The ENGLISH HOME

INTERIORS UPDATES 2022

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October 2022 | Issue 212 | £4.99 | UK Edition

THE AUTUMN EDIT

New season collections and tempting buys

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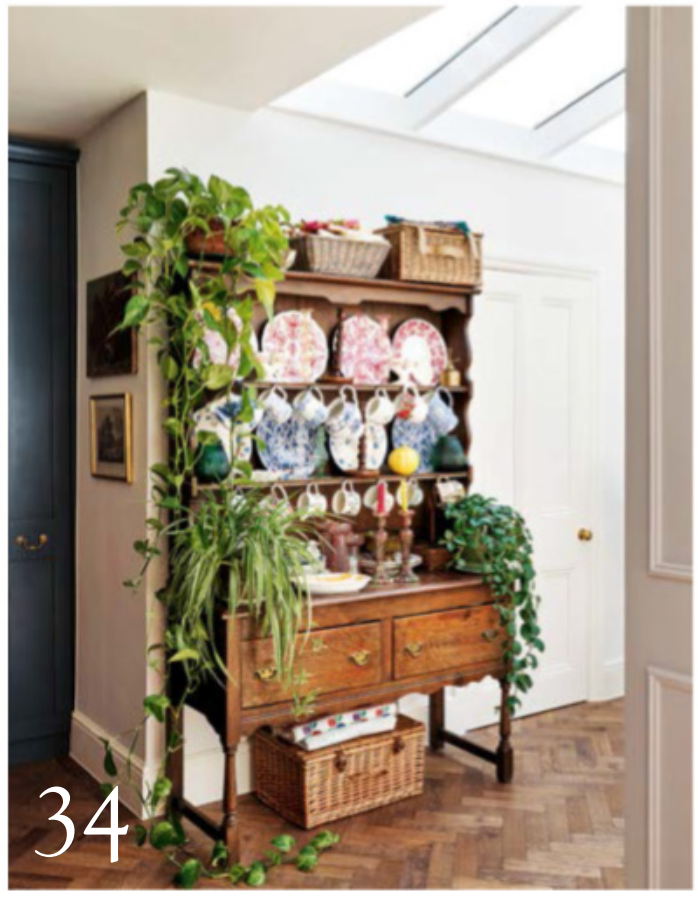



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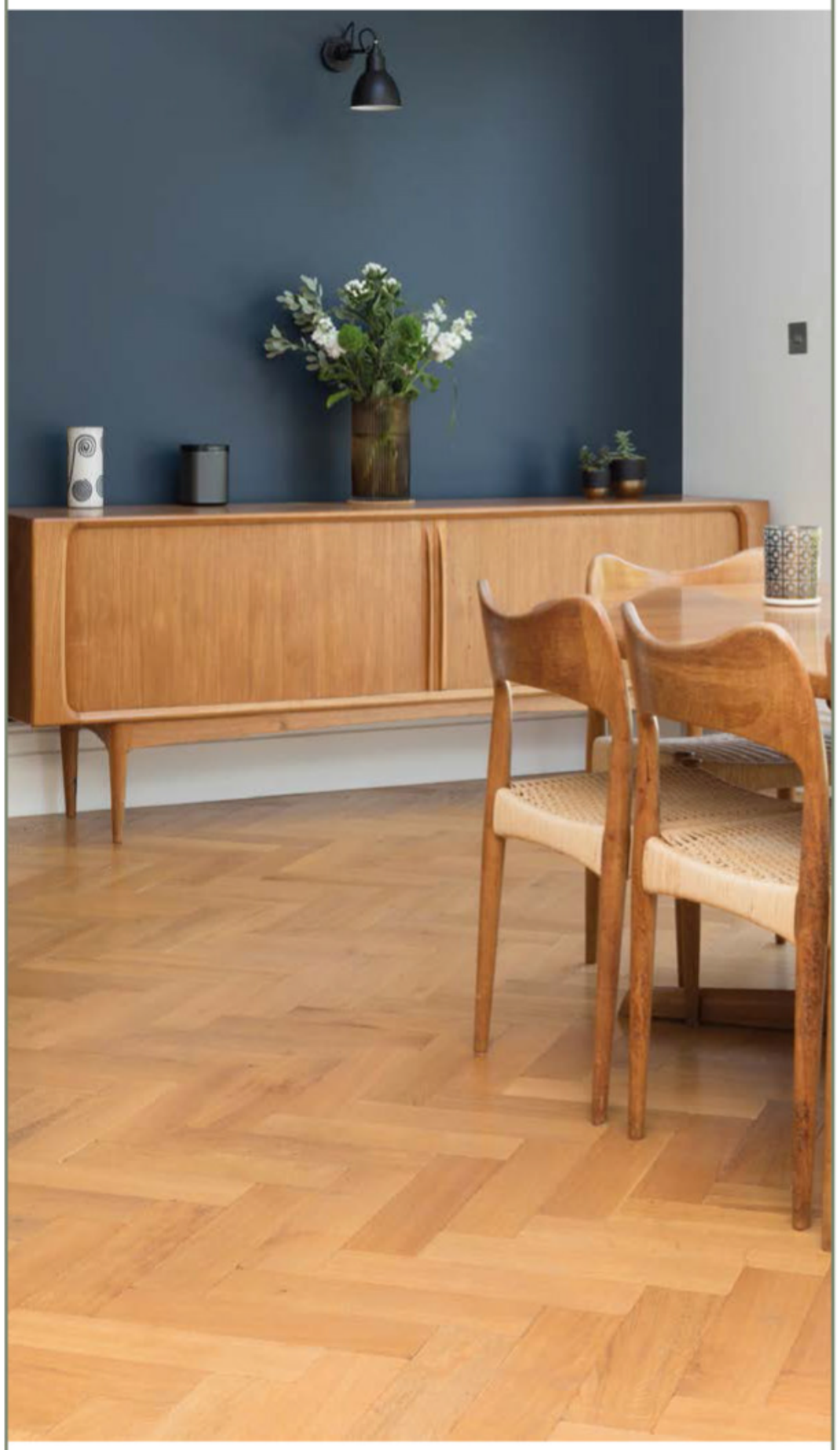

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We love the instant impact these Colefax and Fowler fabrics add to this room. Discover more of the new collections on page 79.

A letter from home



There is always a hubbub of excitement at *The English Home* when the new season looks land on our desks, and this autumn is no exception. As our homes continue to play a hugely important role in supporting our new-found lifestyles, designs feel uplifting and mood-enhancing. Palettes range from the softest powdery sorbet tones that soothe (but are by no means dull) to vibrant, eclectic patterns that invigorate (but never overwhelm). Motifs draw upon all manner of inspiration from the natural world to geometry. Learn how homes can be refreshed with new fabrics and wallpapers or existing schemes can be added to with new furniture or accessories on page 72.

On a practical level, we have consulted leading interiors experts on creating successful multifunctional spaces to accommodate our evolving, modern lifestyles (page 82) – a dining room that is also a home office, for example, is incredibly useful. Since the return to entertaining at home, there has been a desire for tablescaping, making gatherings special and new-found enthusiasm for the formal dining room. We look at how to decorate this space for both relaxed and more formal occasions on page 92. Elsewhere this issue, we celebrate the best of autumn in an English home – from flowers to food, there is much to explore and savour.

Samantha

Samantha Scott-Jeffries, Editor

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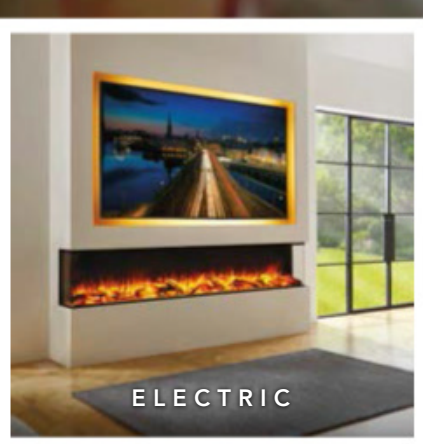







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NOTEBOOK

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SPOTLIGHT ON...

An Oscar-worthy collaboration

Oscar-winning actress Gwyneth Paltrow had worldwide options and a limitless budget when decorating her homes and the stores of her lifestyle brand Goop – and she chose English brand Fromental.

Now these two brands have launched a beautiful chinoiserie collaboration. "A capsule collection that depicts the world of Goop x Fromental has been a dream of mine for a long time," says Gwyneth, who describes the panels as "gorgeous hand-painted wallcoverings which bring beauty, life and a little wit into the rooms they fill."

Founded in 2005 by Tim Butcher and Lizzie Deshayes, Fromental specialises in hand-painted and hand-embroidered wall-coverings. Tim says: "The design is inspired by our shared love of nature and the way it refuses to stand still; its beauty continually evolving and manifesting in different, extraordinary ways." *goop.fromental.co.uk*



Lightbulb Moment

New lighting by Rowena Morgan-Cox

Marrying the wild aesthetic of the Arts and Crafts movement with the pared-back forms of European modernism encapsulates the design aesthetic of multi-disciplinary creative Rowena Morgan-Cox.

She founded London-based Palefire Studio "to blur some of the historically distinct lines between domestic design and 'fine art', bringing an artistic sensibility to design for the home".

Palefire's debut collection features recycled paper pulp transformed into a range of eight sculptural table lamps and ceiling lights. The U/V Collection is so called as its lights are based on 'U' and 'V' shapes. Each is paired and painted to order, reducing stock waste. Rowena says: "Central to the Palefire ethos is the recycling and reduction of waste throughout the making process." *palefirestudio.com*





Firing The Imagination

Katrin Moye's Delft-style flower vessels

Ceramic artist Katrin Moye imbues her highly decorative handmade creations with whimsical elegance and a respectful curtsy to the past. Her new collection of flower vessels, made for The Shop Floor Project, was inspired by 17th-century Delftware shapes. It showcases her many skills as a master potter, from statuesque hand-built pieces to wheel-thrown and altered works, all handmade in her Nottinghamshire studio using her favoured material of red earthenware clay.

Based in Cumbria, The Shop Floor Project was founded in 2006 by mother-and-daughter team Denise and Samantha Allan to design, develop and source collections from top craftspeople. *katrinmoye.co.uk; theshopfloorproject.com*





A Clear Favourite

William Morris-inspired window films

Joanna and Emmanuel Baumard, the husband-and-wife founders of window-film company Purlfrost, have unveiled a William Morris-inspired collection, made in Britain and printed and cut to exact specifications.

The couple both used to work in the TV and film industry – Joanna as a set dresser and Emmanuel as a construction manager – and discovered frosted window film while working on shoots, where it was often used on location to hide the outside view.

They started using it in their home, cutting out designs in the film by hand. The result was such a hit with neighbours and passers-by that the Baumards decided to sell the film themselves. Next year Purlfrost will celebrate 20 years in business. *purlfrost.com*





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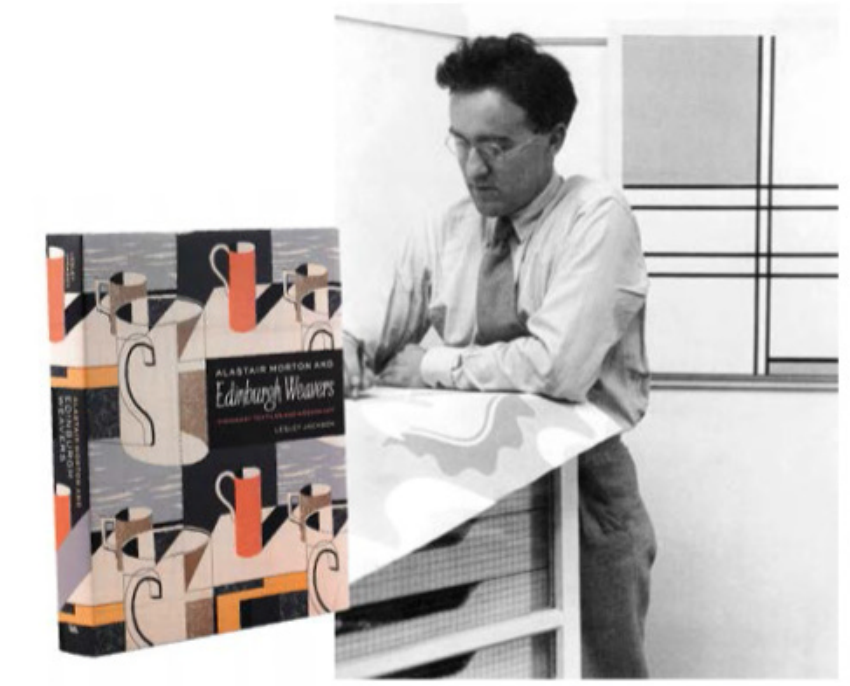

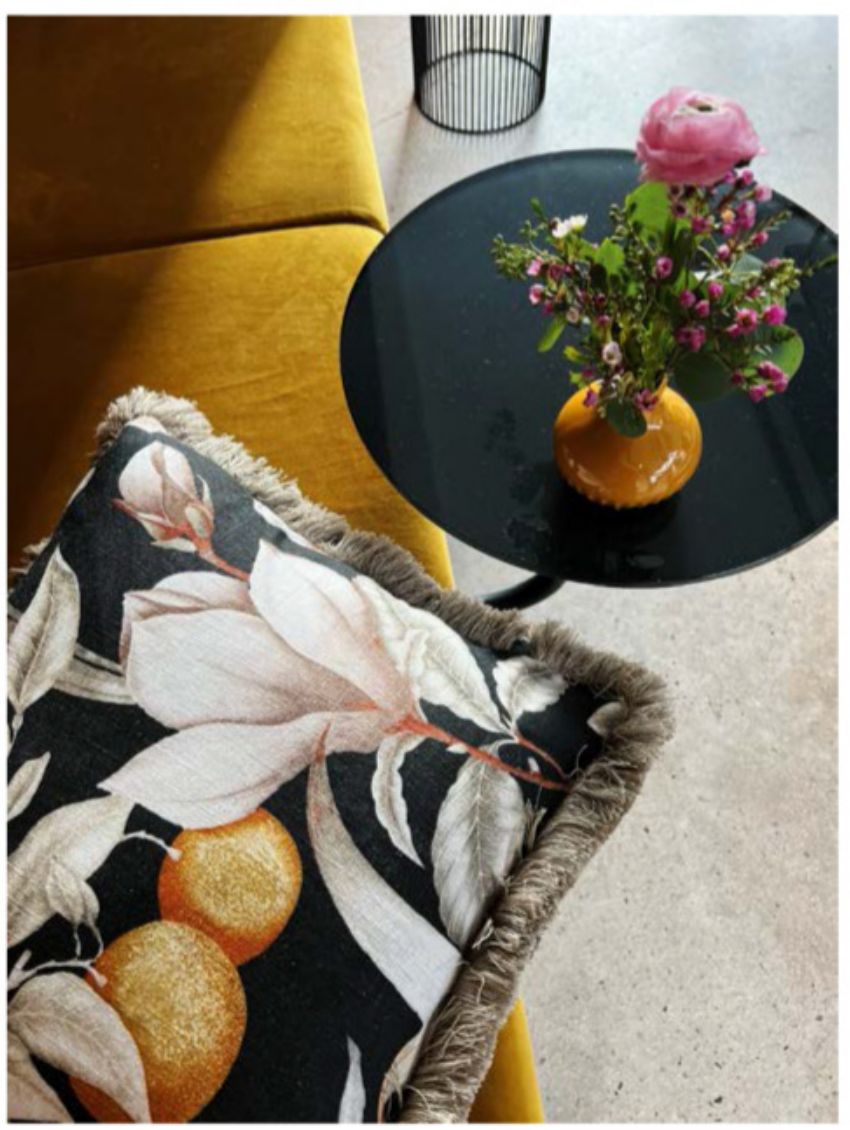

Fabric As Art: Nine Pioneering Decades

Lancashire textiles brand Edinburgh Weavers launches first retail line

Bold, experimental, influential and internationally successful, Edinburgh Weavers has been a ground-breaking force in textiles for almost a century – yet its name may not be familiar.

The brand launched its first-ever retail line this year, yet for 94 years its pioneering fabrics have adorned luxury hotels, businesses and retailers on both sides of the Atlantic, including The Savoy and Claridge's, Fortnum & Mason, ocean liners, The Tate Gallery, Downing Street and many more.

Named after the Scottish capital where it was founded, Edinburgh Weavers is based in Lancashire – which, of course, has a proud textiles history – in 19th-century Robin Hood Mill.

Such is the brand's significance that the V&A published a book chronicling its evolution and enduring influence – *Alastair Morton and Edinburgh Weavers: Visionary Textiles and Modern Art*.

Alastair's father, James Morton, founded Edinburgh Weavers in 1928 as an experimental branch of family firm Morton Sundour Fabrics. He set out to produce textiles that were unashamedly haute couture – catching the eye of early clients such as Liberty and the BBC.

Moving the firm to England in 1931, he handed the reins to 21-year-old son Alastair (*pictured above left*), who proved to be an inspiring and pioneering leader, transforming Edinburgh Weavers, said art and architectural historian Sir Nikolaus Pevsner, into a "laboratory for the best modern textile art".

Believing that a beautiful fabric is the equal of a beautiful painting, visionary Alastair fused modern art with textiles, boldly collaborating with an eclectic range of leading artists such as Barbara Hepworth – and thus securing the company global fame. Pevsner declared that the firm's "interesting and enchantingly clever weaves" were unsurpassed internationally.

Alastair went on to forge yet more bold collaborations with young artists and designers such as Terence Conran and Lucienne Day, who became one of Britain's most influential textile designers of the 1950s and 1960s. After his untimely death at the age of 53 in 1963, he was given a posthumous award from His Royal Highness The Duke of Edinburgh for championing the arts within commerce.

Today, the firm is still proudly using artists instead of fabric designers. Retail line EW by Edinburgh Weavers features luxury scatter cushions and fabric by the metre. Designed and printed in-house, it represents "a carefully curated collection of our finest prints from more than nine decades of design," says brand developer Shannon Brown. "We live and breathe pattern." *edinburghweavers.com; ewbyedinburghweavers.com*

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Carpet featured: Pimlico in the colour Pavilion



Future Of Design Revealed

Influential design showcase returns

Regarded by many as Europe's leading interior design event, Decorex brings together established and emerging brands, showcasing eagerly anticipated new collections which will shape future prevailing themes in home decor.

Interior designers and decorators from all over the world flock to the event every year – and unlike many other exclusive trade-only affairs, members of the public are also welcome to attend.

This year's four-day Decorex will run from Sunday 9 to Wednesday 12 October at London's Olympia.

Discover hundreds of unique and bespoke products from leading interiors brands who take stands at this event and watch live demonstrations from talented craftspeople.

The Talks programme at Decorex gathers some of the brightest minds in the interiors sphere, offering thought-provoking new insights and fascinating industry perspectives.

Editor of *The English Home* Samantha Scott-Jeffries will host a panel discussion exploring the theme 'Designing For Longevity' at 3pm on Wednesday 12 October. Leading interior designers will discuss how quality, craftsmanship, sustainability and creating eclectic, considered interiors imbued with personal touches make for enduring schemes. Visitors wishing to attend can register at *decorex.com*. Tickets to the show provide access to talks across the four days.

Established in 1978, in the 44 years since it was founded Decorex has evolved to keep pace with the ever-changing world of interiors, embracing themes such as sustainability, harnessing renewable energy, and how design can enhance well-being. *decorex.com*

Exuberant Interiors

Husband and wife transform manor



A giant seashell mural, a hand-painted tortoiseshell bar and baths covered in Fermoie fabric festooned with shells are just some of the exuberant interiors at Kin House designed by the husband-and-wife team behind London studio Barlow & Barlow.

Creative duo Lucy Barlow and Joshua Sear masterminded the transformation of this Georgian manor in the Wiltshire countryside, sensitively restored to its former glory and newly reopened as a hotel and wedding venue.

Lucy's signature use of bright colour and bold pattern brings joy and dynamism, while Joshua meticulously designed all aspects of the joinery, from the wavy bar to the old-pharmacy-style cupboards.

The shell mural *(right)* is by Mel Campion and the hand-painted tortoiseshell bar is by Malcolm Scoular. *barlowandbarlow.com; kinhouse.co.uk*





Diary

Discover new design talent at Formed with Future Heritage, a new showcase coming to Design Centre Chelsea Harbour on 10–14 October, featuring cutting-edge independent makers' creations. *dcch.co.uk*



Take home a treasure from the Cotswolds Art & Antiques Dealers' Association Fair (CADA) on 13–16 October at Compton Verney Art Gallery and Park in Warwickshire. *cotswolds-antiques-art.com*



Famous for its opulent interiors, Leighton House in London will reopen on 15 October after an £8 million transformation, unveiling previously unseen historic features to the public. *rbkc.gov.uk*

FEATURE SARAH FEELEY **PHOTOGRAPHS** P14 (TOP) © KIM LIGHTBODY; (MIDDLE LEFT) © THE SHOP FLOOR PROJECT; (BOTTOM RIGHT) © DOMINIC BLACKMORE. P16 (TOP & BOTTOM) © PAUL CRAIG. P18 (DECOREX) KYIV VANITY UNIT BY FRATO; (BARLOW & BARLOW) © OWEN GALE; (DIARY FROM TOP) 'CORALS' LAMPS, RECYCLED USED COFFEE CUPS, BLAST STUDIO; HOULSTON UK: CHARLES II NEEDLEWORK

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DESIGN DISCOVERIES

Gravitate towards rich tones, classic shapes and tactile textures to change the pace and cosseting mood of interiors as we head into autumn



HOLDING ATTENTION

Combining form and function, Croft's new handle collection takes inspiration from racing car features that are used to achieve optimal aerodynamic performance. The pieces are made from 100 per cent brass and bronze and are hand-finished with a stylish aesthetic to draw the eye.

Racing Series Brooklands door handle in Arc Rose, from £190; Racing Series Brooklands cabinet handle, from £55, Croft



SOFT AT HEART

Timely for supporting British Wool Week (3–10 October), the Hembury chair is made using wool and a bio-resin that is similar to fibreglass but has 50 per cent renewable content. Strong and sustainable, the chair has the cosy appearance of textured wool, yet it is smooth to the touch.

Hembury chair with natural oiled ash legs, £575, Solidwool



FRUITFUL COLLECTION

To make the most of this time of year, heighten the enjoyment of seasonal dishes such as freshly made blackberry and apple crumble with matching tableware. Alternatively, create a kitchen display of decorative plates and jugs that celebrate autumn's bounty.

Harvest Fruits and Vegetable Garden range, from £14, Emma Bridgewater

CASUAL LOUNGING

A hardwearing floor cushion is a versatile furnishing, especially for large gatherings with friends or family. Whether using it for extra seating or as a footstool, it is easy to manoeuvre wherever needed or tuck away if necessary. The muted patterns and tactile surfaces of these cushions add another layer of print and contribute visual warmth to sitting room schemes.

Manisa and Haoma floor cushions, £425 each; Hevsel rug, Vermillion Red, £3,295; Cria throw, Bracken, £350, all Oka

ARTISTIC TEXTILES

Showcased here with colourful cushions, Beki Bright's new linens are screen-printed by hand and feature patterns subtly connected to the countryside. For a more pictorial fabric, look to The Plough (not shown) – a new mural-style landscape design.

Dolly and Thatch print cushions, from £85; fabrics, from £110 a metre, The Plough collection, Beki Bright





DRAWN TO LINEN

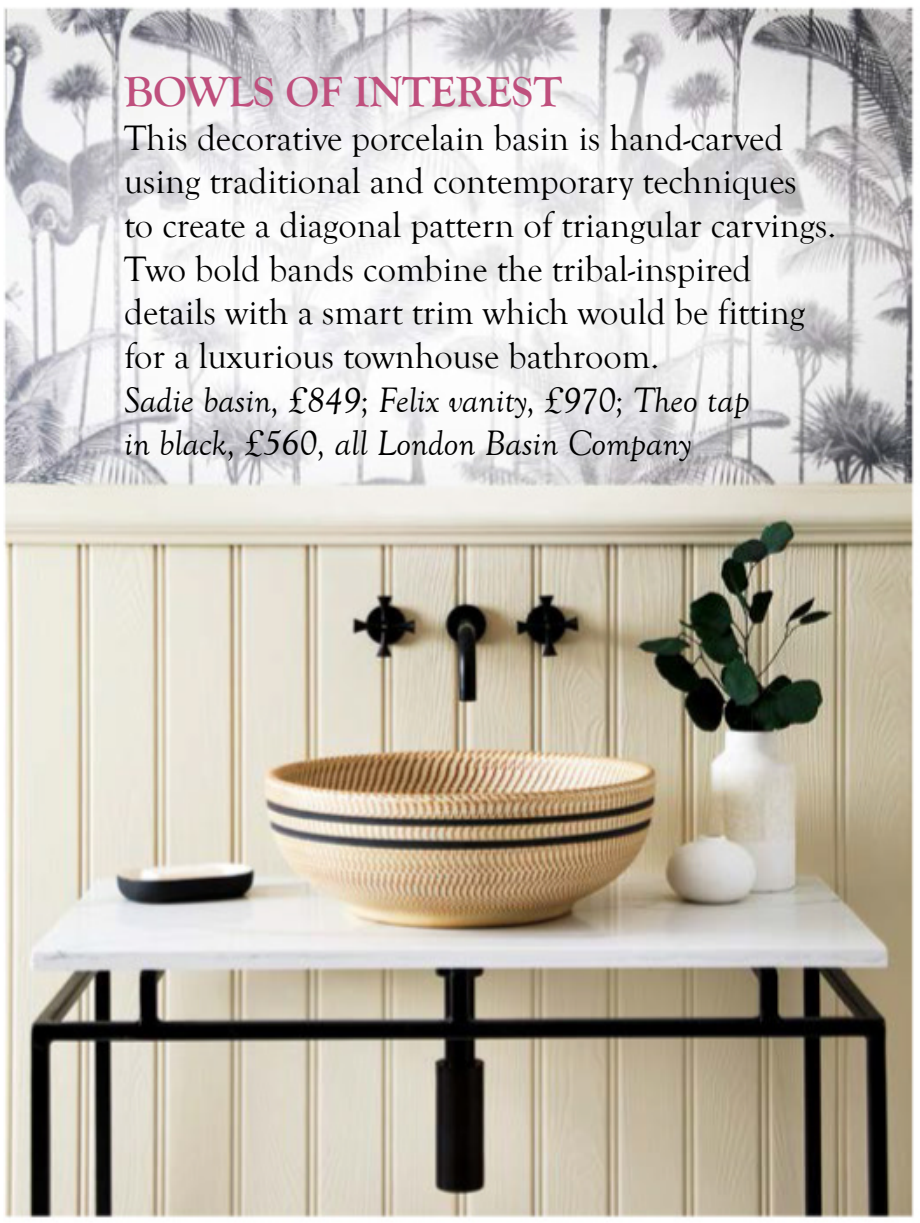
Chelseagem is the latest addition to George Spencer Designs fabric collective. A London studio specialising in hand-drawn and -printed designs, Chelseagem's collection includes 25 characterful patterns in vibrant colourways.

Chelseagem collection, from £166 a metre, George Spencer Designs

BOWLS OF INTEREST

This decorative porcelain basin is hand-carved using traditional and contemporary techniques to create a diagonal pattern of triangular carvings. Two bold bands combine the tribal-inspired details with a smart trim which would be fitting for a luxurious townhouse bathroom.

Sadie basin, £849; Felix vanity, £970; Theo tap in black, £560, all London Basin Company





FABRIC AFLUTTER

The Amara Butterfly fabric takes its cue from late 19th century Chinese embroidery. The velvet texture brings an unexpected vibrancy to this neutral room and would look equally at home in a country scheme with clashing prints.

Amara Butterfly fabric in Cinnabar/Ink Black, £158 a metre, Sanderson

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BRIGHT IDEA

From illuminating shelves to brightening kitchen surfaces and nightstands, wall-mounted lamps are often required to be in a position where the light is on full display. To ensure the appearance does not become dated, look for a classic design. The antiqued finish of this spun-brass task light is in keeping with period interiors; conversely, it would also add a warm patina to contemporary kitchen design.

Dulwich wall light in Antiqued Brass, £84, Jim Lawrence





PAWS FOR PORCELAIN

Tiles made from porcelain are hardwearing, low-maintenance and simple to clean, which makes them ideal for high-traffic areas. If drawn to traditional flagstone floors found in country homes, the Hartland Abbey tile echoes such styles with its deliberately chipped edges. The tiles come in three sizes that can be laid out in multiple patterns to mimic heritage farmhouse floors or to be arranged in a suitable way for a contemporary cottage floor.

Hartland Abbey tiles, see Original Style.com for stockists

DINING BY DESIGN

Selecting a dining table and seating with an elegant profile and smart colourway elevates the mood of kitchen dining. In this kitchen, the seating is given a purposeful feel by matching the paint colour to that of the shelves and doors. For practicality, a mixture of chairs and benches provides flexibility and a contemporary feel, while the slim profile of the table helps maximise seating.

Siena dining table, medium, £1,200; Windsor dining chair, £450; Heritage loveseat, £870, all Ercol ■

FEATURE SUZANNA LE GROVE **PHOTOGRAPHS** P21 DAMIAN RUSSELL P22 (BEKI BRIGHT) DEBORAH HUSK


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Scalloped woven rattan headboard from £400, and all other furnishings, Birdie Fortescue



Flora large mirror in Pale Pink, £1,495, Balineum



Green pitcher, £75, Casa Carta



Scalloped Seagrass lampshade, £165, Maison Maison Design



Barbara Barry Simple Scallop pendant, £1,715, Lux Deco



Pastel Scalloped pen pot, £20.95, Martha Brook



Mini Scallop rug in Coral, £310 Salvesen Graham x Jennifer Manners

CURVE APPEAL

Undulating scalloped edges have become an enduring choice for smart, timeless interiors with a playful, light-hearted touch.



Hem bedside table, £99, John Lewis & Partners



Flow cocktail table in Pebbled Leather, Navy, **£1,900, Jonathan Adler**



Addison Ross Lacquer Scallop waste bin, £145, Amara



Scalloped lampshade, from £265, Vanrenen GW designs



Scallop slipper chair in Green Colette, £2,199, Nina Campbell

Scroll border, **Aqua** (and seen as **page** border in Coral **Moss**), from £60 a roll, Parker & Jules



Athens Scallop tablecloth, from £65, Artemis



The Rattan Venus upholstered stool, shown in Pavilion Blue Rattan and Jajim Stripe Persian Blue, from £4,200, Soane Britain



Regency Short Wave cabinet, £3,693, Julian Chichester



Model shown: Bowmore midi sofa in Bracken Herringbone.

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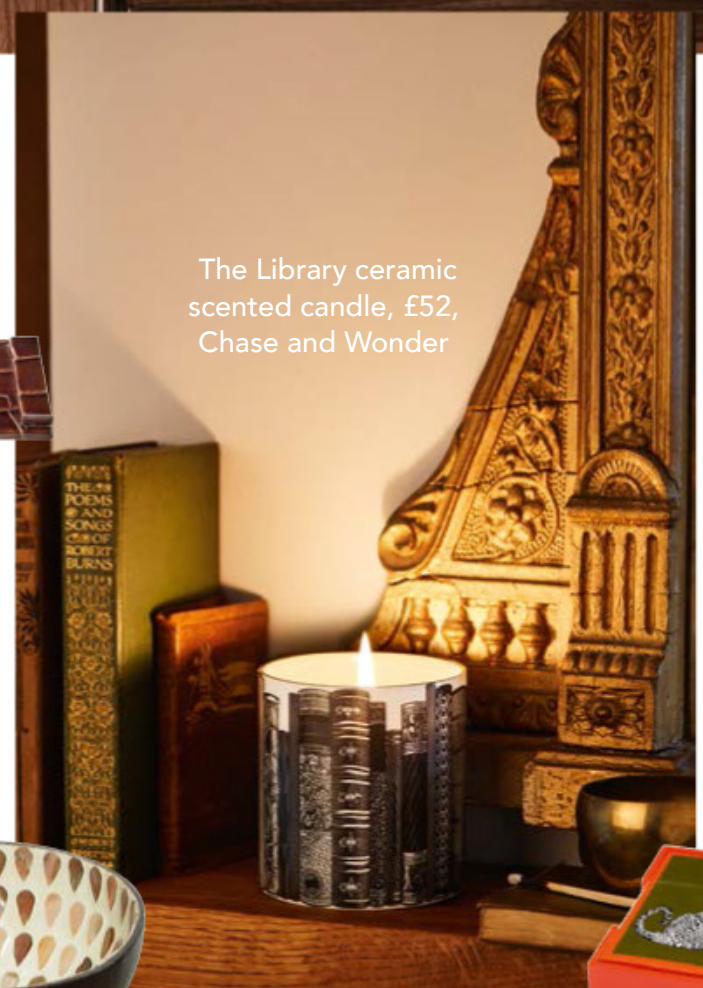
www.tetrad.co.uk

Deep Shine Amazon Brown crocodile-effect leather dominoes set, £395, Aspinal of London



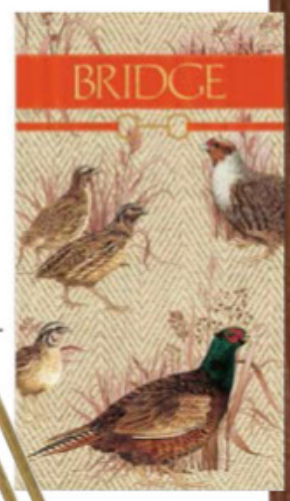
The Library ceramic scented candle, £52, Chase and Wonder



Feather pen, £6.95, Annabel James



Caspari Albermarle Hall bridge score pad, £3.50, The Owl & The Pussycat London





Leopard lacquer card set, £98, Jonathan Adler

Coconut bowls with decorative inlays, £12 each, Ella James



GAMES NIGHT

Dim the lights, pour the drinks and fill the snack bowls to set the scene for an evening of friendly competition with luxurious board, card and dice games and some creature comforts



Cat-titude notebook, £12.50, Divine Savages

Black & White Marquetry Butterfly backgammon set, £13,500, Alexandra Llewellyn



Wobble chess set in Maple and Walnut, £250, Beaumonde





Channeled Club chair in an Aqua Soho velvet finish, from £4,368 George Smith

Classic calfskin leather perudo set, £145, Noble Macmillan



Avalon ottoman in Persimmon velvet, set on a steel Champagne swivel, £1,870, Arteriors





Celio silk-and-linen throw in Rust, £260, Soho Home



Classic Walnut and Macassar Ebony games table, £24,500, Linley

Rahuri three-piece brass drinks set, £55, nkuku



Tank copper whisky set, £150, Tom Dixon



FEATURE KATY MCCLEAN BACKGROUND SIMONEN/SHUTTERSTOCK PHOTOGRAPHS (THROW) © ALEKSBELOV.COM

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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



INSIDER INNOVATION

As the oldest American wallpaper brand – established in 1886 – Thibaut has managed to stay at the forefront of decor for so long because of its constantly evolving innovation and design, establishing itself a reputation for inspiring colour palettes, fresh interpretations of classic designs and exclusive artwork created by an in-house design team. Today, the brand presents a complete interior design range, with its diverse offering covering everything from fabrics and furniture to wallcoverings and trims. And this autumn sees the launch of the Veneto Luxe Italian Woven collection, and Passage, a new line of the label's clever patterned performance fabrics.
thibautdesign.com

WISH LIST



Doyenne of interior design Nina Campbell knows a thing or two about pattern and print, as demonstrated so beautifully in her new collaboration with Fine Cell Work. The botanically inspired collection of stationery and desk accessories is adorned with two new prints in a host of vibrant colourways, designed to elevate home office decor and make perfect gifts for friends or family alike. And with 10 per cent of profits going to support the work of Fine Cell Work, a charity which teaches prisoners and ex-prisoners to make beautiful handmade products, could there be a better excuse to splash out? Nina Campbell has also designed a sumptuous new range of seating for autumn, with the elegant curves of the Audrey sofa and the Coco occasional chair proving to be the perfect additions to the prettiest bedrooms. *shop.ninacampbell.com*

LOOK OUT FOR...



If ever there was a treasure trove of a brand, it is Brillig & Borogove, which sells an eclectic-yet-harmonious blend of carefully sourced fine and decorative art and antiques, period furniture, textiles, objects of vertu and collectibles. This could be from the splendour of the Regency era to the romance of Art Nouveau, with everything from jewellery boxes and antique china to wall prints and decorative art on offer. Adding to its already varied collection of curiosities this autumn, the decorative art specialist has designed its first-ever collection of wallcoverings: there is the Tutti Frutti print, which is packed full of colour and joy and the beautiful Bird Escaped print, a work of art in itself.
brilligandborogove.com

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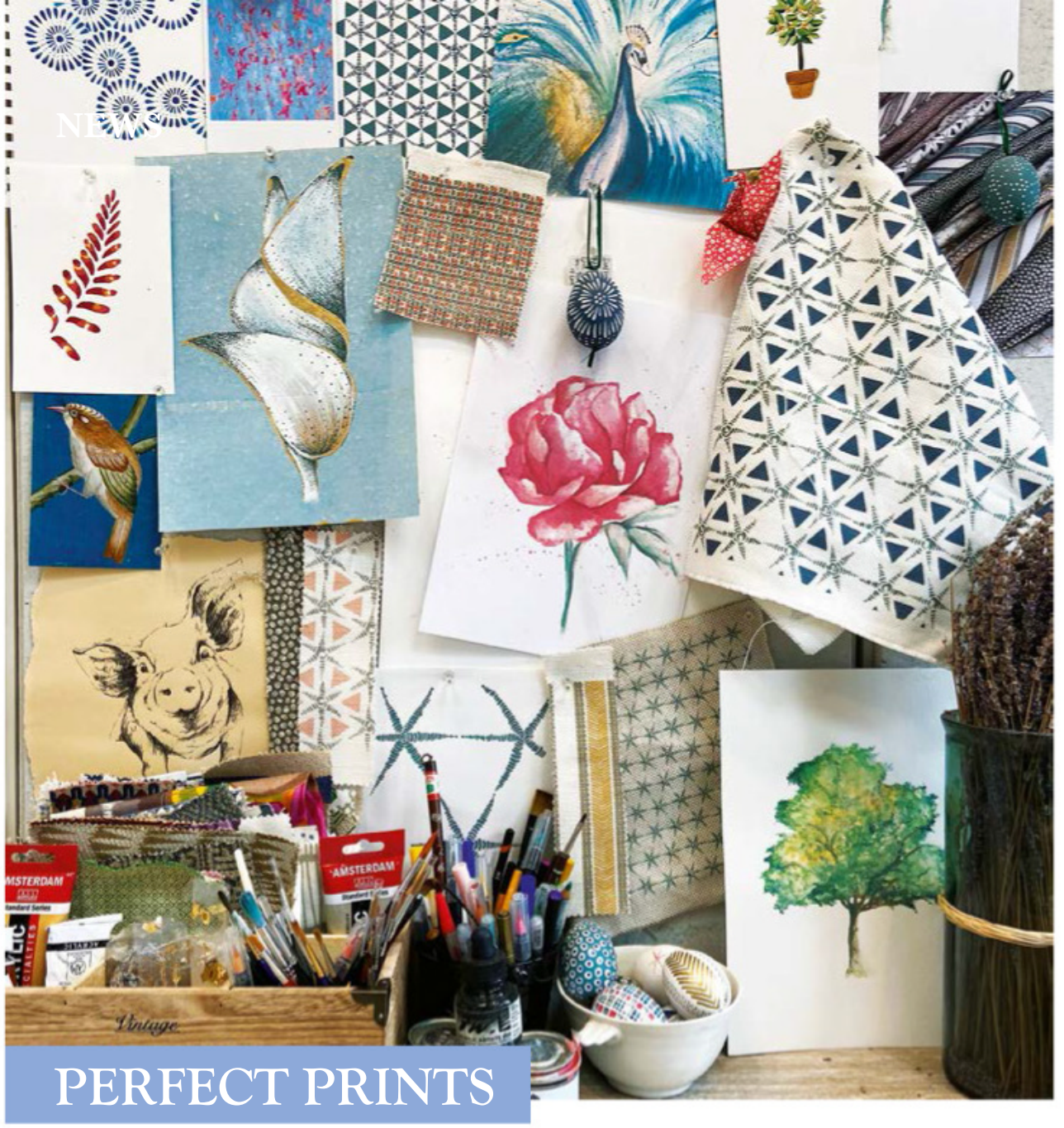

PERFECT PRINTS

The eponymous brand Juliet Travers Wallpapers & Fabrics has gone from strength to strength since it was founded in 2013 by textiles designer and Edinburgh College of Art graduate Juliet Travers. Her love of drawing was instilled in her by a childhood spent growing up in Scotland with her artistic mother, who would paint Disney characters and story-book murals on the children's bedroom doors. Following a stint working at de Gournay, Juliet decided to set up on her own, and today her designs are inspired by the countryside and wildlife around her Hampshire home. Her mural-like prints and patterns are both bold yet delicate, featuring everything from safari animals to the best of British wildlife. Her latest collection, Anise, is released in autumn, with the Wishbone design to follow next spring. *juliettravers.com*

TIMELESS CLASSICS



Never one to rest on his laurels, British furniture designer Julian Chichester adds on average around 40 new products a year to his range, which includes lighting, sofas, beds, tables and everything in between. Though the brand is renowned for its contemporary aesthetic and classical and mid-century sensibility, it proudly uses traditional methods to produce all the handmade pieces from scratch. So it is no surprise his designs can be found everywhere from London's Soho House to the Waldorf Astoria in St Petersburg, where his statement designs are hard to miss. This season, standout pieces from his collection include the glamorous Verdier dressing table, the Tribal table lamp and the beautiful Porto sofa, which is upholstered in fabric by George Spencer Designs. *julianchichester.com* ■

6 OF THE BEST DINING CHAIRS



1. Jonathan Adler Caprice dining chair, £800, *sweetpeaandwillow.com*

2. Scribe chair by Eichholtz, £850, *thesofaandchair.co.uk*

3. Chiswick dining chair in Walnut and Black, £179, *cultfurniture.com*

4. Avery Cross Back chair, £195, *grahamandgreen.co.uk*

5. Lenox dining chair, £389, *westelm.co.uk*

6. Woven Rattan dining chair with Pink Trellis cushion, £450, *birdiefortescue.co.uk*

PHOTOGRAPH (THIBAUT) © KIP DAWKINS

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In the drawing room, a Victorian captain's chair from The Dorking Desk Shop has seat cushions in Squiggle by Sibyl Colefax & John Fowler. The Otterley rattan vase from Sharland England sits in front of a mirror from Love Antiques. The Georgian card table and architectural etchings above it were sourced at an antiques fair in Lincoln.

HOMECOMING

With a newfound appreciation of English period properties after time away, Louise Roe has brought an elegant, timeless feel to her Victorian London townhouse by mixing antique finds and pretty details

FEATURE CLAIR WAYMAN PHOTOGRAPHY ASTRID TEMPLIER STYLING SARA EMSLIE

'It was really important to me that the house feels cosy and warm, like a sanctuary, with a sense of flow throughout'

ABOVE Sang de Boeuf from Edward Bulmer Natural Paint provides a rich backdrop on the drawing room walls. The ottoman is covered in Ticking Stripe from Penny Morrison while the wool herringbone curtain fabric is from Johnstons of Elgin.

Having lived in Los Angeles for 11 years, Sharland England founder and fashion journalist Louise Roe felt the time was right to move back home to the UK in 2019 with husband Mackenzie and daughter Honor, now four. Falling for a Georgian rectory in the Oxfordshire countryside, the couple set to work on a large-scale renovation, but just six months after completing the project, they felt the pull of London, to be closer to friends. "It was a beautiful house, but we realised it was a little bit too far ahead for us in terms of life," Louise explains.

Louise really missed period properties while living in LA, so she relished the chance to live in a house full of history and original features again. "I think the bones of an old property give such soul to it," she says. "To me, you can't replicate that, so even though LA has some lovely mid-century homes, I was quite ready to embrace Victorian and Georgian buildings – I appreciate them so much more now."

Becoming pregnant with second daughter, Inès, in 2020, Louise felt an urgency to settle as soon as possible. Luckily she and Mackenzie found their dream Victorian townhouse in South West London fairly

quickly. “It was my ideal renovation project because the house hadn’t been touched for 30 years and was ready for some cosmetic updates but there wasn’t anything dramatically wrong with it,” she says.

Remembering the first time she viewed the house, Louise says, “It was the depth of winter, January 2021, and full lockdown. I was waddling around, heavily pregnant, but knew that if I loved the house at that point it was a good sign.” The couple picked up the keys in April 2021 and rented somewhere nearby while builders set to work on a three-month renovation, completely transforming the once-dated property.

Keen to enhance the house’s beautiful period feel, Louise had the modern, blonde wood flooring throughout the ground floor replaced with an aged, tumbled oak parquet and underfloor heating added. In the snug, off the main drawing room, she had a fireplace, salvaged from a reclamation yard, reinstated, with bookshelves added either side for a cosy library feel, and she had the archway between the two reception rooms widened to create a lighter, airier feel. The bathrooms were transformed, too, and in the kitchen a new island was built, cupboards repainted and honed quartz countertops added.

Louise brought some of her favourite design ideas from the family’s previous home in Oxfordshire to their London abode. “As it hadn’t been long since we’d left our country house, I wasn’t ready to give up a lot of the fabrics and paints that I’d spent ages sourcing,” she explains. “My favourite wall colour from the previous house was Brick by Edward Bulmer Natural Paint, which also does a similar but slightly deeper colour called Sang de Boeuf that I knew I wanted for the drawing room here, along with

ABOVE The Restoration Hardware leather ottoman in the snug echoes the chestnut-brown tones in the parquet flooring, sourced from The Natural Wood Floor Company. Above, a pair of watercolours depict Eton and Windsor, where Louise and Mackenzie married.

Some of Louise's favourite pieces are displayed in the kitchen, including Spatterware and Royal Copenhagen ceramics, alongside Amandine rattan fruit bowls from Sharland England.

BELOW RIGHT The Welsh dresser from Love Antiques holds a mix of pieces from Richard Ginori, Carolina Irving and Sharland England.

BELOW LEFT A table lamp from Hum London sits on a faux-bamboo antique tray table from Lou & Pickle. The Porridge curtain fabric is from The Cloth Shop.

another gorgeous brown called Mummy, which we put in the snug." An unexpected mix of rich terracotta, brown and aubergine runs through the house to create a cohesive, inviting feel. "It was really important to me that the house feels cosy and warm, like a sanctuary, with a sense of flow throughout," she adds.

There are beautifully curated collections of treasures everywhere and the simple colour palette ensures that the house retains a sense of calm. "One of the biggest compliments I've had was from a friend who said 'there is so much in here, but the rooms don't feel cluttered'. I don't want the house to feel cluttered, like a hoarder's den, but I'm a maximalist and enjoy having my favourite things around me."

Louise is especially pleased with her bathroom – a charming oasis evoking bygone days: "This bathroom was a huge transformation. We added inexpensive tongue-and-groove panelling, painted in an unusual aubergine called Pompadour by Edward Bulmer, with a playful leafy wallpaper above, and my first-ever sink skirt in a Lisa Fine fabric, which I'm obsessed with."

Indulging in her love of all things vintage, Louise has incorporated a mix of her favourite antiques, pretty floral prints and natural textures to create a relaxed, elegant home. Having grown up listening to stories about her glamorous great-grandmother, Louise has

ABOVE The Alice Palmer lampshades create a cosy feel in the kitchen. Taino wicker bar stools from Oka contrast with the kitchen cabinetry, which is painted in Carbon Blue by Fired Earth and topped with Caesarstone in London Grey. A once bright blue circular pillar has had simple panelling and beading added, painted white for a more traditional feel.

RIGHT Louise wears a dress from Loretta Caponi. The Hadley wicker tray on the island is from Sharland England. To find out more about Louise's brand, visit *sharland-england.com*





'I love collecting old, out-of-print decorating books. It's interesting to see where decorating styles originated from because everything is so cyclical'

ABOVE The Hunter & Hyland curtain poles are hung higher to exaggerate the sense of height in the principal bedroom. The curtains are in Vine Flower by Penny Morrison. An Alice Palmer table lamp, topped with a shade by A Considered Space x Munro & Kerr, sits on a table skirted in Floralia fabric by Cabana x Schumacher.

taken inspiration from her laid-back approach to decorating, both for the house and her new homeware and furniture brand, Sharland England. "Her name was Marjorie Sharland and she lived in Buenos Aires," she says. "I never met her, but my Mum and Granny always told amazing stories about how she was very elegant and rebellious, and a fabulous entertainer. I grew up around some of Marjorie's furniture, a lot of which was wicker, and she is the inspiration for my brand. There is a nostalgia to wicker; it brings so much elegance to a room, but in a laid-back way. I also imagine Ernest Hemingway and F Scott Fitzgerald in the South of France – very much the rattan era and glamorous entertaining at its best."

A self-confessed magpie, Louise loves nothing better than sourcing one-off pieces to decorate her house with. "I enjoy the process more than anything. It's so much fun. It keeps me awake at night, but in a good way. All of a sudden, I might think, 'yes, that's the piece', or 'that's the colour that's missing'. I love going to Sunday flea markets and finding something that's going to work. I like antiques that are imperfect, so I don't mind when there's a chip here and there. I felt quite sad when we finished the house because I didn't have an excuse to buy more furniture," she laughs.

Louise also enjoys hunting for vintage art and old frames online: "I'm the opposite of a snob when it comes to art. I'll often find a beautiful old oil painting on eBay and take the frame off to reveal a lovely canvas underneath, or I'll find a vintage frame which I pair with a print."

One of Louise's favourite finds is her 300-year-old secretaire desk, which has pride of place in the drawing room and is where she works every day. "I absolutely adore my dear old desk. I found it in Petworth, a year before we left LA, and the dealer kept it for me. It's

The principal bedroom walls are painted in a restful green called Lichen from Farrow & Ball. The Alternative Flooring carpet provides comfort underfoot, while the Ditsy duvet cover from Sarah K adds to the feminine feel.





In the guest bedroom, Jonquil from Edward Bulmer Natural Paint complements the headboard in Osmunda Frond by Soane Britain. A Ribbed lamp base from The Edition 94 crowned by a Matilda Goad Scallop shade sits on a campaign chest from Chairish.



ABOVE The dressing room cabinetry is painted in Lady Bug by Earthborn Paints and the blind is in Amapola Jal by Aleta.

ABOVE RIGHT The sink skirt fabric is Nicobar by Lisa Fine Textiles and the Scallop wall lights are from Jim Lawrence. Purple hues in the Creeping Toadflax wallpaper from Living Quarters echo the panelling in Pompadour by Edward Bulmer Natural Paint.

so beautiful and the centrepiece to the whole house. I always wonder who sat at it by candlelight, writing with a quill. I was hoping to find some hidden treasure in the back of one of the drawers, but no luck."

Decorating inspiration comes from a variety of places for Louise. "I'm influenced by a mix of things, such as books, magazines, watching 1990s films, a trip to a museum or National Trust property," she says. "I also love collecting old, out-of-print decorating books on the internet. I just found a book about the design legend Elsie de Wolfe. It's interesting to see where decorating styles originated from because everything is so cyclical. I have a love of the traditional English home, but I also adore the way Italians decorate – Martina Mondadori has exquisite taste, in that very layered, imperfect way. Even though her style is bold, with a lot of pattern and colour, it's also timeless. I don't ever want to do anything that's too trend-led and adore anything old." Louise also cites Robert Kime, Brandon Schubert and Rita Konig as her favourite designers.

Baby Inès was born halfway through the renovation, and Louise often mulled over decorating ideas during nights awake with her newborn. "I can remember the moment I asked decorative painter Amy Balfour to hand-paint the shell motifs on my dressing-room cabinetry. I had just had Inès and she had just had triplets. I sent her a message in the middle of the night and she came a few weeks later with all her newborns and literally painted the wardrobes while breastfeeding; it was amazing," she laughs.

Now that the house is finished, it feels warm and layered, with lots of texture. "It's all about lamps and low-level lighting. In the wintertime, we light the fire, which creates a lovely ambience, while in the summer, the windows are open and we're out in the garden," Louise says. "It's a happy home and I couldn't be more grateful for how it has all come together." ■

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THIS IMAGE The plates above the Aga belonged to Sarah's parents and are part of the Persephone/ Harvest Festival dinner service designed for Wedgwood by Eric Ravilious. The limestone owls, also on the shelf, are by sculptor Paul Cooper.

TOP RIGHT A former vicarage, the Grade II listed house is situated at the heart of the village, next door to the church.

RIGHT Flossie, the English cocker spaniel, relaxes on the lawn in the tranquil garden.



LABOUR OF LOVE

A Grade II listed vicarage in Rutland is restored to its former glory by its practical owners who have undertaken much of the work over the past three decades

FEATURE & STYLING AMANDER MEADE
PHOTOGRAPHY RACHAEL SMITH







'We both love the garden room and spend all our time in there in summer, before migrating to the cosiness of the sitting room in the cooler months'

ABOVE LEFT When furniture in the sitting room was replaced after a fall of soot, Sarah took the opportunity to make bolder colour choices which create a warm, inviting feeling. The sofa and both footstools were made to order by local bespoke furnishing company Taylor & Baines.
ABOVE RIGHT Sarah standing in the light-filled garden room she and Peter designed and built.

During the search for her ideal country home back in 1989, philosopher and ethicist Dr Sarah Furness had viewed over 40 properties with husband Peter before falling in love with a beautifully proportioned but rundown Victorian former vicarage in a pretty Rutland village. As the house's condition was so poor, for the first couple of months of ownership, the couple and their toddler daughter Felicity remained in their former home. "The previous owners had made a start on renovations, but there was still no central heating or damp course, and decoratively, there was a mountain to climb," Sarah explains.

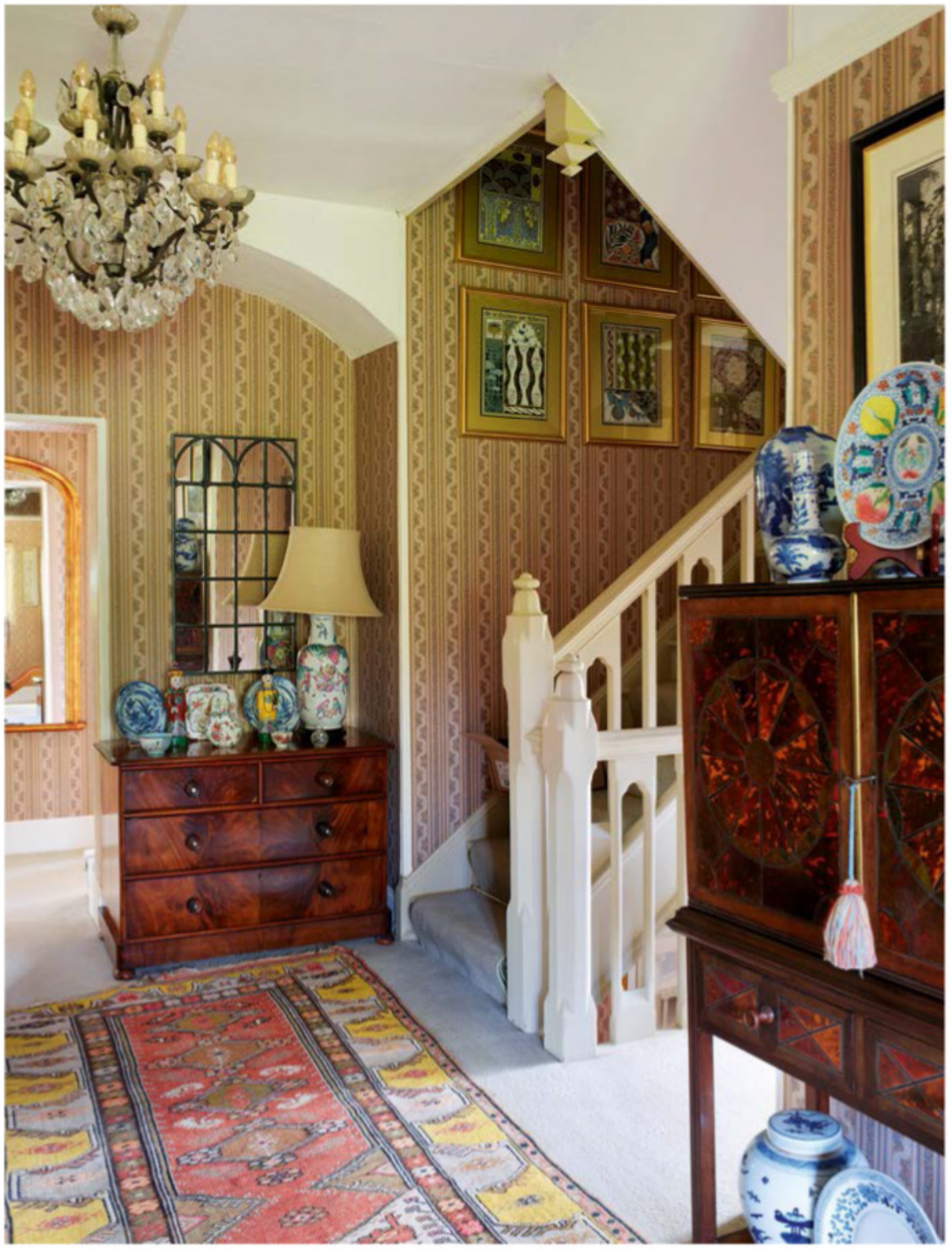
The family moved in once the initial essential remedial work was complete, and brought Felicity's room up to standard, followed by the kitchen. "Back in 1990, the kitchen we installed was pine, which has now been replaced, but I was thrilled to finally have an Aga. It was such a treat and I still love it to this day," says Sarah. "It always makes the room feel so friendly and really suits such a traditional space."

Maintaining the look and atmosphere of a traditional country house has been at the forefront of all Sarah's design projects for her home over the years, with as many original features retained as possible. Peter's eye for detail and practical abilities and her creativity have enabled the couple to do much of the sympathetic updating of each room themselves. "We affectionately call ourselves 'The Design and Build Team'," says Sarah, who has learned to strip and hang wallpaper as well as acquiring painting and decorating skills over the years. "We had so much to do that we needed to keep costs down," she adds. "I believe that investing time in renovating a home yourself makes you appreciate the finished result so much more."

A self-confessed 'magpie', Sarah has a passion for collecting paintings and 18th-century china to add to

The tangerine sofa gives the sitting room a focal point and draws the eye to the set of prints by George Darcy on the wall behind. Sarah's carefully curated collections of art and china are displayed throughout the house.





'It gives us both pleasure to use the house and garden for community hospitality, just as it might hvve been used by rural clergymen 300 years ago'

ABOVE LEFT A passionate gardener, Sarah takes part in the National Gardens Scheme each year.
ABOVE RIGHT The tortoiseshell cabinet on the first floor landing was sourced at Gildings Auction House. The china display includes Kangxi porcelain.
OPPOSITE The elegant dining room has an antique table from Swans of Oakham. The couple brought the rug back from Pakistan.

the host of other antiques and *objets d'art* she has procured for the house. "My mother taught art, so instilled in me an appreciation for shape and form from an early age. I went on to study art and art history before settling on philosophy, so I indulge that creative side of me in my collections now," she says.

"My favourite place to go shopping is Newark Antiques Fair, but we are lucky to have several superb antiques shops locally too where I always find pieces I love," Sarah continues. "I always buy with my heart and find that it's never the occasional extravagant purchases I regret, but rather the pieces I hesitated over and wish I had bought. I don't have so much time to attend house sales and auctions these days, and we are running out of space, but my daughter is furnishing a house now, so I have an outlet if I do find something special."

In recent years, Sarah has been busy with her role as the Lord-Lieutenant of Rutland. This includes a number of important duties such as escorting members of the Royal family visiting Rutland, presenting medals and awards and participating in civic, voluntary and social ceremonies. She also supports charitable organisations that seek to do good for the local community.

With the rooms painted in restful colours and filled with comfortable furnishings, Sarah, who loves entertaining, has undoubtedly achieved her ultimate goal – to create a home where guests always feel welcome and relaxed. This air of effortless calm has been achieved by cleverly layering colour, pattern and textured soft furnishings. "I am delighted that maximalism is back on trend," she laughs. "I love my sitting room, especially the tangerine-coloured sofa, although the room scheme was quite literally born from the ashes of disaster." On returning from a weekend away, she and Peter discovered that a large bird had fallen down the chimney, and although it was





'We had so much to do and I believe that investing time in renovating a home yourself makes you appreciate the finished result so much more'

ABOVE Determined to preserve as many original features as possible, Sarah and Peter carefully repaired and restored the beautifully detailed cornicing and fireplace in the principal bedroom.

OPPOSITE TOP LEFT Sarah designed the wardrobes in the principal bedroom and Peter built and installed them, carefully dovetailing the tops against the original cornice work.

regularly swept, residual soot had fallen with enough force to completely ruin most of the furnishings and rugs. "It was an appalling mess," Sarah recalls. "The fireside rug did recover after specialist cleaning, but everything else had to be replaced, much to my dismay. The insurance company was brilliant, and I did eventually come to appreciate the room makeover, albeit one I hadn't planned."

Sarah and Peter have gone to great lengths over the past three decades to add authentic touches to their Grade II listed home, which dates back to the 1700s with a wing added in 1862. "When we added the garden room six years ago, Peter did most of the design and construction himself after first practising by erecting a large brick and timber greenhouse," Sarah explains. "The staircase newel posts were the model for the columns in the garden room, and Peter made a mould to cast a series of bronze handles for the cabinetry based on carvings found in the church next door. We both love the room and spend all our time there in summer before migrating to the cosiness of the sitting room in the colder months."

Throughout the rest of the house, the plaster cornices have been painstakingly repaired and details such as Victorian fingerplates for the doors give a respectful nod to the history of the house. "We have both enjoyed the whole process of renovating and reviving the house immensely, and as it sits in the heart of the village, every so often we host events on behalf of the church. It gives us both pleasure to use the house and garden for community hospitality, just as it might have been used by a rural clergyman 300 years ago. It's always the memories attached to events here that make the house feel so special." ■







ABOVE RIGHT This wisteria-covered arbour arches over a pathway leading to the greenhouse Peter designed and built, and Sarah's hen house and beehives.

LEFT A pretty floral curtain fabric and skirted table combine with a chair in a classic check for a fresh, feminine feel. Both fabrics are vintage designs by Warner House.

RIGHT Handmade by craftsman Tom Cobley for the couple's daughter Felicity as a little girl, the enchanting rocking horse is now enjoyed by their granddaughter Lottie, three.



For the dining room, Jenny chose an eye-catching hand-painted de Gournay wallpaper the vibrant emerald green Abbotsford design. The dining chairs and table, which can be extended to seat 20 guests, were bought at auction. The curtains are in Lawn Stripe Silk Green by Colefax and Fowler.

Creative EXPRESSION

With focus and enthusiasm, Jenny Wheatley single-handedly masterminded the redecoration of her Suffolk country house, creating an elegant family home

FEATURE & STYLING AMANDA HARLING
PHOTOGRAPHY ANDREAS VON EINSIEDEL





RIGHT In the drawing room, Tours Antelope wallpaper by Zoffany and Kingcome sofas upholstered in Caron Silver are contrasted with cushions in Erin Tomato Green and a footstool in Rory Tomato. All fabrics Colefax and Fowler. On the bookcases by Luxmoore & Co are small ribbon lampshades by Bay Design.

BELOW RIGHT The softly coloured drawing room Ajmer Tree curtain fabric by Colefax and Fowler is trimmed in Crête Josapha by Declercq Passementiers from Lelièvre.

BELOW FAR RIGHT The house overlooks the new swimming pool on the south-facing terrace. Suffolk-based landscape designer Timothy Carless advised on the planting scheme.

'What makes me tick are the gentle, understated colours that have created a sense of calm throughout the house'

ABOVE In the arched entrance hall, the bespoke stair runner by Vanderhurd stands out against walls painted in Little Greene's Portland Stone Deep. The ceiling lantern is from Vaughan.

When Jenny and Guy Wheatley began their search for a new family home five years ago, they were keen to stay in their beloved Suffolk, close to the friends they had made over the years. "Guy's great-great-grandfather moved to Suffolk in the latter part of the 19th century, and the house and land he'd bought stayed in the family until we decided a few years ago that our farming days were numbered," Jenny explains. "As much as our three boys had loved growing up in the country, they didn't see farming being part of their future, and by that time, neither did we. It was a wrench, but we took the difficult decision to find a home with less land that we could manage ourselves or with minimal help."

When the couple first viewed this house, although it was actually larger than their previous home, they felt it would suit them perfectly. "It feels like an oasis set in its own parkland, planted with mature specimen trees on either side of a long drive, and is within walking distance to the village," says Jenny.

The property had belonged to the same family for 50 years, and whilst it had clearly been a much-loved home, considerable updating was required. Jenny and







Worksurfaces of Toblerone marble add to the timeless look, as do walls painted in Slipper Satin by Farrow & Ball. The blue-and-white plates above the Aga are from Oka.





'Fashion and interiors have many similarities; fabric, colour, texture, trimming, proportion – every detail has to be considered'

Guy put in an offer that took into account the renovation work required, but it wasn't accepted, so they continued their search. "Around a year later, having sold our farm, the same estate agent suggested we should view this house again, as it was still on the market. This time our offer was rather less than the original one, but it was accepted. Sometimes it pays to wait!" laughs Jenny. After detailed consultations with the local planning authority, the process of renovation eventually began.

The main house dates from around 1790 and is Grade II listed, so the Wheatleys had to have approval for every structural alteration, no matter how small. As well as installing up-to-date plumbing, heating and wiring, various additions built during the 1970s, such as a conservatory and an indoor pool, needed rethinking. "Our proposals were in keeping with the style of the existing building, so, fortunately, we had a sympathetic response to virtually everything," Jenny says.

The couple remained in their former home for a year, giving their builders time to complete the initial stage of the work. With their long-standing connection to the county, they were keen to support Suffolk-based businesses, employing local builders and craftsmen. Luxmoore & Co of Brandeston made and installed the kitchen, the bookcases and wardrobes using Suffolk wood, while Edwards Design Group of East Bergholt made the curtains and blinds. "We had never undertaken a renovation project of this size before, so we concentrated on the north wing before starting on the rest of the house. In hindsight, it was a wise decision as we could move into that section just days before lockdown began in early 2020. Fortunately, the kitchen is in the north wing, as are several bedrooms and bathrooms on the two floors above. For the next

ABOVE LEFT By knocking down a dividing wall the kitchen was opened up to create an informal dining area. Roman blinds in Schumacher's Shalkar in Indigo inspired the kitchen scheme.

ABOVE RIGHT Mandarin Stone's classic Cavendish Buff porcelain floor tiles blend with the calm colour scheme. The island unit is painted in Kigali by Paint and Paper Library.



'I began by simply choosing fabric or wallpaper that I liked and which suited each room'

six months our three sons were locked down with us, working around the table in what had previously been the nursery kitchen on the top floor. By the end of that year, we all felt that the house had evolved into our family home," says Jenny.

Another factor that undoubtedly contributed to its success as a stylish yet relaxed family home was Jenny's decision to mastermind the design and decoration of the house herself. "I knew that the process of specifying materials and sanitaryware for a house of this size would be time-consuming, but I never considered employing an interior designer," she explains. "The builders thought I'd be completely out of my depth, but they came to realise pretty soon that I knew what I wanted. I began by simply choosing fabric or wallpaper that I liked and which I felt suited each room and the house. By the end of the project, I'd come to the conclusion that what makes me tick are the gentle, understated colours that have created a sense of calm throughout the house.

"I am quite organised, so having a file for each room enabled me to focus on the scheme, what was needed and when. On one occasion, I was amused when, having arranged to meet Guy in the Colefax and Fowler showroom at Chelsea Harbour, the sales assistant, glancing at the pile of professional-looking



RIGHT Jenny, who studied fashion, relished the chance to take on the redesign and redecoration of her new home.

BELOW Prints, paintings and two 18th-century chests of drawers create an elegant, unstudied look in the principal bathroom which is papered in Swedish Tree, teamed with curtains in Foss Pale Aqua trimmed with Delano Fan on the leading edge and Delano rope tie backs, all by Colefax and Fowler. The claw-foot bath is from the Cast Iron Bath Company.



THIS PAGE & OPPOSITE
Timeless floral designs in understated colours create a luminous yet restful effect in the principal bedroom. The wallpaper is Delancey Beige, the curtain fabric is Evesham Beige and the armchairs are in Lambert Old Blue, all Colefax and Fowler.







ABOVE The house is set within some 30 acres of parkland which the couple look after themselves. "Guy and I take turns on the mower keeping the grass walkways mown, the rest is cut once a year. In the spring and early summer the wildflowers are at their best but the trees are magnificent all year round," says Jenny.

'It feels like an oasis set in its own parkland, planted with mature specimen trees on either side of a long drive'

TOP Clementine wallpaper by Sanderson adds a whimsical touch to a guest bathroom with pretty floral plates displayed along the mirrored shelves.

ABOVE Working with a palette of pink and green, Jenny chose pink and green Baptista wallpaper and an embroidered bedcover in a larger format of the same design by Colefax and Fowler to create a welcoming look for a guest bedroom.

files on the table, asked me what sort of look my client wanted to achieve," Jenny laughs. "It was very much a joint effort. Guy was involved in all the decisions, and if he didn't like a particular fabric, he always said so."

Having studied fashion and made wedding dresses before she had children, design has long been an integral part of Jenny's life, but she points out that interior design was always of interest, and increasingly so, as the years went by. "Fashion and interiors have many similarities; fabric, colour, texture, trimming, proportion – every detail has to be considered to ensure the end result looks right," she says.

Reconfiguring the existing kitchen to create a contemporary setting for everyday family life and entertaining was an integral part of the renovation. "We opened up the room and made new window openings at the far end, where there was previously a blank wall," Jenny says. "It transformed the space and was one of the best things we did." Jenny's starting point for the kitchen decorative scheme was to use a subtle mix of blues against a backdrop of walls painted in Farrow & Ball's understated Slipper Satin. An indigo blue was chosen for the island unit, with a paler shade of misty grey blue for cupboards. Accessories add to the blue theme, along with the distinctive window blind fabric.

Jenny loves strong colour but did not want it to be the overwhelming feature in any one room, though perhaps the dining room is the exception. "It presented the perfect opportunity to indulge in my appreciation of de Gournay's hand-painted wallpaper," she says. "When we were finally allowed to invite guests over for dinner, after lockdown, I looked down the table and thought how magical it all looked in the candlelight, and how fabulous it was to be enjoying it for the first time surrounded by friends and family." ■

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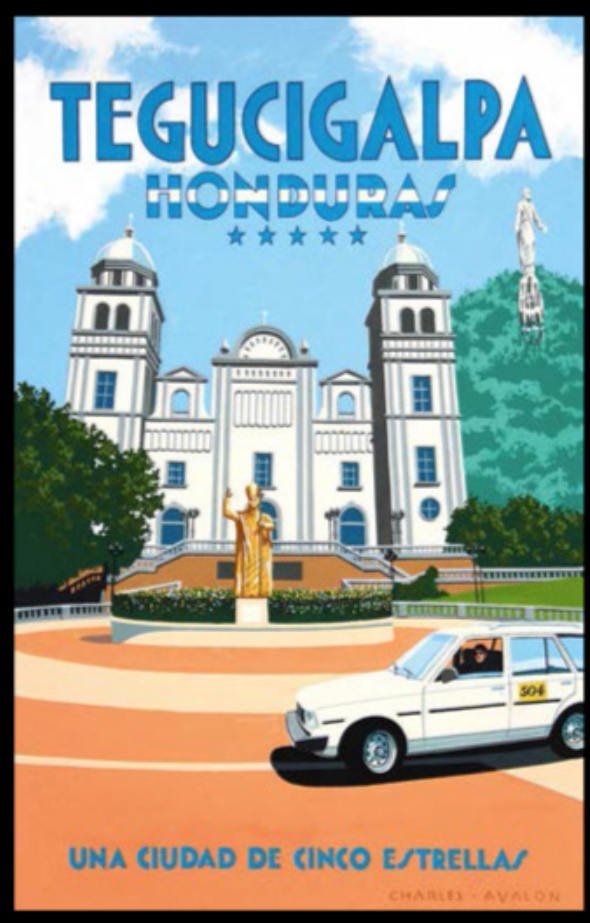

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THE NEW CRAFTSMEN

A centuries-old Cotswold cottage has been sympathetically enhanced, taking inspiration from the Arts and Crafts movement and focusing on artisan traditions

FEATURE SARA EMSLIE
PHOTOGRAPHY ALEXANDER JAMES
STYLING CLAIR WAYMAN



Garden designer Rupert Golby created the naturalistic planting scheme to blend seamlessly with the natural landscape beyond.



From summer through to autumn, the Gloucestershire cottage Charles Henry shares with his partner boasts a wonderful flourish of bold, velvety red roses. Leafy stems of *Rosa* Crimson Cascade clamber upwards and around the windows, splashing the mellow honey tones of the traditional Cotswold limestone with their intense rouge. Inside, too, the roses come into sharp focus, peeping in, as the eye is drawn to the garden

The drawing room is a splendid essay in Arts and Crafts, with curtains in Lindos, Red, from Vaughan. The custom-made ottoman is topped with an antique carpet from Gallery Yacou and bordered with Colefax and Fowler's Mylo velvet.

outside thanks to a lively shade of green on the wood-panelled walls of the drawing room. The paint colour – Farrow & Ball's Breakfast Room Green – is what interior designer John McCall, employed by the couple to refurbish the interior of the property, describes as a "fresh William Morris green", suggesting the Arts and Crafts spirit that was at the very heart of the redesign and decoration of this 17th-century period cottage.

Having busy careers in London's art world, the couple wanted a house in the country as the next chapter. "We both love gardening and had always wanted to create a classic English garden in the Arts and Crafts style," explains Charles. As regular visitors to Kelmscott Manor, the inspirational summer retreat of William Morris, and with several friends nearby, this part of the Cotswolds was inevitably on the radar. So, when a property came up for sale in a village

TOP LEFT The house was originally two cottages. A spacious principal bedroom with views over the garden sits above the drawing room.





ABOVE Soft dusky pastels dominate in the snug, with a sofa from Howard & Sons in Claremont's Toile Chevron Ecru and a beautiful Arts and Crafts design rug from Robert Stephenson.

LEFT The new cantilevered stone staircase leads to the upper floors. An antique lantern from Christopher Butterworth hangs from the ceiling.

RIGHT Yellow-painted walls in the hall (for similar, try Morning Room from Paint & Paper Library) provide the perfect backdrop for the couple's art and antiques.









'We chose fabrics, furnishings and paints that have an Arts and Crafts flavour, but not slavishly so, with punches of colour'

deemed one of the prettiest, and not far from Kelmscott, the couple jumped at the chance. "The house and location were stunning, but we didn't realise the amount of work needed," Charles says. "It took a bit longer than we thought, just short of four years, as we discovered things that we didn't first know about, but it was all worth it in the end!"

The property had originally been a pair of cottages which had, over the years, been modified – most significantly in the 19th century when they became one dwelling and the front of the house was refaced with a single entrance replacing the original two. Keen to make further harmonising adaptations, Charles and his partner employed renowned local architect Robert Franklin to enlarge the existing drawing room and create a more useable kitchen area. "We love to entertain, and the space desperately needed a sitting and socialising area, so we extended out to create a dining section with French windows leading to the garden," explains Charles. A two-storey extension was also added, with a curved exterior wall that sits so sympathetically with the bend of the quiet lane that it feels almost as old as the original part of the house. The resulting intriguing mix of roof levels nicely hints at the characterful interior to be discovered inside.

"I had worked for this couple before, in their London house, some 20 years ago," explains John when talking of the brief for the interior design. "I knew what they liked and that they wanted the new alterations and additions to be discreet and sympathetic." So, out came the existing silk damask, brocades, four-poster beds and fringes. "We felt none of it was in keeping with a Cotswold cottage and that it was trying to be too grand," he continues. "We chose a selection of fabrics, furnishings and paints with an Arts and Crafts flavour, but not slavishly so, with odd punches of colour here and there." Hence the playful

ABOVE LEFT The panelling in the drawing room is painted in Farrow & Ball's Breakfast Room Green.

ABOVE RIGHT For the dining room interior designer John McCall chose Toile Chardin from Nicholas Herbert for the curtains. Rush matting from Waveney Rush provides a simple yet stylish floor covering. Visit *mccalldesign.co.uk* to see more of John's work.

The kitchen includes an informal dining area with blinds and curtains in Maya Flower in Brown/Blue by Michael S Smith, available from Jamb. Antique chairs are teamed with a bespoke table made to a Lutyens design by Christopher Clark Workshops.







In the redesigned kitchen, the cabinetry is painted in Farrow & Ball's Light Blue and complemented with a worktop in Westmorland slate. The Haybrook vase is from Neptune.

'We wanted to highlight Morris's thoughts that you shouldn't have anything in your house that isn't beautiful or useful'

use of textiles, with traditional quilts adding a dash of homespun style to the bedrooms, elaborate hand-loomed kilims giving pattern and warmth to the wood and stone floors, and an intricate woven antique carpet covering the ottoman in the drawing room.

In the snug, a rug featuring an instantly recognisable Arts and Crafts design takes centre stage, its strong heritage credentials beautifully balanced with a juxtaposition of country antique pieces and contemporary art. Hanging above the sofa and adding a personal touch and a lively change in the visual tempo is a vivid green landscape by Christopher Bramham. Its intense mix of deep greens depicting a countryside scene is a clever mechanism for bringing an element of the natural world inside, very much in keeping with the ethos of the Arts and Crafts movement. "John always creates rooms with a great sense of comfort," explains Charles. "They have a timeless quality as he has such a good eye for colour and design detail."

Aside from the bright green shade of paint in the drawing room, the colours in the house are what might be described as notable neutrals, the majority from Farrow & Ball, including Joa's White – the perfect ▶

TOP LEFT A summer house built in the 1960s has been rebuilt and had a glazed octagonal lantern added. It now serves as a library and home office.

ABOVE LEFT French windows lead from the new kitchen-diner extension to the idyllic garden.





'The house and location were stunning, but we didn't realise the amount of work needed'

RIGHT The inherited Edwardian armchair is in a green linen from GP & J Baker. The bath panel conceals a radiator under the bath, and the Arts and Craft cut out motifs act as ventilation.

sympathetic accompaniment for the exposed limestone: "It has a lovely reddish tinge that really complements the stone," says John – and Farrow's Cream, whose gentle warmth sits beautifully with the wooden beams and natural textures such as the rush matting John sourced from Waveney Rush. "It's an old favourite of mine," he says, "and works wonderfully in the drawing room and dining room as a rustic, textural layer."

There is a gentle curated feel throughout, with simple but sophisticated decorative touches. A collection of antique Treenware – hand-carved wooden boxes and functional household objects – on a side table in the drawing room is a nod to the couple's admiration for artisan methods and traditional skills. "We wanted to highlight the Arts and Crafts movement's idea of the importance of the handmade," explains John, "and, of course, Morris's thoughts that you shouldn't have anything in your house that isn't beautiful or useful." This ethos is nicely defined by the introduction of a new cantilevered stone staircase leading to the upper floors. "Originally, access was via a pair of twisting, narrow, wooden newel staircases. These, however charming, were deemed impractical for everyday use but were retained for their decorative appeal," he says.

Beauty and practicality sitting side by side – William Morris would most certainly have approved. ■



ABOVE LEFT Natural colours and patterns abound in this guest bedroom with Red Oak Stripe in Green by Michael S Smith at Jamb used for the headboard and curtains.

ABOVE In the characterful attic bedroom terracotta tones perfectly complement the rich colour in the oak beams. The curtains and headboards are in Jammu Original by Michael S Smith at Jamb.

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STYLE INSPIRATION

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NATURAL STATE

In recognition of the emotional wellbeing the great outdoors and a connection to the environment provides us, Little Greene has created Forest, a curated collection of its many green paint shades and leafy wallpapers. A versatile colour choice that is calming yet interesting, green hues blur the line between indoors and out. Here, a handsome kitchen utilises a soft green that takes on an intriguing depth in shadowy corners. The nature connection is heightened with touches of rattan, bamboo, wooden countertops and earthy red-brown cabinetry.

Walls in Windmill Lane, cabinetry in Arras, both £52 for 2.5l Absolute Matt Emulsion, Little Greene

FEATURE KATY MCLEAN

New Looks

Consider a fresh approach and decorate with the latest fabrics, wallpapers, paint colours and seasonal updates







Softly pretty

Pinks remain a favourite throughout the latest designs. Try pairing the gentlest blush or plaster pinks with a pale grey-blue for an alluring combination for a bedroom. This pretty palette lends itself to equally romantic, feminine patterns – scrolling designs and organic botanicals work well. No harsh lines, save perhaps for a stripe to add definition. Keep all choices light and powder-soft – some touches of putty or very softly clay colours will add some depth and bring out earthier tones in the pink hues. Button-back details, tactile fringing and soft wools help to enhance the gentle, relaxed mood.













1 Chair, Boulbon, £85 a metre; walls, Almora, £152 a roll, all Nina Campbell at Osborne & Little 2 Bonny wall light in Masala, £282; Fez 5.5-inch lampshade in Natural Linen with Cream Card Lining, £128, both Porta Romana 3 Kendal Herringbone Soft Merino wool blanket in Topaz Blue, £150, The Fine Cotton Company 4 Selection of paints (from left): Ciao Sofia, Percy, Humble, On Mute, all from £46 for 2.5l, Coat Paints 5 Curtains, Maelee, Mineral, £39 a metre, Sanderson 6 Myrtle Damask fabric (from left): Celadon and Cameo, £75 a metre, Designers Guild 7 Sweet Treat occasional chair in Mint Choc Chip Clever Softie, £1,165, Loaf 8 Walls, Ruse, £59.50 for 2.5l Architects' Matt; shutters, Stone II and window, Stone III, £83 for 2.5l Architects' Satinwood, all Paint & Paper Library

OPPOSITE Footstool, Stripe & Dash, Duck Egg/Cornflower, £59 a metre; curtain and armchair, Little Fern, Peach, £59 a metre, and all other fabrics, Vanessa Arbuthnott

















Deeply natural

Nature is a constant source of inspiration – both for colour and pattern. Take this look to a natural state in deep, rich chocolate browns and dark sage greens for a calming, rustic feel. Light touches of colour inspired by flowers, say in a garden or woodland, offer a highlight, but stick to darker finishes on wooden pieces and furniture. Natural textures in linens meld well with the mood of this look, along with leather, stone and natural flooring. Leafy designs naturally bring the outdoors in, but some subtle geometric designs will smarten the look and add extra character.

1 Laurel pendant light in Matcha Satin, from £750, David Hunt Lighting 2 Cushions (from back): Highland, Saffron, £80 a metre; Benson, Wood, £110 a metre; Malibu, Copper £75 a metre; bedspread, Kent, Bone, £135 a metre, all Larsen 3 Filigree Flower fabric, Gilt/Stone Linen, £430 a metre, Soane Britain 4 Wallpaper (from top): Intarsio (24044), £139 a roll, and Caprice (24001 and 24000), £129 a roll, Essentials Tangram collection, Arte 5 Mid Century armchair, Leather, £1,295, Cox & Cox 6 Walls, Cascade, £270 a roll; panels, Reverie, £790 for a two-roll panorama, both Cole & Son 7 Paints (from top): Jaipur Pink, Fynbos, Mchanga, Sencha, all £54 for 2.5l Pure Flat Emulsion, Paint & Paper Library



1

Arts and Crafts

The work of William Morris continues to inspire Morris & Co's collections today – from his original designs reinvented in new colourways, to collaborations that give lighting and accessories a Morris-style flavour, to paints that capture the rich colours of the Art and Crafts era. Other brands also lend a nod to the legacy of Morris with designs that celebrate the natural world in artistic styles. A folklore aesthetic works well paired with this style, and some smart touches in wooden furniture. Natural, earthy colours and greens can be brightened with flashes of mustard, russet, and deep plaster or coral pinks.



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1 Wallpaper, Tyrolean Panel, Alpine Green, £195 (three rolls, 300cm x 52cm), Mind The Gap 2 Wallpaper, Compton, £145 a roll, Ben Pentreath x Morris & Co 3 Ancona Tall side table, £320, Ercol 4 Indigo Rosehip, 35cm straight empire shade, £87, Pooky x Morris & Co 5 Paints (from top): Herball, Spring Thicket Dawn, Strawberry Thief, Sunflower, all £57 for 2.5l Chalky Matt, Morris & Co 6 Country Luxe Pineapple cushion cover, £25, Walton & Co 7 Golden Lily, jacquard fabric, Aqua/Parchment, from £195 a metre, House of Hackney 8 Wallpaper, Tulip & Jasmine, Blush, £135 a roll, GP & J Baker

Colourfully eclectic

Prints and embroideries inspired by global prints provide an infusion of colour and pattern. Many of the latest designs allow for an eclectic blend of patterns – stripes, paisleys, florals and ikats. Layer patterns in a limited palette or introduce some clashes of colour with bright oranges and yellows juxtaposed with blues and greens. Softly muted paint choices let vibrant fabrics take centre stage; add extra layers of colour in accessories too. Ruffled finishes add extra charm to this classic mix-and-match look – perfect for a country home.

1 Temara braid, Red/Indigo, £165 a metre, Susan Deliss
2 Indiennes, Jewel Mustard, £190 a roll, Sarah Vanrenen at The Fabric Collective
3 Feria candle holders, Aqua Red, £105 for two, Wicklewood
4 David Seyfried footstool in Eythorne, £150 a metre; walling, Porphery Linen, £150 a metre; cushions £125 each in (from top): Eythorne, Suede Shoes, Eythorne, Club Yellow, all Fermoie
5 Tyrol Kingston armchair, £1,700, Mind The Gap
6 Hand-painted lamp base, Luna, £395; hand-embroidered lampshade, Orange Blossom, £550, both Natasha Hulse
7 Curtains, Mei, White on Jade, £68 a metre; armchair, Ikat, Lily Pad, £68 a metre; footstool, Aztec, Emerald, £158 a metre, all Julia Brendel







Smart & classic

Simple, clean lines and a cohesive colour palette will always look refined and offer a timeless look that is worth investing in. Greens work well as can be layered in different hues, as well as coordinating well with a chosen accent – navy blue, or a russet orange/red are classic combinations seen in antique rugs. Give this time-honoured look a fresh feel with an-off white contrast. Tree of life patterns are another perennial favourite that works well in a timeless scheme – add a statement piece of upholstery and use on cushions on a block colour sofa. This look suits a period style, with a gently updated feel – brass lights in a softly modern style add just the right balance of old and new.

1 Curtains, Jessamine, Pink/Leaf, £185 a metre; Daybed, Erith, Old Pink, £89 a metre, all Colefax and Fowler 2 14-inch Gathered Bedwyn lampshade in Kintyre Green Plain Linen Sheer, £210, Fermoie 3 Bud Ruffle cushion, Orange, £79, Garden Path collection, Andrew Martin 4 Georgian-style stool, £925 plus two metres of fabric, David Seyfried 5 Paints l(eft to right): October Mist, Cushing Green, Morning Dew, from £27 for 0.9l, Benjamin Moore 6 Ellis Bed, £TBC, George Smith 7 Beaumont in Olive and Sage Green on Ecru and Classic Navy, £58 a metre, Lucie Annabel 8 Chair, Campion, Pink/Green, £105 a metre, Colefax and Fowler











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Chic geometrics

Sleek angular lines and rhythmic repeating patterns bring order and calm to interiors. The overall finish is more contemporary, but can be softened through a gentle colour choice of fresh blues and whites mixed with sand, stone and brown hues. Geometrics can be combined – chevrons, stripes and Greek key designs are orderly, but slightly more abstract designs with curves and circles, or even block prints featuring flowers can add a looser, more relaxed note. Add gold accents for refinement, echoing angles and shapes in furniture and lighting.

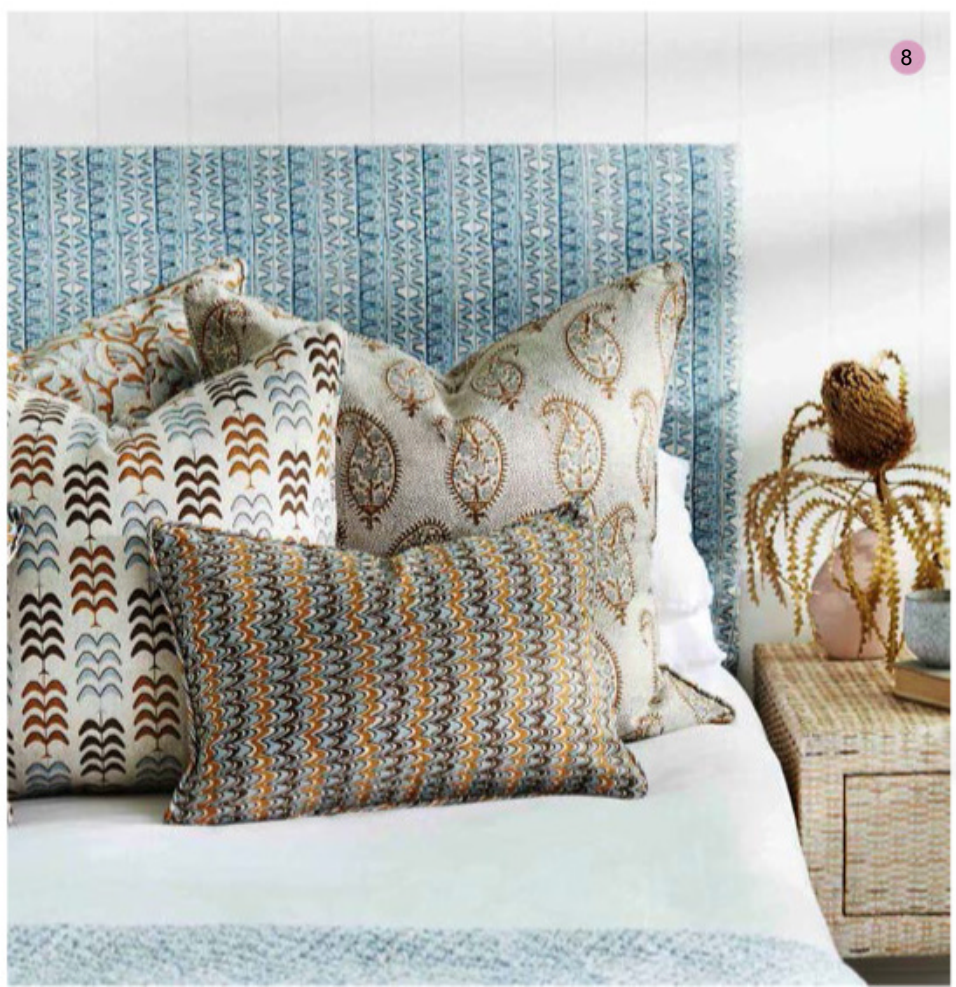








1 Wallpaper, Elevation, Navy/Aqua, Modern Resources 3, £492 a roll, Thibaut 2 Reese 1 Light ceramic table lamp, Green/Blue Print, £106.80 (base only), Dar Lighting Group 3 Theodore Alexander Leonardo sideboard, Gowan, £3,437, Sweetpea & Willow 4 Selection of tapes from Arboretum collection, from £56 to £114 a metre, Travers at Zimmer + Rohde 5 Paints (from left): Cerullian Blue, Paris Grey, Pearl Colour, all £51 for 2.5l Emulsion, Edward Bulmer Natural Paint 6 Headboard, Corfu Azure Linen, £197.40 a metre, Walter G at The Fabric Collective 7 Almondell side table, £550, Oka 8 Fabrics, (from left): Motown, £82 a metre; Mambo, £75 a metre; Bolero, £112 a metre; Carioca, £112 a metre; Bossa Nova, £112 a metre, all Margo Selby for Osborne & Little







1 Harrison armchair, £390, Sweetpea & Willow 2 Chair, Pagoda, £85 a metre, V&A Classic Collection, Arley House 3 Wallpaper, Aviary, £272 a roll, Madeaux; Silk duvet cover, £486 (double); Rattan silk pillowcase, £144 each (standard), £102 each (square), and all other silk bedding, Gingerlily x Madeaux

Elegant monochrome

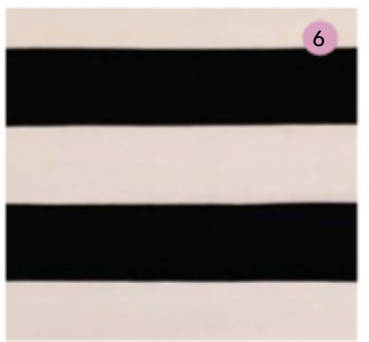
A black and white palette is a bold choice, but can be prettier and softer than one might imagine. New collections see softer designs – chinoiseries, toiles and florals in charcoal colourways. The result is that, without the distraction of colour, the eye sees the intricacies of the designs. Crisp geometrics, stripes and chequerboards can be added in, just used sparingly so as not to overwhelm. Soft shades of grey can soften the look further by adding silvery highlights. This stripped-back palette means textures are important too – mix polished finishes and metallics with sumptuous velvets and textured weaves, and add pretty trims to cushions, curtain edges, and bottom of sofas and armchairs. ■







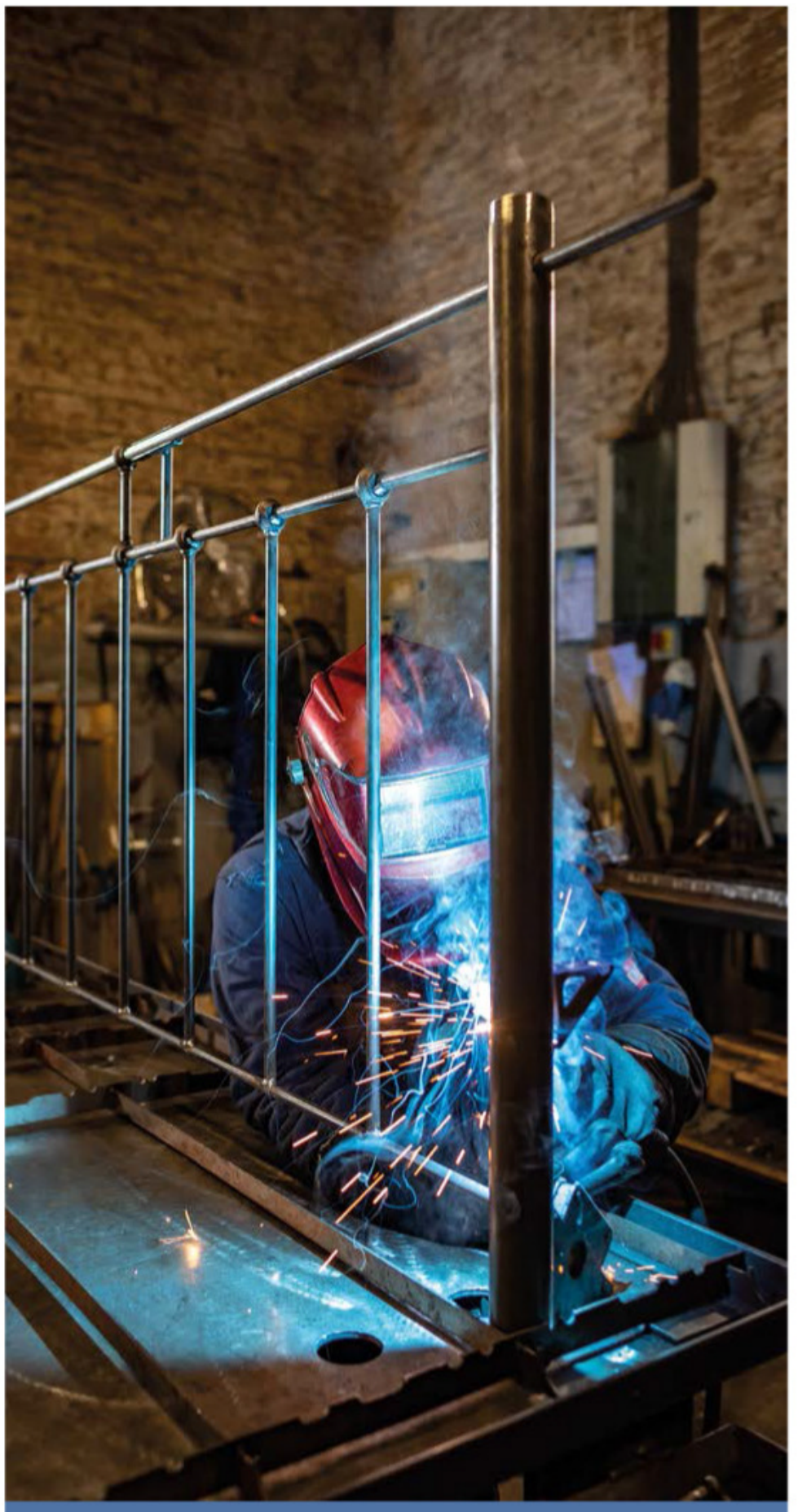




4 La Veranda fabric, £222 a metre, Ardecora at Zimmer + Rohde 5 L'Innovazione fabric, £185 a metre, Ardecora at Zimmer + Rohde 6 Claudette Silk Stripe, Graphite, £150 a metre, Madeaux 7 Wallpaper, Minneapolis, £123 a roll, Pierre Frey. Juan Centrepiece, £837, Arteriors. Wide Stripe tape, Keket, £65 a metre, Schumacher. Braided Trellis tape, £66 a metre; Pom Pom fringe, £91 a metre; Falt tape (narrow stripe far left), £32 a metre, all Estella collection, Casa Luiza, Colony



FEATURE KATY MCLEAN PHOTOGRAPHS P73 (NINA CAMPBELL) JON DAY; (SANDERSON) ANDY GORE. P74 (COLE & SON) MEL YATES. P76/77 (FERMOIE) DEBORAH HUSK. P79 (THIBAUT) KIP DAWKINS; (WALTER G) JOHN PAUL URIZAR



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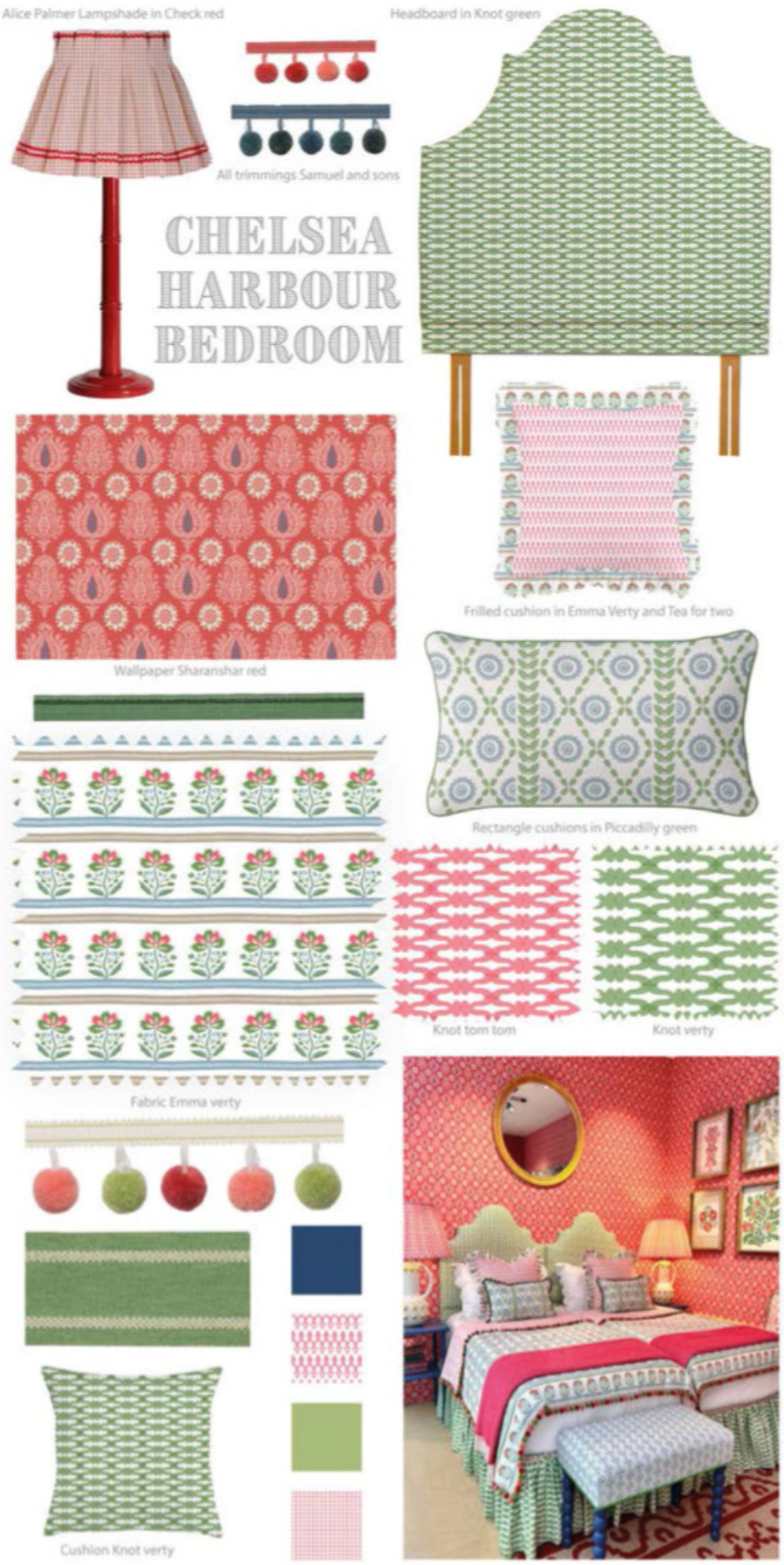

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INDIA
TAJ MAHAL

A change OF FUNCTION

Leading tastemakers demonstrate how to make the most of hard-working, multi-purpose spaces with considered, one-of-a-kind designs

From classic built-in storage to innovative use of understairs spaces, bespoke furniture solutions are the most effective way of creating a truly dual-use or multi-purpose room. Whether it is a sitting-room-and-home-office hybrid, a playroom-library which also moonlights as a sitting room, or an unusual open-plan bedroom and bathroom, there are a host of creative ways in which custom furniture enables a scheme to work twice as hard.

Family living



SALVESEN GRAHAM MARY GRAHAM AND NICOLE SALVESEN, CO-FOUNDERS

"This living space-cum-games room occupies the basement of a family home. We chose a warm yellow for the overall palette to make the generous space feel warm, bright, cosy and not at all like it's below ground. The sofa was made bespoke to accommodate a family of five, plus their friends. The benefit of its U-shape is that it introduces a natural divide, creating distinct areas for multiple uses, including a games table to the left and a long reading bench, just out of sight. There is also bespoke built-in storage in the walls around the television to hide the audio-visual equipment and to house toys and games. It was created using sound-deadening material to help with the room's acoustics and the walls were finished in Farrow & Ball's String."



Read, rest and play



LAURA STEPHENS INTERIORS LAURA STEPHENS, FOUNDER

"This room had to meet several briefs: a playroom for a toddler and a library which would have longevity far beyond a playing space. It also functions as an extra sitting room and houses a piano for music practice. To achieve this multi-function, three of the walls are wrapped in floor-to-ceiling joinery. It holds books and toys within baskets, while the piano is encased within library shelving, framed by elegant shaded wall lights. We wanted to create a softly 1940s feel, so we chose Farrow & Ball's Oval Room Blue combined with its Sudbury Yellow for a playful touch. For a relaxed feel for daytime playing, the ceiling is a covered in a whimsical Cole & Son wallpaper, while a striped red blind adds a touch of circus-like fun. In contrast, for evening glamour, bespoke seating and slipper chairs feature cut velvet and bullion fringing, with brass picture lights and hardware adding a luxurious feel."

OPPOSITE Generous light fittings hang low to fill some of the vast, high-level space in this multi-purpose games room, while bespoke cabinetry keeps AV equipment and games neatly stowed away.

ABOVE RIGHT In this playroom-cum-library a rug aids soft play, while a red picture rail with a yellow stripe above adds jaunty appeal to the walls and helps define the room's many separate purposes.

All in one

ABOVE In this relaxed bedroom-bathroom, rose-pink encaustic tiles, each displaying subtle colour variations, bring a bespoke, romantic element to the open-plan en-suite layout.



BERT & MAY
LEE THORNLEY, CO-FOUNDER

"Small batch or handmade tiles are an easy and effective way to bring a bespoke element to a room, because they add an original and personal touch to the decor. For this open-plan bedroom and bathroom, we selected a range of plain pink encaustic tiles that provide a warm glow. The careful layout and subtle variations in the pink tones give a nuanced feel, and the off-white tiles around the bath itself add an anchoring touch that helps to define the bathing area. The pink tiling also brings other elements of the room together, such as the concrete crimson basin and the copper bathtub, as well as the bedding and bedroom accessories. Exposed white-painted brick walls and Zellige tiling behind the sink provide the space with a crisp, neutral backdrop. Choosing bright, bold tiling requires confidence, so it is important to be certain before you commit. Order a sample of your preferred options so you can see how their colours look in real life, and how it looks within the room that it's ultimately destined for."

Integrated approach



ROUNDHOUSE
LIANE BURRETT, SENIOR DESIGN CONSULTANT

"In this family home, our task was to create a hard-working, visually striking design for a challenging understair alcove, which we converted into a bar and wine area. That meant designing the right amount of open and concealed storage for a streamlined but welcoming look. We integrated appliances behind doors and used fluted glass to conceal informal glassware in the wall cabinet. It was important for the homeowners to have allocated space for bottles and wine boxes. This was incorporated via a cabinet between patinated bronze doors. One-of-a-kind door rails were individually specified and coated with a pearl gold finish, while antiqued bronze mirror behind the wine and bar area opens up the corner. We used a warming walnut finish for the wine rack, display shelf and cabinet interiors. Emerald-green marble in the wine area adds luxury and a white marble composite in the bar is a more durable choice for preparing drinks."

RIGHT Concealed and display wine storage, combined with an eclectic palette of materials, from green marble and walnut to bronze accents, makes effective use of this tight understairs recess.

BELOW Bespoke cabinetry, including firewood storage and bench seating, maximise the potential of this narrow nook.



Practically perfect



JOHN LEWIS OF HUNGERFORD
REBECCA NOKES, HEAD OF DESIGN & BRAND CREATIVE

"The owners of this home wanted to convert a ground floor bedroom into a utility-boot room, which leads on to a cloakroom. They needed additional storage for their growing family, and room to house a washing machine and tumble dryer in a space that was both practical and stylish. So, in addition to the laundry appliances, we also incorporated hooks for coats, baskets for hats and scarves, plus drawers for shoes, so that everything could be neatly stashed away. The family also wanted to stow firewood, so we installed bespoke built-in shelves to create an easy-to-reach area where logs could be piled neatly. We were mindful that installing a bank of floor-to-ceiling cabinetry might have made the space feel claustrophobic, so we designed bench seating to soften the configuration. Buster & Punch Pull Bar handles were added to inject a touch of glamour and joinery was finished in our Eucalyptus Green paint."



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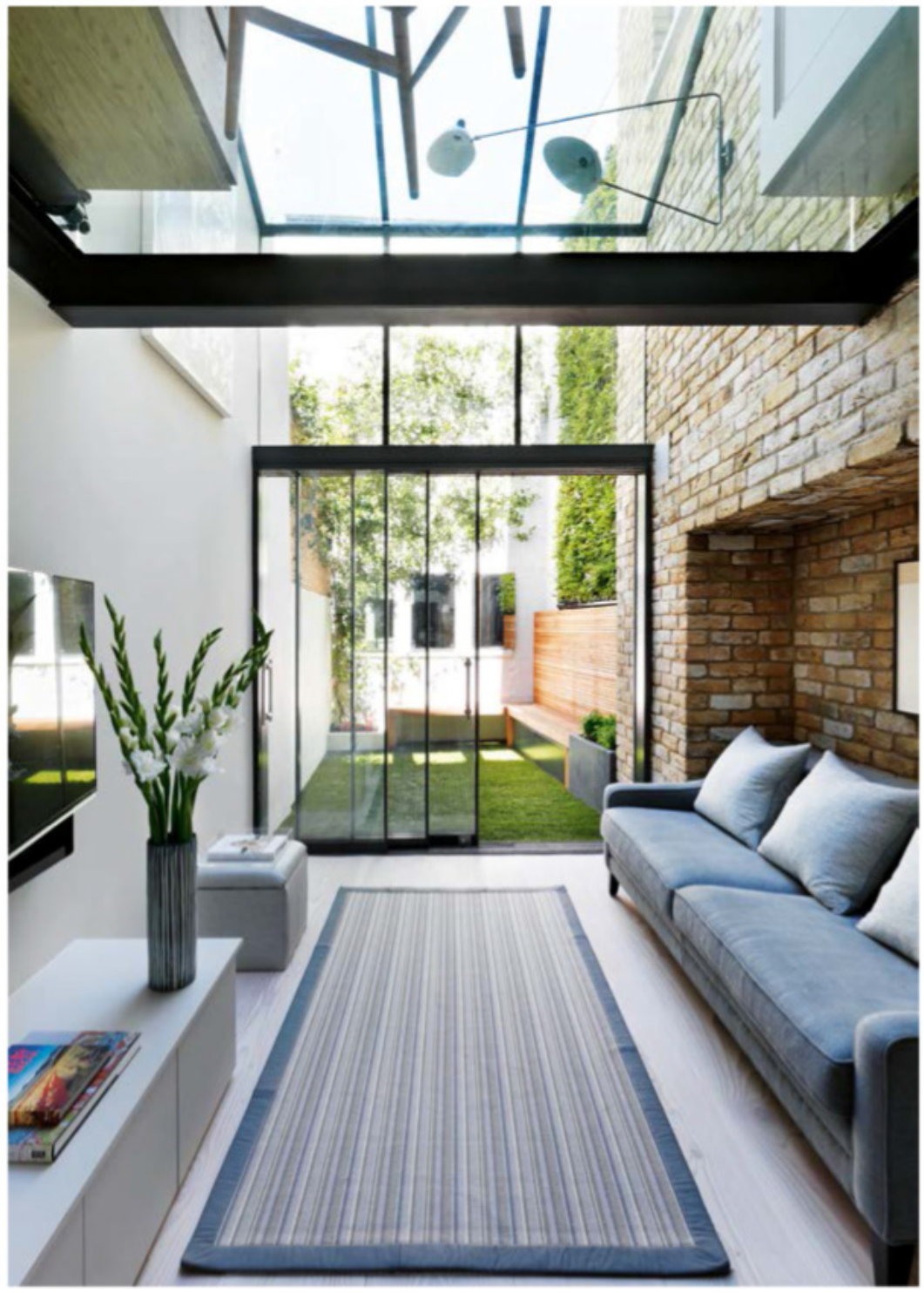
Clear thinking



ALICE LEIGH DESIGN
ALICE LEIGH, FOUNDER

"In this terraced house in West London, architect Mowbray Crawshaw created a sleek, double-height rear extension to improve flow and light for a growing family. It's a multi-functional space that incorporates a family sitting area leading to the garden, with a home office-cum-bar area on the floor above, which leads onto a more formal sitting room. The clients commissioned a glass floor for the office in order to maximise the light from the room below. Bespoke floating joinery, incorporating a desk to one side and a bar to the other, ensures there is no interruption to the glass floor. An original Serge Mouille light with a double arm extends into the room and adds to the overall architectural, pared-back appeal."



ALL In this restrained rear extension, bespoke floating joinery keeps the glass floor free of clutter. A classic Wishbone chair and a double-arm Serge Mouille wall light introduce a timeless air. For a similar rug, try Chloe Jonason Interiors.







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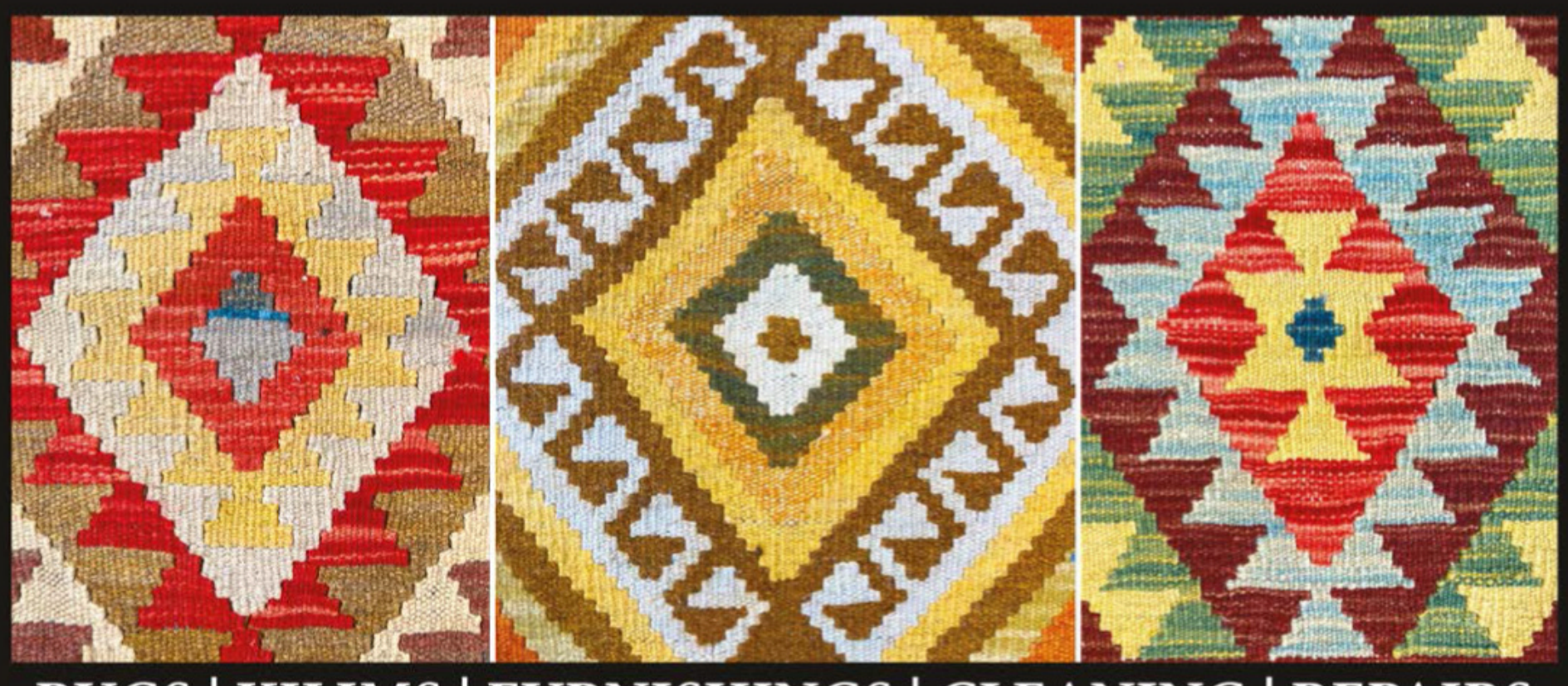

RUGS | KILIMS | FURNISHINGS | CLEANING | REPAIRS

Work-life balance



HENRY PRIDEAUX INTERIOR DESIGN HENRY PRIDEAUX, FOUNDER

"For this conjoined sitting room-cum-home office on the raised ground floor of a Chelsea townhouse, the idea was to design two distinct areas, using fabrics and decorative trims to maintain a sense of continuity. At the front is an entrance hall and formal reception room, while the rear is configured to be used as a relaxed area for reading, watching television and home-working. The scheme features several bespoke elements, including a pair of wall-mounted metal and glass screens added to half-height walls. These provide a sense of separation between the main living space and the study. In the rear room, custom-made shelves display decorative items, books and lamps, creating a space that feels more like a living area than a study. An extra-wide desk accommodates computer screen and television, with a concealed pull-out drawer behind a cupboard door for a printer. Considered lighting and textural finishes in the rugs and window treatments across both spaces create a cohesive feel."

BOTH IMAGES Half-height glass-and-metal screens introduce a note of separation to the room, while a palette of fresh pinks and blues provides visual cohesion in this dual-use layout for an elegant transition from study to sitting room.





Smooth transition



ALBION NORD
OTTALIE STRIDE, CREATIVE DIRECTOR

"We renovated the library of this historic home, bearing in mind that it also needed to function as a living space and seamlessly transition into the adjacent dining room. Bespoke, dark-stained timber bi-fold doors can be closed off to allow the room to feel more private. To help integrate these into the layout, we added library shelves along the door elevation, so that it almost feels like stepping through a bookcase. We also wanted to create an impressive full-height joinery piece in line with the grand nature of the property, making the most of the high ceilings to house a large collection of books and objects. We included a ladder that slides for easier access to the books on the highest shelves. It acts as a pleasing, interactive design feature."



Guest star



GUNTER & CO
IRENE GUNTER, FOUNDER

"For this pared-back scheme in a city townhouse, we configured a guest room to include bespoke built-in storage and an elegant, slimline dressing table that could work as a home-office space when needed. As this is a Grade II listed building, the joinery stops just shy of the ceiling in order to preserve the original coving. The cabinetry is designed to function flexibly, as it can accommodate both clothing and office accessories when required. Painted in Little Greene's Basalt for timeless appeal, it is fitted with glazed fronts and a sheer fabric to counter any sense of heaviness. The sheers also effectively conceal the cabinetry's contents and complement the fabric-finished walls." ■

ABOVE Bespoke joinery by RW Armstrong allows for a seamless shift between a library-cum-sitting room and the dining room beyond, each with their own distinct decorative identities. A pair of oversized oak leaf chandeliers by Richard Taylor connects the two areas.
ABOVE RIGHT In this guest room-cum-home office, a slimline but wide dressing table doubles up as a desk, supported by built-in joinery which can accommodate both clothes and office accessories.

FEATURE EMMA J PAGE **PHOTOGRAPHS** P82 SIMON BROWN. P85 (REBECCA NOKES) NICOLA SALT. P86 (ALICE LEIGH PORTRAIT) MARIE DE CHESSE. P87 (HENRY PRIDEAUX SITTING ROOM) TOM SULLAN. P90 (IRENE GUNTER) SELINA MERIE; (GUNTER & CO) MARK BOLTON



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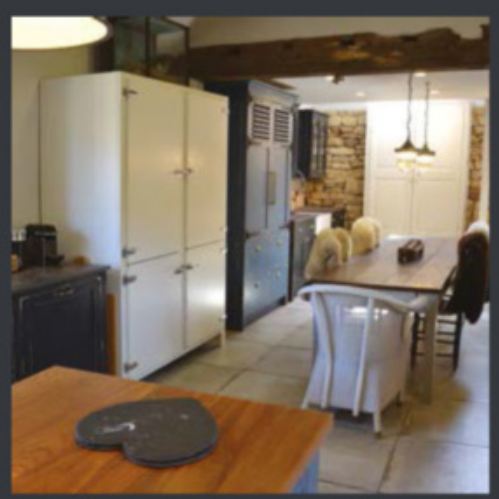

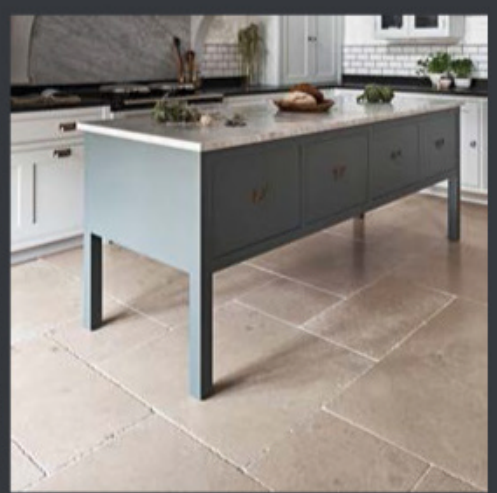
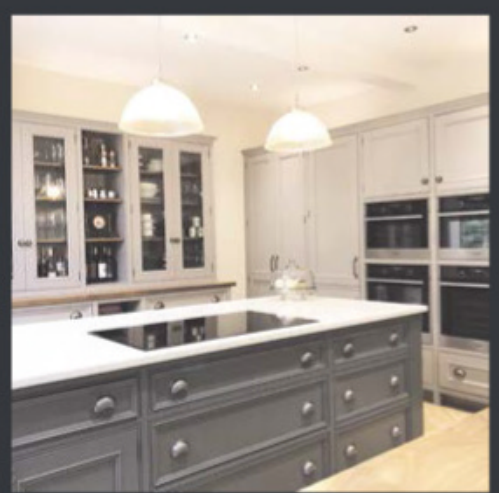


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Wallpaper, Belinda Misty Blue, £29 a square metre, Sandberg



Dressed for DINNER

The formal dining room is back in vogue, so decorate it with ornate wallcoverings, lighting and tableware and create a space to enchant and delight

There has never been a better time to make dinner parties and soirees more memorable with a dining room grand enough for the occasion. From elaborate suppers to leisurely Sunday lunches, serve a feast for everyone to enjoy in the splendour of a room decorated to impress.

Indulge in a decadent wallcovering such as an exquisite hand-painted wallpaper in rich hues or be bold and choose a dark, dramatic colour for the walls; either will make a grand statement night and day, even when the room is not in use. Remember the visual impact that can be gained from painting the ceiling a rich colour too.

Factor in a lighting scheme that delivers on style and practicality with a combination of light sources to provide an ambient mood suitable for eating in. Invest in furniture that brings a requisite air of formality but is luxurious and sufficiently comfortable for guests to feel relaxed.

A smart dining room also offers the perfect excuse to set the table with extra special tableware, serving bowls and platters, and elegant glasses and decanters, so enjoy adding the finishing touches to a room fit for any banquet.



LEFT *Claverton dining chair, £895; Ruffelen extendable dining table £3,395, both Oka.*

RIGHT *Walls, Beyond Blue; Highlight stripe, Blue Vein, both £54 for 2.5l Pure Flat Emulsion Paint & Paper Library*





ABOVE *Dunloe dining chair in Ochre velvet, £595, Soho Home*

LEFT *Rider dining bench in Rialto Peacock velvet, £1,895, Jonathan Adler*

FAR LEFT *White-painted beech and linen seat Romsey dining chair, £1,267.20, Vaughan Designs*

ABOVE *Vault chair in Ebony oak with leather, £2,280, Edward Collinson at The New Craftsmen*

RIGHT *Wallpaper, Brodsworth, Empress, £110 a roll, Little Greene*



TABLES AND SEATING

A formal dining room is ideal for showcasing statement pieces of furniture. For period homes, source heritage styles that are in keeping with the era, or combine an antique table with contemporary chairs for a twist on tradition. Source tables with ornate wood carving or inlay detailing and are as beautiful to behold when not in use as they are when dressed for the occasion. Alternatively, invest in the antiques of the future with handcrafted pieces that are beautiful and bespoke in their design.

Bear in mind that tables come in many styles, shapes and sizes, so shop strategically. Round tables are ideal for smaller rooms, whereas a rectangular table will make a statement in a grander room. If in doubt, opt for an oval table, where the length-to-width ratio offers a sense of space but with nicely rounded corners providing some softness. For very small spaces, consider a combination of a drop-leaf table with chairs that neatly tuck underneath when not in use.

Create a comfortable dining experience with seats and benches in sumptuous velvet or soft leather. Or select chairs with arms, ideal for ensuring good ergonomic support at extended leisurely gatherings.

BAR AREA

Why not make the most of a corner of a room by creating a bar area and avoid any unnecessary dashes to the kitchen mid-entertaining? Source a specially designed cabinet or transform an unused alcove with a flamboyant pattern, a cupboard and a set of shelves for bottles and glasses, as well as buckets for ice and shakers and stirrers.

RIGHT *Hand-painted Sans Soucis chinoiserie wallpaper on Deep Rich Gold gilded paper, from £961 a panel (915mm width), de Gournay*

BELOW *Antique Style Gold Metal Drinks Trolley, £260, Rockett St George*





FAR LEFT *Gold banded glass decanter, £19; Gold banded wine carafe £17, both Dibor*

LEFT *Tortoiseshell handle bottle opener, £20, Rebecca Udall*



ABOVE *Pascali bar cabinet, £579, Atkin and Thyme*

RIGHT *Pembroke champagne coupe, £65 for set of four, Soho Home*



FAR LEFT *Crystal Cut Glass tumblers, £28 for a set of two, Ella James*

LEFT *Brass ice tongs, £10, Layered Lounge*



LEFT *Stainless steel ice bucket, £25, Pro Cook*

RIGHT *Wallpaper, Baxter Swirl, Nerine Blue, £30 a roll, John Lewis & Partners*



ABOVE *Olive linen sateen tablecloth, £255; Allée de Cyprés dinner plates, £110 each; Jardins de Shalimar dessert plates, £460 for a set of four; Bamboo four-piece cutlery set, £280, all Bonadea*

BELOW *Silver Meadow large platter by Francesca Kaye £395, The Shop Floor Project*



PLACE SETTING IDEAS

Build a collection of tableware, linen, cutlery and accessories that can be mixed and matched to suit any occasion. Team classic designs with contemporary motifs and be bold with pattern, incorporating elaborate styles alongside the simplicity of white. Use texture to add interest with crisp, freshly laundered linen layered with fabric or natural woven placemats. Source co-ordinating tablecloths and napkins in rich, opulent colours and fashionable designs for a modern take on formality and to add a dash of sophistication to any gathering, lunchtime or evening.

LEFT *Fern tablecloth, from £260, napkin, £25; Alix D Reynis dinner plate, £75, dessert plate, £55, bread plate, £40; small ceramic gold bowl with spoon, £45, all Bertioli at Thyme*

BELOW *Eloise tablecloth, £130; Burgundy placemats, £92 for a set of four; Flower dinner plate, £30; Scallop napkin, £86 for a set of four, all Maison Margaux*

RIGHT *Cornucopia covered vegetable dish, £275, Wedgwood*







ABOVE *Marble tablecloth, from £295; Marble napkins, £27.50; Porcelain/ Gold Glaze napkin ring, £48; Leaf plate by Astier de Villatte, £130; Seven-piece cutlery set, £125; Moss Green glass, £42; Gold Rim wine glass, £13.50; Gold Rim Olive Green bowl, £42.50, all Summerill and Bishop*

RIGHT *Rattan and Gold servers, £35, Hudson Home*





ABOVE *Set of four Sherwood Emerald dinner plates, £95, side plates, £65, and bowls, £70; Sherwood Emerald giant charger, £85, all Oka*

RIGHT *Twilight tablecloth, £45; Twilight napkins, £22 for a set of two; Bourbon Blue velvet ruffle placemat, £22; Navy velvet napkin bows, £13 for a set of two, all Truffle Tablescapes*



LIGHTINGs

Create a lighting scheme that delivers on both practicality and style. Considered positioning of pendants, downlighters and even candles and lanterns will suit all occasions, day and night.

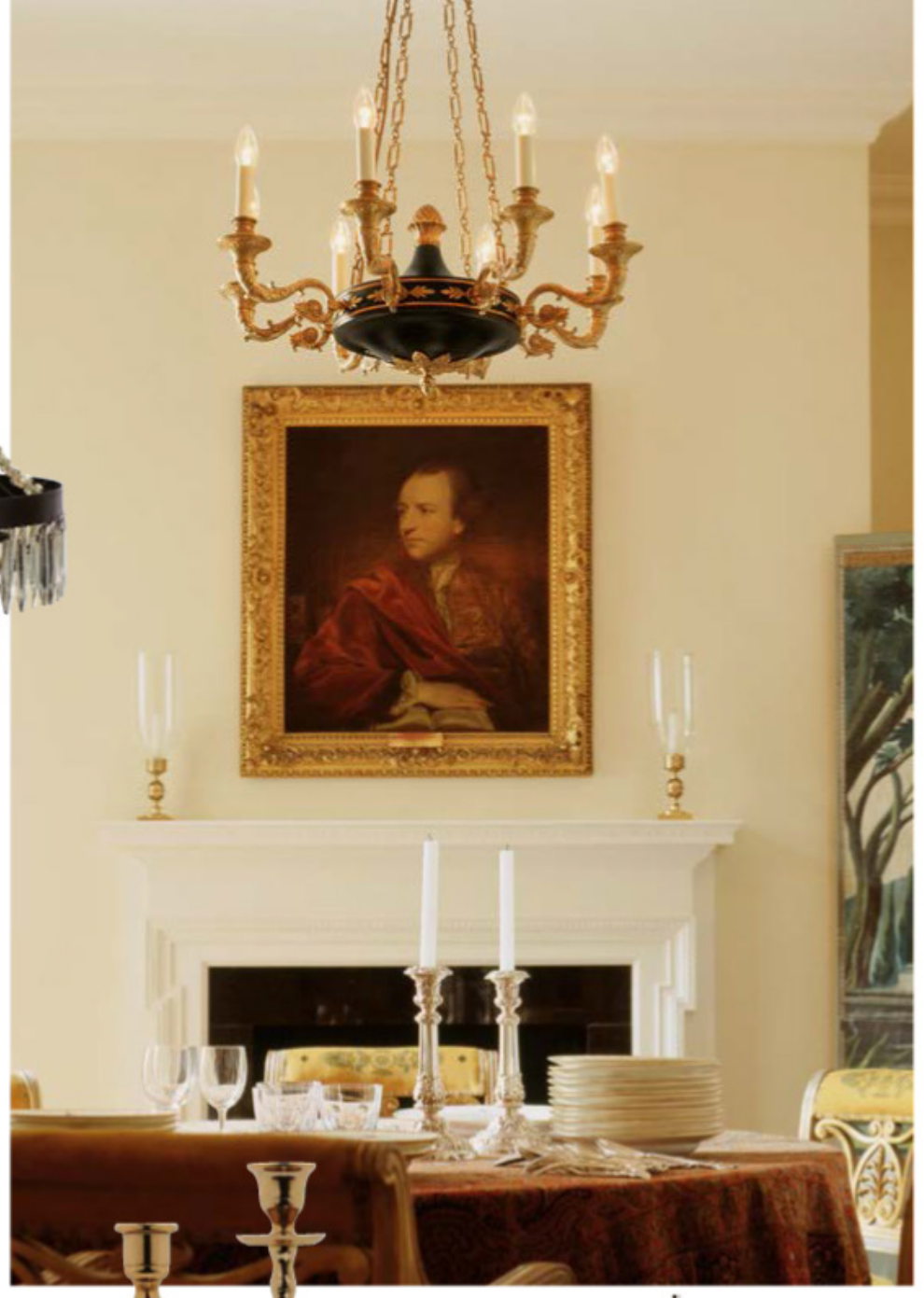
A pendant directly above the dining table provides essential light when eating – fit with a dimmer switch to turn lighting up or down according to the occasion. Source a design with a shape that complements the dining table, with linear and boxy shapes suitable for rectangular and square dining tables and classic chandeliers and pendant shades ideal for rounded styles.

Use wall lights to create pools of soft light around the dining room – above a sideboard or set in alcoves either side of a fireplace or mirror. Select styles that complement a central pendant light for a cohesive feel, using tonal variations of colour in shades as a pairing mechanism. Add picture lights to accentuate statement artwork and paintings.

Shimmering metals are ideal for dining room lighting styles, offering a sense of warmth and glow when lit. Opt for classic pewter or brass, or modern designs with touches of gold or silver. Similarly, make the most of the translucency and light-enhancing properties of porcelain with shades and chandeliers offering luxurious style in an instant.

Use candlesticks, votives and tiny lanterns to add sparkle on the table and other surfaces in the room. Add interest with dinner candles, either twisted or classic, in colours that co-ordinate with linen and tableware. ■





RIGHT *Chatillon Empire chandelier, £7,830, Vaughan Designs*

ABOVE RIGHT *Ashwell chandelier ceiling light, £540, The White Company*





ABOVE *Set of three brass candlesticks, £60, Layered Lounge*
LEFT *Set of four Velvet Grey tapered candles, £30, Sunday Living*



ABOVE *Handmade Silk Drum Shade light, available in a wide choice of silk colours, £POA, Charles Edwards*



LEFT *Selection of TruGlow LED candles, from £19.99 for four, Lights4Fun*
ABOVE *Pentabulous chandelier, £315;*



ABOVE *The Hathor wall light, £2,000, Soane Britain*

Pumpkin shades in opaline glass, £52 each, all Pooky
RIGHT *Eicholtz Foliage wall light, £399, Sweetpea and Willow*





FEATURE SARA EMSLIE **PHOTOGRAPHS** P92 DANIEL CEDERGEN. P94 (PAINT & PAPER LIBRARY) PAUL RAESIDE. P95 (ELLA JAMES) LENE BJERRE. P97 (SUMMERILL & BISHOP) NICOLE HAINS. P98 (LIGHTS4FUN) OLIVER PERROTT; (SUNDAY LIVING) MICHAEL BAY

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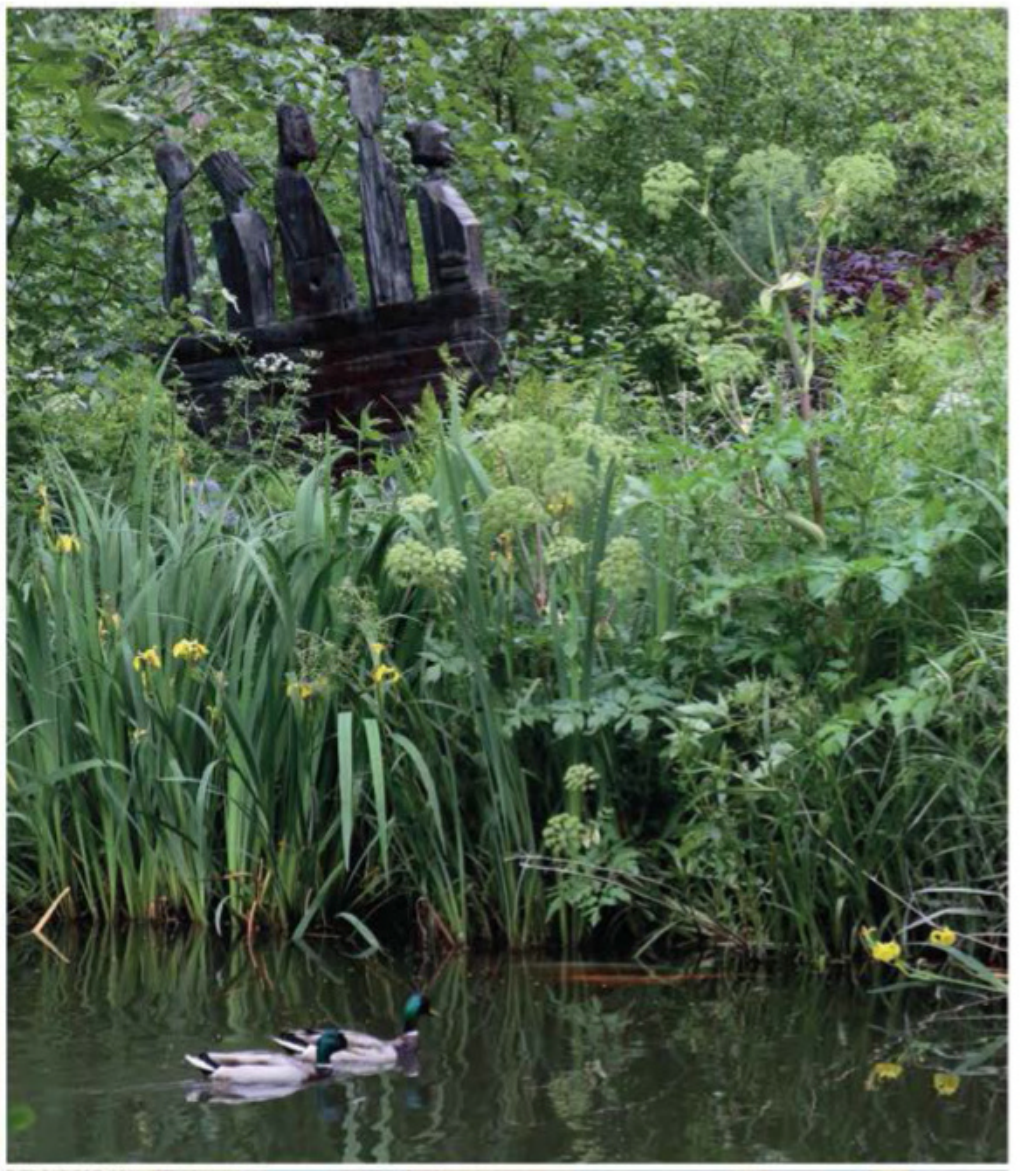









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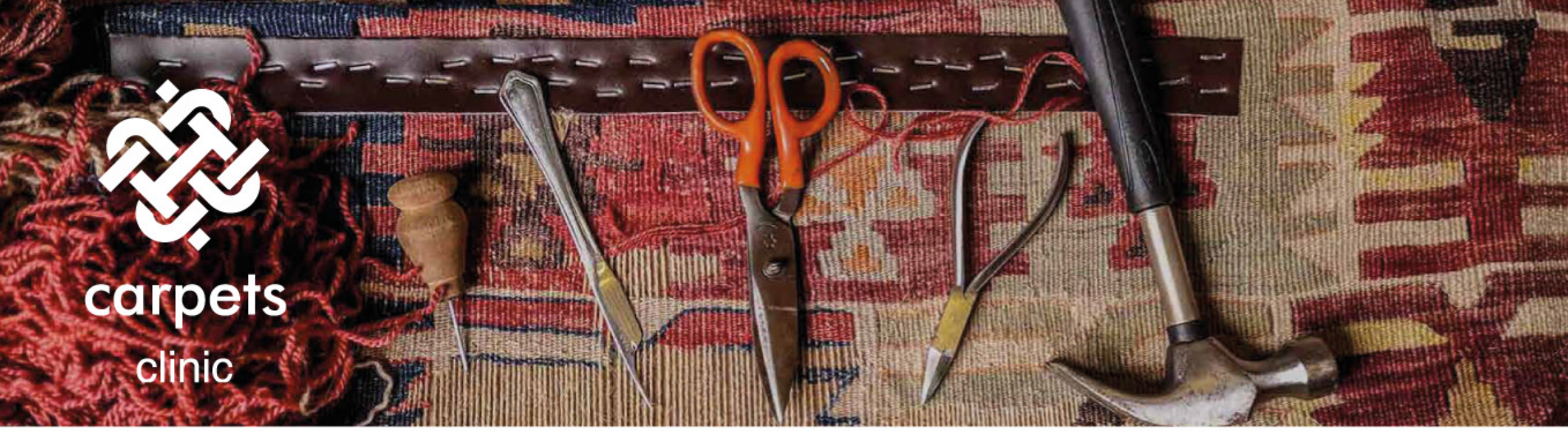


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FLOOR *Show*

Plain or patterned, tough or luxurious, fully fitted or a stunning stand-alone piece, the right carpet or rug can be the foundation of a successful room scheme

A significant element in a room's decorating scheme, soft flooring should, of course, be practical, particularly in high-traffic areas of the home. However, that need not mean it cannot fulfil other priorities. With options ever increasing, while style and colour will often be the first consideration, factors such as materials, performance, sustainability and a desire to support traditional industries and unique collaborations might feature, too. Carpets and rugs are a significant investment, so choose with as much care as any wallcoverings or window treatments and ensure they will keep their looks as time goes by.

Kanoko wool and silk hand-tufted rug, from £4,920 for 170cm x 240cm, Zoffany by Riviere Rugs





Natural assets

The appeal of natural floor covering made from plant fibres is easy to see. Undyed, its warm tones and pleasing texture complements other interior finishes such as wood, stone and wool. Stylistically versatile, it can be fitted wall to wall like carpet or made up as a rug – often with fabric-bound edges – and fits easily in both traditional and contemporary settings.

The most familiar types are sisal, seagrass, jute and coir, and each material has its own distinctive texture. Sisal is perhaps the most durable and, therefore, as suitable for stairs and hallways as it is for living areas and bedrooms. By comparison, jute feels soft to the touch and is a comfortable choice for bedrooms.

Less widely seen are the wonderfully coloured and textured tropical plant materials, such as those found in Flock Living's Gaia range of carpets, rugs and home-grown rush matting. If considering the suitability of designs made from rush, the natural material comes in an attractive green-brown shade and the hand-plaited range from Rush Matters is a traditional choice for authentic period interiors.

'When their textures are juxtaposed with modern concretes or historic encaustic tiles, natural floor coverings become warm, inviting and beautiful'

Claire Kimble, senior design manager, Crucial Trading

ABOVE *Seagrass Herringbone carpet, from £25.50, Kersaint Cobb*
ABOVE LEFT *Runner in Aztec Alabaster sisal, £145 a square metre, Crucial Trading*

OUR FLOORING EXPERTS

Carpet and rug industry specialists divulge their top tips for selecting designs with the right qualities.



Andy Guard, creative director, Roger Oates Design



Christopher Mould, director, Bazaar Velvet



Claire Kimble, senior design manager, Crucial Trading



Jennifer Manners, founder, Jennifer Manners Rugs



Lorna Haigh, creative director, Alternative Flooring



Tasha Green, co-founder, Weaver Green





British heritage

"Instances of consumers making a conscious choice to select and buy British-made products have increased considerably within the interiors industry," says Andy Guard of Roger Oates Design. British carpet weaving is part of the national tradition, with Axminster Carpets able to trace its history back to 1755, but there are other sound reasons for buying home-produced flooring. Heritage brings with it skill and expertise that can only be acquired and refined over time, and when carpets are made using British wool they become an even more worthwhile investment as fewer air miles mean a reduction in environmental impact.

A classic choice of broadloom carpet is the 80/20 wool and nylon mix in a hardwearing twist or a luxurious cut pile. Smart flatweave rugs and runners, often seen in hallways and staircases, are also part of the great British weaving tradition, too, with those crafted by Roger Oates Design being woven in Yorkshire on looms adapted to modern production.

'Every piece you choose for your home tells a story; that's the way it should be'

Andy Guard, creative director, Roger Oates Design



ABOVE *Morella Amber flatweave wool runner, 71cm wide, £149.50 a metre, Roger Oates Design*

ABOVE RIGHT *Hazy Days wool carpet in Rock Pooling, £99 a square metre, Axminster Carpets*

RIGHT *Pimlico wool-rich loop-pile carpet made using 50 per cent New Zealand wool in Pavilion, £30-35 a square metre, Cormar*

Sustainable style

Nowadays, all industries are trying to minimise their impact on the environment, and carpet manufacturers are no exception, but the imperative to recycle and re-use must be met with no sacrifice of visual or tactile appeal. Happily, designers have responded to the challenge enthusiastically by transforming fibres produced from waste products into desirable floor coverings. There is a ready supply of recyclable waste materials, and plastic water bottles are one of the primary sources. Cleaned and processed they make PET (polyethylene terephthalate) polyester fibres that are soft, colour-fast, water resistant and ideal for producing carpet and rugs that can be used inside or out. Nylon recovered from discarded fishing nets is also suitable for recycling and turned into new nylon yarn for carpets, as seen in the Origin and Ardent Saxony carpet ranges at Carpetright. In addition, waste wool from the carpet weaving industry can be re-spun and woven into rugs such as those in Nanimarquina's Re-Rug and Floor_Story's Wasted collections.





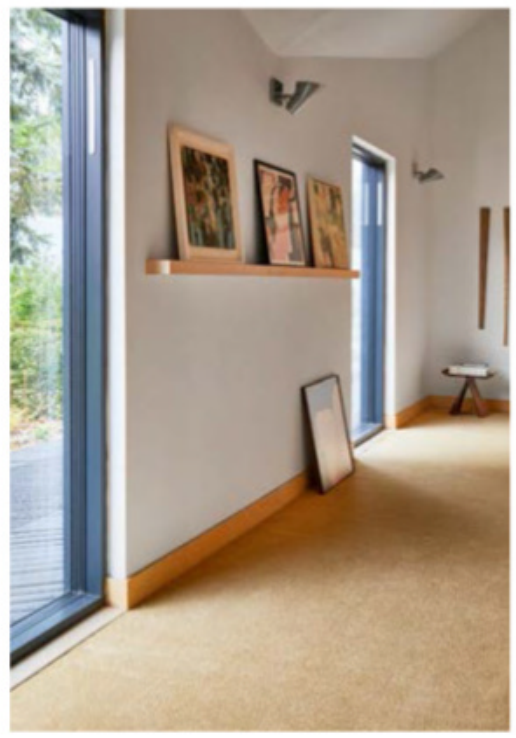
'Rugs made from recycled plastic bottles are stylish, soft to the touch, but robust, and ideal for a family home'

Tasha Green, co-founder of Weaver Green

ABOVE *Regimental Stripe rug made using recycled bottles, 180cm x 120cm, £188, Weaver Green*

LEFT *Re-Rug rug made from 50 per cent recycled wool and 50 per cent New Zealand wool, from £1,240 for 170cm x 240cm, Nanimarquina*

RIGHT *Ardent Saxony Econyl polyamide carpet, £31.99 a square metre, Carpetright*



EIGHT OF THE BEST LARGE RUGS

Make a statement while delineating an area within a scheme

FROM LEFT

Sunlit bespoke rug hand-knotted in wool or silk, £1,380 a square metre, Deirdre Dyson

Shyrdak felted wool rug, 205cm x 305cm, £2,100, Felt

Flux flatweave New Zealand wool rug in Lido, from 160cm x 230cm, £1,060, A Rum Fellow

Refined Smoke hand-knotted or hand-tufted New Zealand wool, silk or Tencel rug in Silver, from £810 a metre, Jacaranda







'Collaborating with young talent and established designers brings innovative design to the world of flooring.'

Lorna Haigh, creative director, Alternative Flooring

Design matters

The cross-pollination of ideas between makers and artists is nothing new, but collaborative relationships between top independent designers and manufacturers of flooring is on the increase. Aside from bringing a new perspective to the manufacturer's output, collaborative design offers clients the chance to buy the work of an artist, craftsman or interior designer, whose style they admire, in a form that will become a permanent part of their home. Choosing a rug produced in this way can create a standout feature that may work particularly well as a centrepiece in a hallway or dining room.

Alternatively, a carpet in an all-over pattern imbues a room with a sense of the designer's style. Alternative Flooring has developed collaborations with a stable of designers, producing work of great diversity. Creative director Lorna Haigh divulges, "Artist and weaver Margo Selby has the ability to change a standard stripe into something with depth and character, and Sophie Campbell, the winner of a recent student competition, has produced a striking tartan design that is fresh, contemporary and full of colour." The only task is to decide which designer's 'handwriting' most appeals.

ABOVE LEFT *Quirky Tartan Gallant Weaver 80 per cent wool and 20 per cent nylon carpet, £120.65 a square metre, Sophie Campbell for Alternative Flooring*

ABOVE *Lily Pad Autumn hooked wool rug, 240cm x 300cm, £1,295, Kit Kemp x Annie Selke at Andrew Martin*









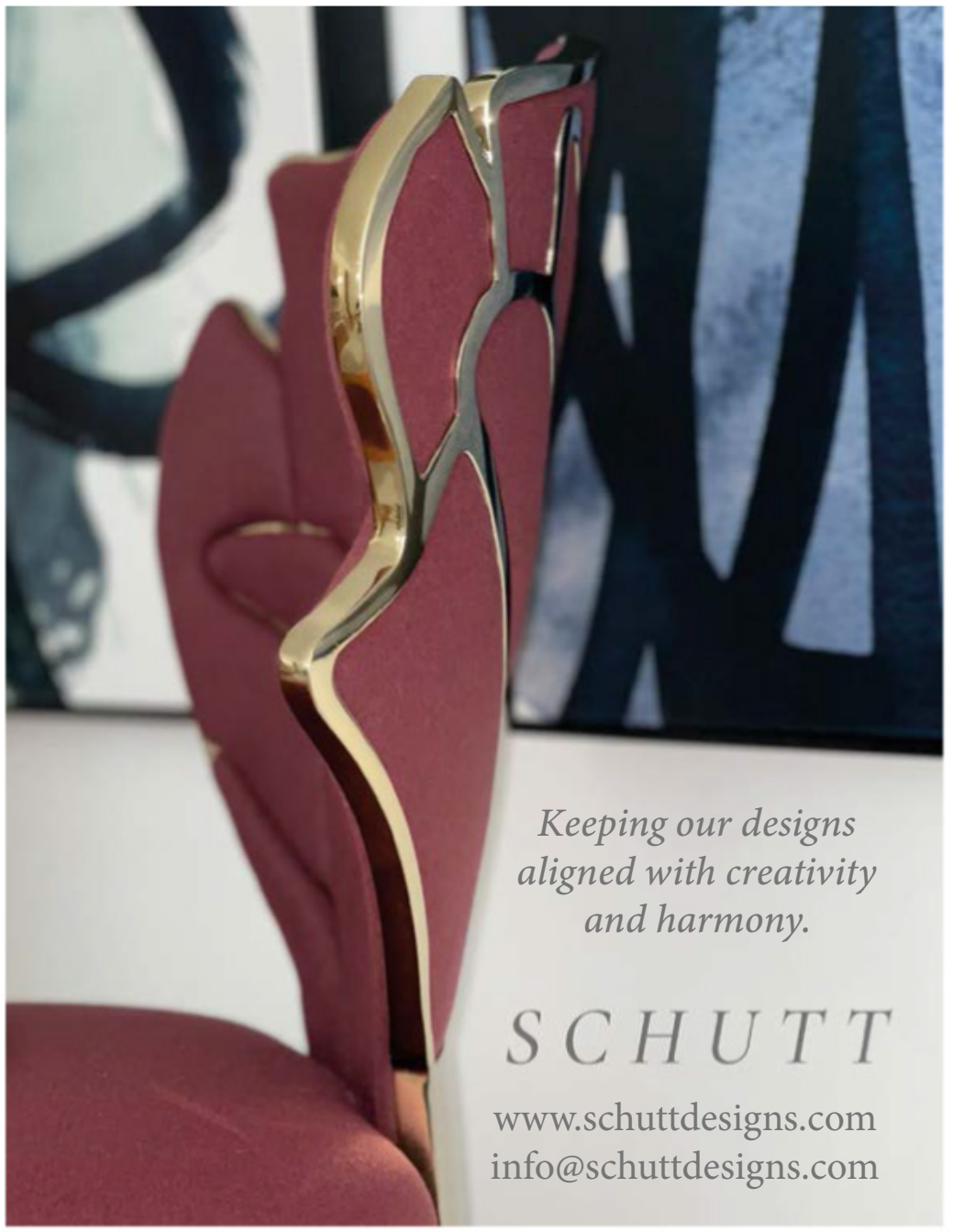
FROM LEFT

Vintage Beni Ouarain pile Berber rug, 205cm x 350cm, £4,200, Larusi

Tones 3 hand-tufted wool rug, 300cm x 400cm, £6,515, Nanimarquina

Large Valois deliberately-aged cotton rug in Blue, 300cm x 400cm, £6,495, Oka

The Dee Maxi flatweave rug, 3.21m x 3.21m, £3,656.93, Peter Page x Turner Pocock







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'Using colour in gentle, almost muddled tones means the rug will look even better with time, creating elegance with age'

Jennifer Manners, Jennifer Manners Rugs

Contemporary classic

"Handmade, high-quality rugs are investment pieces and so keeping these choices contemporary yet timeless makes them last for generations," says designer Jennifer Manners. "Of course, this means the pattern and colours must be appealing for years to come, too."

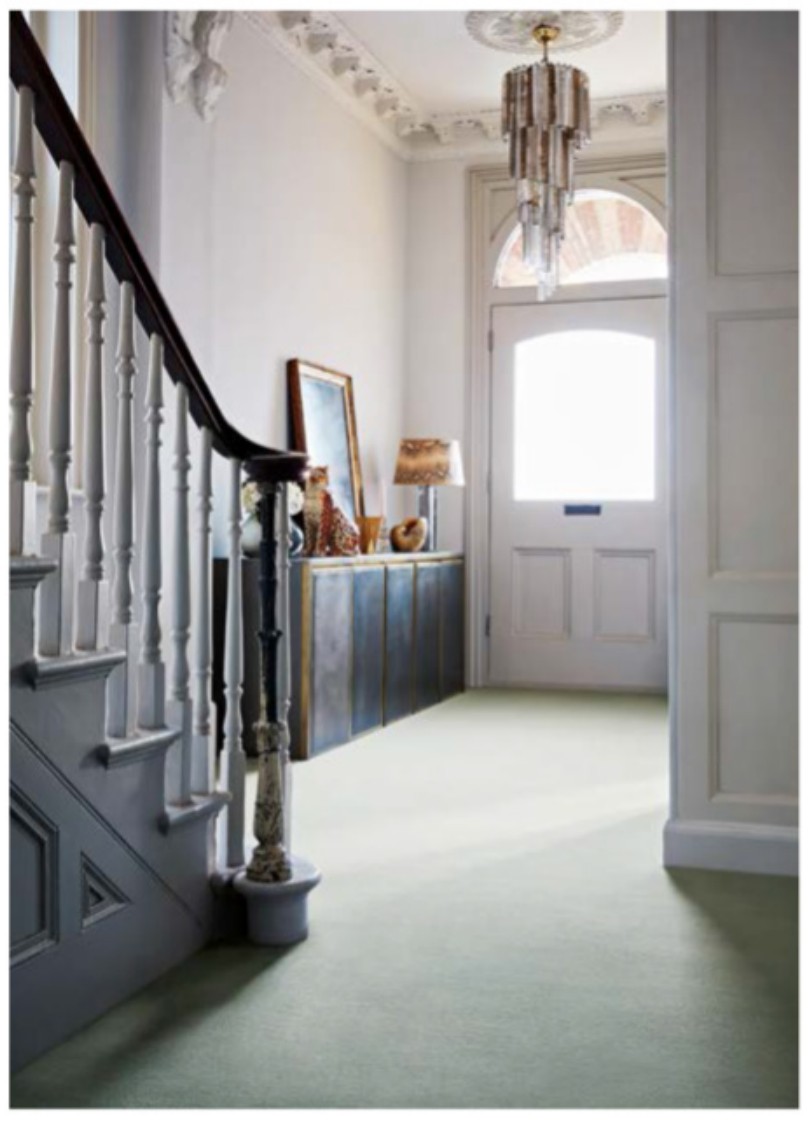
Rugs occupy such a conspicuous space in the room that people often take the safer option of neutral tones, thinking that they won't tire of them, but colour adds visual interest. Manners advises using a palette one loves and has returned to over time, and which will look considered throughout changes in fashion.

If using lots of colours is not appealing, Manners suggests, "Select one or two tonal colours so there is a subtlety that makes the rug almost whisper rather than shouting." A tip she shares for testing the versatility of a rug is to imagine it in both classic and modern settings. "A rug that feels right in both settings will likely stand the test of time and be gorgeous for generations to come."

ABOVE LEFT *Herbs Power loom wool-blend rug, from 133cm x 180cm, £349.99, Agnella by Brintons*

ABOVE RIGHT *Abstract Patina hand-knotted rug in Himalayan wool and bamboo silk, 180cm x 240cm, £4,148, Jennifer Manners*

RIGHT *The Velvet Collection wool-mix dense-pile carpet in Benedict Cream, from £74.99, Brintons*







'When choosing an antique rug, look for a well-executed design, a good colour combination and don't be put off by repairs if they are skilfully done'

Christopher Mould, director, Bazaar Velvet



Enduring attraction

When thinking of traditional rugs, Persian carpets are often first to spring to mind. They have had a place in British homes for centuries, and their rich patterns have inspired new rugs and broadloom carpets that suit traditional and contemporary interiors alike.

Antique oriental rugs are a favourite of interior designers. "We often use them as a starting point for a room," says designer Henriette von Stockhausen, "because they help clients envisage the colour scheme from the beginning." Choosing a traditional rug can be confusing as similar pieces are described in different ways. Christopher Mould of Bazaar Velvet explains: "Anything older than 100 years is antique, and, for us, vintage rugs are between 50 and 70 years old."

Meanwhile, antique-looking rugs may be newly manufactured in a traditional design, or they may be distressed and sometimes over-dyed. Bazaar Velvet's Persia Reloaded collection offers examples of the latter. Mould explains that this technique results in, "Beautiful faded carpets, created from original vintage Persian pieces which are processed to produce elegant decorative designs in contemporary hues, and no two are the same." ■

ABOVE LEFT *Katrasi rug in jute, cotton and wool, 244cm x 305cm, £3,295, Oka*

ABOVE RIGHT *Morocco runner in Tetouan, made from sisal, £68 a metre, Kersaint Cobb*

LEFT *Antique, one-of-a-kind Sultanabad Silverwash wool rug, 250cm x 300cm, £2,900, Bazaar Velvet*

FEATURE MAGGIE STEVENSON **PHOTOGRAPHS** P101 ANDY GORE. P102 (CRUCIAL TRADING) JAKE FITZJONES; (KERSAINT COBB) JON DAY PHOTOGRAPHY. P103 (AXMINSTER) JAN BALDWIN. P104 (WEAVER GREEN) PAUL RYAN-GOFF. P105 (ANDREW MARTIN) DOMINIC BLACKMORE. P107 (JENNIFER MANNERS) REI MOON / MOON RAY STUDIO; (BRINTONS) JON DAY PHOTOGRAPHY

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CALLAGHANS OF SHREWSBURY

CHARACTER CAPTURED

British sculptor Tobias Martin beautifully captures in bronze the fluid grace, movement and character of the animals he so deeply admires



Large Boxing Hares, original bronze, height 114cm, signed

Exquisitely observed and rich with almost imperceptible subtleties, every sculpture by Tobias Martin demonstrates his astonishing ability, elevating his art to that of a true master. He understands and is supremely able to express the power, beauty and character of the animals he portrays.

Though many can capture something of the strength, grace and agility of our fellow creatures, it takes a true artist to convey the sense of inner being that we share with them. Martin's work never patronises or sentimentalises but reveals – with respect and sensitivity – a deep knowledge of, and wonder at, the animal kingdom in all its splendid variety.

Martin's incredibly lifelike sculptures of animals are very much part of this vital strand of human activity, reminding us of the beauty, wonder and variety of the creatures with whom we share this precious planet. It is the particular characteristic of sculpture to communicate the weight, heft and texture of the physical world and the balance and dynamics of its living forms.

Martin has the rare ability to instil his chosen materials with the inner being that few artists are able to capture. His sculptures express the dignity and gravitas of existence, and as we encounter one of his works, for example, *Jumping Jack*, which depicts a hare mid-leap, we experience something of the frisson of an actual encounter with those very creatures.

Perfectly capturing the unique characteristics of each species, Martin has emerged as one of the leading animalier sculptors of the decade. Animals inspire his creations, executed in bronze and his reputation is rapidly increasing, with popularity across the world, from the UK ▸



Nico, original bronze, height 180cm, signed



LEFT *Whale & Calf*, original bronze, length 84cm, signed
BELOW *Sir Humphrey*, original bronze, height 71cm, signed
BOTTOM *Elephant & Baby Elephant*, original bronze, height 61cm, signed

to Europe, Asia, Australia and the USA.

Born in 1972 in Wiltshire, close to Stonehenge, the influence of his idyllic rural upbringing and the forces of nature and magic that permeated his childhood surroundings is palpably evident in his exquisite bronze sculptures, which have something of the mystical about them.

Of his work, Stella Callaghan, director of Callaghans of Shrewsbury, says: "Tobias has forged his own unique style which is enhanced by his tender observation and abundant admiration of the animal and mammal world."

His raw talent and natural flair were nurtured and honed at London's famous Saint Martin's School of Art (now known as Central Saint Martins). Fellow alumni include the celebrated sculptors Sir Antony Gormley and Sir Richard Long.

Masterfully manipulating the material with a delicacy and lightness of touch, Martin approaches every sculpture with precise observation and an acute interest in the minutiae of the subject matter. Despite being realised in heavy materials such as bronze, the resulting piece achieves a sense of movement and character that conveys the essential spirit of the animal.

Martin combines centuries-old techniques with modern technology and materials. He is inspired by the work of Anglo-Dutch sculptor and master woodcarver Grinling Gibbons (1648–1721) – whose intricate work adorns Windsor Castle, St Paul's Cathedral and Hampton Court Palace – and British sculptor Sir Alfred Gilbert RA (1854–1934), who was a favourite of the Royal Family and is most famous for the iconic Eros statue on the Shaftesbury Memorial Fountain in London's Piccadilly Circus.

Martin's career has spanned many art forms – it is almost unknown for such a young artist to have his huge repertoire of skills. He is well-known for his work in the British film industry, working at Shepperton and Ealing Studios on major UK films, and has also sculpted professionally for artists and exclusive interiors and exhibited in numerous shows internationally, including in Belgium, France, Germany, Italy, Ireland, Switzerland, Turkey, UAE and USA, as well as in the UK.

Daniel Callaghan, director of Callaghans of Shrewsbury, adds: "Each sculpture is a small worldwide limited edition, signed and numbered, with a distinct patina adding an extra element of finesse. The result is a wonderful work of art to be appreciated and enjoyed."

Visit callaghan-finepaintings.com to view the full collection of works by Tobias Martin. Contact the gallery to request a brochure: email art@callaghan-finepaintings.com or call 01743 343452 or 07810 714545 or +1 615 870 7639. ■





FEATURE SARAH FEELEY PHOTOGRAPH WHALE & CALF © STEVE JETLEY

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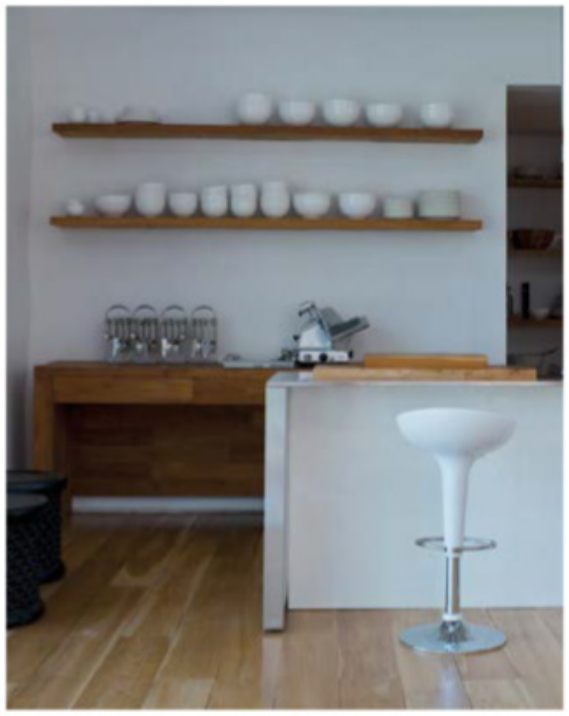

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QUINTESSENTIALLY

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

SEASONAL SCENE

A special supper focusing on seasonal treats is a way to celebrate the beginning of autumn, with the tablescape creating an uplifting connection to nature's changing colours. From twinkling lights to autumnal motifs and hanging decorations, eye-catching seasonal decor can be used every year to instill an atmospheric mood. *Autumnal Oak Leaf garland, £39.99; Mercury Gold Light Up Pumpkin decoration, £29.99; Mercury Antique Gold LED squash, £39.99; TruGlow Remote Control LED taper candles, £29.99; TruGlow LED pillar candle trio, £26.99, all Lights4fun*



FEATURE SUZANNA LE GROVE **PHOTOGRAPHY** ©LIGHTS4FUN LTD IMAGE SHOT BY OLIVER PERROTT

What to do in OCTOBER

In this new series, we embrace seasonal pleasures with food, flower, craft and decorating ideas to indulge in and update the home with each month

MAKE…
naturally dyed fabric accessories

Discover the art of colouring fabrics using naturally-occurring plant dyes from a whole host of fruit, vegetables, nuts, seeds and even foraged foliage, cones, tree roots, bark and branches. Be inspired by dyeing expert and author Kathryn Davey, who explains how with a few simple tools and pieces of equipment, a small amount of mordant (fixing agent) and an age-old technique, fabric dyeing can produce stunning results, and naturally so. For a tablecloth and co-ordinating napkins in warm honey, dusky pink and amber tones, she suggests using yellow and red onion skins in varying quantities. Use the finished creations to style the dining table ready for serving up hearty autumn suppers. Alternatively, experiment with avocado stones and black-leaf tea for similar hues… the creative possibilities are truly endless. ▶

From *Natural Dyeing* by Kathryn Davey, £15.99, published by Hardie Grant. Photography by Doreen Kilfeather and Kathryn Davey.
Visit *kathryndavey.com* for details on workshops and online courses.

EAT…
pumpkin and squash

It would not be autumn without the colour and taste of winter squash. Harvest now and enjoy the versatility of this seasonal favourite. English chef Thomasina Miers of the Wahaca restaurant chain suggests a smoky roast squash for a simple supper, teaming one of Mexico's most popular staple foods, naturally, with a dash of heat and spice.

Smoky Roast Squash with Green Cashew Nut Mole

Serves 4-6

INGREDIENTS

For the roast squash
1kg squash, such as butternut, kabocha or crown prince, de-seeded and cut into moon-shaped wedges
1½ tsp sweet smoked paprika
3tbsp olive oil
Fresh tomato salsa
25g pumpkin seeds
50g feta (optional)
Chilli oil (optional)
Salt and pepper

For the cashew nut mole
150g raw cashews
1 tbsp lime juice
2 tbsp cider vinegar
1 green chilli de-seeded (optional)
Big handful each of mint and parsley leaves
½ tsp salt

METHOD

- Soak the cashews in 180ml water for at least one hour to ensure a beautifully smooth, enviably silky mole.
- Reheat the oven to 220 °C/200°C fan/gas 7 and line a large baking tray with greaseproof paper. Lay out the squash on the baking tray, rub with the paprika and oil and season generously. Roast in the oven for about 40 minutes until tender and crisp on the edges.
- Once the cashews have soaked for an hour, put them in the blender with the soaking liquid, lime juice, vinegar, chilli, herbs and the salt. Blitz until you have a bright, lovely smooth purée. Taste and adjust the seasoning with salt and pepper. Transfer to a pan and warm gently – if you overheat this sauce, it will lose its arresting emerald-green colour.
- Toast the pumpkin seeds in a small, dry frying pan (skillet) over a medium heat until they begin to darken and pop, about three-to-four minutes. When the squash is done, transfer the warm mole to a large shallow bowl, platter or individual plates. Top with the squash wedges, then spoon over the salsa, scatter with the pumpkin seeds and a little crumbled feta, if you wish. Season lightly, drizzle with chilli oil, if using, and serve at once.

Recipe taken from *Meat-Free Mexican* by Thomasina Miers, £25, published by Hodder & Stoughton. Photography by Tara Fisher.



GROW… *seeds for next summer's crop*

Get ready for a bumper summer crop by sowing seeds over the next month that will be ready to plant out in the spring. Keen cooks with space for growing vegetables should consider all sorts of varieties of peas and beans as well as garlic, onions and shallots. Refer back to favourite summer recipes that use fresh ingredients for inspiration, researching new and heritage varieties to add to existing favourites. Likewise with herbs; sow culinary staples such as basil, chives, dill and parsley. These are particularly easy to germinate and propagate from seed on a kitchen windowsill. For an eco-friendly planting method, make seedling pots from old newspaper with strips of paper wrapped round a small jar as a mould, and finish by tucking in the bottoms. Alternatively, invest in a set of small charming handthrown Indian chai-style terracotta pots as an alternative to plastic, that can be used again and again, and will make a stylish display too. ▶

Set of 10 authentic Indian chai cups with a ribbed galvanised metal storage tray, £17.99, Crocus

GATHER…
late-flowering dahlias

Dahlias are firm favourites of the cutting garden and with regular deadheading, they will bloom through to October. Make the most of this late flourish by using them to inject a soft autumn note to a dark corner or mantlepiece with the moody tones of rich amber, gold, and purple. Cut a few stems and put in a bud vase or tiny jug. Or use a specially-designed flower frog that allows for a more artful approach when arranging dainty blooms. A little like the Japanese method of Ikebana, the emphasis is on the stems and leaves as well as the flower head itself, embracing shape, line and form in the process. Mix with delicate seed pods or the attractive spent flower heads of allium and enjoy the resulting sculptural simplicity as a visual antidote to the recent floral overdose of summer.

Handmade ceramic flower frog, £49, Rowen & Wren

UPDATE...
ambient lighting

Get ready for the shorter days and the accompanying earlier dark nights with an update to lamps and lights that will provide a lovely cosy glow in a room through autumn and winter. Table lamps are ideal downlighters for creating pools of soft light, so use them to brighten up alcoves and corners of a room. Take inspiration from exotic places that are associated with sunshine when thinking about pattern and colour. Faded, dusky Mediterranean pinks and ochres, and earthy Moroccan terracotta will add visual warmth to a room in an instant, so use for lamp bases, or even a background colour if redecorating a room. Team with elaborate textural and decorative shades with a rich global heritage such as woven raffia, reminiscent of the Savannah grasslands, exotic ikat from Asia, or indeed anything that will help hang on to those hot holiday memories through the months ahead. ■

Calabash table-lamp base in Saffron, £225; Rinca 35cm shade, £125, both Oka

FEATURE SARA EMSLIE. **PHOTOGRAPHS** P118 © TARA FISHER; P119 © JMM LEAKEY



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Autumn Abundance

Florist Milli Proust celebrates the best of the season in her garden and shares her step-by-step guide to creating a beautiful Autumn bouquet

The songbirds have returned to singing with full throttle, and their melodies fill the air from dawn to dusk. As we fold crease by crease into the mellowness of autumn, the days are still warm and the light is golden and waning. It is the sort of light saved only for seasonal shifts. The full fruition of this growing season has come; fruit, flowers and seeds – they are all here, and it feels nothing short of lavish.

The field is full of flowers still, some coming, some going, in every stage of growth and death. Shafts cut precisely through the trees at dawn, lighting up the foliage of the *Amaranthus*, huge now, towering over the rest of the plot, and the light is making them gleam; 'Hot Biscuits', a variety warm and brown, like a ginger-nut biscuit, are pure gold in this light.

The shadows from the trees, the plants and myself as I walk the length of the plot are longer and more winding, stretching themselves out as the daylight begins to contract and the days shorten.

There are signs of autumn before we are ready for them. The shift begins, and the changes are imperceptible, happening before any of us can even notice, and there is nothing we can do to slow it down.

The burnished, rusty brasses of the once upright green bracken are the first grey hairs in the beard here. Then a copper veining of a leaf. Red blackberry next to black. Green sloe and blue. Yellow leaf and green leaf side by side. I watch, as the green of the year turns vein by vein, yellowing and curling at the edges, to vermillion, ochre and brown. It is the ripening and simultaneous dying that defines the sublime beauty of autumn. There is still much to relish now. Thick and fast, the hedgerows are heavy with blackberries, heaving with claret juices. From crème



de menthe to a tempting shade of blush, before turning bull's-blood red and finger-staining dark.

Either side of me, the crops are flopping, turning to seed, and in this moment, nothing seems to be more delectable than the glow of this autumn. It is a warm day that still has all the heat of summer behind it, but when I brush up against the breeze, it is as though the air is velvet – cool and cosy all in one. It is a good day for harvesting seeds – it has been dry for a week, the sun is out and the seed heads are rattling in the gentle wind. Armed with snips, I work at collecting, teasing next year's flowers from their pods.

There is something delicate about this time of year – a lot of creation and crumbling in tandem. The seed heads I am after are no longer 'love-in-the-mist', but swollen into balloons. They snap from their stems, breaking into shards, and their precious seeds spill out. Crop after crop, I catch them in buckets and bags, before taking them in to lay out and dry a little further under cover.

Saving seeds offers a hotline to our past and our future, too, and it feels like the most valuable of all the moments in the plot's year. Though the seed heads signify the end of floral abundance, standing skeletal and sad in a fading decay, the collecting of them helps with the acceptance that this is just part of the cycle.

Every season, as seeds are pollinated into existence across the world – some by chance, and some by will – cultivars, new and old, are passed down from person to person, plot to plot, and year on year, seeds are saved, shared, swapped and sold.

I stand in the middle of the field, Nigella seeds in my palm, small, dark and hard. I think about how contained in each and every seed are the millions of possible outcomes – the millions of possible flowers to come, and that contained in each one is the unique set of circumstances that has happened year in and year out, cycle through cycle, through life, into death, to where it exists now as (*continued on p128*)





Autumn Sunset bouquet

TOOLS

Snips
Chicken wire
Wire cutters
Plastic frame or willow

MATERIALS

FOCAL:
Chrysanthemum 'Tula Carmella' and 'Gompie Rose': 6 stems
Rudbeckia 'Sahara': 11 stems
Cosmos 'Double Click Cranberries': 5 stems
Rose 'Mokarosa': 7 stems

SUPPORTING:
Hydrangea 'Limelight': 3 stems
Cosmos atrosanguineus 'Chocolate': 5 stems
Hibiscus acetosella 'Mahogany' Splendor': 5 stems
Weigela foliage: 9 stems
Phlox 'Blushing Bride' and 'Crème Brûlée': 5 stems
Amaranthus caudatus 'CoralFountain' and 'Oeschberg': 5 stems
Ammi visnaga: 3 stems
Daucus carota: 5 stems

TEXTURAL / SPARKLE:
Tomato 'Currant': 2 stems
Eupatorium rugosum 'Chocolate': 2 stems
Atriplex ruba: 5 stems
Seeded meadowsweet: 3 stems

HOW TO:

1. Start by creating a simple armature, which is basically a cage support. You can use willow stems bent into a dome cage secured with twine, or purchase a reusable plastic frame. If using chicken wire, simply bend into place and secure the loose ends together.

2. The shape of your armature and the direction in which you insert your stems are the greatest factors that will dictate the design's shape and form. You can create a convex, disc-shaped armature with stems going top to bottom to have a big, spacious, round bouquet. Here I opted for a flatter armature for a more front-facing design.

3. Start weaving your stems through the back holes at the top of the frame. These flowers will form most of the back of the bouquet, so bear that in mind when you choose the stems.

4. Carry on sliding stems through, working your way down the front of the frame from the top. The armature should support the stems so you have a lot of control on placement.

5. Add stems to build up the design at the sides. You can gently amend the placement of stems, adjusting the height, but be careful of pulling with force and snapping the necks. Wiggle the stems to find the stem from the bottom and manoeuvre it from there.

6. Make sure to work the back, too, in a front-facing design, adding flowers that are sufficiently robust to withstand the pressure of the weight of the bouquet if put down. Hydrangeas and Amaranthus work well for this, for example.

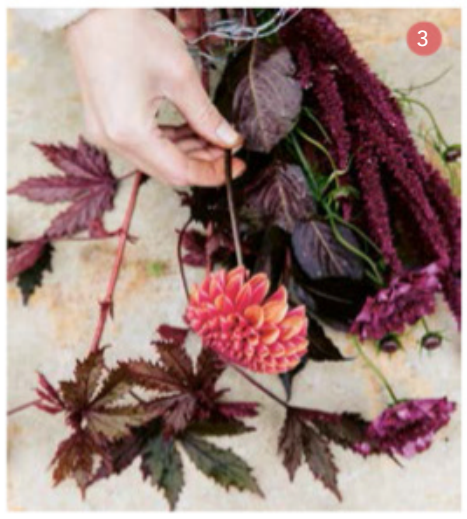
7. You want to hide all of the mechanics, so keep adding stems until you can no longer see any of the armature. As you add stems and think about placement, you can create lines or rhythms of colour and texture.

8. Foliage stems tucked into the lowest part of the frame are the perfect ingredient to finish with to hide the mechanics.

9. The armature should be keeping everything supported and secure, but you can still tie off with a ribbon or twine for aesthetics.



















this seed. It is the future and the past, all in this present.

The seeds, of course, if left to their own devices, will still fall and are likely to germinate without any help from us. They are programmed to ripen at a perfect time, when the ideal conditions are here. The plants understand this well, so we can take our cue from them, and I start to sow hardy annuals in earnest.

Tray upon tray of spring flowers – *Daucus*, cornflower, corncockle, *Cerinthe*, *Ammi*, scabious and larkspur, and many more besides, start filling up the outdoor table. The trays of seedlings that failed this season are finally cleared out now, rinsed and refilled with soil. Yes, seedlings still die under my watch – a hot weekend, a little negligence or an over-zealous watering. Pests come, diseases can visit, and I have planted things in places where they never would have thrived. So many mistakes are made and I am learning all the time. Thankfully, the seasons end and the cycle continues, allowing time to reflect, to grow, to make adjustments, and try again. I take a seat at the outdoor table, sweater on, face turned to the late afternoon light, and begin to sow. My eyes lift now and then to watch the blue tits darting around the holly bushes at the end of the field. Here I am, content and happy, the seasons letting me have another go.

The last abundance just before the time of scarcity makes me want to make bouquets full of colour, stuffed with as many beautiful stems as possible (*see p126 for how to make an Autumn Sunset bouquet*). I so admire elegant, wired, cascading bouquets; however, they take forever to make, and I cannot quite get past the fact that they are a lot harder to compost at the end of it all, with all that metal tangled around each stem. Instead, a simple mechanic that allows bouquets to cascade a little more than usual and to be built up in length, is an armature. This also happens to be the perfect mechanic for creating spectacular and intricate bouquets if you have trouble making them in your hand. ■





Discover more, including further projects and guides to each of the seasons, in the new book *From Seed To Bloom* by Milli Proust, with photography by Éva Németh, published by Quadrille, £20.

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My English Home

Hotelier and interior designer Olga Polizzi welcomes us to her historic East Sussex home

Where do you live?
I live in East Sussex, in a 16th-century house that's been in my husband's family for a couple of generations. I have spent a lot of time developing the gardens, which are framed by quintessentially Sussex flint walls. We often have friends staying with us who are going to Glyndebourne or Charleston, both of which are nearby.

How would you describe your taste in interiors?
I am a buyaholic, so I tend towards simple background design that I then add to with unusual objects, antiques and art. I keep up to date with contemporary design – as a result my house is layered, with colours added all the time.

Have any of your hotel projects provided inspiration for how you live at home, or vice versa?
When designing for either I focus on the location of the building and where it sits, which then influences what I do inside – I like to create a sense of place so people know where they are. I tend to use the same designers that I trust, such as Tommaso Ziffer, Paolo Moschino, and Richard Smith, who created many of our wallpapers and materials for The Star in Alfriston, East Sussex.

How is your personal style or design eye reflected in your hotel renovations?
In a hotel where you don't have a lot of art or objects, wallpaper provides a good background as it fills a room without needing anything else. For Brown's Hotel I chose a series of very English wallpapers for the ground floor rooms with bright colours and strong patterns, especially designed for us by Adam Ellis. In the Kipling Suite, I used a distinctive Lewis & Wood wallpaper – it is where Rudyard Kipling famously wrote some of *The Jungle Book*, so I tried to make it feel slightly jungle-y and in keeping with the theme.

Have you undertaken any recent projects at home?
I haven't done much to the house itself recently, but I have worked on the outside space to create an Italian garden with two types of thyme, and two great Italian urns and some statues. In my eyes, it is now the best part of the garden, so some of the rest of it is going to need a rethink.

What is your favourite room in your home and why?
The Great Hall is triple-height with a lovely floor-to-ceiling window, stone floor, lots of beams and an airy feel. A lot of the furniture we inherited, and I have added some tapestries and some more contemporary materials. All the rooms have big open fireplaces which really jolly up what can be a rather gloomy house in the winter.

Where do you like to shop for interiors?
I like to explore antique shops and find one-off pieces – I love Martin Johnson Antiques in East Hoathly in East Sussex, and Spencer Swaffer Antiques in Arundel in West Sussex which sells lots of interesting pieces.

When renovating The Star we worked with many local artisans, amongst them a wonderful blacksmith called Thomas Gontar; a fantastic carpenter called Peter Brett; and an artist called Amanda Lawrence who hand-stencilled some of the flooring. Diana Kelly, whose interiors shop is next door, also gave me a hand during lockdown.

What are your most treasured possessions?
I tend not to get too attached to things. I keep buying new objects and so have to shed pieces as I go along. I took quite a lot of art from my home to put up in The Star – there are some lovely white reliefs of flowers in the dining room there that were in my bathroom at home until recently.

What does home mean to you?
Somewhere I can relax, stay in bed late and read, and then of course get out into the garden which is the place I like the most. I have chickens in the garden – they must be the luckiest in England as they have a huge walled garden all to themselves with statues and golden eggs on posts!

Finally, what should no English home be without, and why?
A good area for people to meet and talk and eat together. Since I have redone the kitchen, we seem to spend lots of time there chatting, eating, working on computers, reading or watching television. It is very much the heart of the house. ■

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FEATURE EVE MIDDLETON PHOTOGRAPH © JULIAN BROAD

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