, who will host a talk on Tuesday 20 September – check *theenglishhome.co.uk* nearer the time for more information about attending.

Above: Jane Churchill at Colefax and Fowler, Nobilis, Watts of Westminster and Savel Inc at Alexander Lamont and Miles. dcch.co.uk

BEST OF BRITISH NEWS

A Fruitful Partnership

Sims Hilditch and Marlborough Tiles

After working with director Ridley Scott in production on films like *Thelma & Louise* and *Gladiator*, motherhood and a move to Wiltshire prompted a change of direction for Emma Sims-Hilditch, returning to the passion for interiors she inherited from her mother. Starting by making curtains at her kitchen table, today her interior design studio Sims Hilditch is thriving.

When Emma visited Italy's Amalfi Coast with Marlborough Tiles MD Jamie Robb, they were both entranced by the historic decorative tiles in bold patterns and vibrant colours adorning walls, floors, doorsteps and more on the island of Capri – sparking a collaboration between their brands. The Ana Collection of hand-painted wall tiles features five colourways *simshilditch.com; marlboroughtiles.com*

Double Vision

Joseph Joseph's talented twin founders

"Brilliantly useful design" is the philosophy of twin brothers Antony and Richard Joseph. Having grown up in a family with a long history of design and manufacturing, they trained as product designers and launched Joseph Joseph in 2003 with a mission to create desirable products to enhance everyday life.

Nearly two decades later, they have launched over 1,000 products in more than 100 countries and won numerous accolades, including two Queen's Awards for Enterprise. Bestselling launches including the world's first folding chopping board, Chop2Pot (*right*), clever space-saving food prep set Nest 9 Plus, and the Index set of food-specific chopping boards in a storage case designed to prevent cross-contamination. Initially known for bright colours, more muted tones are now available. *josephjoseph.com*

A Royal Favourite

Boot designer Penelope Chilvers' homeware

Designer of the Long Tassel Boot worn by Her Royal Highness The Duchess of Cambridge for almost 20 years, Penelope Chilvers has made her first foray into homeware. Penelope At Home features table linen and hand-painted pottery bursting with blooms in a deep Mediterranean blue and a warm fuchsia pink.

Born and raised in England, Penelope trained as a painter at London's Byam Shaw School of Art and won a scholarship to study in Madrid where she fell in love with footwear craftsmanship. She designed for the textile industry, and rode horses in her lunch break, wearing traditional Spanish riding boots.

She vowed to bring them to England with her own twist, commissioning artisans to make "the perfect equestrian boot". Her boots have risen from her kitchen table to the feet of royalty. *penelopechilvers.com*

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Noble Heritage: Generations of Innovation

English interiors brands proudly celebrating landmark anniversaries

Heritage interiors brands across Britain celebrate landmark anniversaries this year – many proudly manufacturing on home soil.

Aga (*below left*) is marking 100 years since its famous cooker was invented in 1922 by Swedish Nobel Prize-winning physicist Dr Gustaf Dalén. Blinded in a terrible accident, while convalescing at home he discovered his wife was cooking on a dangerous, dirty range cooker that was time-consuming and exhausting. So he invented a revolutionary, clean, economical and easy-to-use cooker.

English company Aga Heat Ltd bought the licence in 1929 and started manufacturing Agas in Staffordshire. Demand was so high that a second manufacturing plant was opened in Shropshire – the county where Agas are still made today. The company has since introduced a vast array of Aga types, colours and sizes, including an outdoor collection and high-tech models with fast heat-up times.

Greenhouse specialist Alitex (*top*) is celebrating 70 years in business, having been founded in Hampshire in 1952 by Frank Hagborg, whose vision was to make well-designed and extremely functional aluminium greenhouses for serious growers. He changed the company name to Alitex in 1965. Endorsed by the Royal Botanic Gardens Kew and official maker of a National Trust collection of greenhouses since 2004, Alitex is famous for elegant Victorian-style structures built to stand the test of time – they come with a lifetime guarantee – with everything manufactured in the UK.

Walking away from a good job at the Ministry of Agriculture to pursue his childhood love of woodwork, Mr John Lewis opened a one-man furniture-making business in 1972, moving from Wales to Hungerford in Berkshire. He rented a derelict building for £2.50 a week and transformed it into a showroom while living in a tiny, cold, damp caravan. Before he had even opened his showroom, a woman walked in off the street and ordered a dresser – his first order.

Needing more machinery forced a move into another derelict building. He also opened a shop on Hungerford high street. By then, there was such a buzz about his furniture that even Sir Terence Conran came to visit.

Now with 12 showrooms and a reputation for quality painted kitchens and bedroom furniture – all made in the firm's Oxfordshire factory – this year, John Lewis of Hungerford (*middle left*) is celebrating its 50th anniversary.

Other landmark anniversaries this year include Fritz Fryer, Locker & Riley and Stephens of Norwich, all marking 40 years in business.

Ana Engelhorn

INTERIOR DESIGN

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BEST OF BRITISH NEWS

Archival Influences

English Heritage x Designers Guild

A divine new collaboration between English Heritage and Designers Guild celebrates England's strong design heritage. These new collections of printed fabrics and wallpapers were inspired by the English Heritage's extensive archive of historic wallpapers, which comprises over 1,000 historic wallpaper fragments, painstakingly conserved from properties throughout England. The Designers Guild studio team reworked chosen fragments, reimagining the designs.

Eagle House Damask (*curtains above & cushions below right*) was inspired by fragments of block-printed wallpaper found in a Jacobean manor in London which was overlaid with decoupage flowers.

Inspiration for the painterly floral, Piccadilly Park (*curtains right & wallpaper above*), came from a wallpaper fragment, thought to date back to around 1730, found in a house in Sackville Street in London's Piccadilly. It has been reworked and repainted by the Designers Guild studio, enhancing the delicacy of the flowers.

Specialist mills with traditional rotary printing methods, as well as digital printing, were used to capture the true depth of detail held within each design, enriching the collections and imbuing each one with a handcrafted quality. A beautiful and harmonious palette encourages colours to intermingle, achieving an elegantly layered interior that feels as if it evolved naturally.

English Heritage says: "Purchasing these collections helps English Heritage keep the story of England alive for future generations."
designersguild.com

Diary

Her Majesty The Queen's Diamond Diadem (*above*) is among her priceless jewels on show at Buckingham Palace until 2 October as part of the State Rooms Summer Opening. *rct.uk*

To mark its 20th anniversary, Daylesford will run its Harvest Festival over two days, a celebration of organic food and drink in the Cotswolds, with music, games and more. *daylesford.com*

With 12 acres of beautiful gardens, there is more to Glyndebourne than world-class opera. Seize a rare chance to explore them during its Open Gardens event on 3 and 4 September – and take a sumptuous picnic. *glyndebourne.com*

FEATURE SARAH FEELEY **PHOTOGRAPHS** P14 (TOP, BOTH) © TORY MCTERNAN; (BOTTOM) © TARA ROWSE. P16 (MIDDLE) © RYAN WICKS; (BOTTOM) © TIM JAMES PHOTOGRAPHY. P18 DIARY (TOP) ROYAL COLLECTION TRUST/© HER MAJESTY QUEEN ELIZABETH II 2022; (MIDDLE) © DAYLESFORD ORGANIC; © JAMES BELLORINI PHOTOGRAPHY

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DESIGN DISCOVERIES

A special round-up of inspiring British-made designs celebrating the creativity and care invested into pieces beautifully crafted on our own shores

SIDE SHOW

To showcase the elegance of original craftsmanship, interior design studio Albion Nord has created an exclusive 11-piece collection of furnishings and accessories. Handmade in Britain, this Elizabethan side table exemplifies how traditional techniques can be used to create distinctive and functional pieces for today.
Elizabethan side table, £2,000, Stride & Co for Albion Nord

HEARTH OF THE HOME

The Holborn range of wood-burners by Arada blends a classic stove aesthetic with an Ecodesign Ready specification, which meets the latest regulations for cleaner combustion and therefore air quality. For a truly cosy mood, this model's design has a widescreen glass door to enhance the fireside feeling.
Holborn 5, widescreen option, from £1,450, Arada

MODERN PINK

Master of colour Edward Bulmer advises that pink is a useful shade because masonry often has an undercurrent of the tone – making it a perfect partnership. If seeking to avoid the saccharine end of the pink scale, this natural formulation has a hint of darker depth. The paint's tonality makes this pink ideal for schemes that include richer and bolder colours.
Mason pink paint, £51 for 2.5l of emulsion, Edward Bulmer Natural Paint

BEST OF BRITISH SHOPPING

TRELLIS WALLS

Strawberries are a classic emblem of British summertime, and this Wild Strawberry Trellis wallpaper captures the charm of vintage wallpaper prints. The blue colourway also gives the motif a modern twist that feels fresh and striking at the same time.

Wild Strawberry Trellis wallpaper, China Blue, £108 a roll, Barneby Gates

(For more blue-and-white decorating inspiration, turn to page 72.)

CUSTOMISED DINING

As a large-scale piece of furniture, a dining table is a noticeable feature of any room. To create an original centrepiece, Home Barn's reclaimed tables pair sustainability with bespoke detail. Each table is made from salvaged timbers and can be crafted to individual specifications.

Rustic dining tables, from £1,950, Home Barn

BROAD RANGE

Designed to be the focus of any country-style kitchen, the new 160i is Everhot's largest oven. The stove includes four ovens, two grills, a double simmer and hot plates, and an induction hob that can accomodate up to 10 saucepans. For skilled hosts spinning many plates, temperatures in each zone are adjustable.

160i range cooker in Marine Blue, from £15,210, Everhot

WALL ART

Kate Hawkins and Sarah McClean launched Common Room with a vision to "bridge the gap between art and interiors". Creating small batches of wallpaper designed by artists, the duo are inspired by great artwork and idealists. This dynamic print is a homage to the botanist who formalised naming plants two ways.

Twin Flower by Fee Greening, £156 a roll, Common Room

M.M LINEN

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Pictured: Flowerbed bedding, available to purchase from mid-August 2022

A FITTING BATH

If the idea of a bath situated in the master bedroom has a luxurious appeal, this small-scale model may even fit in a corner of the room. The Tubby measures just four feet long, yet the average person can be fully submerged in the bath. To suit all styles, the paint, taps and feet are all customisable.
Tubby bath, from £1,756, Albion Bath Company

MIXING PATTERNS

Whether used on soft furnishings, curtains or accessories, juxtaposing florals, checks and stripes is a classic English style formula. A large-scale check, such as this one, can breathe new life into an existing neutral scheme. For an energising coupling, marry the pattern with a graphic floral in a contrasting colourway.
Black Rose cushion, large £100; Large Woodhouse cotton check, Radish, £75, Tori Murphy ■

FEATURE SUZANNA LE GROVE PHOTOGRAPH P21 © BEN PHILLIPS; P22 (HOME BARN) © MARK COCKSEDGE; P24 (ALBION BATH COMPANY) © TIM WINTERS; (LOOM) © ANDREW BEASLEY; (TORI MURPHY) © JACK NEVILLE

BLANKET APPEAL

From relaxing on the sofa to adding layers on a guest bed, a wool throw in a classic design brings endless practicality and an eye-catching finishing touch. This houndstooth design is an ageless pattern that captures both retro nostalgia and a chic modern mood. Play up the smart graphic next to monochrome pieces or place with textiles in rich hues for a sumptuous early autumn switchover.
Charcoal Grey Houndstooth throw, £68.99, The British Blanket Company

BEDSIDE BEAUTY

Started by three passionate designers, Loom is a specialist furniture brand which combines modern and traditional techniques to offer furniture in an array of customisable materials, colours and finishes. The Arboretum bedside range is the latest addition to the house collection. This Hillier bedside table comes in any of Loom's exclusive timbers and finishes, and with an edited selection of brass handles.
Hillier bedside table, available in two sizes, from £3,222, Loom

A rare sculpture by Japanese avant-garde artist Sofu Teshigarhara
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White porcelain toast rack, £31.50 and other pieces, all Sophie Conran for Portmerion

TABLE SERVICE

Set the table with British-made ceramics, glass, silverware and linen for a leisurely breakfast, a spot of afternoon tea, a fine dinner party or to elevate fish and chips

Silver-plated cake server, £30, Fortnum & Mason

Silver-plated Queen Bee egg cup and domed lid 'cosy', £39.95, Annabel James

Large tumbler, £29.05, English Antique Glass

Sterling silver chip fork, £42, Not On The High Street

Handmade Welsh ceramic breakfast bowls, £20 each, Glosters

Rose napkin, £30 for two, Tori Murphy

Director's decanter, £115, Dartington Crystal

Persephone caviar server and spoon, £970, William Yeoward Crystal

June Bouquet six-cup teapot, £54.65, Duchess China 1888

Morris & Co dessert plates, £47 for a set of four, Spode

FEATURE SUZANNA LE GROVE BACKGROUND RAWPIXEL.COM/SHUTTERSTOCK PHOTOGRAPHS (NAPKINS) © JACK NEVILLE

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Large glass cloche, £28, True Grace

Eucalyptus & Cedar Woods lifestyle fragrance, £40, Jo Loves

Aestas Porcelain Laboratory candle, £30, Essence + Alchemy

Rose diffuser, £65, Miller Harris

Explorer Geranium candle, £100, Bamford

HOME FRAGRANCE

As we head gently towards the new season, it is timely to update interiors with fresh scents, these British-made and/or designed accessories infuse schemes with a sense of elegance

Summer 22 scented candle, matching pot and greetings card, £60, Great House Farm Stores

English Pear & White Freesia candle, from £14, Loyal Candles

Rhubarb Folk scented pillar candle, £15, St Eval

Scented leaves, £16.50, True Grace

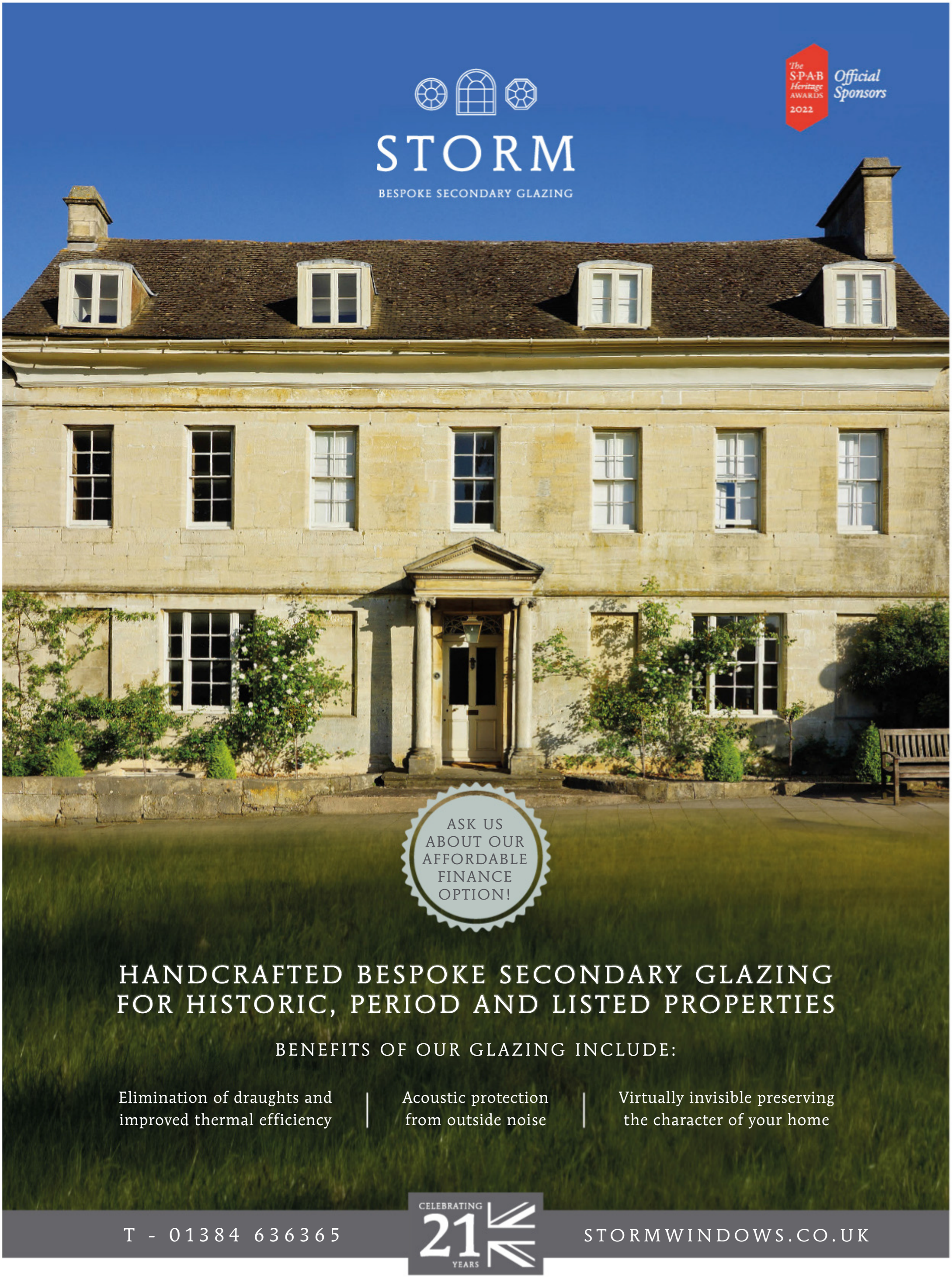
Galbanum Peppermint diffuser, £29, Plum & Ashby

Autumn Rose ceramic candle, £52; Flower Lady luxury matches, £7.80, both Chase and Wonder

Quince garden candle, £29, Daylesford x Colefax

Tom Daxon Cedarwood diffuser, £48, Gloved

PHOTOGRAPHS (JO LOVES) © RICHARD VALENCIA; (LOYAL) © BELLE IMAGING; (DAYLESFORD) © NEIL WATSON; (GLOVED) © ROWAN FEE **FEATURE** SUZANNA LE GROVE **BACKGROUND** JESSICAHYDE/SHUTTERSTOCK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THE EDIT

Editor-at-Large Kate Freud shares the new products and brand discoveries that have caught her eye this month

BRIT DESIGN

Ever since John Crowell set up Beaumont & Fletcher in 1989, it has gone from strength to strength, expanding its collections from fabrics and furniture to selling exquisite embroidery, lights and mirrors.

To showcase all these beautiful wares in one place, the company has just launched its first brochure, just in time for the launch of the new handcrafted Arcus, Cathay and Orbis mirrors. Each one comes in various sizes and 10 standard finishes, with bespoke pieces available on application.

beaumontandfletcher.com

THE HOT LIST

British furniture, lighting and home accessories brand Heal's has always been one to champion new design, with a focus on craftsmanship and innovation through its *Heal's Discovers* programme, launched in 2004. Among those spotlighted this year are London-based ceramicist Talia James and contemporary woodworker Chelsea Vivash, both of whose handmade pieces have their own stories to tell.

Elsewhere in store, collaborations include new furniture ranges by Magnus Pettersen and Says Who, alongside a variety of textiles for every home with playful prints by Edinburgh Weavers, Amechi, One Nine Eight Five and Divine Savages.

Also available are sculptural LED lighting and futuristic linear fixtures, guaranteed to brighten up any home.

heals.com

TIMELESS STYLE

Lefroy Brooks, manufacturer of classic bathroom and kitchen brassware, creates timeless designs which span 100 years, starting from 1900 Edwardian-era to contemporary minimalist styles.

Its latest addition is the Star handle designed to complement the Classic range of taps and showers. The simplicity of the design has its origins in the transatlantic modernity of the ocean liner age and sits perfectly alongside the beautiful Star range available in finishes from polished brass to silver nickel.

Look out, too, for the new 1935 Janey Mac range, which combines the clean-lined art deco period with the simplicity of the industrial era to complement modern and period homes.

uk.lefroybrooks.com

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THE QUEEN'S AWARDS FOR ENTERPRISE: INTERNATIONAL TRADE 2021

LOOK OUT FOR

The family-run stove manufacturer Charnwood has seen plenty of change during its 50 years in business, and this fuels its desire to continue to be at the cutting edge of design. Ever since it became the first British brand to develop a range of clean-burn stoves, it has seen customers wanting to make more ecologically sound investments for their homes, hence the development of its latest launch, the Charnwood Haven. This compact wood-fired range cooker is designed for cabins, bothies, off-grid living and smaller homes, helping deal with the challenges around traditional energy supply. Plus, with more people than ever trying to live more sustainably, the clean-burn stove comes with a large window providing a beautiful view of the fire alongside a well-sized oven and hot plate enabling cooking with a wide array of pots and pans.
charnwood.com

DESIGNER DECOR

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French bulldog Jack finds a comfortable spot in the sitting room filled with antiques. The carved wooden plinth behind Jack is one of a pair bought from Brownrigg Antiques in Tetbury. They flank the doors that lead to the garden.

Finding THE ONE

Paolo Moschino and Philip Vergeylen have transformed a Tudor farmhouse in West Sussex into a comfortable country home full of personality and unique collections of antiques, in their inimitable style

FEATURE SAMANTHA SCOTT-JEFFRIES
PHOTOGRAPHY BOZ GAGOVSKI

ABOVE The sofas in the sitting room were bought at Bellmans auction house, reupholstered in a fabric by Colefax and Fowler and teamed with cushions in fabric by the same brand as well as Bennison Fabrics. Some of Paolo's collection of silver turtles, mostly from Buccellati, sit on the coffee table.

LEFT The couple's antique collections make for beautiful tabletop vignettes.

RIGHT Philip (*left*) and Paolo (*right*) with French bulldog Jack. Philip leads the renowned interior design studio at Paolo Moschino Ltd and Paolo has three eponymous showrooms in London selling fabrics and furnishings. For more, visit *paolomoschino.com*

'Most important is that the house feels like it's been here forever. Everything has patina, everything has a story and that makes you feel welcome'

The first time Paolo Moschino and Philip Vergeylen set eyes on the Grade II listed Tudor farmhouse in West Sussex they now call home, they knew it was 'the one'. "The house was in a spectacular location and looked like it had been dropped onto a field," recalls Philip, who was compelled to make enquiries. "When the day came for the viewing, we were early for the estate agent. As we stood at the gate waiting, we looked at the house and each other and decided that we would buy it. The agent thought we were crazy, but we knew we would completely change the interior."

Perhaps the revelation should come as no surprise. Paolo and Philip are the dynamic team behind Paolo Moschino Ltd and perfectly placed to completely transform the property when they bought it 12 years ago. "The first thing we did was the roof," explains Paolo. On discovering that the original local stone no longer existed, they bought a local church's whole roof and used it to replace the one on their house.

Thoughts then turned to the garden. "We seeded the garden at the same time we started construction work so that in a year's time, there would be something there," explains Paolo. "Philip had the really good idea of taking a picture from above the property and dividing the space into 'rooms', the same as we would in interior design. We used a marker to set out six different gardens, including a swimming pool garden and parterres."

Inside, as much of the original Tudor building and its 19th-century extension were preserved as possible, while all of the 1960s and 70s decoration was removed, along with two small rooms that had been added to the back of the kitchen. With planning consent, these were replaced with a new large extension, resulting in a ground floor almost double in size, with an open, flowing circulation. "By being able to walk through the downstairs rooms in a circle, you can enjoy every room, even if you don't use them on a daily basis," says Philip. "And you can now walk straight out of every room into the garden," adds Paolo. "It makes you feel very connected to the location."

The listed windows were kept, but the couple could not salvage the floor, so ran Belgian oak throughout

ABOVE The snug faces north and is painted in Flower Pot by Farrow & Ball. "I'm a firm believer if a room is dark you shouldn't fight it," says Philip, "so we chose rich, dark colours." The couple salvaged the fireplace from a client's project in Paris. The large carpet is a Madeleine Castaing design bought at Clignancourt flea market in Paris. The fabric on the cushions are by Castaing too.

'We have two garages filled with china. It's my obsession'

the house for continuity. They also preserved the original beams. "I wanted a soft feeling in the sitting room, so the beams were sanded and pickled almost white," says Philip. This light, calm drawing room with its soft hues is designed around two aspects – the original inglenook fireplace and the view of the garden. "It's very muted," Philip says of the palette. "I like that because it is a room that can take anything, from 18th-century terracotta to Jean Cocteau."

It is also in contrast to the richly coloured snug with its deep, cocooning colours. "This room is cosy, small, and hugs you," says Paolo. "When we arrive at the house from London on a Friday night, the first thing we do is have a gin or vodka and tonic in the snug with the dog and a lit fire," he says. "Sunday mornings, we use the lighter sitting room and sit with a Bloody Mary and the door open."

Similarly, there is a formal dining room for entertaining and a more relaxed dining area off the

ABOVE Paolo and Philip designed the contemporary country kitchen which was made by their contractor Kinash Ltd and finished with Carrara marble worktops. Paolo enjoys cooking. The kitchen is open to the informal dining room (*right*).

The chandelier in the informal dining room is an antique bought in Florence. It inspired Paolo to make a version called Dove. The 19th-century table is from Provence and teamed with Louis XVI chairs.

A collection of 18th-century Delftware lines the walls of the formal dining room on sconces made in Italy. Philip also collects blue-and-white dinner services from Tournai, a Belgian maker.

The artist Dawn Reader mixed the pink for the office walls, using glazes to add layers of depth. They are topped with a set of 18th-century English hand-coloured engravings of birds. The leather floor lamp is by Jacques Adnet and the 19th-century Italian chair is one of a pair from Lee Wright Antiques.

'We are lucky to have the charm of the Tudor part, but the extension, with French windows which flood the house with light, makes me happy'

kitchen. The couple use both frequently. "I love theatrical dining rooms," says Paolo, who, along with Philip, adores entertaining. "I like to do the table settings, flowers, candles, and I like that wow moment when guests come into the room."

The couple's collection of blue-and-white china inspired the formal dining room decor. "Then we bought the blue-and-white 18th-century French screen at Christie's in Paris, which we hung on one side of the room. While it was beautiful, it dominated the room, and the rest looked a little sad. So, I asked a specialist painter, Dawn Reader, to pick a tree from the screen and multiply that around the room in a mural," says Paolo.

Dawn has worked with the couple for many years. "She's almost family. We've done a lot of houses together, and her mother has a Georgian rectory close to our house," Paolo explains. "We are sure she made the job last longer than necessary because it was a cold winter and her mother's house doesn't have heating!"

When Paolo and Philip found it impossible to upholster the wonky Tudor walls in one of the bedrooms, Dawn embellished them with a mural inspired by the Pierre Frey fabric they had hoped to use for walling. She also worked on the entrance hall and staircase, and the walls in the sitting room.

The office was a room that evolved during the pandemic when the couple retreated here full-time from London. The house, formerly used for long weekends, suddenly became a full-time live-work space. With just one desk for Philip, and Paolo working at the kitchen table, they decided to transform the log shed into an office. "We wanted two big antique desks, one placed at each end, and we transformed the room in one week with furniture from our warehouse." Dawn painted the room a warm pink. "A traditional colour brought back by John Fowler," says Philip. "It's very flattering – it reflects off the skin and makes you glow." "When Philip first designed the house, he wanted the entrance of the house to be painted pink,

ABOVE LEFT The log store on the right is where the new home office is located. The 19th-century barn to the left was converted into independent guest accommodation recently for friends and family to stay in.

ABOVE RIGHT Inside the barn, a reclaimed 18th-century terracotta floor has been laid. The cabinet was bought at Bellmans auction house and customised with trelliswork on the glazed doors.

and I said 'No, we can't have a pink entrance', but this time I said you can have a pink office," says Paolo.

The couple do not always agree on design and decoration. "Normally, we have big fights," laughs Paolo. "We have fights about every detail, but in the end, Philip always wins because he comes up with amazing ideas, whereas I am more restrained. In the end, he is usually right."

Despite this admission, the couple obviously share a design aesthetic and a love of beautiful objects. "We are crazy about shopping," confirms Philip. "Every time we visited the site when the construction work was being carried out, we would go to the local antique shops." Favourite haunts included Brownrigg (now in Tetbury, Gloucestershire) and Spencer Swaffer in Arundel. Their collections include religious figures from all over the world, one of which dates to the 15th century, and Paolo's collection of silver turtles, which remind him of his childhood in Italy. These nestle alongside lighting and fabrics from Paolo's collection.

"It's a mix of a lot of things that for me are typical of a country house," says Philip. "I want it to look as though people have been living here forever and have added to it. Not necessarily the same generation, era, or provenance, so it's a mix and match."

"It definitely is a mix and match," agrees Paolo. "Every piece in the house has a little story behind it. No matter where I sit, I get all of the memories – a gift from a friend, a portrait of one of my previous dogs – and that's what makes a home." ■

ABOVE The floral Mortefontaine Le Manach by Pierre Frey fabric on the bed inspired the mural by Dawn Reader in this bedroom. The French 18th-century bed has the initials PM engraved on the headboard. "We saw it at a flea market in Paris and didn't even ask the price!" says Paolo.

RIGHT "We have decorated every guest bedroom with flowers, and ours, by contrast looks like the cellar of a monk," laughs Paolo, who did not want the decoration of the principal bedroom to distract from the view of the garden. The bedlinen is by Peter Reed and the chest is a Flemish heirloom from Philip's grandparents.

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Connecting WITH NATURE

Inspired by the established gardens at her Wiltshire farmhouse, Minnie Tatham has ensured the interiors are as resplendent as the flourishing flora and fauna outside

FEATURE HANNAH NEWTON PHOTOGRAPHY CLAIRE WORTHY

The antique railway clock to the left of the door was found in a vintage shop in Norfolk and the painting of Florence below is by Charlie Robinson. The door curtain was made from a kantha quilt found in India, while the cushions on the window seat are from Graham and Green, and some that Minnie has made herself.

ABOVE Minnie often has lunch under the old apple tree where she can enjoy the beauty of nature with her terrier Ruby keeping her company.

LEFT The dining table was bought from a café closing down sale as was the enamel light fitting above. The dining chairs and painting were inherited. The walls are painted in Farrow & Ball's Old White.

Blooming pink roses are gently supported by the honey-hued Bath stone walls of Minnie Tatham's 16th-century farmhouse, while in the borders below, irises and alliums stand to attention. Heavy boughs of wisteria hang ripe with vibrant purple petals, and nearby, neatly trimmed bushes of lemon verbena, mint, Mediterranean rosemary and fat pink chive flowers sway gently in the warm summer sunshine.

Minnie Tatham was instantly entranced by the exquisite gardens at her Grade II listed farmhouse, deep in the Wiltshire countryside. She had visited the gardens many years before when they were open to the public in partnership with the Royal Horticultural Society. "I remember meandering along the Spanish chestnut tree-lined walk, arm in arm with my sister, and asking her, 'Can you imagine living here?'"

Almost 20 years later, that is exactly what happened, when the former owner, plantswoman Barbara Stockitt, put the house on the market, having owned it since the 1960s. Barbara, who passed away in 2019, was gardening royalty and shared her passion with her brother, David Austin, one of the world's leading rose breeders, and her daughter, highly regarded landscape

'I wanted to bring the outside in and create the feeling of being within a secret garden, surrounded by birds, bees and beautiful trees'

architect Bunny Guinness. Consequently, the gardens were filled with an extraordinary amount of beautiful, scented roses, and the cultivated borders, walled garden, lined walks, and lawns were impeccable.

Back in 2015, Minnie and her husband, Simon, decided to move to the countryside, leaving behind their Georgian townhouse in Bath, which they had converted from flats to a singular residence. Situated just eight miles north of Bath, they leapt at the opportunity to purchase Barbara's idyllic country house, brimming with horticultural and architectural history. "As soon as we turned into the drive, I said: 'Yes, yes!'" smiles Minnie. "There was an instant emotional connection and we made it happen at all costs." It was the height of summer, the gardens were in full bloom, and Minnie was, she says, "completely bowled over".

There was no need to make significant changes to the building when they first arrived, and no structural work was undertaken. Still, Minnie likes to be busy, so she began gently removing any modern touches that had been added. "With an old house, I like to reveal the age in it – that is what attracts me. I like to pull out the atmosphere of an old property, the innate charm you can find if you dig deep enough."

She began by stripping the beams to reveal the original wood, replacing skirting boards, adding traditional joinery and softening the house using rich paint colours and fabrics. "When I decorate a house, I primarily want it to feel restful, a comfortable place to be. My palette is quite soft, but I have to have colour, texture and warmth."

The dining room had a tiled floor, and the fireplace was entirely blocked up. Minnie loves an open fire, so she unblocked the fireplace and discovered a beautiful large inglenook, which she reopened, and then replaced the floor with wide oak boards. "I wanted to bring the outside in and create the feeling of being within a secret garden," she explains. Working with the artist Steve Morris, a mural was painted across the

ABOVE The hand painted mural on the dining room walls reflects the garden outside. Reproduction chairs have been repainted in Annie Sloan chalk paint. The elegant sideboard, heavy with cut flowers from the garden, was inherited from Minnie's in-laws. The pair of table lamps are from Pooky and the chandelier above the table was found in an antique fair in France, while the shades are from Antique Textiles and Lighting in Bath.

'When I decorate a house, I primarily want it to feel restful, a comfortable place to be'

ABOVE A vibrant green – Salvia by Paint & Paper Library – covers the sitting room walls, while the tapestry cushions are from Chelsea Textiles. A family portrait hangs on the wall along with a painting by Diana Bourdon Smith.

LEFT Minnie collecting flowers under the wisteria-covered walkway.

walls. "Steve painted the design freehand, and the result is just what I hoped for. I love sitting in the dining room – it's so warm and cosy, with the fire lit, surrounded by birds, bees and beautiful trees."

Inspiration from the gardens is found throughout the decoration, and Minnie's love of the natural world shines through. An abundance of vibrant green tones is used in exuberance in the sitting room, on the walls and woodwork, and on the upstairs landing. Vases throughout the house are filled with armfuls of frothy *Ammi majus*, purple verbena and showy euphorbia cut from the garden and displayed with abandon in bedrooms, bathrooms and anywhere a spare corner is found.

Working in the television industry in the 1980s, Minnie spent time on period drama sets, honing her knowledge of antique furniture and buildings. Once her three children had grown up, Minnie, then in her early 50s, decided to study again and began a degree

In the hall, vintage floral curtains from Antique Textiles and Lighting in Bath frame the view outside. The antique croquet set was left for Minnie and Simon by Barbara Stockitt, while the large glass lamp base was bought from Swedish House at Home and the shade is a Fermoie fabric trimmed by Minnie.

RIGHT An elegant Sanderson damask has been used for the canopy, headboard, valance and bedcover to create a striking effect on the handsome George IV antique four-poster bed Minnie bought at auction. The lampshade to the left of the bed is from Bloomsbury Revisited and the Kemble Linen Glacier curtain fabric is from Lewis & Wood.

in the history of art in London's Bloomsbury. Drawing on this knowledge and experience, Minnie's approach to furnishing her home is to incorporate mostly antique pieces of furniture and a plethora of paintings, both contemporary and venerable.

"I think it's important to have a few things that are either old or made by hand," she says. "There is something very special about inhabiting a space that has been lived in for centuries and touching handmade furniture that has been touched for a long time – it's grounding and makes me feel at home. I always like to use old objects that have been loved for generations, which is a rather beautiful thing."

Minnie's handmade cushions, found on the window seat in the kitchen, on the beds and displayed on the chairs in the garden, are central to this principle, as is the profusion of paintings she has reframed using antique and second-hand frames. Inspired by the textiles and colours she discovered while studying for her degree and during an extended trip to India, Minnie "pumped colour into the house" making lampshades and curtains.

"I am at my most creative in the middle of the night," she says. "It is so quiet. I like to redesign rooms and shift pieces of furniture in my mind. I think of it from above, like a bird. I imagine myself in the room and how I would sit, with the light falling from a certain direction. Everything should connect to make me feel comfortable, relaxed and happy." ■

RIGHT Wooden sofas on the front terrace are set amongst a plethora of vibrant greens and pinks from the garden, colours that Minnie has matched in her handmade cushions, using Indian fabrics.

BELOW RIGHT The walled garden is filled with the floral scent of sweet roses from David Austin and was designed by previous owner Barbara Stockitt many years ago. Today it is carefully maintained by Minnie and a small team of gardeners.

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The drawing room is thought to have been fashioned from two rooms in the 1840s. Flanked by peacock firescreens, the imposing marble fireplace was added in the Edwardian era. Charlie's grandmother's collection of continental porcelain sits on the mantel.

A NEW CHAPTER

Since inheriting the majestic Turvey House in Bedfordshire, Charlie and Grace Hanbury have embraced the building's history, while creating a welcoming family home

FEATURE & STYLING COSMO BROCKWAY PHOTOGRAPHY JAMES MCDONALD

ABOVE The dining room was redecorated in the 1970s with damask wallpaper from Watts of Westminster which has the same impact today as when first unveiled. The scene is looked upon by ancestor Thomas Higgins, who collected many treasures for Turvey House on Grand Tours of Europe.

RIGHT The neoclassical garden front of Turvey House, encased in Roman cement, with its drawing room windows looking out onto the parkland. Today weddings and events are held in the gardens. To find out more visit *turveyhouse.co.uk*

Bedfordshire in the South Midlands is arguably one of England's least discovered counties, encompassing the beautiful chalk downs of the Chiltern Hills and the River Great Ouse. The golden-stone village of Turvey could easily be in the Cotswolds, with its pretty village shop and tawny-spired church. Imposing gates lead to Turvey House – the magnificent family home of Charlie and Grace Hanbury. The young couple, along with their three children, Albie, 11, Tom, nine and Rose, six, have created a house ringing with laughter and warmth despite its daunting demeanour at first sight.

In the last decade of the 18th century, John Higgins, a prosperous merchant, inherited the land from a distant relation and built a restrained Georgian manor house. Fast forward 40 years, returning from a Grand Tour of Italy, John Higgins' son, Thomas, was inspired by the handsome buildings he had seen and set about transforming his family seat into the striking neoclassical house seen today.

The Higgins family remained squires of the estate until the marriage in 1939 of only daughter Prunella to Hanmer Hanbury, whose grandfather Sir Thomas Hanbury, a botanist among other things, is known for creating La Mortola, hailed as one of the most beautiful gardens in Italy. In the post-war years,

A sweeping cantilevered staircase in the domed hall is overseen by a portrait of Charlie's ancestors, John and Martha Higgins. Corinthian columns on the landing frame a cloisonné urn (just seen) brought back from Shanghai by Charlie's ancestor Sir Thomas Hanbury.

'We are both from large families and love having people to stay and sharing the house with everyone, including the children's friends'

ABOVE Alongside architects Inskip Gee and kitchen company Guild Anderson, the Hanburys converted the billiards room into a family-friendly kitchen and dining area. A trio of Lucia pendants from Hector Finch hang above the island painted in Copper Green from Mylands. Bum Stools from deVol make for comfortable breakfast bar seating. Framed Antoinette Poisson domino papers adorn the wall above the armchair.

Prunella and Hanmer threw themselves into farming the estate, which their son Daniel inherited in due course. Now living in a house in the village, Daniel passed the reins over to his eldest son, Charlie, in 2019, and Turvey House is now seeing an exciting new chapter with the next generation.

"We felt once we'd moved in with our three young children, the house would spring back to life," reflects Grace, standing in the newly designed family kitchen. "It had been unlived in for several years, but we knew it had the potential to be the family home in the country we longed for after years of working in London." Having met while both studying at the University of Newcastle, the couple were married at Turvey to, in Grace's words, "begin making our own memories at the house."

Although they started wedded life in London, an awareness of the looming inheritance was at the forefront of their minds from the beginning. "We actually started the planning permission process long before moving in. The house being Grade I listed, we knew it was a smart move," says Charlie. The approach has proved successful. The family worked with noted architects Inskip Gee, who, says Grace, "were key in getting permission for the changes we made. My father-in-law sagely advised us to first concentrate on the rooms we would use the most." The first task was transforming a formal billiards room into a clean-lined, comfortable kitchen and dining space by bespoke kitchen maker Guild Anderson. "We enjoy the brightness of it. The old kitchen was gloomy and looked out onto a brick wall," says Grace.

When asked which room he loves the most, Charlie does not hesitate. "I love the drawing room because it has a sense of calm despite being the most formal room in the house. The proportions, dual-aspect views and how light interacts with the room are beautiful." The couple have also created a smaller family sitting room, which they often retreat to in the evenings. It is furnished with brightly coloured art and lampshades from Matilda Goad and Nushka. Grace explains the couple's style of living: "We're both from large families and love having people to stay and sharing the house with everyone, including the children's friends. Little ones are full of laughter and keep everything informal."

Previous generations have left their mark on the interiors, which the couple are keen to preserve to document English country house style over the ▸

Previously the library, the family sitting room has been painted in Vert De Terre by Farrow & Ball. The Archie ottoman is from Arlo & Jacob while the yellow Chiara dining chairs are from Ceraudo. The Rush Matters rug is made from rushes harvested from the River Great Ouse that runs past the house.

'Our own children are now having a magical childhood. It's a privilege to keep something going that's been in the family for over 200 years'

ABOVE The Blue Bedroom has been left virtually untouched with curtains in a glorious chintz found by Charlie's grandmother Prunella. Grace has added a scalloped raffia rug, a kantha bedspread from Jaipur, cushions in 1930s West African Kente cloth and a blue ikat from Antonia Graham. For a similar rug try Chloe Jonason Interiors.

last century. The drawing room sports glorious yellow silk curtains, pelmeted and swagged in the style of John Fowler, while many of the bedrooms retain their mid-century chintzes collected by Charlie's discerning and modish grandmother Prunella, who also decorated the dining room in the vibrant flocked wallpaper that is the backdrop to many family parties today. "It's timeless and still looks immaculate," says Grace.

Exquisite inherited antiques jostle for space, including precious oriental pieces found by the aforementioned Sir Thomas, who was also a fluent Mandarin speaker and an influential figure in 19th-century Shanghai. Grace is slowly pouring elements of her own style into the historic rooms and loves Hector Finch for lighting and Ledbury-based Tinsmiths for fabrics. The couple also frequent local auction house Cheffins, Etalage and the Robin Myerscough Studio.

Charlie has a special affinity for Turvey House as he grew up in a property on the estate. "I remember the regular visits to our grandparents. It was a short walk from our back garden, across the parkland. My earliest memories were of the vastness of the domed hall and the tea served off a rather elegant trolley. My siblings and I, along with our cousins, were always careering around on bicycles on the driveway and in the walled garden. We didn't realise how lucky we were to enjoy such a special place with no sense of responsibility."

Running a historic house is an all-consuming commitment, but, as Charlie reflects, "Our children are now having a magical childhood, with so much space and family history. It's a privilege to keep something going that's been in the family for over 200 years. There are only two other houses of a similar scale and heritage in Bedfordshire still owned by the original families."

Exciting plans for the estate include a Christmas market and grotto, as well as a music festival next summer, and ongoing retreats. Turvey House will be at the heart of it all, and long may it go on. ■

ABOVE Charlie and Grace Hanbury with their labrador, Maggie.

BELOW A wrought-iron spiral staircase which came from the Great Exhibition at Crystal Palace in 1851 is a whimsical touch on the landing. Charlie's aunt, Amanda Hanbury, who grew up at Turvey, remembers, "As children we were forbidden from climbing on it, but of course we often did." (Amanda's house featured in our July 2021 issue).

ABOVE Bamboo trellis-patterned wallpaper is paired with a riotous floral chintz in a bedroom designed in a timeless style by Charlie's grandmother. The silvered French bed was a gift from Lord Astor and came from one of the bedrooms at Cliveden House in Berkshire.

RIGHT A bathroom singing with elegant simplicity and generous proportions has been fashioned from a former small bedroom.

The Canvas Signature wallpaper in Terracotta by Arte harmonises with the wallpaper in the hall. The Elise sofa (*right*) by Whitehead Designs, in Small Medallion fabric from Blithfield, is paired with a sofa reupholstered in Montefalco by Nina Campbell from Osborne & Little. A Gourd Vase lamp from Vaughan Designs with a Jasmine Tribal shade sits on a William Yeoward side table.

Bold MOVE

Clever updates and a modern mix of vibrant patterns have transformed a once-dark country house in Leicestershire into a light-filled home

FEATURE CLAIR WAYMAN
PHOTOGRAPHY RACHAEL SMITH

ABOVE LEFT Muted Balin Ikat wallpaper by Anna French at Thibaut acts as a foil to the spicy orange tones in the Zenobia curtain fabric from Brunschwig & Fils in the dining room. Liz added a Samuel & Sons coral Cirque pom-pom fringe to the lampshade on the Aragoa table lamp from William Yeoward.

ABOVE RIGHT Lewis & Wood printed its Bukhara fabric as a wallpaper for the hall. The framed, hand-embroidered Indian yoke is from Wicklewood.

Having realised their family home of 25 years had started to feel dated, interior designer Liz Millington and her husband, Charles, were keen for a change. "We'd brought up our two sons there and been very happy, but the last time we'd renovated was in the 1990s and the house suddenly felt old hat, which frustrated me," explains Liz. "My taste has evolved over the years, and I wanted a home that would reflect who I am now."

At first, the couple planned to build a smaller, more contemporary property near a lake on their land, but friends advised them against the idea. "A great friend of mine said, 'What are you doing? You're going to have grandchildren. You don't want to downsize; you want to make sure there's space for everyone to visit'," Liz says. These were prudent words, and Liz took heed but knew the chances of finding a suitable property in the area were slim: "We had very specific requirements. I needed space for my design studio, and my husband trains horses, so stables and land were also important."

They thought the only option might be to redesign their existing property, but the moment they decided to start house hunting, Charles spotted a seven-bedroom 18th-century farmhouse on a large plot advertised for sale in the local paper. "It was a sunny day just before Easter, in April 2017, and I went along reluctantly to keep Charles happy, without any expectations," Liz says. "When we walked in, my heart started racing. I looked at Charles and we instantly knew this was the one; it just felt right. The house was really dark and rundown, but I could see it had so much potential – there was something special about it. As we drove off, we both said, 'It's perfect. It's got all the space and ticks every box'. We fell in love with the whole setting; it was meant to be."

After a stressful year of negotiations, Liz and Charles finally got the keys to the house in May 2018. They lived in the main house for about four months while their contractor, Duffin Builders, renovated a dilapidated stable flat on the property. They then moved into the flat, allowing the builders to gut the house under Liz's watchful eye.

The previous kitchen was tiny and impractical, so Liz had walls knocked through to create an open-plan kitchen-diner in what had been an awkwardly designed utility room and downstairs bedroom at one end of

'I wanted to build up layers, while avoiding anything that would clash or take over. I love colour, as well as mixing patterns and styles of furniture'

ABOVE In the drawing room, curtains in Kalmar by Colefax and Fowler are complemented by antique armchairs in Karsamba from Robert Kime. The inherited chest was painted by Fi Worrall.

LEFT Liz and her French bulldog, Bobby, in the sitting room. To see Liz's design work, visit *lminteriors.co.uk*

RIGHT Liz's Leicestershire home comprises the main 18th-century farmhouse, with the newly designed kitchen located in a separate section to the far left, next to the new sitting room.

'I like merging old with new, because it makes the interiors so much more interesting'

ABOVE In the newly created sitting room, a Benedict coffee table by Robert Langford sits on a vintage Moroccan rug from Maroc Tribal. The sofa is in Fiesta by No 9 Thompson from Fox Linton, while the Ariadne lamp from Heathfield & Co is topped with an Oblique shade from Copper & Silk.

ABOVE RIGHT The Milan tumbled limestone floor tiles in the kitchen are from Mandarin Stone.

the house. As this end section was a hotch-potch of different levels, with no foundations, the architect, Mark Abell, suggested dropping the floors by 60cms to create one level. As the house is Grade II listed, the builders had to stick to the footprint and took down this part of the property, meticulously rebuilding it with new foundations and additional windows, using the original stone and roof tiles to create one big, light-filled space, complete with a beamed ceiling for a lofty, barn-like feel.

One of Liz's main aims when redesigning the interiors was to bring more light into the previously dark property. As well as adding glass doors, a formerly dark snug was transformed into a modern, glass sitting room extension between the new kitchen and main part of the house, cleverly blending the old architecture with the new. "I really like the idea of merging old with new because it makes the interiors so much more interesting. I wouldn't like to live in a completely old house without any modern touches. But, equally, I wouldn't want to be in a totally modern glass box that lacks character, so being able to blend the two is perfect for me."

Liz threw herself wholeheartedly into the renovation and is thrilled with the result. A joyful mix of patterns brings energy and vibrancy to every room. She chose a bold ikat-style wallpaper from Lewis & Wood for the hall, with colours that subtly link to adjoining spaces, creating a sense of flow. "I wanted to build up layers while avoiding anything that would clash or take over," she explains. "I love colour, mixing patterns and styles of furniture and incorporating treasures I've collected from my travels."

Playful touches include Toucan wallpaper by James Malone in the downstairs loo and a striking Pierre Frey geometric fabric headboard in a guest bedroom. "You can have fun with downstairs loos and guest bedrooms because you don't spend a lot of time in them – you just want to smile when you go in," says Liz.

The drawing room leading off the main hall is more traditional but still incorporates Liz's signature vibrant mix of colour and pattern. However, it was only when

Liz collaborated with Moir Wade Design to create the limed oak kitchen with Carrara Mystique worktops from TNC Granite. Geometric Navajo tiles from Claybrook Studio tie in with the Roman blind in Belle Ile by Nina Campbell. The bespoke Pendant 30 lights are from Vitro Lighting Designs and the Form stools are from Normann Copenhagen.

'You can have fun with downstairs loos and guest bedrooms because you don't spend a lot of time in them – you just want to smile when you go in'

ABOVE Mazely wallpaper from Colefax and Fowler sets off the fresh greens in the principal bedroom. The bed is upholstered in Boundary fabric, echoing the leafy green tones of the Carnival curtain fabric, both from Christopher Farr Cloth. The David bedside chests are from JVB Furniture.

RIGHT Whimsical Henri wallpaper by James Malone adds a tropical touch to the downstairs loo. The Edwardian pedestal basin is from Burlington and the vintage cane mirror was an Etsy find.

Liz introduced the red floral rug that the scheme finally came together. "I'd been looking for a rug for ages, and we were on holiday in Stockholm for my big birthday in 2020 when I spotted it in a shop window. My youngest son, Harry, walked in and said, 'Mum, I can't believe it, you've added another pattern in here'," she laughs.

As well as reupholstering furniture from her previous home, Liz has transformed a once-unattractive chest inherited from her grandparents. "I commissioned a wonderful local artist, Fi Worrall, to paint it in bold patterns that tie in with the drawing room colours," she explains. "I can't believe how well it's turned out."

Liz is thankful that the house was completed well before lockdown. Her two sons, Jack and Harry, along with their partners, retreated from London during this time and spent a happy couple of months living with Liz and Charles. "We had the most magical time, which was made even more special when we found out our daughter-in-law was pregnant," Liz says. "Everybody worked during the day, on Zoom calls in various rooms, then we'd come together in the evenings for gins on the terrace – it was bliss. This confirmed that the space works well, whether we have lots of guests or if it's just the two of us, which really made us appreciate what a fabulous house we have." ■

Made by Whitehead Designs, the headboard, in Pierre Frey's striking Pueblos fabric, creates a strong focal point in the guest bedroom, while Nina Campbell's Dômiers wallpaper from Osborne & Little adds interest to the walls. The cushions are in Doves Bermuda fabric from Rapture & Wright and the Juno bedside table in Mindy Ash wood is from Perch & Parrow.

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STYLE INSPIRATION

Our special section dedicated to interior design and decorating begins here

STYLE & SUBSTANCE
Combining good looks with exemplary craftsmanship, the Somerset four-poster bed has recently been awarded the prestigious Design Guild Mark Award for excellence in British design. Hand-cast by The Cornish Bed Company, the last traditional metal bed foundry in the UK (also awarded a Manufacturing Guild Mark), the Somerset is a rarely seen example of a metal four-poster and can be finished to bespoke desires – here the modern soft powder pink contrasts with classic brass caps and knobs for a gently romantic look.
Somerset four-poster, from £1,970, The Cornish Bed Company
(See page 79 for more exemplary British craftsmanship.)

FEATURE KATY MCLEAN **PHOTOGRAPH** JON DAY PHOTOGRAPHY

Perfect PARTNERSHIP

The timeless marriage of blue and white is a combination that has endured, working together in classic aesthetics and contemporary updates

Partnering colours for a balanced yet dynamic decorating scheme provides contrast, pattern and interest while remaining cohesive and considered. Fashions come and go with popular pairings – grey and yellow; chocolate and cream; the fast-becoming-classic pink and green – but few have stood the test of time like the perfect marriage of blue and white.

An interiors stalwart, decorating with blue and white is seen in many guises, from pretty sky blues in florals on a crisp white background, to chic, deep, inky navy as a vivid contrast to creamier whites. This pairing can take on different styles including grand chinoiserie, country charm, sleek geometrics and bold block colour, setting the scene as a clear, confident choice while still being easy on the eye and not overwhelming.

A blue-and-white palette is fresh, uplifting and works in any room in the house. Whether offering a coastal nod in a bathroom; echoing blue-and-white china on a kitchen dresser; looking smart in a sitting room, or providing a gentle prettiness in a bedroom. Different shades of blue can happily combine – though sticking to either lighter or darker shades will provide more impact. Whites can range from the cleanest, crispest and most brilliant to softer creams or touches of stone or natural linen.

While the two colours work best as an evenly balanced pair, other hues can be added for extra contrast. A touch of bold red perhaps (though only a touch – red should be a playful accent), a sweep of blush pink or a highlight of apple green can all enliven a classic blue-and-white scheme. Here we discover some of the best ways to indulge in a love affair with blue and white, from classic wallpapers to daring pattern combinations and harmonised accents in a range of styles to suit all rooms of the house.

Chic chinoiserie

Blue-and-white china is frequently a starting point for this palette. A display of plates on a dresser or a large ginger jar or table lamp in a decorative blue and white pattern can provide instant impact. Take the look further with blue-and-white chinoiserie or toile de Jouy patterns on walls. While chinoiserie can be very powerful in multicoloured options, sticking to blue and white keeps it streamlined and chic. It can be an unexpected and glamorous choice for a bathroom.

LEFT Mignon table lamp, £145, French Bedroom Co

ABOVE Crane Fonda in Ecru Blue, £150 a roll, Divine Savages

BELOW Floral ginger jar, £75, Cox & Cox

OPPOSITE Curtains, Acanthus, Woad, £89 a metre; walls, Simply Severn, Woad, £99 a roll; chair cushions, Willow Boughs, Woad, £89 a metre, all Morris & Co

Fresh update

As well as tempering ornate chinoiserie, a blue-and-white palette can soften other intricate patterns, too. William Morris's iconic Arts and Crafts designs have been given a fresh, modern mood in crisp blue and white. Combined with hints of grey, the look is a contemporary twist on a classic. Used in this sitting room, it is smart yet still full of character; busy with pattern yet light and calming to relax in.

Dynamic contrast

Inky blue and rich navy look decadent used in block colour on sumptuous plain linens, silks, velvets and matt-painted walls. Team with crisp white or rich cream and geometrics for a dynamic contemporary feel or soften with a small-scale print. Keep angles and lines defined for a sharp, dramatic contrast between dark and light.

ABOVE LEFT Navy 300-thread-count organic cotton double duvet cover, £90, Jasper Conran

LEFT Curtain and pelmet exterior fabric, Kensington, Blue Grey, £220 a metre, Holland & Sherry; wallpaper, £84 a metre, and interior fabric, £156 a metre, both Folly, Peacock Blue by Veere Grenney Collection at Tissus d'Hélène. Interior design by Veere Grenney

ABOVE Footstool sides, Kiftsgate, Ink, £100 a metre, and all fabrics and trims from the Campden Collection, James Hare

PAINT SWATCHES From left: Deep Space Blue, £52 for 2.5l Absolute Matt Emulsion, Little Greene; Ink, £51 for 2.5l True Matt Emulsion, Atelier Ellis

LEFT Ric Rac Glacier Mint Two tile, £8.82 each or £220.50 a square metre, Bert & May x Samantha Todhunter

RIGHT Urban wallcovering in Cobalt from the Costura collection, £105 a metre, Arte

BELOW RIGHT Lady Alford, Porcelain/ China Blue, wallpaper £89 a roll, fabric, £89 a metre, and all other fabrics, Diane HIll x Harlequin

BELOW Ripple Square Cushion, Blue, £49, Jonathan Adler

BELOW RIGHT Eichholtz Paladium dining chair, White, £540, Sweetpea & Willow

Statement piece

Working with limited colour palette allows for a bold approach. A wallcovering in an abstract design, which in other colours might intimidate, can be striking yet not overpowering in blue and white. For an arresting bathroom take a bold blue-and-white geometric tile over walls and floors for an assured use of colour and pattern that is easy on the eye. In other rooms, use the same pattern on walls and fabrics for a co-ordinated and cocooning effect. Be sure to pay attention to detail with the pattern – matching the repeat where a fabric meets a wall creates a tailored finish such as this wallpaper and headboard (*right*).

LEFT Aquarium wallpaper, Indigo, £195 for three rolls (52cm x 300cm); Rhodes lampshade, from £160, both Mind The Gap

ABOVE Maugham chest of drawers, Rattan Bali Blue, £880, Charles Orchard

PAINT SWATCHES From left: George, £51 for 2.5l Emulsion, Edward Bulmer Natural Paint; Blue Nile, £51, for 2.5l Matt Emulsion, Andrew Martin; St Giles Blue, £52 for 2.5l Estate Emulsion, Farrow & Ball

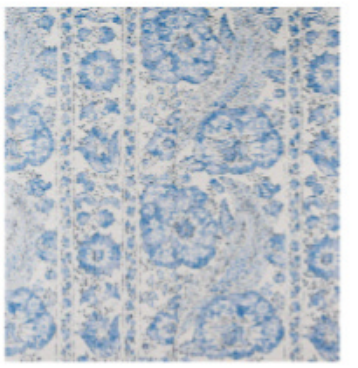
Pattern mixing

Multiple shades of blue can harmonise without any fear of clashing and allow for layering several patterns in an eclectic blend. Offset bold, blowsy floral patterns with classic stripes in shades of dark and light blue. Seek inspiration from global influences, mixing large and small block-prints for a softly evolved feel. Look to find synergy in accessories, as above, where the fish-theme wallpaper is partnered by framed prints of other forms of sealife, while the influence of Chinese ceramics is referenced in a ginger jar and the lampshade.

RIGHT Wellness Calm Blue vase, £37, Dartington Crystal

FAR RIGHT Valance and headboard, Mander Dark Blue, £162.80 a metre, Penny Morrison

OPPOSITE Roman blind, Garden Stripe, Delft, £70 a metre; curtain, Heidi, Delft, £82 a metre, both The Design Archives



BELOW Tilt Green cushion, £75, Suzanne Sharp at The Rug Company

ABOVE Wallpaper, Florence, Powder/ China Blue, £349 a roll (supplied as four sections to be cut), Diane Hill x Harlequin

ABOVE RIGHT Fabrics top to bottom: Audubon, Blue, £45 a metre, Emma J Shipley at Clarke & Clarke; Etchings & Roses, China/Blue, £69 a metre, Sanderson; Peonies, Sky, £92.50 a metre, Marvic Textiles

LEFT Curtain, Chikankari, Indigo, £185 a metre; cushions (from top): Moki Stripe, £95 a metre; Almacan, Indigo, £95 a metre, all Designers Guild

Colour addition

Though a reduced palette of purely blue and white is the classic choice for many, adding a touch of another colour can allow the two stars to shine even brighter. A classic trio, red, white and blue obviously works but can feel a little 'patriotic' or overtly nautical, so judicious use of a few flashes of red is all that is needed. Look to fabrics that already have a tiny pop of red to get the right balance, or add a glossy red lamp base to draw the eye. Soft blush pinks can bring a sophisticated modern twist on tradition. Or really enliven things with a zesty burst of green on a few accessories – a perfect match to lively cobalt blue. ■

FEATURE KATY MCLEAN **PHOTOGRAPHS** P75 (BERT & MAY) © JONATHAN BOND; P74 (THE DESIGN ARCHIVES) & P76 (HARLEQUIN) © ANDY GORE

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BEST OF BRITISH BRANDS

GREAT BRITISH *Craftsmanship*

PAST, PRESENT & FUTURE

From weaving wool to artisan upholstery to handmade pottery, Britain has a rich heritage of time-honoured skills and craftsmanship, passed down through generations. We discover five brands that preserve and champion skills that produce luxurious, specialist products for the home.

CLOCKWISE FROM TOP LEFT
Freshly printed tissue paper awaits transfer onto china at Burleigh Pottery.

Johnstons of Elgin's archives hold samples which date from 1797 and still inspire today.

The skilled and careful hand-carving of moulds to make tiles at Craven Dunnill.

Shelves full of British wool dyed in Yorkshire to Roger Oates' exclusive palette of over 160 shades.

Johnstons of Elgin

Celebrating its 225th anniversary this year, Johnstons of Elgin is a manufacturer and designer of fine cashmere and wool products – both for fashion and home. In 1797, founder Alexander Johnston had a vision for producing superior textiles using his workers' outstanding craftsmanship. These principles are upheld today, with Johnstons maintaining its ability to take the raw fibres through several processes to create its luxurious products. It uses traditional and modern techniques to dye, blend, card, spin, weave, knit and teasel the cashmere or Merino wool.

Whether supplying fabrics to luxury brands or for its own range of clothing, blankets and furnishing fabrics, craftsmanship is at the company's heart. Innovation is important, too, as is sustainability – including purchasing solely renewable energy to power the mills – and ensuring the well-being of the animals that supply the natural fibres.

Tours of the mills are available to see cashmere being dyed, products being hand-finished and the skill involved in creating the knitted pieces. Looking ahead, we are excited to reveal that designer Ben Pentreath has collaborated with Johnstons to create a fabric and throw collection, launching this autumn.

Facts & Figures

225 years old, the company was founded in 1797 on the banks of the River Lossie by Alexander Johnston

700 people work at the mill in Elgin, and another 300 at the mill in Hawick, producing knitwear

30 or so processes take natural fibres from their raw state to a luxury end product

200 tonnes of raw cashmere are transformed each year

2021 was the year Johnstons of Elgin was awarded the Queen's Award for Enterprise in the Sustainable Development category

4 generations of the Johnston family ran the business until 1920 when the Harrisons took over. It remains a family-run business

ABOVE As collecting cashmere is seasonal, it is bought and stored in hessian bales. Johnstons of Elgin is the only Scottish manufacturer to take the raw material to luxurious finished product.

LEFT A weaver at a loom in the Johnstons of Elgin mill. The Scottish landscape often inspires the designs and colours used.

BELOW The mill produces fabrics for upholstery as well as home accessories. *Chair, Cascade wool/linen twill, Tulip, £110 a metre; Lofty Check merino throw, Red, £285*

BEST OF BRITISH BRANDS

Roger Oates

The distinctive stripes of Roger Oates flatweave runners are instantly recognisable. The technique used is inspired by a historic Venetian flatweave sample founders Roger and Fay Oates discovered while working for a commission in the 1980s. They wanted to develop a way to recreate the handwoven quality on power-loom technology. Using specially adapted Hattersley shuttle looms, which are over 70 years old, the company produces flatweave runners for stairs – the supple texture allowing it to be sculpted round turns, in effect as 'upholstery for stairs'.

The workshop is nestled in rolling Hereford countryside and Roger Oates proudly uses a British blend of 100% wool which is dyed on Yorkshire. Colour and design are crucial, and many hours are spent perfecting each new creation, with trials carried out on a Swedish handloom until deemed a perfect composition. After being woven by master weavers on the Hattersley looms, each piece is hand-finished by a skilled sewing team. Widths of runners can also be sewn together to create rugs, or wall-to-wall floor coverings. The company can offer bespoke or customised pieces, with endless possibilities in striped designs and multiple colourful combinations.

Facts & Figures

40 metres of a woven roll can take the skilled sewing team 6-8 hours to hand-finish with invisible darning

30 years of service from workshop supervisor Glenys, who has trained 40 sewers in skilled techniques to maintain high levels of quality

864 knots are required to set up a 70cm-wide design, and it takes a week to weave a roll of flatweave

57 stripes in one of the most complex designs, Chatham. First launched in 1992 it is still in production, with a multi-colourway featuring 11 colours

180 colours in the exclusive Roger Oates palette. The UK-based dye-house processes 75 tonnes of yarn a year and the palette can create over 32,000 different colour possibilities

13 runners were stitched together to create the largest bespoke rug at over 9 metres wide. It took the workshop a week to make, sewing around 2 metres an hour

ABOVE Roger Oates flatweave is woven in small-scale mills using specially adapted 1950s Hattersley looms. A skilled team of craftspeople are involved at every stage of production. Here the warp of Hampton Biscuit is ready to be tied onto the back of the loom for the weaving to begin.

ABOVE LEFT The Kahlo Temple design from the 'A Journey in Colour' collaboration with London-based design house A Rum Fellow. *Flatweave runners. £149.50 a metre*

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BEST OF BRITISH BRANDS

Burleigh

The British pottery industry, mainly housed along the banks of the River Trent in Staffordshire, boomed during the Victorian era and is one that still stands the test of time. There are still several working factories in Stoke on Trent, producing fine tableware in traditional ways. Established in 1851 and still in its original Middleport Pottery, Burleigh is the last remaining pottery in the world to practice the Victorian underglaze tissue transfer technique for decorating. This highly skilled process can take up to five years to master, with delicate pieces of freshly printed tissue paper cut and carefully placed and then pushed on to leave the beautiful patterns – from the best-selling Asiatic Pheasants to newer designs for the likes of Ralph Lauren. Each piece is taken from clay through to finished piece by a team of master artisans – from mould makers to plate spinners, to glazers, and of course, the tissue transferers. Each stage has a hands-on involvement and checks to ensure the highest quality, and though some procedures have been given some modern updates, much is produced as it would have been 170 years ago. Burleigh's customers span the world and include exclusive collaborations with the Soho House group – with the Green Hibiscus design created for use at The Ned.

LEFT Launched in 1862, Asiatic Pheasants is a cherished design that has been in production at Middleport Pottery ever since. It comes in classic blue and white or a pretty pink for a romantic look.

Pink Asiatic Pheasants, teapot, £100; breakfast cup and saucer, £48; plates from £20, all Burleigh

BELOW The Regal Peacock design freshly printed on tissue paper and ready to be applied.

Facts & Figures

500 teacups are expertly crafted by hand a day

3-5 years to train to apply the tissue transfer

2 female printers in its history – Mikeala is their second ever female printer

6 tonnes of clay used per week

2 weeks for a single piece to go from raw state to shop floor

82 countries around the world that Burleigh sell and ship to

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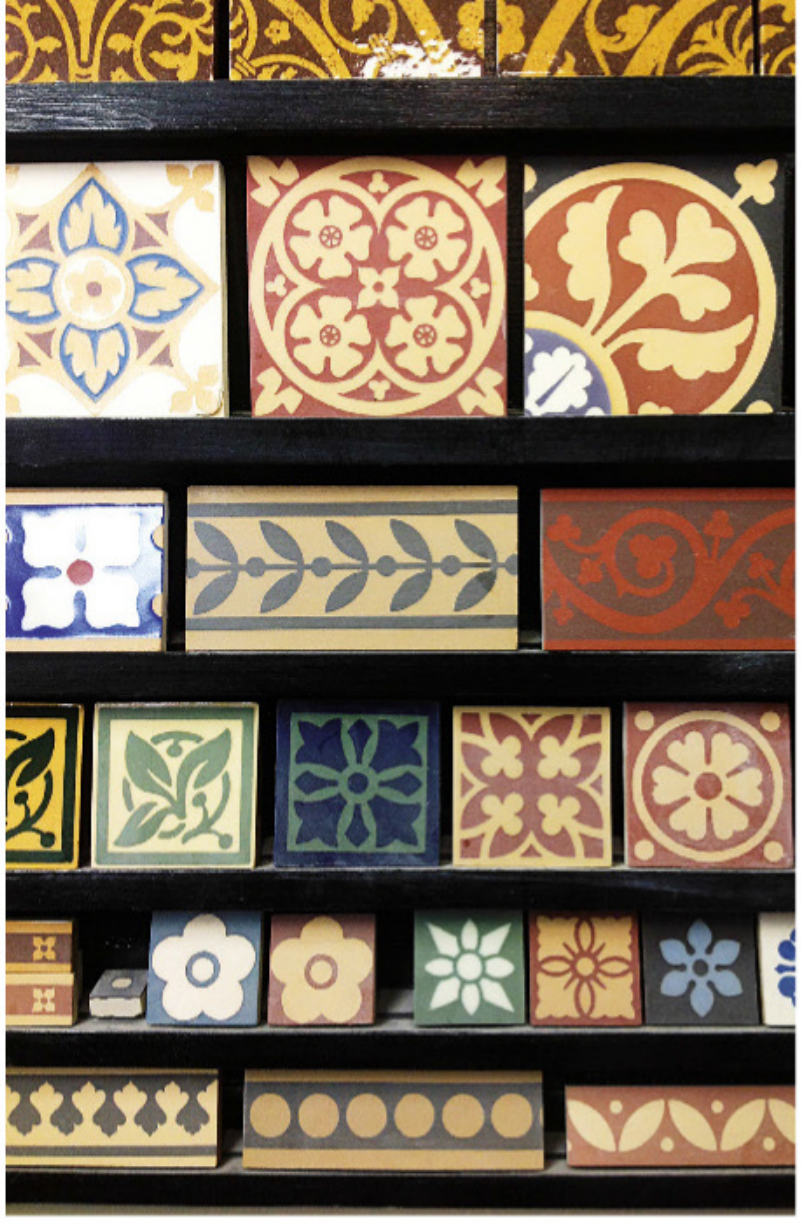


Craven Dunnill & Co

Marking 150 years since it was founded in 1872 as Jackfield Tile Works in Ironbridge, Shropshire, Craven Dunnill still makes fine ceramic tiles in the original factory – the oldest surviving purpose-built tile factory in the world. Part of the Ironbridge UNESCO World Heritage Site, the factory still produces hand-crafted tiles, often using original methods. Complex hand-produced moulds can take more than three weeks to make such is the level of detail.

A commercial and bespoke arm of the business, Craven Dunnill Jackfield, works on prestigious projects such as the Palace of Westminster, Harrods and Kew Gardens. London Underground users may have admired the company's handiwork, too, with its tiles installed at over 85 stations. The flexible manufacturing techniques allow Craven Dunnill to colour match and create bespoke designs to match or suit historic properties.

Its Artisan collection features ready-to-buy, highly decorative pieces in distinctive, richly coloured glazes. Craven Dunnill has taken its secret glaze recipes to popular Subway tiles, giving a streamlined, glossy look for kitchens and bathrooms. It has also teamed up with Burleigh (*page 83)* to create tiles featuring some of the pottery's distinctive designs.

Facts & Figures

150 years old, the company was founded in 1872

5 consecutive generations of the Howells family have held the position of managing director since 1916

Facts specific to the Palace of Westminster floors project:

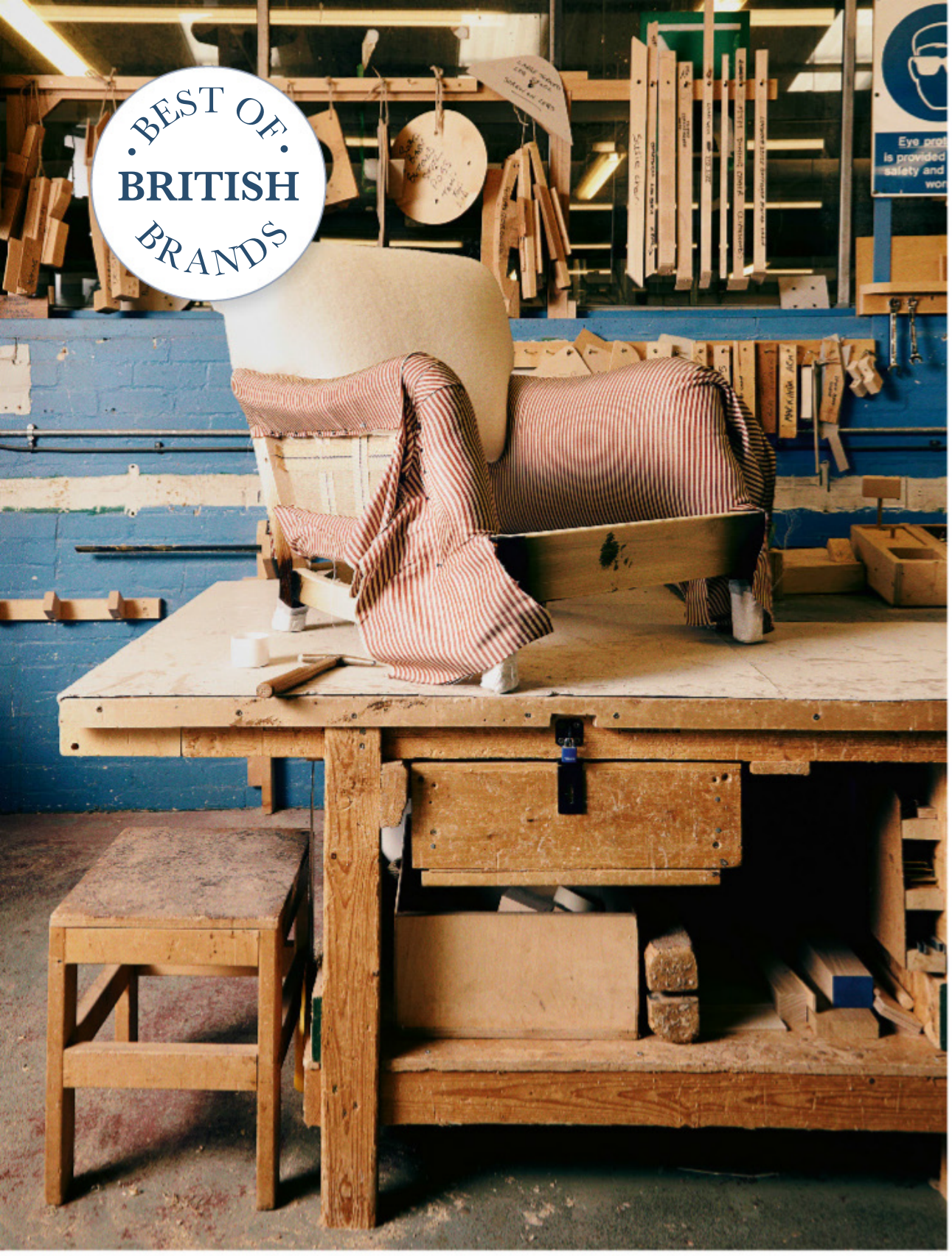
12 years to complete the project, including development and trialling

6 staff working on the project team

38,000 tiles were produced for the Palace of Westminster project

120 tonnes of clay were produced to fulfil the project

CLOCKWISE FROM ABOVE
A selection of tile designs from Craven Dunill.
Craven Dunill Jackson restored the original flooring of Sandon Hall, Staffordshire, with over 20,000 cut geometric tiles using Victorian techniques and faithfully matched colours.
Hand-carving is one of the techniques used during production.
Harrogate, Tangerine, £14.95 each, Craven Dunnill



George Smith

Founded in 1985 by an antique dealer who was inspired by and used the name of a 17th-century royal upholsterer called George Smith, the company has become renowned for its upholstered furniture. Today it has one of the largest teams of highly skilled, expert craftsmen and women in the UK, handmaking luxury furniture that celebrates craftsmanship at every stage.

Each piece can be custom-made to suit individual requirements, sizes and desired details. Responsibly sourced timber is used for the frames, and each coil spring is hand-tied and placed for maximum comfort. Traditional techniques such as using horsehair for stuffing are still employed, and seat cushions are hand-stuffed with a mixture of duck down and duck feathers. Fabrics are expertly cut and hand-stitched into position.

A number of designers, including Emma Sims Hilditch, Ilse Crawford and Jean-Lois Deniot, have collaborated to create collections, and George Smith furniture can be enjoyed in high-end hotels, clubs and restaurants around the world, including Annabel's and Heckfield Place.

The company still has some original staff members and has trained the next generation too – one piece made in the 1980s was recently brought back and reupholstered by the original upholsterer's son.

Looking ahead, George Smith is using its expertise to produce upholstered beds and ensure a good night's sleep.

FEATURE KATY MACLEAN **PHOTOGRAPHS** P79 (BURLEIGH) © RACHAEL SMITH. P82 (BURLEIGH) © PAUL KING. P84 (HECKFIELD PLACE) © HECKFIELD PLACE

Facts & Figures

70 pieces of furniture are made a week

800 metres of fabric is used each week

78,000 springs are hand-tied each year

12-30 hours for one person to upholster a chair

ABOVE Upholstery is done by hand at George Smith, with pieces of fabric expertly cut and positioned before being hand-stiched into place in a process that can take up to 30 hours for a single armchair.

RIGHT The Fairhill sofa provides a comfortable seating area in the Ochre Room at Heckfield Place in Hampshire.

LEFT These vinyl Waterbury shutters are waterproof, making them the perfect choice for bathrooms and kitchens.

ABOVE Harlequin shutters in full height add an elegant touch to this sophisticated sitting room.

Bespoke & Beautiful

British brand Thomas Sanderson produces bespoke shutters, precision-made in the UK, to align with and transform any style of English home

For more than 30 years, Thomas Sanderson has been designing, crafting and installing window furnishings that beautifully frame the natural light. From vinyl and wooden shutters made from the finest materials to innovative powered blinds, luxurious curtains and motorised awnings, each piece is custom-made to customer requirements.

In recent years, the company has seen a huge increase in demand for bespoke shutters, which are precision made in the UK. Particularly popular is their Waterbury vinyl collection, perfect for rooms with high levels of humidity and moisture such as kitchens and bathrooms. These shutters are made by experienced craftsmen with installation in as little as six weeks.

Shutters provide the perfect solution to balancing natural light and privacy, and with this in mind, the brand has developed unique features such as clearview louvres for one-tilt movement and discreet hidden hinges for a flawless finish. Thomas Sanderson's wooden shutters are available in a considered selection of natural wood stains and beautiful paint finishes including their exclusive colour collection with interiors brand Harlequin. This sees shutters reimagined in a range of colours that are both traditional and contemporary, elegant and vibrant, ideal for a truly unique finish to interiors.

As to which style to choose, for some, the sophistication of full-height shutters might be preferable. Crafted as a single panel, these run from the top to the bottom of a window – a classic design that suits a variety of window styles. Solid full-height shutters are popular not only for their elegance but also for the security and complete privacy they provide when closed. They absorb sound and insulate a room, and make a true focal statement.

Tier-on-tier shutters, meanwhile, offer two independently operated sections – a clever design configuration which helps maintain privacy while still allowing light and air to flow into the room.

Tracked shutters are the perfect solution for bi-fold doors or floor-to-ceiling windows, with an innovative and discreet track system that ensures the panels glide effortlessly, allowing easy and clear access to glazing or doors.

The cafe-style shutters always prove a popular choice, expertly designed to cover only the lower half of the window, offering reassuring privacy without completely blocking the light. For a peaceful night's sleep, they have created a solution which combines Duette powered blinds with shutters for a total blackout effect.

Discover how to master the light in your home by booking an in-home consultation with one of Thomas Sanderson's experienced designers who will shape solutions custom-made for your home.
thomas-sanderson.co.uk ■

FEATURE KATE FREUD

THE STORY OF BARNES OF ASHBURTON

ENDURING ELEGANCE

Blending a fresh blue palette with classic made-to-measure furniture gives this cottage kitchen a new lease of life

Devon-based designer and manufacturer Barnes of Ashburton strikes the perfect balance between timeless elegance and an on-trend look. Thanks to its 40 years' experience in creating beautiful hand-built kitchens and furniture, it knows that when it comes to embracing trends, the key is to create a design that will last for years to come.

In this scheme, classic-style cabinetry is painted in Little Greene's Hicks' Blue, with Boxington on the pantry and Apple for its interior. Blue and green are fresh modern colours and a palette that complements both classic and contemporary homes.

When the owners of this former coach house bought the property five years ago, the kitchen had a lovely cottage feel, which they wanted to retain. As a large family that enjoys cooking together, their brief for Barnes of Ashburton was to create a layout that would still be the hub of the home but one where they could come together to eat, cook, be sociable and generally spend time together – often all at the same time.

The biggest challenge was the original position of the cooker, which created a bottleneck within the space. Once it was determined that the fireplace around the stove was a cosmetic rather than structural component, it was simply a task of removing everything from the current kitchen and starting afresh.

The owners' wish list for the scheme included adequate food preparation space, a range cooker, storage, including room for the vacuum cleaner, broom and mop, open shelving and a sitting area. Barnes of Ashburton has achieved this and more. The cabinetry is expertly crafted from lime wood with solid and veneered oak internals, and handles by Jim Lawrence. Perfectly made to measure to fit within the space, the kitchen features 30mm Unistone Naxos work surfaces in a honed finish, a Butler 90 two-and-a-half bowl white ceramic sink by Villeroy & Boch and a Perrin & Rowe Phoenician tap with ceramic levers. For the appliances, a Falcon 1092 Deluxe range cooker was chosen in a stylish Slate finish and is topped with an energy-efficient induction hob.

Barnes of Ashburton is expert at bespoke design and crafting all sorts of furniture, and can take on full renovation projects if desired, as demonstrated by this made-to-order ash staircase, which leads down into the beautiful bespoke kitchen. "Our new kitchen looks amazing, beyond expectations," say the owners. "You have completely transformed the room. Thank you. It was a great experience to work with you and your team on the project. From our perspective, the whole process was seamless and easy." ■

To book an appointment for a consultation, visit barnesofashburton.co.uk or call 01364 653613.

FEATURE HAYLEY GILBERT **STYLING** HOLLY KEELING **PHOTOGRAPHS** © PAUL RYAN-GOFF

ABOVE The lime wood cabinets exude a refined mood, painted in Little Greene's Hicks' Blue. Jim Lawrence handles and honed Unistone Naxos worksurfaces balance the bold shade with cool neutral tones.

LEFT To stand out from the elegant blue cabinets, the pantry features two contrasting Little Greene tones – Boxington on the exterior and Apple on the interior.

OPPOSITE PAGE, LEFT TO RIGHT To work beautifully with the ceramic sink design, the Perrin & Rowe Phoenician tap has porcelain inserts on the handles.

A Falcon 1092 Deluxe range cooker is given pride of place in the centre of the kitchen.

THE *Georgian* HOME

As part of our series on familiar British housing styles, we explore the merits of the homes that shaped the greater part of the 18th century, noted for their elegant proportions and symmetrical detailing

FEATURE EMMA J PAGE

Named for the reigns of the first four King Georges of England, encompassing the years 1714 to 1830, Georgian architecture is largely defined by its classic elegance and understated detailing. Marked by symmetry, proportion and balance, the style of these buildings varied over time, from Palladian to neoclassical, red brick to stucco-fronted. Townhouses were known for their grid-like uniformity; country houses for their width and relative shallowness, often nestled in landscaped settings. Greek motifs, influenced by discoveries of ancient buildings in Europe, were popular in the late 18th and early 19th centuries.Renowned architects such as Sir John Soane and John Nash rose to prominence during this era, celebrated for their considered, pared-back take on architectural design.

GOLDEN TOUCH

Often built according to the principle of the golden ratio, which focused on producing a pleasing dimensional relationship between the width of a building and its height, Georgian homes tend to feel considered and proportionate. Windows are plentiful and were frequently built below waist height, necessitating the addition of wrought-iron balconies. However, window taxes were prevalent during this era, meaning that many were bricked in over time, a feature still evident today. “These homes have a subtle grandeur inspired by the restrained and rational elegance of Palladian architecture,” explains Tim Gledstone, partner at architecture and design company Squire & Partners. “Rooms are sequenced to flow naturally from one to the other. Details including cornices, architraves and skirting can be restored and replaced using modern technology such as 3D moulding.”

The proportions of these homes lend themselves to pared-back decor and considered reconfigurations. “I enjoy their high ceilings, excellent square rooms and balanced layouts,” says VSP Interiors’ Henriette von Stockhausen. “These buildings are especially suitable for growing families as many contain four bedrooms on the first floor. Several interiors still have intact detailing like panelling, ornate fireplaces and plaster cornicing too, together with wooden floors and even, on occasion, original paint colours.”

ABOVE LEFT This Georgian country home is defined by its pared-back and perfectly symmetrical facade.

FAR LEFT A classic, tall Grade II listed Georgian townhouse, renovated by architecture firm Squire & Partners.

MAIN IMAGE The architectural detailing has been restored in this townhouse renovation, overseen by interior designer Nicola Harding. Antique and bespoke pieces complement the spirit of the building.

TRADITION REVISITED

The intuitive layout of Georgian homes makes them relatively simple to update for modern living. “Their symmetry makes them a joy to design around, particularly as they are often laid out with a central staircase,” says interior designer Pia Pelkonen. “It’s always worth trying to preserve and enhance any period features - coving, skirting, ceiling roses, fireplaces, internal doors, original tiling, and even hardware are all details that enhance the character of a period home, so they are worth elevating.”

There are, of course, drawbacks when it comes to renovating a property from this period, whether that means navigating a listed status and seeking advice from a qualified heritage consultant at an early stage, or having to rethink the position of key rooms. “These homes often feature dormer windows and pitched ceilings so extending upwards can mean limited ceiling height,” says Pelkonen. Extending outwards tends to be a better option and if the property is listed or in a conservation area it will probably be expected that an extension is sympathetic to the original style of the house. In cases like these, orangery-inspired extensions are popular additions to living or dining spaces. “However, if there are no restrictions,” adds Pelkonen, “there is something quite elegant about creating a sleek and minimal contemporary extension, such as a simple glass cube, in pleasing contrast to the original architecture.”

Kitchens are often a key room to rework. Many of them were sited towards the rear of these properties, accessed via long servants’ corridors, reflecting their purpose as out-of-sight hard-working rooms. “These days, we often relocate them or add a new space for a larger kitchen,” says von Stockhausen.

Bathrooms are another key consideration, as modern requirements often demand more than one. “Rather than dividing a beautifully drawn room to create a slightly unsatisfactory, meagre bathroom, I’d always suggest sacrificing a bedroom to make a generous bathroom for the family,” suggests interior designer Max Rollitt. “I’m also finding that though it has been fashionable to open up spaces and knock through walls in recent years, reinstating traditional partition doors and building walls instead can be a useful exercise.”

ABOVE RIGHT In this scheme by VSP Interiors, antique pieces, including a rich tapestry and rug, lend a nod to the heritage of the building.

RIGHT The cornicing and panelled doors have been elevated with a restrained colour palette in this Georgian country home by Sims Hilditch.

LEFT Lofty archways like this inject a graceful feel. This scheme, by Alice Leigh, features a softly contemporary built-in banquette, proving how adaptable to modern life Georgian homes can be.

ABOVE Interior designer Henry Prideaux's understated approach to this sitting room allows the bones of the space, including flooring, sash windows and fire surround, to sing.

BELOW The symmetrical furniture and accessory arrangements complement the balanced interior architecture of this room by Sims Hilditch.

ABOVE In this scheme by Nicola Harding, furnishings are focused on the centre of the room, effectively lending breathing space to the walls and floor-to-ceiling windows.

EASY ELEGANCE

The refined, pared-back architecture of Georgian homes suits simple, unfussy schemes. "It's important to let original detailing sing," advises designer Emma Sims-Hilditch. "Start by examining those features. How might they be championed or incorporated into your design? In a recent Regency townhouse project, we retained the original balustrades in the entrance hall, complementing them with a range of antiques and contemporary furniture." Bear in mind, too, that in Georgian homes, storage space can be minimal. "Consider how to incorporate additional storage intelligently," continues Sims-Hilditch. "This might include recessing shelving into walls, incorporating hidden cupboards under the stairs or even factoring storage space into ottomans and bench seating."

Playing to the proportions of a Georgian home is another way to enhance its architectural merits. "Symmetry is a key characteristic in this kind of architecture, and larger examples often have a centred front door," says interior designer Henry Prideaux. "So it can feel fitting to develop a scheme that echoes this via furniture layout and decorative elements, including mirrors, wall lights and artwork." Choosing colours carefully is another good way to pay homage to the era while introducing a modern touch. "The palette will depend on the use of the space you are decorating," advises Prideaux. "Pastels work beautifully in a large, airy room, and rich, bold colours can look striking in more cosseting spaces. Look to Paint & Paper Library's architectural range or options from Edward Bulmer Natural Paint – both great for selecting an appropriate colour palette for a historic project."

An element of decorative restraint often suits these buildings well, as the Georgians took a considered approach to decorating and were keen to keep clutter to a minimum. "I like to respect this by carefully mixing pared-back antique furnishings with the occasional contemporary piece, layered with natural textiles for a modern twist," says interior designer Alice Leigh. "Lassco is a wonderful resource for architectural antiques and salvage, with one of its outposts itself housed itself in an inspiring Georgian building."

ABOVE Hand-painted murals by Miles Negus-Fancey inject scale and a pastoral atmosphere in this sitting room designed by Jojo Bradley.

BELOW A traditional hallway by Sims Hilditch uses powder blue walls to highlight an original fanlight window and doorway.

ABOVE Soft pastels, including plaster pink walls, combine with simple, graphic shapes for contemporising appeal in this kitchen by Nicola Harding.

LEFT Bespoke cabinetry and simple tiling has been built into a generous existing chimney breast in this Hampshire kitchen scheme by VSP Interiors for a modern-country look.

A TWIST ON HERITAGE

While it is important to nod to the history of these buildings, introducing contemporary touches enables their beauty to be appreciated through a different lens. "A layered, comfortable approach can be super-welcoming, but it's also possible to apply the-less-is-more dictum," reflects interior designer Joanna Plant. "For us, the ideal is when everything is intact and there is very little to add."

Start by considering what to keep, from original features to furniture and art, being mindful of what changes were made by previous owners and how the house might need to evolve again in the future. "In a recent project, we retained features such as panelling and cornices, but applied a twist with a light, fresh colour scheme and various wallpaper murals," says Pelkonen. "We reupholstered existing furniture and filled in gaps where new pieces were needed with contemporary takes on classics. The bathrooms were designed with marble mosaic floors and panelling on the walls, but contrasted with modern minimal taps. I find that mixing and matching something antique or personal with contemporary pieces keeps the interior feeling relevant."

Choosing colours that maximise available light is also useful. "Calm, serene colours work well so long as they aren't too dull or grey," says K&H Design's Katie Glaister. "Gentle yellow or pink suits north-facing rooms, while soft greens are best for east-facing rooms. I recently used Farrow & Ball's Stiffkey Blue for all the built-in joinery in a home office, complementing it with curtains in blue velvet fabric. We clad the chimney breast with hand-marbled bookbinding paper to add subtle texture."

Often, plain, striped or checked fabrics add a contemporising note to Georgian architecture, while built-in joinery, simple silhouettes and mid-century pieces deliver flair. "Juxtaposition works well, so don't be afraid to choose contemporary objects," says Gledstone. "Furniture that stands out and creates impact reinforces the rigour of well-proportioned Georgian rooms." Unfussy fixtures and fittings, burnished metals, pops of colour and relaxed textiles will all help to gracefully shepherd these elegant buildings into the next century and beyond.

ABOVE RIGHT A pair of elegant coronet beds by K&H Design injects this children's scheme with a pleasing sense of symmetry.

RIGHT Walls papered in a gentle floral add rustic charm to this bedroom in a Georgian country house by VSP Interiors.

PHOTOGRAPHS (SQUIRE & PARTNERS) © JAMES BALSTON; (ALICE LEIGH) © JONATHAN BOND; (HENRY PRIDEAUX) © TOM SULLAM; (SIMS HILDITCH P93 & 95)) © BRENT DARBY; (K&H DESIGN) © SIMON BROWN; (JOJO BRADLEY) © COLIN POOLE

ABOVE In this listed property's renovation by Henry Prideaux, painted panelling and contemporary wall-mounted lights add a crisp note.

LEFT A gilt-framed mirror and antique furniture lend the feel of a living room to this classic bathroom, contrasted with pale blue walls by Benjamin Moore.

RIGHT A generous metal pendant anchors this grand hallway, featuring intricate moulding and an original curved staircase. Monochrome flooring and a soft green paint finish by Sims Hilditch keep the look traditional.

GEORGIAN *Decorating* UPDATES

Enrich interiors of this era with iconic Georgian shapes and classical designs combined with rustic pieces and bold prints for effortless elegance

1 Wallpaper, Mullion Broad Stripe, £70 a roll; woodwork, Portland Stone Deep, Intelligent Eggshell, £72 for 2.5l, Little Greene **2** Brighton three-light lantern, handcrafted brass in dark bronze finish with French gold details, £4,655, Christopher Hyde **3** Paint swatches from top: Plaster II and Bluebird, both £94 for 5l, Paint Library London **4** Edinburgh console table, £1,655, Neptune **5** V&A Romano Jade cushion, £75, Arley House **6** Darla footstool, £840, Luxdeco **7** Armchair fabric, Devon, Blue, £140 a metre; cushion fabric, Kamara, Blue/Yellow, £164 a metre, Blithfield **8** Manor Flame Veneered Bombe chest of drawers, £3,600, Brights of Nettlebed **9** Amber & Sandalwood scented candle, £65, Henry's Townhouse **10** Large carved lamp base, £245, Susie Watson **11** Vintage Tabriz Rose rug, £3,950, Bazaar Velvet **12** Joelle bed in Rhubarb Fool, £1,595, Loaf **13** Patera (large) by Peter Hone, £150, Pentreath & Hall **14** Madrid large wall mirror, £129, Marks & Spencer ■

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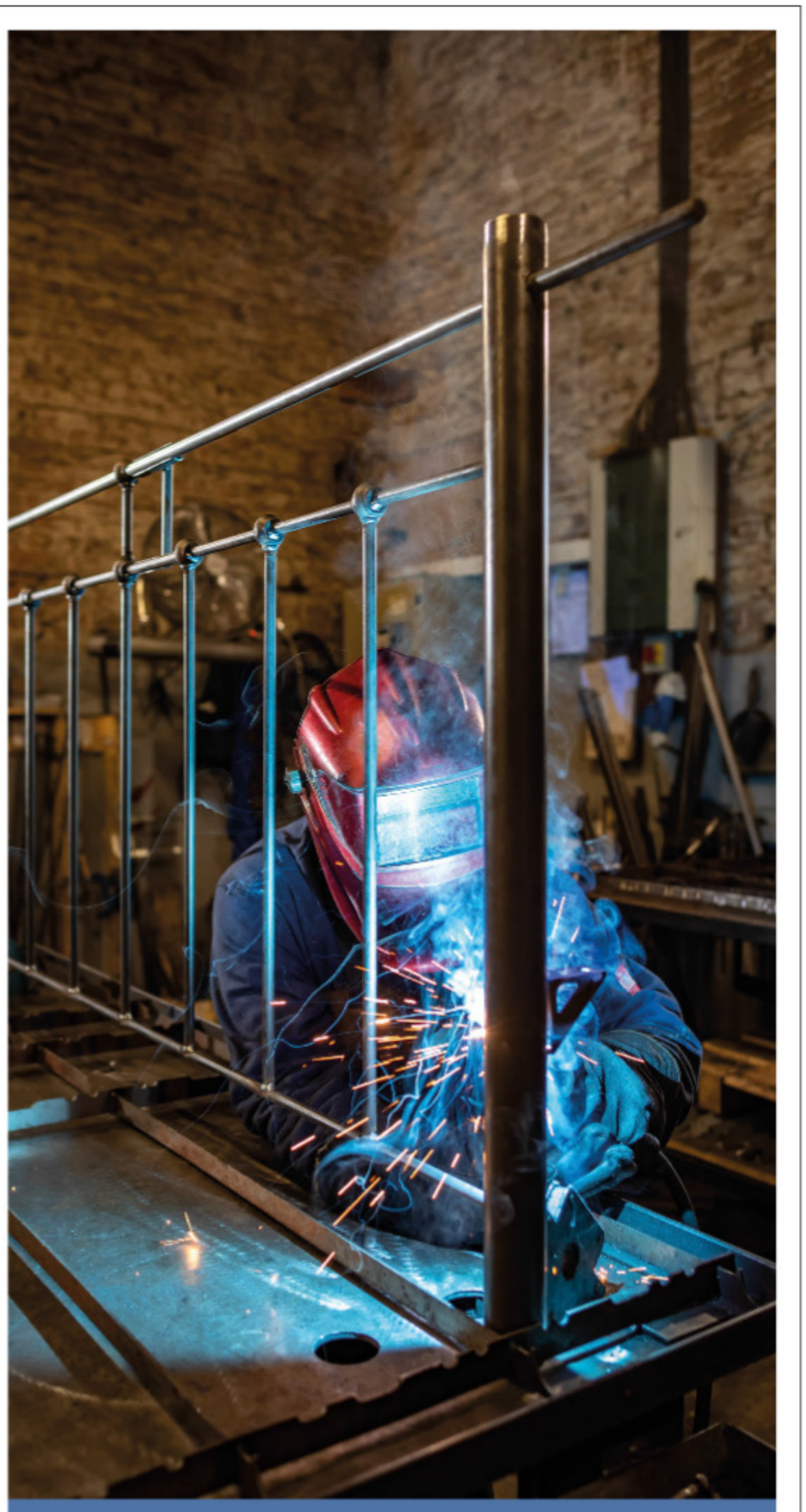

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CALLAGHANS OF SHREWSBURY

PICTURE PERFECT

With more than 60 years' experience between them, the team behind Callaghans of Shrewsbury know a thing or two about the art world. Here they cherry pick their favourite pieces from the gallery

Stella Callaghan, director of Callaghans of Shrewsbury with over 25 years' experience as an international art dealer

'Spring Bouquet', oil on canvas, by Claude Venard (1913–1999)

"It is always extremely difficult to choose one piece of art above another when the gallery boasts such an eclectic collection of styles and mediums. However, Claude Venard (1913–1999) has always been up there with my favourite artists, so I have selected one of *his* works, *Spring Bouquet*. I adore its simplicity in composition and yet the complexity of its texture, and the use of thick impasto paint, for which Venard was most famous and which adds an element of passion and emotion.

One can almost imagine Venard standing at his easel, applying the oil to the canvas with such vigour and energy, moving the impasto with not only his brush but also his palette knife and mixing in cinders and sawdust from his studio floor to enhance the depth of texture. His unique style is often enhanced by his technique of tipping his brush upside down to scrape the paint back to emphasise the outlines of the petals and leaves.

Venard's quirky perspective gives an almost contemporary feel, which was way ahead of his time as an artist and strongly influenced by the cubist movement."

ABOVE Claude Venard (1913–1999) is most famous for his paintings of floral bouquets, like this *Spring Bouquet* in oil on canvas (66cm x 53cm, signed), for which his wife created the composition.

Daniel Callaghan, director of Callaghans of Shrewsbury with over 35 years' experience as an international art dealer

'Friends and Neighbours', 1971, pencil, biro and pen on paper, by Lawrence Stephen Lowry (1887–1976)

"I have chosen this particular work of art not only because Lowry is one of the most important 20th-century British artists but because it is an extraordinary pen and ink sketch. It is humorous, lifts the spirits and there is so much to enjoy within the work.

Upon first inspection, you see Lowry's famous matchstick men before your eye is drawn to the cats, dogs and the expression on the character's faces. Even on the darkest day of winter, it is the kind of work that can bring a smile to your face.

The title *Friends and Neighbours* shows ordinary people, going about their day. And how true the very famous quote from Lowry is when he says, "I draw what I see, nothing more, nothing less". This work perfectly demonstrates that, in that it's as if he has strolled out of his home, turned a corner and come across this busy, chaotic scene of cosmopolitan life. It's typical day in the Industrial North (Lowry's preferred subject matter) that the artist decides to stop and sketch in that moment.

After years of painting and exhibiting in and around Manchester and Salford, Lowry received his first one-person exhibition in London in 1939 and went on to national fame. So, it's a real honour to have this piece of work – that was originally part of a private collection in Salford – now on display in the gallery."

ABOVE Lowry's *Friends and Neighbours*, a pencil, biro and pen on paper piece (38cm x 28cm, signed and dated 1971), perfectly demonstrates the artist's ability to capture a moment in time.

BELOW Full of light and movement, *Wild Blue*, (96.5cm x 129.5cm, signed), painted by Marc Esteve using oil on canvas, is a painting guaranteed to invigorate all the senses.

Clementine Moody, gallery manager with seven years at Callaghans of Shrewsbury

'Wild Blue', oil on canvas, by Marc Esteve (b.1971)

"There is something about *Wild Blue*, the oil on canvas painting by Marc Esteve, that draws the eye back to it again and again. I love the ferocity and power of the sea on the canvas; a painting that has been so precisely painted it's almost pictorial in

its accuracy. The painting is such that you can almost hear the crashing waves. And with every inch of the canvas covered with meticulous detail, it truly conveys the massive power of the ocean. The colours are vibrant and glisten with light and life when hung on the wall, allowing you, as a viewer, to truly feel immersed in the work.

It's easy to see why Esteve's works have garnered such critical acclaim with painstaking attention to detail like this rarely found in the artistic world."

Charlotte Watkins, gallery assistant with three years at Callaghans of Shrewsbury

'Sunburst Mask', original bronze, by Carl Payne (1969–2021)

"One of my favourite pieces in the gallery is *Sunburst Mask*, by the late Staffordshire-based sculptor Carl Payne. I love the juxtaposition of such a seemingly delicate and peaceful sculpture being so cleverly realised in bronze, which is typically such a heavy material.

Payne became most well-known for this fine quality of workmanship, which saw his life-size and smaller decorative pieces gain such favour in the art world. A favourite element of mine is the way in which the décolleté becomes more abstract and tails off as it gets lower down, overlapping with the base on which the bronze sits. I think this piece really highlights Carl's specific attention to detail and the elegance of the female form." ■

The extraordinary dynamism Carl Payne captures in his bronze sculpture *Sunburst Mask* (height 46cm, edition of 20) is typical of his style of work.

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Pendants offer the opportunity to choose eye-catching lampshades that will create a decorative synergy with the rest of a scheme. *Special edition Scallop Woad pendants, £390 each, David Hunt Lighting*

RIGHT In this Grade I* listed property, warm LED lighting has been chosen by K&S Lighting Designers to highlight the building's architectural details.

Planning a LIGHTING SCHEME

Good lighting throughout the home is not only a practical necessity but also makes textures interesting, enlivens colours and creates mood and atmosphere. Our guide outlines key considerations and design options

Without well-designed lighting, even the most exquisite home will look dull and lifeless. As Lee Lovett, founder of the Soho Lighting Company, says: "Lighting has the power to ignite an interior design scheme. It can totally change the feel of a space by means of the colour temperature, brightness or clarity." Planning a permanent lighting scheme – which includes not only ceiling and wall lighting but also sockets and switches in the right places – can be a complex process, with many factors to take into consideration, both functional and aesthetic, from the positioning of a ceiling pendant to the choice of dimmable bulb. By focusing on the main features, and adding ambient light, it is possible to create layers of light, contrasting brightness and shadow. Which, says Sally Storey, creative director of John Cullen Lighting, "is the magic of light."

First steps

In an ideal world, lighting should always be planned in detail at the outset of any building or renovation project. Hollie Moreland, creative director of David Hunt Lighting, advises giving lighting the same importance as selecting kitchen units or bathroom fittings, and prioritising it well before any decorative finishes are installed. "My top tip is that, if in doubt, put more lighting in. It makes life much easier if you over-specify than under-specify," she says.

Start by considering the various uses of each space at different times of the day. Ally Dowsing-Reynolds, CEO at home decor brand and lighting specialist Dowsing & Reynolds, says: "Create a list of what's involved in your daily routine and you'll get a good picture. For example, you might need a kitchen for working in during the day, and for cooking and catching up with the family in the evening, so it would be best to plan lighting for multi-use."

Experts advise including a mix of the three types of illumination: ambient lighting for general illumination, task lighting for specific activities, such as reading, chopping vegetables or working, and accent lighting that focuses on specific features, such as a work of art or vase of flowers. This can be achieved using a wide variety of fittings, including downlights, uplights, spotlights, wall and floor washers, LED strips, picture lights, pendants, table lamps and floor lamps. This layering effect from multiple light sources is practical and flexible, and also offers an appealing visual impact.

At the initial planning stage it is, of course, essential to request input from a qualified electrician and/or lighting designer. Even basic schemes are likely to need checking over, while more complex requirements, such as additional circuits (perhaps 5-amp outlets that control plugged-in lamps via a wall-mounted light switch) and pre-set 'scenes' with dimming and multiple controls, will definitely need technical expertise. Electricians must have certification from the National Inspection Council for Electrical Installation Contracting (NICEIC), and new work should comply with Building Regulations (find more information on the Planning Portal).

ABOVE LEFT John Cullen Lighting's Wallace picture light provides an even distribution of light. A high colour rendering index (CRI) of 97 ensures a painting's true colours are seen at night.

LEFT An Edwardian-style lantern brings classic charm and a warm, welcoming light to an entrance hall in a period home. *Fyfield brass lantern, £713, Vaughan*

For bedside lighting, low-hung pendants are an alternative to table lamps. In this room by ND Studios, the lights are Mezzo pendants, with an Italian retro feel, from CTO Lighting.

Key considerations

One of the first things to think about when planning a lighting scheme is the positioning of fittings, switches and also the sockets that will be needed to plug in decorative lamps.

With a good idea of how each room will be used, the features to be highlighted and a plan of where furnishings will be placed, it should be possible to work out where light is needed most. Consider what is being lit and that will lead to where the fitting should be (not necessarily symmetrical within the ceiling, says Storey) and where sockets should be positioned – with a failsafe option of double sockets in the corners of each wall.

Interestingly, lighting style is moving away from central pendants or chandeliers in favour of wall lights supplemented by table lamps, perhaps with the addition of slim LED strip lighting concealed within coving. Conversely, in bedrooms, low-hanging pendants above bedside tables, in place of conventional table lamps, are becoming more popular.

For architectural lighting, the illumination provided is key, while the fitting itself is usually invisible, tucked within coving, behind battens and under shelving, which has become more easily achieved in recent years with the development of increasingly tiny LEDs.

BELOW CENTRE A floor lamp with a curved arm set next to an armchair is a simple and elegant task lighting solution. *Hugo floor lamp with Hugo Fez custom lampshade, £1,395, Porta Romana*

BELOW RIGHT The leaf motif on this light is inspired by archive pieces but the modern design creates a striking interplay with traditional furnishings. *Bramshaw chandelier, £3,440, Vaughan*

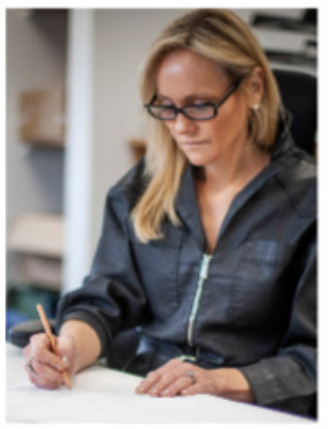
This sculptural uplighter is cast in Herculite, a durable plaster with an atmospheric patina. *Scallop Shell wall light, £4,524, Cox London*

OUR LIGHTING EXPERTS

Leading designers share their advice on how to create the best lighting schemes

Ally Dowsing-Reynolds, Dowsing & Reynolds

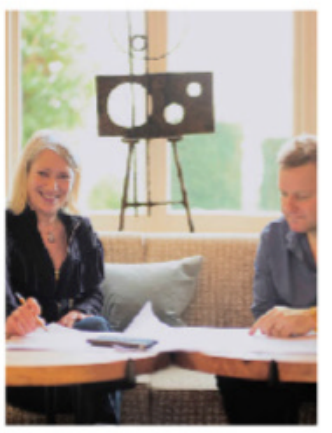
Hollie Moreland, David Hunt Lighting



Lee Lovett, Soho Lighting Co

Margit Wittig, lighting and furniture designer

Sally Storey, John Cullen Lighting



Kate and Sam, K&S Lighting Designs

ABOVE LEFT A dramatic focal point, the Elowen chandelier by designer Margit Wittig and Studio Peake, in brass, epoxy resin and glass, is crafted by hand in bespoke colours, and costs from £20,800.

LEFT A combination of eye-catching pendants and wall lights can work well in hallways. These pendants are in a shape reminiscent of the 1930s skyscrapers. *Tiered lights, from £635, Rothschild & Bickers*

Design details

Choosing the right decorative fitting for the right place involves many considerations, including size, shape, style and material. Some of these may depend on what works best in terms of the architectural style and existing or proposed decorative scheme, others will simply be personal preference, but there are technical aspects, too. “Consider the size of the lighting piece in balance with ceiling height, room size or table surface, and always take advice on lampshade proportions,” says designer Margit Wittig. Kate Wilkins of K&S Lighting Designers advises choosing glass fittings for maximum illumination and linen or silk shades for soft, flattering lighting, while Moreland points out that a shade with a white laminate or reflective silver lining will provide bright, cool light, whereas a bronze or gold lining will be warmer and softer.

It is worth seeking exactly the right material to complement a room scheme. Inset ceiling downlights, for example, can be found in a variety of metal finishes to complement handles or knobs, and shades can be made bespoke in any choice of fabric or, if painted, custom colour-matched. Environmental concerns are also driving innovation, with unusual options such as pendants made from recycled fishing nets (The Soho Lighting Company), grown from mycelium (Sebastian Cox), or made from sustainable, steam-bent wood (Tom Raffield).

ABOVE RIGHT Clear glass provides the greatest illumination and can easily be kept clean. *Sir John Soane hanging lanterns (small) in bronze, from £1,764 each, Hector Finch*

RIGHT The lighting in this Grade I listed house features concealed LED strips to create a focal point in the shelving. Scheme by John Cullen Lighting and interior designer Louise Bradley.

EIGHT OF THE BEST TABLE LAMPS

A table lamp is the ideal solution for extra light and additional decorative flair.

Karaffel leather table lamp in Brushed Red, £250, Oka

Smartie desk lamp, £1,357, Besselink & Jones

Brass Leather Cuff table lamp in Dark Tan, £124.99, Dowsing & Reynolds

Hoffman striped lamp base, £275, India Jane

ABOVE A vintage Murano glass chandelier is the focal point of this drawing room by ND Studios, with Pooky's Wisteria table lamps and a Mondrian 600 picture light from Astro.

LEFT Choose light switches in a material and style to work with door handles for cohesion. *The Lombard Collection Brushed Crome three-gang toggle switch, £69.98, The Soho Lighting Company*

ABOVE RIGHT For a modern take on statement lighting, consider a contemporary chandelier to position above a dining table. *Touraine chandelier, £648, Vaughan*

RIGHT A slender, directional spotlight can be the ideal bedtime reading solution. *Large Jordan wall light in bronze with integrated LED light, £498, Porta Romana*

Edith Nature Motif lamp, £225, Sweetpea & Willow

Rattle lamp (regular), £104, Pooky; Straight empire shade (35cm) in Liberty Quill fabric in Jade, £178, Pooky x Liberty

Bombazine two-light table lamp in natural brass and opal glass, £150, Där Lighting Group

Montmartre table lamp, £1,235, Paolo Moschino

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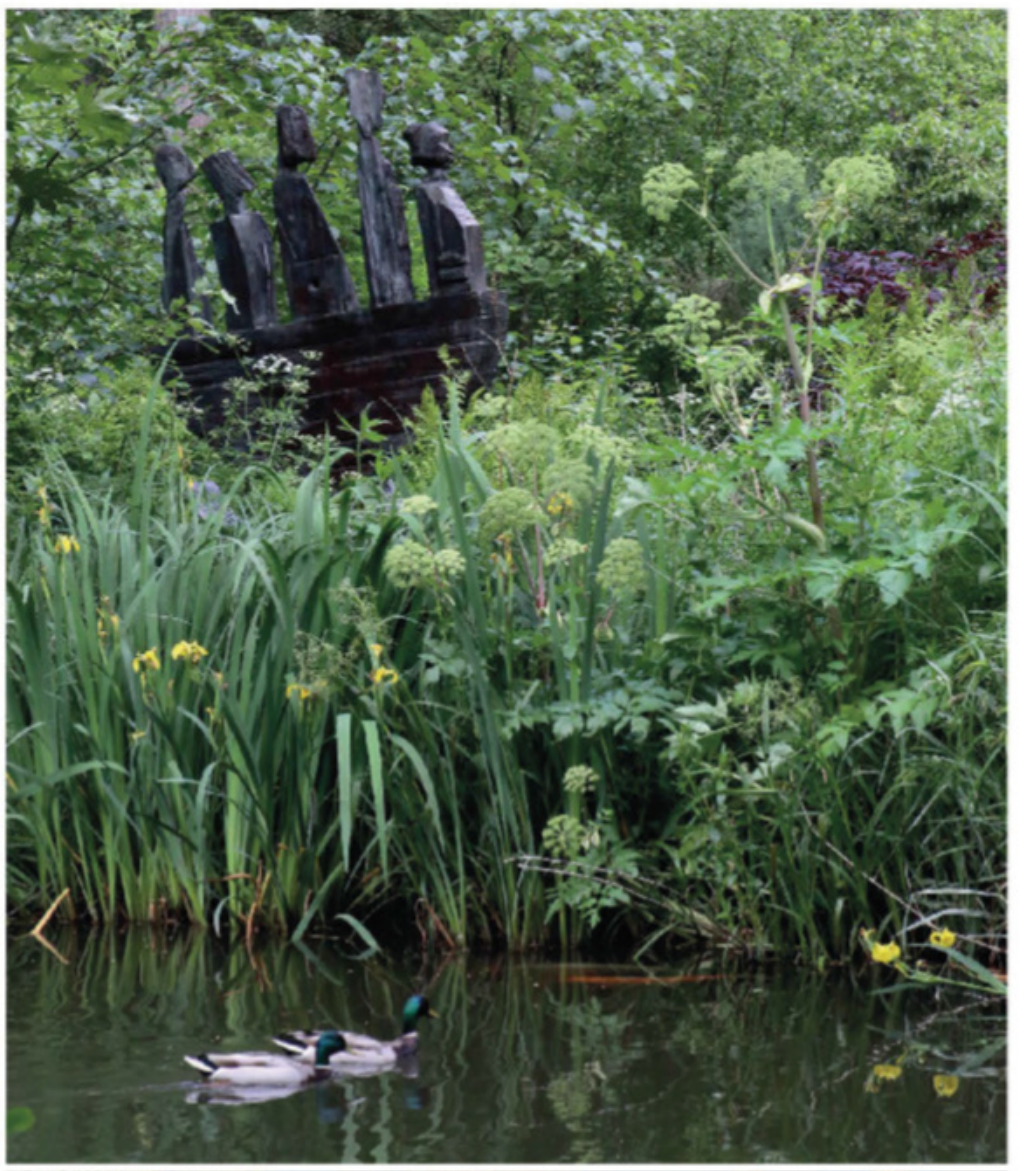

Miscellanea
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01428 714 014

www.miscellanea.co.uk
www.thesculpturepark.com
Curator Eddie Powell:
07831 500 506

The Sculpture Park
Jumps Road, Churt, Surrey
GU10 2LB
01428 605 453

Light-bulb moment

Crucial to each light fitting is, of course, the type of bulb that is used, for aesthetic as well as functional reasons. Key features to consider are not only size, shape and wattage, but also the colour temperature – from cool blue and white to warm yellow – and the colour quality, or colour rendering index (CRI), which measures the light given compared to natural daylight. Colour temperature is measured in Kelvins and best kept at 2,700K for most architectural lighting, with decorative fittings at a more atmospheric 2,200–2,400K. The CRI, meanwhile, should be above 90 if possible (100 is daylight-equivalent).

In recent years, technology has led to a much greater use of dimmable and colour-changing bulbs that can be operated via remote control, app or voice command – perhaps linked to other smart systems within the house. Simple dimmers are essential – every professional recommends them, and they are a straightforward improvement to retro-fit – while cordless, battery-powered LED lights can be placed almost anywhere in the home, and kinetic switches offer a wire-free solution to adding or changing the position of any light switch.

ABOVE LEFT In this sumptuous bathroom, designer Rebekah Caudwell has chosen art deco-inspired wall lights from Hudson Valley Lighting in the USA.

ABOVE RIGHT When a clear glass shade is chosen, fitting an aesthetically pleasing light bulb is of the utmost importance. *Sellack lantern, £345; pear-shaped LED spiral filament bulb, £22; both Fritz Fryer*

RIGHT Adding wall lights in strategic places creates a flexible, functional and attractive scheme. *Oxford double wall light, £329, Original BTC*

Considered position

Siting lighting in the best position is crucial for enhancing and adding ambience to a room as well as for its users. It is generally advised to hang wall lights at around eye level to avoid glare, though this may need to be adjusted if ceilings are particularly high; avoid protruding wall lights in narrow spaces such as hallways.

Pendants and chandeliers should be suspended high enough for a tall person to walk beneath them – although they could go much lower over a dining table or kitchen island.

In the bathroom, wall lights fixed either side of the mirror at face height is the most flattering, while a statement chandelier is a dramatic option over a bath – bearing in mind that electrics and water are a dangerous mix, so bathroom light fittings are regulated by zones (depending on how near they are to water) and given an Ingress Protection (IP) rating. This requires that only low-wattage, immersion-proof lights at IP67 can be used within baths and showers, IP65 fittings directly above baths or showers, IP44 fittings around baths, showers and sinks, and IP20+ fittings are recommended for elsewhere in a bathroom. ■

ABOVE LEFT A manoeuvrable lamp head keeps task lighting practical. *Ledbury adjustable table lamp with Ribbed Glass shade, £405, Fritz Fryer*

ABOVE RIGHT Lighting within showers or baths must be low voltage. *Usk bath, from £4,710; Grand hand-shower and wall bracket, from £426, Drummonds*

RIGHT Concealed LED strip lighting works equally well within shelving and inside wardrobes. *Anthracite built-in dressing table, from £1,100 a linear metre, Neatsmith*

FEATURE KATHERINE SORRELL **PHOTOGRAPHS** P93 (K&S DESIGN) © PHIL BOORMAN; P94 (ND STUDIOS) © HELEN CATHCART; (COX LONDON) © ALUN CALLENDER; P95 (MARGIT WITTIG) © SIMON BROWN; (HOLLIE MORELAND) © SEBASTIAN DEVENISH; (K&S LIGHTING) © ALEXANDER O'NEAL; P96 (LOUISE BRADLEY) © RAY MAIN; P97 (ND STUDIOS) © HELEN CATHCART; P99 (REBEKAH CAUDWELL) © SIMON UPTON; P100 (NEATSMITH) © DOMINIC BLACKMORE

FROM LEFT
Primrose small hanging wall light, Alabaster White and Bronze, £78; Claremont small wall light, Fluted Glass and Polished Nickel, £78; Richmond small wall light, Antique Brass, £90

Style your lighting

Design-led hardware company Corston – which produces everything from door handles to lighting – gives its expert advice on using wall lights to transform the atmosphere of the home

Lighting is a really powerful tool when it comes to creating atmosphere within a room, and wall lights make a stylish addition to lighting schemes. When used properly, they can be practical as well as decorative, or even used to highlight specific features in the home. There is a lot to consider when it comes to size, style and function. We will take you through the basics so you can get the most out of your lighting.

CHOOSING A DESIGN

Wall lights come in all shapes, sizes, patterns and designs, and provide a good balance between ceiling spotlights and small table lamps. They will not fill a room with light but are impactful enough to set the desired mood.

Fixed wall lights such as Corston's Malvern range usually cast beams of light upwards to open up the space, whereas hanging wall lights like Corston's Primrose, Claremont and Richmond designs can create a more relaxed feel with light being directed towards the floor. Arm shape is another important thing to consider when choosing wall lights, as it can range from the classic swan style, to hinged swing arms, L-shape, and everything in between.

Be sure to know what sort of light shade is desired and whether interior wall lights will be used to create a statement or be discreet. A slim and stylish glass shade will be a striking feature, whereas a cone-shaped linen shade will quietly blend into the background.

WHERE TO USE THEM

One of the many great things about wall lights is they can be used for pretty much anything. They will create targeted pools of light wherever they are sited, helping with simple, everyday tasks around the home.

For example, a pair of Corston Richmond fixed lights either side of a bathroom or dressing table mirror will provide extra light for a morning shave or make-up regime, while two of Corston's hanging Claremont fixtures either side of a bed are perfect for night-time reading.

Wall lights will even work in a kitchen, perhaps above counters or near hob areas to shed some extra light on cooking, or they can be used to draw attention to a particularly prized piece of art or architectural feature in the home.

HOW TO POSITION THEM

When deciding how many wall lights are needed and where to place them, think about the size of the room and any natural light patterns that are already there.

Having too many wall lights close together can make a space seem cluttered, but groups of two, three or four can look very effective when placed correctly. As a general rule, we would suggest leaving around 8ft between fixtures if space allows – but it very much depends on the size and layout of each individual room. We would also recommend positioning them at 5–6ft high. This way, the light shade will sit at eye level so there should not be any glare from the bulb. Make sure wall lights do not protrude too far into the room to stop them getting knocked and damaged.

Following these few tips and tricks will ensure impactful interior lighting in any part of the home.

corston.com

FEATURE KATE FREUD

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QUINTESSENTIALLY

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

FEATURE SUZANNA LE GROVE **PHOTOGRPAPH** DOUBLE HERBACEOUS BORDER AT NYMANS © NATIONAL TRUST IMAGES / MARIANNE MAJERUS

LATE SUMMER COLOUR

This bright border at the National Trust's Nymans garden (in West Sussex) extends the joy of summer colour into September. Joe Whelan, Nyman's head gardener, suggests growing annuals such as Cosmos and Salvias: "Cosmos 'Cupcakes' is a particularly beautiful plant we've recently introduced at Nymans," he says. Whelan also advises doing a 'Chelsea chop' in May: "Many plants such as Helianthus 'Lemon Queen', asters and heleniums respond well to a late spring cut and will flower well later in the summer and into early autumn." As for dahlias, the queens of autumn colour, Whelan suggests the fiery orange of Dahlia 'Orange Nugget' (*pictured*) goes well with white Dahlia 'Eveline'.

Made for sharing

Food writer Orlando Murrin's new book features simple yet delicious recipes for two. Here he shares a salad with ancient English origins and a dessert reminiscent of a nursery rhyme

WONDERFOOD SALMAGUNDY

This is my health-boosting take on the wonderfully named *salade composée* of 18th-century England. Multi-ingredient salads such as this tend to contain a rainbow of colours, and leave you with another rainbow in the fridge. It is a heavenly, good-for-you salad.

Serves 2

INGREDIENTS

a small handful of fresh or frozen butternut squash flesh (no need to defrost if frozen)
a small handful of frozen peas (no need to defrost)
a small handful of frozen sweetcorn/corn kernels (no need to defrost)
½ a 250g pouch of cooked quinoa, or any rice and/or grain mixture
a squeeze of lemon juice
1 small beetroot, cut into small cubes
3–4 cherry tomatoes, quartered
½ a small avocado, peeled, stoned and cubed
a small bag of mixed salad leaves, or baby spinach leaves
50–100 g crumbled feta
2 tbsp pumpkin seeds, toasted in a pan till they pop (about 3 minutes)
2 tbsp toasted nuts (ideally mixed), chopped
a handful of fresh pomegranate seeds

FOR THE DRESSING
juice of ½ an orange
1 tsp wholegrain mustard
2 tbsp olive oil

METHOD

- Get the cooking done: simmer the butternut squash in just enough boiling salted water to cover till almost tender (3–4 minutes), add the peas and sweetcorn and bring back to the boil. Drain, cool in a bowl of cold water, then drain again, shaking the colander thoroughly.
- Find a roomy salad bowl. Tip in the quinoa, sprinkle with the lemon juice, season well and mix. Arrange over it the cooled vegetables, beetroot, tomatoes, avocado and salad leaves and top with the crumbled feta, pumpkin seeds, nuts and pomegranate seeds. (At this point, check you've remembered everything; I often find there is an ingredient lurking in the fridge.)
- Make the dressing by whisking the ingredients together with plenty of seasoning. When ready to serve the salad, drizzle over the dressing and marvel at the natural beauty of this dish, before tossing fondly together and serving in wide bowls. Take your time eating this, enjoying all the flavours, colours and textures.

ST CLEMENT'S CREAM

A tangy, no-cook treat that you can whip up in under 10 minutes, including the washing up. If you wish, you can make one batch of lemon cream and use it to make four desserts for two separate nights, putting a thick layer of sliced strawberries, raspberries or other fruit of your choice at the bottom of each glass.

Serves 2

INGREDIENTS

100g lemon curd
finely grated zest of ¼ an orange
100ml plus 1 tbsp double cream
2 tsp orange liqueur (such as Cointreau), orange flower water, or brandy (optional)
a few thin slices of fresh orange, chopped into small pieces
1 digestive biscuit, bashed into crumbs in a bag with a rolling pin

METHOD

- Take two glass tumblers, each at least 150ml capacity.
- Put about three-quarters of the lemon curd, the orange zest, cream and liqueur (if using) in a bowl and whisk to soft peaks. Use an electric whisk if you wish, but if you would like some exercise it takes about two minutes beating vigorously by hand.
- Dribble over the remaining lemon curd but don't mix it in. Divide half the mixture between the two glasses, marbling as you go. Place the sliced orange on top, then continue with the rest of the mixture. You can make this up to a day ahead, or if you are making it to eat within an hour or so, place in the freezer to super-chill it.
- Just before serving, sprinkle with the biscuit crumbs. ■

PHOTOGRAPHS CLAIRE WINFIELD, COPYRIGHT RYLAND PETERS & SMALL

READER OFFER

Readers of *The English Home* can buy a copy of *Two's Company* for the special price of £15 (RRP £20). To order go to *rylandpeters.com* and use code TWOSCOMPANYSIMPLE5 at checkout. Offer valid from 13 September until 1 December 2022. *Free UK P&P

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CREATIVE EXPRESSION

From cookery to craft and floristry to gardening, learning a new skill can invigorate the mind and enhance the home

Floral workshops, from £225 for a one-day workshop, Willow Crossley

Now is the perfect time to sign up for a creative course to learn something new, September being traditionally the time of year when the focus is on returning back to school.

Whether a one-day workshop or a longer course, there are myriad ways to take on the challenge of learning a new skill. From art and craft courses at an iconic historic house to mastering the skills of haute cuisine at a Michelin-starred restaurant or even gardening at a boutique hotel in the heart of the English countryside, there is something to suit everyone, no matter the level of skill or location.

We hope to inspire creativity with our tempting selection of courses overleaf. (*For contact and further course details, turn to page 123.*)

Artful crafting

Learn a new skill, brush up on an existing one, or get crafty in time for Christmas.

If tempted to try a traditional rural craft, consider the art of English bulrush weaving in the Bedfordshire countryside with Felicity Irons at **Rush Matters**. Create accessories such as coasters, tablemats and baskets that are perfect for adding a smart but rustic note to the English home.

Head to London's **New North Press** to learn the centuries-old method of letterpress, perhaps as a stepping stone to creating handmade festive cards this year, or try candle-making with the expertise of **Willow & Finn** in Surrey using essential oils and fragrances to create scented candles to give as gifts.

Make decorative accessories in the artistic world of **Charleston** in East Sussex, country home of the Bloomsbury Group, with a range of workshops including block-printing cushion covers with Molly Mahon or hand-painting lampshades Tess Newall. Each day starts with a tour of the spectacular house to observe the Bloomsbury approach to colour and pattern, and get the creative juices flowing.

Be inspired by the creative community of artisans set up by fashion and homeware brand **Toast** which offers instore workshops nationwide in ethical making and mending and an annual creative residency.

CLOCKWISE FROM TOP LEFT
Fabrics dyed with natural flora and plant matter as part of a selection of workshops and events organised by Toast; Sip and Pour candle-making workshops, £45, Willow & Finn; Introduction to Letterpress courses, from £80, New North Press; Traditional bulrush weaving, £280 for a two-day workshop, Rush Matters; Visit Charleston, East Sussex, for block-print lampshade making with Molly Mahon and lampshade painting with Tess Newall, workshops £200.

Master the power of flowers

Boost beautiful displays of flowers at home to add sophisticated charm to any interior setting, learning the skills needed to arrange all types of blooms and foliage for all occasions.

Jam Jar Flowers in the heart of London offers one-to-one tuition on choosing colour palettes and the right flowers for any container, while internationally renowned florist **McQueens Flowers** offers a four-week career course at its Flower School covering the fundamental skills needed for creating show-stopping arrangements.

Spend a leisurely day making a scented bouquet at luxury hotel **Thyme** in the Cotswolds with house florist Sophie Witham. Or take instruction in making natural and relaxed arrangements with flowers picked fresh from the garden with workshops led by celebrated florist, designer and stylist **Willow Crossley** in a number of idyllic settings across the South West.

For those wanting to learn from the comfort of their own homes, florist to the royals **Philippa Craddock** shares a wealth of information with her online masterclasses for all levels, from floristry fundamentals to professional wedding flowers, from beginners to small businesses, ideal if a hobby blossoms into something more.

CLOCKWISE FROM TOP LEFT

One-to-one floristry classes, from £575, Jam Jar Flowers; Fundamentals of Floristry online course, £495, Philippa Craddock; Learn the art of floral design with a four-week career course, £6,500, at McQueens Flowers; Select stems from the cutting garden at Thyme before learning how to make a tied bouquet as part of the Herbal Scented Floral Bouquet half-day workshop, £125; One-day floral workshops with Willow Crossley, from £225.

Cook up a storm

From traditional methods of artisan bread-making to mastering the art of tempering chocolate, there is a huge array of cookery courses to entice all creative appetites.

Budding masterchefs can enrol at the **Raymond Blanc Cookery School** in the exquisite and inspiring Oxfordshire Michelin-starred Le Manoir aux Quat'Saisons. Impress dinner party guests with professional-style soufflés, stock and sauces or perfect pastries.

Make beautiful breads with the expert craft bakers at **Bettys Cookery School** in Harrogate. Learn the fundamentals, from selecting ingredients to kneading and proving techniques, and bake loaves fit for all sorts of special occasions.

To learn seafood skills, head to the coast and dip into the world of **Rick Stein**. His cookery school in Padstow, Cornwall serves up short courses from preparing lobster and crab to cooking Stein's classic recipes.

For a taste of something sweet, take a trip to London's Notting Hill to make bon bons or chocolate bars with luxury chocolate company **Melt** and take them home to enjoy with family and friends.

Alternatively, for the optimum healthy cookery learning experience, sign up for a wellness workshop at **Daylesford** and alongside a leading nutritionist explore how to make tonics and broths with seasonal herbs and vegetables to boost immunity and ward off potential winter colds.

CLOCKWISE FROM TOP LEFT Half-day Soufflé Course, £195, from a selection, Raymond Blanc Cookery School; Learn to cook fish at Rick Stein's cookery school, half-day courses start from £95; Two-hour Autumn Immunity Tonics Wellness Workshop, £40, from a selection, Daylesford; Beautiful Breads one-day masterclass, £185, Bettys; Make Your Own Chocolates, from £45, Melt.

FEATURE SARA EMSLIE. **PHOTOGRAPHS** P119 © CLIVE NICHOLS; P120 (TOAST) © JAMES BANNISTER; (CANDLE) © EMILY MAUDIE PHOTOGRAPHY; (LETTERPRESS) © MATTHEW STYLIANOU; (CHARLESTON) © THE CHARLESTON TRUST/LEE ROBBINS. P121 (WILLOW) © CLIVE NICHOLS. P122 (FISH) © JAMES RAM. P123 (VEG) RHS/GEORGI MABEE; (SARAH RAVEN) © JONATHAN BUCKLEY

Nurture nature

Gardening courses are always a delight and the rewards equally so. Learn from the experts how to grow fruit, vegetables and flowers to their best.

Sarah Raven welcomes budding enthusiasts into her cutting garden at Perch Hill, East Sussex to demonstrate how to create an intensive mixed patch that can be harvested all year round, including English garden favourites such as sweet peas and dahlias.

The **RHS** is synonymous with the best in garden design, and each location offers courses to entice even absolute beginners. Learn about ornamental grasses at RHS Garden Hyde Hall in Essex, for example, or harvesting autumn vegetables such as squash and pumpkins at RHS Garden Wisley in Surrey – handy for Halloween and homemade stews.

With the emphasis on soil health as the basis for any successful gardening, a microbial-rich compost workshop run by **The Land Gardeners** Henrietta Courtauld and Bridget Elworthy alongside tulip grower Polly Nicholson is worthy of consideration.

Similarly, the mellow limestone Georgian beauty that is **The Newt in Somerset** also provides opportunities to dig deeper into environmental health with numerous seasonal horticultural courses.

Alternatively, be inspired by the aesthetic of the enchanting and stylish **Petersham Nurseries** in Richmond, Surrey with workshops on planting up containers full of seasonal splendour and creating impact with houseplants.

CLOCKWISE FROM TOP LEFT
The Last Floral Fling: Stylish Autumn Containers, £75 for a day of inspiration on container gardening, Petersham Nurseries; Join The Land Gardeners and tulip grower Polly Nicholson for a Compost and Tulips one-day course, £245, The Land Gardeners; The Vegetable Garden: Autumn into Winter, half-day course from £35, one of a range of RHS nationwide courses; The Cutting Garden one-day workshop, £250, Sarah Raven.

For further details on courses visit:

bettys.co.uk/cookery-school
charleston.org.uk
daylesford.com
jamjarflowers.co.uk
mcqueensflowers.com
new-north-press.co.uk
petershamnurseries.com
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rhs.org.uk
rickstein.com
rushmatters.co.uk
sarahraven.com
thelandgardeners.com
thenewtinsomerset.com
thyme.co.uk
toa.st
willowandfinn.co.uk
willowcrossley.com

Grape escapes

Make the most of visiting some of the country's finest wine estates by staying overnight and enjoying the fruits of their labours

England's reputation as a wine-producing country has come a long way since the first commercial vineyard, Hambledon in Hampshire, was established 70 years ago. Today, there is a large array of producers who are proud to share their knowledge and passion for making excellent still and sparkling wines. For those wishing to explore more, the enjoyment in taking part in tours and tastings is further heightened by the many dining and accommodation options on offer, both on and off site. Here we highlight a number of our favourites to visit.

BEST OF BRITISH TRAVEL

Three Choirs Vineyards

Set between the beautiful Malvern Hills and the Wye Valley, Three Choirs in Gloucestershire is a relaxed, low-key 75-acre vineyard where guests are encouraged to explore at their own pace, be it with an overnight stay (in vineyard view rooms or secluded glass-walled lodges set amidst the vines, from £165 a night), or with self-guided tastings encompassing a five-wine flight and walk along the vineyard trail (£12.50 a person, weekends only for non-residents). The Brasserie's tapas-style grazing menu includes dishes such as local griddled asparagus with Romesco sauce and toasted almonds, alongside sharing platters of charcuterie and a (very generous) cheeseboard. Booking is essential, especially for the weekend-only lunch service open to non-residents.

Baldwins Farm, Newent, Gloucestershire, GL18 1LS
Tel 01531 890223; three-choirs-vineyards.co.uk

Chapel Down Winery

Known as the Garden of England, Kent is home to the North Downs where chalky soils produce Chapel Down's best-selling sparkling wine. A range of tours is available, all of which include tastings (from £25 a person). The shop includes cellar door exclusives for sampling at the tasting bar while elegant restaurant The Swan offers dishes made with locally sourced ingredients with suggested wine pairings. Connoisseurs will also appreciate Chapel Down's vine lease scheme (from £325 for a year), which includes an invitation to take part in the harvest and custom-labelled wine. Accommodation can be found elsewhere – try The Gallivant hotel and restaurant in nearby Rye for an impressive all-English wine list (doubles from £257 a night, *thegallivant.co.uk*).

Small Hythe Rd, Tenterden, Kent, TN30 7NG
Tel 01580 766111; chapeldown.com

CLOCKWISE FROM TOP LEFT Three Choirs Vineyards; Tapas-style dining at Three Choirs Vineyards; Stay at The Gallivant in Rye; Chapel Down vineyards; Wine tasting at Chapel Down Winery.

Nyetimber Manor Vineyard

In 2018, head winemaker at Nyetimber Cherie Spriggs became the first woman and first person outside France to be named ‘Sparkling Winemaker of the Year’. Her expertise in blending fruit from Nyetimber’s 11 vineyards has led to it being one of the most recognisable English sparkling wine brands. Open days throughout the year see guests enjoy a two-hour tour and a tasting of three of the estate’s key vintages (£35 a person). Extend the West Sussex welcome with a stay at The Pig in the South Downs (doubles from £155 a night, *thepighotel.com*), encompassing two acres of vines planted in May 2020. The first harvest takes place this year, with wines planned in keeping with the Pig’s kitchen garden ethos.

Gay St, West Chiltington, West Sussex, RH20 2HH
Tel 01798 813989; nyetimber.com

CLOCKWISE FROM TOP LEFT
Stay at The Pig in the South Downs and enjoy the wines on offer; The exterior of The Pig in the South Downs; One of the rooms at The Pig; The vines at Nyetimber Manor Vineyard; Tasting the wines at Nyetimber Manor Vineyard.

Lyme Bay Winery

For more on how England's experts bring together knowledge and skill at one of the country's most reputed wine producers, a visit to Lyme Bay Winery offers the chance to learn about methods and history. Expertise here has seen the winery grow from an insider favourite to a wider audience. Visit for the shop, cellar-door sampling and winery tours, and enjoy West Country wines as well as historic fruit wines, ciders, meads and liqueurs with fruits sourced from across the south of England. Sample its work further with a stay at nearby Lympstone Manor, where vines planted in 2018 under Michelin-starred chef-patron Michael Caines have produced two wines in partnership with Lyme Bay Winery, available exclusively to hotel guests (doubles from £395 a night, *lympstonemanor.co.uk*).

Shute Rd, Axminster, Devon, EX13 7PW
Tel 01297 551355; lymebaywinery.co.uk

CLOCKWISE FROM TOP RIGHT
One of the rooms at Lympstone Manor; Chef-patron Michael Caines tends to the vines at Lympstone Manor; Lyme Bay Winery in Devon; James Lambert, head winemaker at Lyme Bay Winery; The vines at Lympstone Manor.

Polgoon Vineyard

This family-run vineyard and orchard in Cornwall offers vegan wines, ciders and juices – including its River Cottage Sparkling Elderflower wine and cider, served at Hugh Fearnley-Whittingstall's venues in the Axe Valley. Guided and self-guided tours include wine tasting (from £10 a person), while the Vine House restaurant offers homemade pizzas and other delicacies on a vine-covered terrace. Try a flight of three wines with tasting notes at the shop, alongside produce including honey from the Polgoon bees. Stay at Harbour Cottage in Mousehole (from £215 a night, *kiphideaways.com/hideaways/harbour-cottage-mousehole*), or try Middle Colenso Farm holiday cottages where welcome packs include a Polgoon bottle (from £145 a night for a mininimum four-night stay, *middlecolensofarm.co.uk*).

Rosehill Meadow, Tredarvah, Cornwall, TR20 8TE
Tel 01736 333946; polgoon.com

LEFT Enjoy enjoy beautiful maritime views at Harbour Cottage in Mousehole.
ABOVE Partake in wine-tasting at Polgoon Vineyard.

Hambledon Vineyard

England's oldest commercial vineyard celebrates its 70th anniversary this year. In 1952, when retired Major General Sir Guy Salisbury-Jones planted vines in the village known as the 'cradle of cricket', little did he know that Hambledon would also come to be synonymous with English sparkling wine. Book a tour and wine tasting (from £22.50 a person), enjoy a sparkling afternoon tea amidst the vines (£57.50 a person), or visit the vineyard shop. Hambledon also runs special events including pop-up dining, music performances and workshops. Embrace all things English with a stay at The Goodwood Hotel on the Goodwood Estate, also home to the Festival of Speed and Goodwood Revival events (doubles from £150 a night, *goodwood.com).*

East St, Hambledon, Hampshire, PO7 4RY
Tel 0234 9263 2358; hambledonvineyard.co.uk

ABOVE LEFT TO RIGHT
Grapes growing at Hambledon Vineyard; England's first commercial vineyard, Hambledon celebrates its 70th anniversary this year; Riddling (rotating) the bottles in Hambledon's cellars.

BELOW LEFT TO RIGHT
Wiston Estate's Chalk Restaurant; A taste of what is on offer at Wiston; The vineyard at Wiston Estate.

Wiston Estate

Sitting within a 6,000-acre estate of farmland, woodland and pasture, Wiston Estate vines were planted in 2006, with a winery and restaurant opening in 2021. A range of tours and tastings is available (from £25 a person), alongside special events such as volunteer picking days for those keen to experience a hands-on approach to the winemaking process. Chalk Restaurant in the restored flint barn offers dishes with produce sourced directly from the estate, whilst the weekend Airstream Cafe has snacks and drinks. Stay at nearby Amberley Black Horse pub with rooms for wonderful historic charm and a glorious walled garden with views over the South Downs (doubles from £110 a night, *amberleyblackhorse.co.uk*).

North Farm, Pulborough, West Sussex, RH20 4BB
Tel 01903 877845; wistonestate.com ■

FEATURE EVE MIDDLETON **PHOTOGRAPHS** P124 (VINEYARD) © THREE CHOIRS; (WINE) © CHAPEL DOWN P125 (RESTAURANT) © THREE CHOIRS VINEYARDS; (BEDROOM) © THE GALLIVANT; (VINEYARD) © CHAPEL DOWN P126 (BOTTLES/VINEYARD/BEDROOM) © JAKE EASTHAM; (TASTING ROOM) © MDRN LOVE; (VINEYARD) © CHRIS GORMAN P127 (VINEYARD/BEDROOM/CHEF) © LYMPSTONE MANOR; (WINERY/EXTERIOR) © MATT AUSTIN; (SEA VIEW) © KIP HIDEAWAYS; (WINE) © SAM BREEZE P128 © HAMBLEDON VINEYARD; (RESTAURANT) © WILL SCOTT; (DINING) © JO HUNT; (VINEYARD) © WISTON ESTATE

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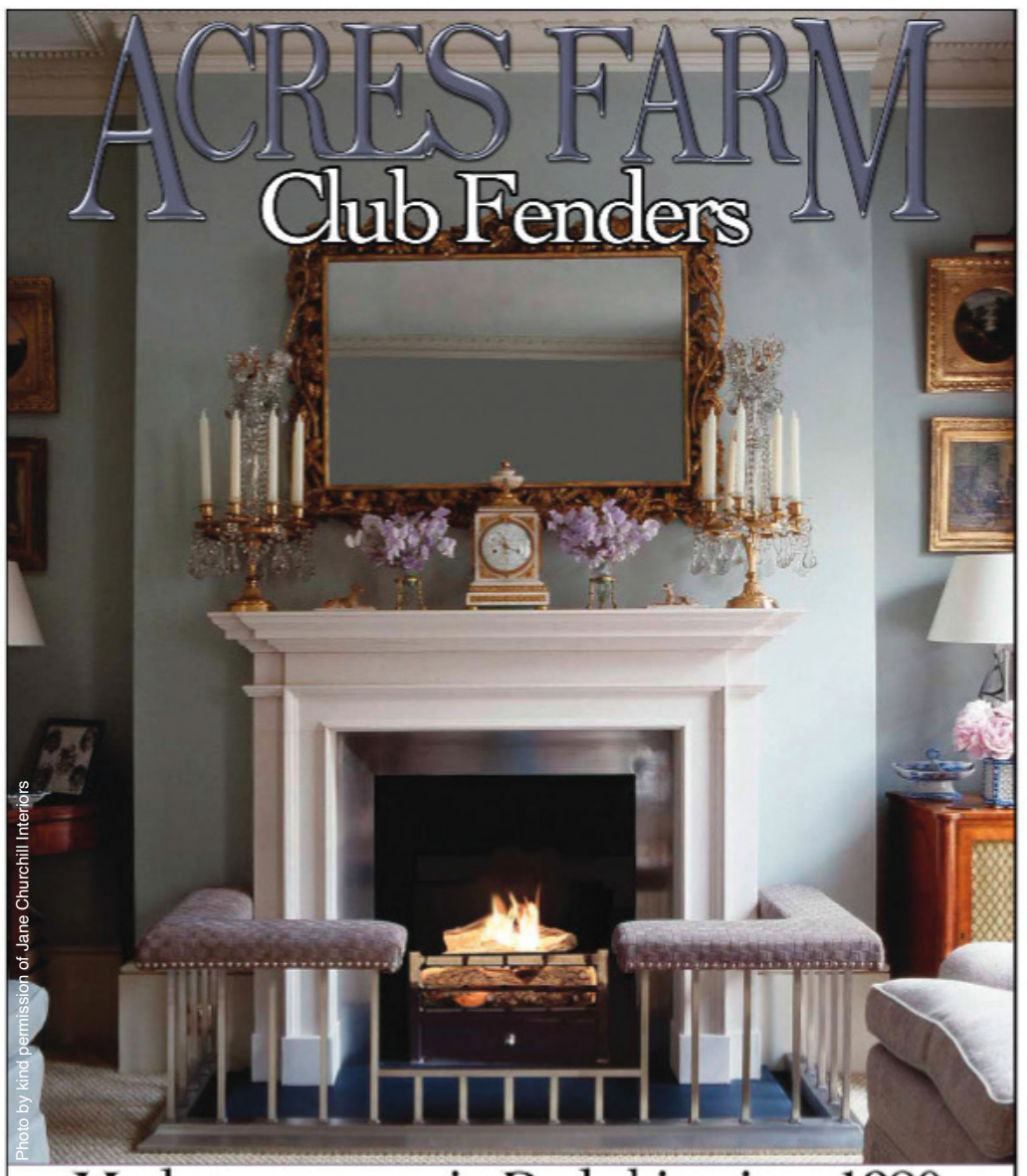

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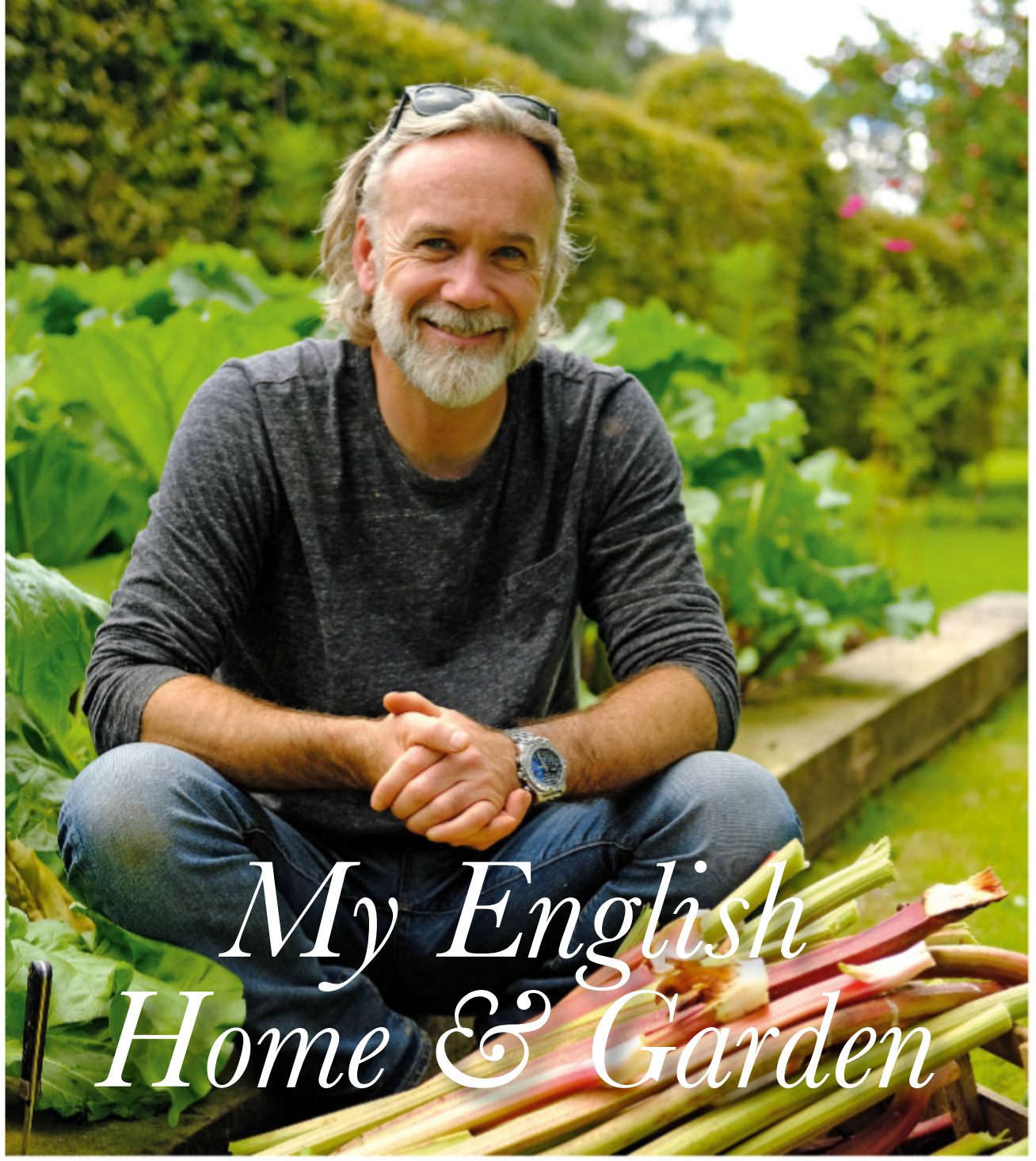

My English Home & Garden

Michelin-starred chef Marcus Wareing, lives with his wife Jane and their children, Jake, 21, Archie, 17, and Jessie, 15, along with cocker spaniel Esme, cat Reggie, two pigs, five chickens and two ducks

How did you find your new country home?
We found it by chance. We were looking for a home either in Kent or East Sussex as our children are at school down there. We were lucky to have a great agent, Amanda, who completely understood what we were looking for, which was a great family house with a lovely garden. We weren't thinking at all about land at this point. Jane saw the house in April and loved it, but I didn't manage to get down to see it until July. When I walked into the kitchen and saw the view, I knew instantly it was the one.

Had a move to the country always been part of the plan?
We weren't looking to completely up sticks and move to the country, but because our kids go to school in Kent, we felt it would make our life easier to have a base there.

Was the idea of taking on a 65-acre smallholding a little daunting?
Though we loved the house in the first instance, the land was incredibly daunting, and it took a while for us to understand how we would manage it, as well as what costs would be involved and how much time it would require.

We 'inherited' Anatoli, our gardener who appeared in our BBC2 series *Tales From The Kitchen Garden*, and I'm forever grateful to him for spending so much time with me, walking me through the garden and discussing how it worked for the previous owners. It was a huge relief to have an insight into managing the smallholding, and it took away a huge amount of worry.

We also met Stuart, the shepherd, who also appears in the show, and as he was keen to keep using the land for grazing his sheep, it made the decision to buy the property much easier.

What is the age of the property?
The house was built in the 1990s, I think, and the last owners started to develop the garden and kitchen garden over the next 20–30 years, changing it from fields to the garden and smallholding it is today.

I am enjoying making small changes here and there without the pressure of having to do anything on a bigger scale. While we have brought the kitchen garden back to life and added a new greenhouse, a lavender garden, and added more trees, there is still so much I would like to do.

Is there anything you've kept from the previous owners?
We inherited a whole load of garden equipment from the previous owners, and we use those and have added a few essentials. My ride-on lawnmower is a current favourite!

Did the kitchen need any work?
The house had been updated when we arrived, so there hasn't been a sense of urgency to make changes. Eventually, I will put a new kitchen in. I am a chef, after all!

How are you decorating your home?
We gave a few rooms a lick of paint when we arrived but haven't had to do much more than that. We have a good idea of what we like and have plans for the house, but for now, the smallholding keeps us busy.

How would you describe your decorating style?
I think you could say it's fairly minimal – neither Jane nor myself are keen on bright colours or big, bold patterns.

What will you be harvesting this month (September), and how will you use it?
We use a lot of herbs, and I'm always popping into the garden to pick a few sprigs to use in the kitchen. This autumn, I'm looking forward to harvesting our late summer crop of apples, and honey – if we have any this year. Freshly picked Jerusalem artichokes, horseradish, and hopefully, greenhouse tomatoes will also be on the menu.

Finally, what should no English kitchen garden be without?
Lavender – it's one of my favourite plants. Also, herbs, of course – they just add so much to any dish. ■

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