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IDEAS FOR
2023

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February 2023 | Issue 216 | £4.99 | UK Edition



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Our expert guide to decorating in 2023

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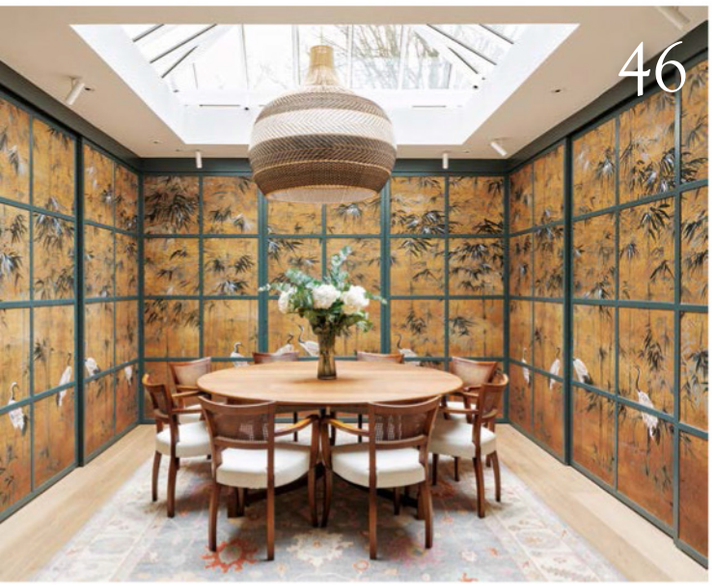





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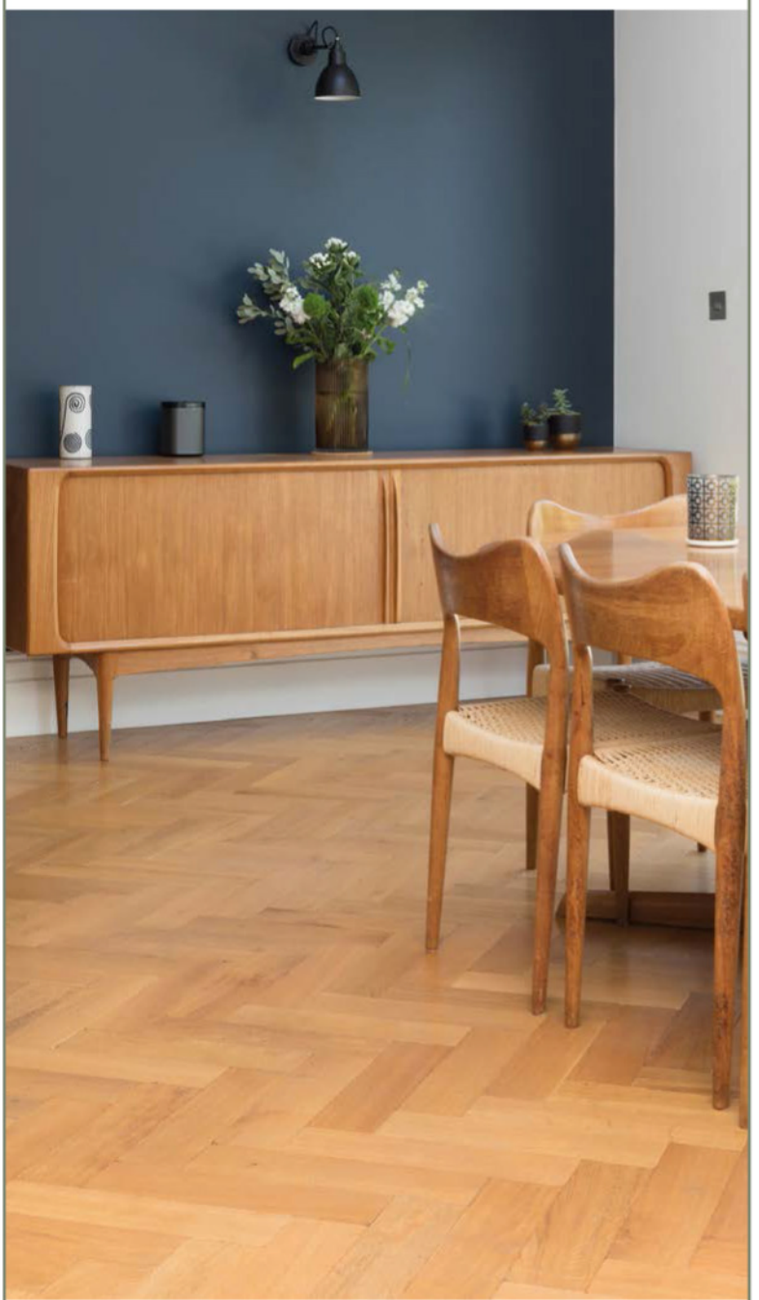

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If a new skill is on your wish list for the new year, turn to page 114 for upholstery or other interiors courses to try. *Carnforth fabric, £129 a metre, Colefax and Fowler*

A letter from home



It's around this time of year that many of us start to think about updating interiors for spring. Over Christmas and New Year we often inadvertently contemplate how certain rooms look and function or spot a need that a design solution could fix. Not least when we have recently entertained guests.

This issue is at hand to help with planning before you consult any paint charts or even an architect. In our *Design Directions 2023* feature (page 74), over 20 interiors experts reveal their thoughts on the latest shifts in decorating and what the year ahead will bring to classic English homes. We discovered that colour palettes are becoming warmer, we'll continue to be bolder with our choices, extending this to pattern, and continue to care about where we are sourcing products from and how they are made. The ultimate luxury – it may come as no surprise to learn – will be to create spaces for well-being and calm. With this in mind, we've tackled a sometimes-forgotten room in the house – the guest bedroom – the perfect place for more daring decoration or a multi-functional design that can be used to accommodate guests comfortably and used regularly in between.

For those planning a large-scale project, we consider the merits of adding either a contemporary or traditional extension to period homes on page 86. Meanwhile, for others, this might be the perfect time to hone a new skill via a course to add smaller, personal touches to interiors. From must-have buys to seasonal projects, there are many ideas to try or to inspire plans, either now or as we look forward to the new season.

Samantha

Samantha Scott-Jeffries, Editor

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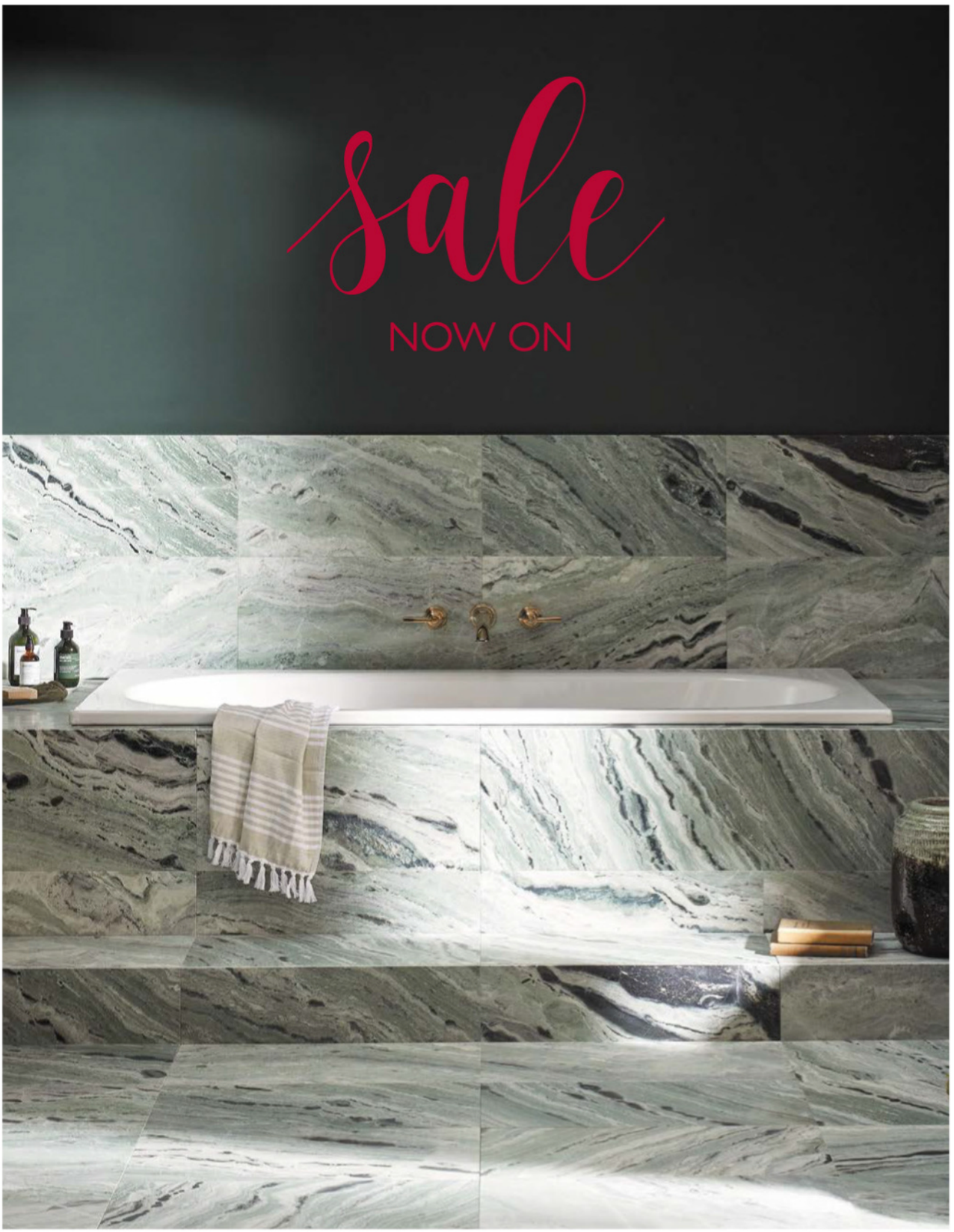

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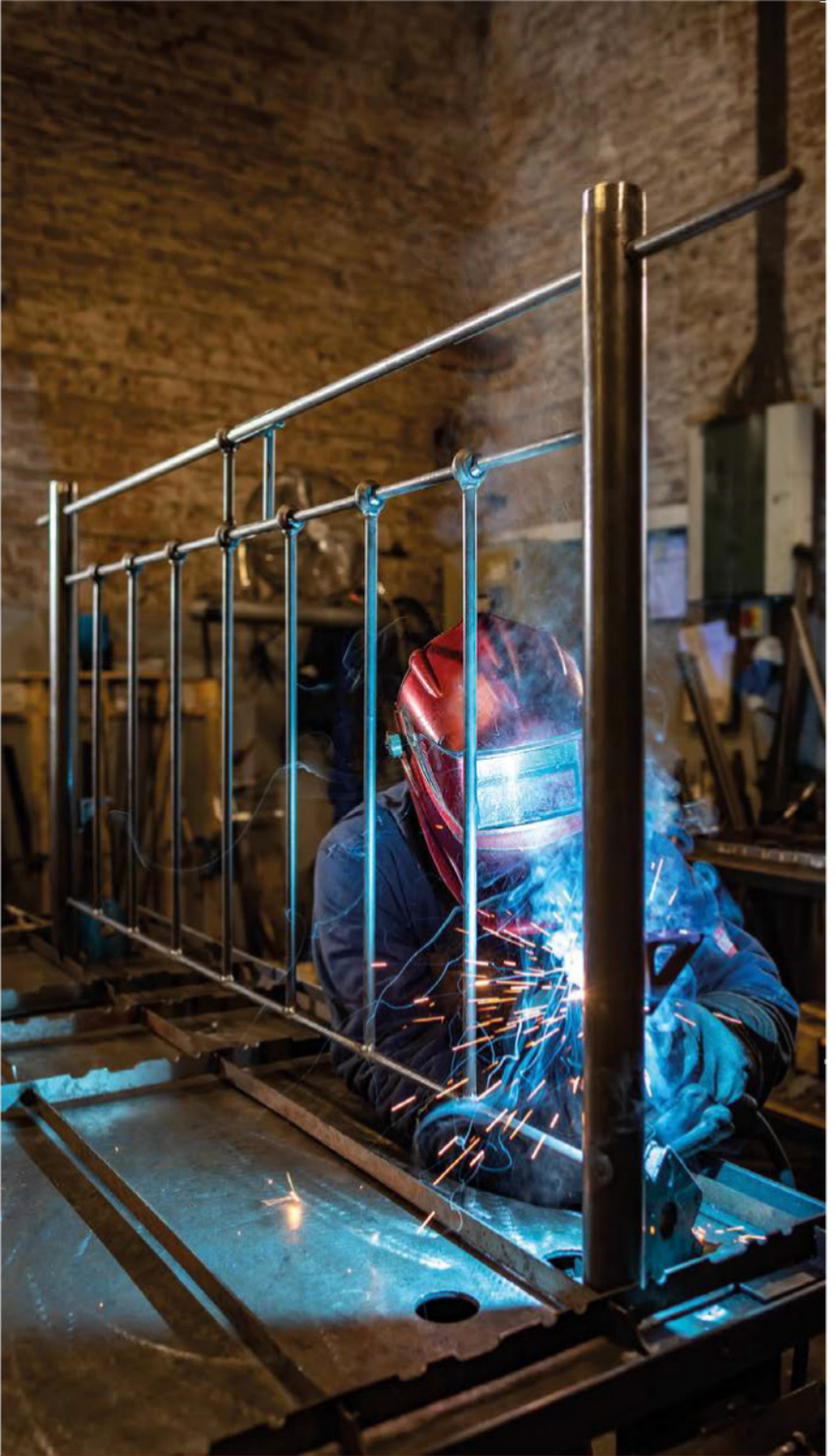

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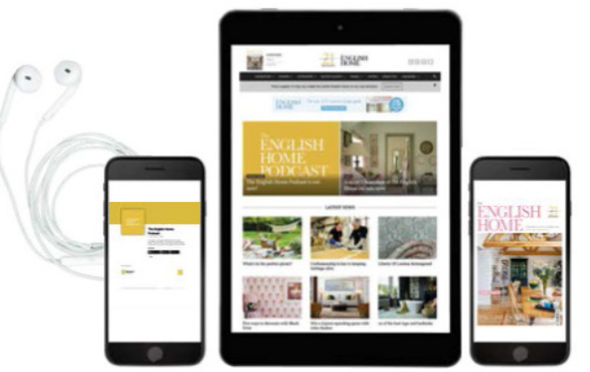

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SPOTLIGHT ON...

Setting History Ablaze

The first candle from fireplace specialist Jamb captures the scent of an English country house. Notes of amber, smoke, frankincense, precious woods and black pepper evoke the warm fragrance of a log fire burning in a room full of books, antique furniture and tapestries.

Jamb founders Will Fisher and Charlotte Freemantle collaborated with designers Austin Moro and Eliza Dabron from London fragrance house Moro Dabron.

Inspired by a Bronze Age nave in the British Museum, the vessel was cast using the ancient lost-wax process and hand-patinated using a painstaking process honed at Jamb's workshops in London, resulting in a unique, richly textured, verdigris surface that replicates the appearance of ancient Roman bronzes, salvaged from the sea bed after thousands of years. *jamb.co.uk*; *moro-dabron.com*



Fashioned Fluidity

Deborah Brett's debut ceramics collection

Working with clay rekindled a childhood passion for Deborah Brett, its meditative effects luring her away from a 20-year career as a fashion writer. She retrained as a ceramicist and has just launched her brand, DB Ceramic, and her debut collection of Blue Bubble Glaze tableware. Bowls, plates, platters, vases and more are handmade in a fifth-generation family-run factory in Stoke-on-Trent by skilled craftsmen and hand-finished in her signature glaze which took her three years to refine. She says: "Experimenting with clay, finding its limitations and then pushing them is what inspires me. These pieces celebrate my love of entertaining and hosting as well as the passion and creativity of my craft as a ceramicist." *dbceramic.co.uk*





Consciously Cossetting

Buttery-soft recycled cashmere throws

Lauren Wood and Lucy Pickavance of Sirimiri truly embody the phrase 'be the change you want to see'. With backgrounds in interior design and luxury property, and a shared concern about protecting the planet, while making changes in their personal lives to live more sustainably they began to question the sustainability of their working lives. Unable to find what they were looking for, they decided to create a luxury conscious homeware brand, launching Sirimiri in 2020, working with a handful of highly skilled artisans in the UK and Europe.

Their new collection of table and bath linens and bedding, bed linen and blankets includes exquisite hand-loomed throws made in England from 100 per cent recycled cashmere, a collaboration with textile designer Alice Timmis and recycled wool pioneer John Parkinson of Iinouiio in Yorkshire. *sirimiri.co.uk*





Passion Through Pattern

New designs by Kate Teyssier

By the age of 13, Kate Teyssier had established her textile collection, and now her private archive boasts thousands of historical gems, from early 6th-century Coptic textiles to 17th-century hand-woven silk velvets, 18th-century Spitalfields silks and early hand-blocked wallpaper. Her archive inspires her beautifully woven and printed furnishing fabrics, which she designs at her Essex studio, working with family-run heritage printing and weaving mills to develop techniques to capture character. Proudly printed in England, her new designs at The Fabric Collective include her flame-stitch fabric Hawkeswood as grasscloth wallcovering and Chloe wallpaper inspired by a found-by-chance 1930s French textile. *teyssier.co.uk; thefabriccollective.com*




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Enduring Appeal: V&A x 1838 Wallcoverings

This new archive-inspired wallpaper collaboration feels fresh for today

Yves Saint Laurent's famous maxim "Fashions fades – style is eternal" rushes to mind at first glimpse of the divine new V&A Decorative Papers Collection by 1838 Wallcoverings. Encapsulating design excellence and craftsmanship, this rich and varied collection of nine wallpaper patterns in over 30 colourways was inspired by the Victoria and Albert Museum's vast archive.

For 1838 Wallcoverings' inaugural collaboration, the collection draws on a multitude of artistic influences found in the V&A archive, from watercolour illustrations, decorative furnishings, fabrics and wallpapers to an embroidered kimono. Each was chosen for its aesthetic qualities and distinguished history, as well as its enduring appeal through changing tastes and fashions.

As James Watson, managing director of 1838 Wallcoverings, explains: "With innovation, craft and quality as the key values at the very core of our family business for over four generations, it has been an incredible privilege working on this collection with the V&A – an establishment globally recognised as an embodiment of these principles, ensuring that good design is recognised, celebrated and accessible to all. With such an extensive archive, of course, the most difficult part of the process was to edit a final selection. We not only wanted to discover designs that immediately spoke to us on an aesthetic level, but that we also felt had a synergy that resonates with our own heritage, and as such many of the items we chose were originally manufactured in the UK, which made this collection feel very personal."

Amelia Calver from the V&A says: "To see some of the V&A's most interesting and imaginative designs redrawn with such great attention to detail and with a focus on joyful and uplifting colour has made this collaboration truly authentic."

Led by brother-and-sister team James and Abigail Watson, whose family has over four generations of wallpaper printing experience, 1838 manufactures designs at its factory in Lancashire using water-based, non-toxic inks. The designs in this collection are printed on a new, quality, eco-friendly non-woven substrate, 79 per cent made of natural, renewable fibres. *1838wallcoverings.com*

(Turn to p74 to see James Watson's and other interiors experts' design predictions for 2023.)





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Masterful Rejuvenation

The exquisite results of an extremely ambitious project at Belvoir Castle

Icons of heritage design came together for a very special project at Belvoir Castle. Perched on a hilltop overlooking its 16,000-acre estate in rural Leicestershire, Belvoir (pronounced 'Beever') Castle is one of England's grandest stately homes, the seat of the Duke and Duchess of Rutland for over 500 years.

The castle is known for its exquisite collection of antique Chinese wallpapers dating back to the late 1700s. One of these precious papers was the inspiration for a new hand-painted Chinoiserie wallpaper by de Gournay created with Belvoir Castle.

Quite by chance, the Duchess of Rutland met one of the de Gournay directors, and they embarked upon an ambitious project to faithfully recreate the hand-painted wallpaper in the Wellington Room where the Duke of Wellington stayed in the 1850s, depicting a garden scene of exotic birds and peony flowers in full bloom *(below right)*.

Pleasingly, de Gournay's production methods are essentially unchanged since the original wallpaper was hand-painted, and this recreation *(right)* has become part of de Gournay's permanent collection of historically inspired Chinoiserie wallpapers.

To mark the significance of this project, an installation of de Gournay's Belvoir wallpaper was planned in one of the castle's State bedrooms, The Brown Room – now The Howard Room *(top right)*.

Found in the castle's archives, a previously planned but unrealised colour scheme for the room in blues and apricots inspired a new palette for the wallpaper.

"An interior designer was essential in order to best interpret a scheme of such history and scale: a firm with the requisite expertise to bridge traditional concepts and contemporary expression," says de Gournay. "As authorities of English country house style for almost a century, Sibyl Colefax & John Fowler – officially the longest running design firm in the UK – were a natural choice. The combined talents of Emma Burns and Philip Hooper thus gave wing to a revived interior – a masterful composition of expert craftsmanship and traditional skills that yet effects fresh character and charm – an exciting chapter in the castle's continued history."

Collier Webb lent its metalworking talents to picture rails and chains, cast especially for the rooms, while George Spencer Designs and Heritage Trimmings provided textile elements for the embellishment of the magnificent refashioned four-poster bed. Colefax and Fowler was the obvious choice for the remaining fabrics, with Burns and Hooper delving into the company's extensive collections for additional upholstery, soft furnishings and drapery. *degournay.com; belvoircastle.com*



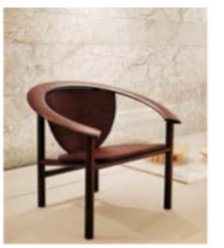




Diary



Inspired by the biodiversity of Cameroon, Kew Gardens' Orchid Festival will brighten up the winter months with displays and living plant sculptures From 4 February until 5 March. *kew.org*



The Ralph Saltzman Prize at the Design Museum in London, from 2 February to 3 April, will celebrate emerging product designers. Last year's inaugural winner was Mac Collins, whose chair is pictured above. *designmuseum.org*



Discover British art pottery from the Ian and Rita Smythe Collection at the V&A. Displaying art pottery was key to a fashionable, 'artistic' home in the late 1800s, much of it decorated by female artists. *vam.ac.uk*

FEATURE SARAH FEELEY **PHOTOGRAPHS** P15 © CHRISTOPHER HORWOOD. P16 (DB) © JESSICA GATES (SIRIMIRI) © RICHARD PICKAVANCE. P20 (MAIN, TOP & BOTTOM) © DYLAN THOMAS; DIARY (FROM TOP) © RBG KEW, © NICK REES, VASE PAINTED BY ALICE LOUISA JONES MADE BY DELLA ROBBIA POTTERY 1903-06 BIRKENHEAD © VICTORIA AND ALBERT MUSEUM, LONDON

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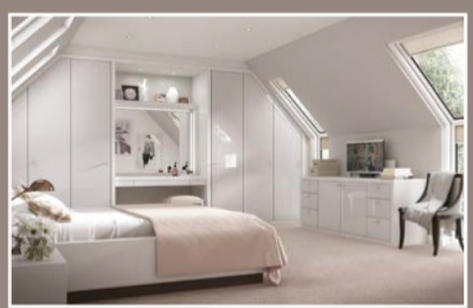



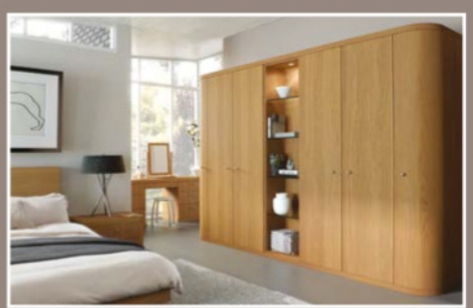

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DESIGN DISCOVERIES

Subtle updates and unexpected designs lift schemes with a fresh energy

FIRESIDE SET

Swedish brand Eldvarm's eco-friendly hearth accessories are designed to elevate fireplaces with a sleek aesthetic. For durability, the baskets are made from organic vegetable-tanned leather and the brushes are made using traditional techniques.
Emma complete natural basket, £495; Emma companion set, £595, Eldvarm



LOOKING TRIM

Refresh curtains, cushions and other soft furnishings with a luxurious fabric border. The Arboretum trim collection from Travers pays homage to nature's transformative qualities both in interiors and in the great outdoors.
Travers tape, from £56–£114 a metre depending on design, Zimmer + Rohde



HARMONIOUS CUSHIONS

To make finishing touches easy, choose cushion covers in different tonal patterns that create an effortless variety. For further nuanced prints, The Pure Edit's sustainable fabrics, furnishings and wallcoverings work together in harmony.
Pascal Flint, Hina Bay Rose, Cho Rose, Desta Eggshell cushion covers, from £23 for a cover, also available with pads, The Pure Edit





RECLAIMED SEAT

Antique armchairs invest interiors with an established sense of place. For a contemporary look that works well next to rustic-style furnishings, this deconstructed chair shows off the original upholstery and textured materials in earthy neutral tones. Alternatively, to create an eye-catching modern classic, reupholster an antique chair in a current fabric with a lively colour or print.

Antique chairs, from £275; rustic stools, from £38, Home Barn ▶

A SHADE ABOVE

The pink trim on this silk screen-printed lampshade catches the eye and lends a bright pop of colour to contrasting room schemes. The neutral lampshade pattern and lamp base ensure the overall effect is quietly elegant.
Cream and blue flower pleated silk lampshade with pink trim, £159.72; Karni Mata bone inlay lamp, £447.70, both Penny Morrison







LUSTROUS RUGS

The Pioneer collection, inspired by Jennifer Manners' recent travels, comprises six hand-knotted Himalayan wool rugs. Made with Bamboo silk, each rug reflects the light and changes in appearance during the day.
Sedona rug, £960 a square metre, Jennifer Manners

WARM CHARACTER

Echoing the shape of 1920s designs, the Linton cast-iron radiator comes in 40 paint, lacquer, polished, antique and galvanised coatings. The period style could be honoured with a classic patina; alternatively, use a vibrant finish to create a feature in a modern home.
Linton radiator in antique brass, £1,694 (excluding valves), The Radiator Company


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LAMINATE QUALITIES

For those considering laminate flooring with a wooden appearance, look for a realistic surface that mimics the knots, cracks, grains and joints of wooden floorboards. The laminate oak floor seen in this kitchen is designed to be watertight, as well as scratch and stain resistant.
Soft Patina Oak laminate, £37.99 a square metre, Quick-Step

HAPPY FEET

Classic in form but with a point of difference, this ottoman has a removable linen cushion for practicality. Carved oak legs and metal castors in an antique patina give it a softly traditional style suitable for town or country living.
Duke natural linen ottoman, £745, Graham & Green





ARCHIVAL EMBROIDERY

The new Kalla design, part of the Abingdon collection, from Blithfield is inspired by 18th-century shawl fragments sourced from the brand's archives. The textiles are created using intricate traditional embroidery techniques reimagined in bold prints. Due to the fabric's striking colourways, Blithfield suggest using the designs for upholstery (as seen here) or curtains and building a room scheme around the designs.
Kalla, Blue/Green, £198 a metre, Blithfield

FEATURE SUZANNA LE GROVE **PHOTOGRAPH** P22 (ELDVAR) © MARION LEFLOUR. P23 © MARK COCKSEDGE. P24 (PENNY MORRISON) © MIKE GARLICK; (JENNIFER MANNERS) © MARY WADSWORTH. P26 (BLITHFIELD) © JONATHAN BOND



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www.tetrad.co.uk



Nomad Sultan runner rug, £195, Weaver Green

Fenghuang umbrella stand, £495, Oka



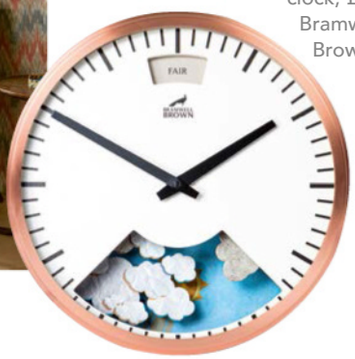


Curtain hung on wall: Medora, Tomato/Slate, £159 a metre, Colefax and Fowler



Holt exterior hanging lantern, £240, Pooky

Copper-plated weather clock, £425, Bramwell Brown



MAKING AN ENTRANCE

Create a welcoming hallway that sets the tone for the rest of the house with smart, elegant touches, warm colour and practical elements

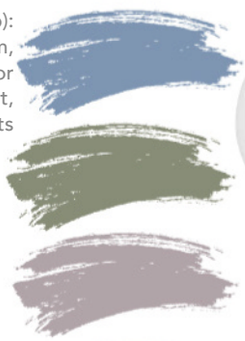


The Savoy Collection brushed-brass period three-gang two-way toggle, £69.98, Soho Lighting

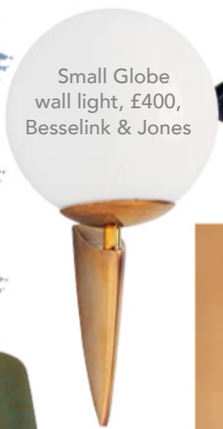


Border in Silver Needle, £49.50 for 2.5l Matt Emulsion, Fired Earth

The Legacy X Console, from £3,600, Justin Van Breda



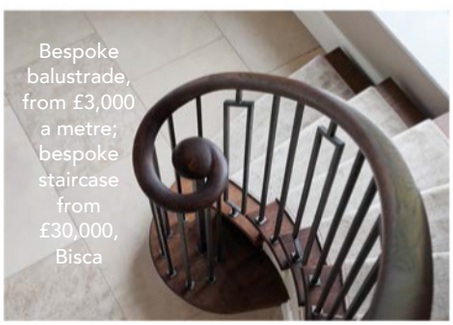
Paints (from top): Skipper, Secret Room, Inglenook, £54 for 2.5l Claypaint, Earthborn Paints



Small Globe wall light, £400, Besselink & Jones



Capra Ecru square valet tray, £105, Ettinger



Bespoke balustrade, from £3,000 a metre; bespoke staircase from £30,000, Bisca



Peyton dining chair, Green, £495, India Jane

Portofino mirror, £3,955.20, Vaughan





Portland bench with doors, from £410, The Dormy House

FEATURE KATY MCLEAN PHOTOGRAPHS (BRAMWELL BROWN) KALORY LTD; (THE DORMY HOUSE) ELAYNE BARRE; (BISCA) CHRIS SNOOK









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Marble Matt Emulsion paint (suitable for a pantry), from top: Mayfair Dark, Messel, and Huguenot from £38 for 1l, all Mylands



Kitchens from £25,000, Tom Howley

Masen bar tool set, £100, Soho Home





Glass dressing bottle, £9.50, Divertimenti



Mauviel M'150CI Stockpot with Lid, £619, Borough Kitchen



Folding step stool in cherry, £169, The Conran Shop

A LARDER TO LOVE

A fully stocked pantry is a joy on long winter days. From suitable storage vessels to first-rate equipment, the right provisions are essential

Szepviz Stripe embroidered apron, £199, Mind The Gap





Audley spice rack with 14 jars, £45, Garden Trading

Measuring spoons set, £30, Toast





Artisan 4.7l mixer Blossom, £749, KitchenAid



Modern classic larder with integral wine storage, from £5,000, Mereway Kitchens & Bathrooms



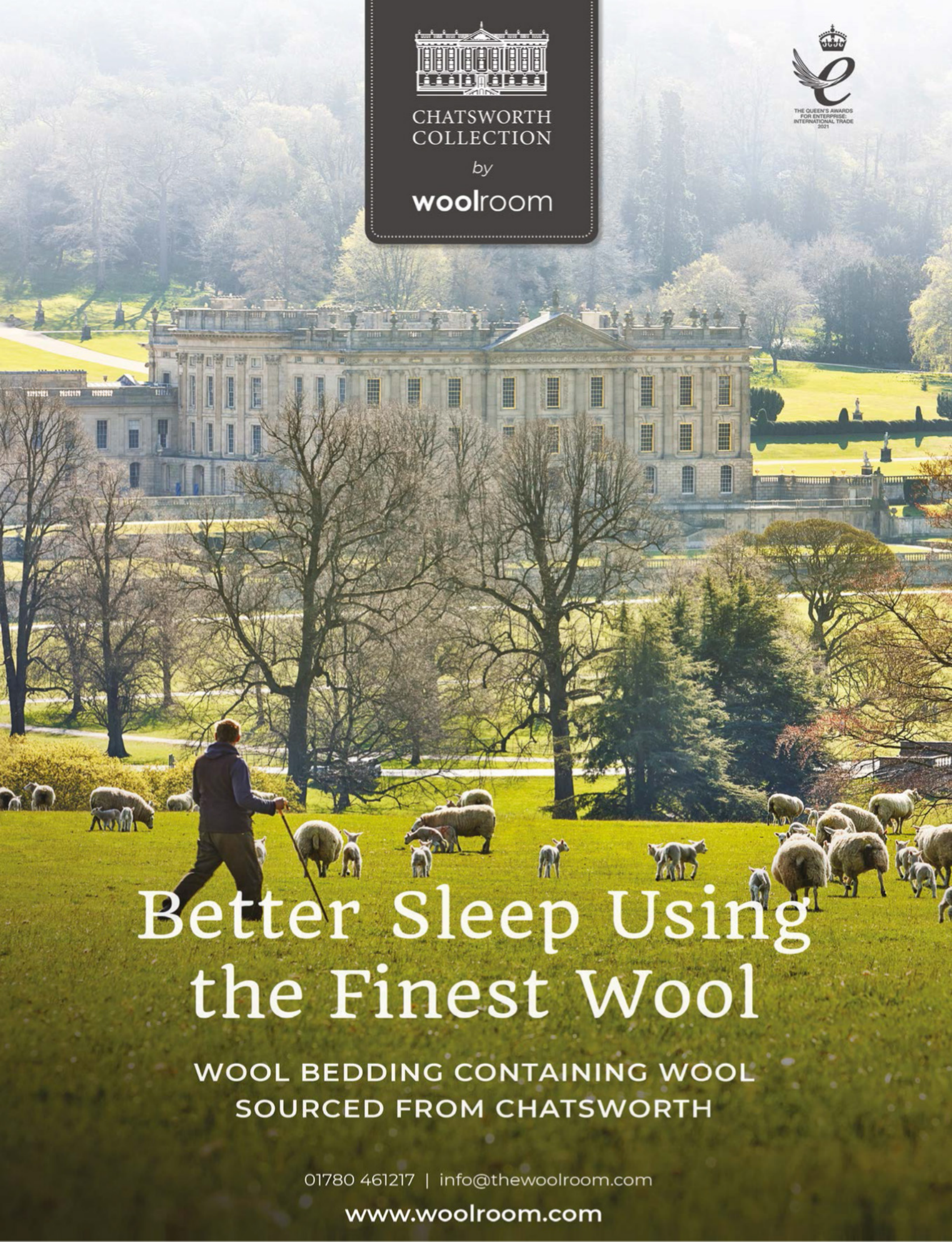
Abaca woven bread basket in sage, £69.50, Summerill & Bishop



Grooved bread board, 44cm, £68, David Mellor

Savernake tiles, from £1.68 for a 13cm x 6.3cm tile, Malborough Tiles

FEATURE SUZANNA LE GROVE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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

LOOK OUT FOR



Beaumont & Fletcher's sofas, furniture and accessories are renowned for their quality and opulence, earnt through years of handcrafting these exquisite pieces using the very best master artisans. Everything from its beautiful chair collection – including dining chairs, accent chairs and armchairs – to its embroidered cushions, chair backs and headboards, is made using the finest fabrics and trimmings. Add to that its collection of lighting and mirrors and a whole room can be decorated in no time. *beaumontandfletcher.com*

WOOD WORKS

Since Peter Keane's company's humble beginnings working out of a shed in London, The Natural Wood Floor Co has come a long way. These days it offers something for every interior style, from parquet and chevron flooring to engineered boards or solid wood in narrow or wide styles. If seeking finishing touches too, The Natural Wood Floor Co also specialises in wooden tables and benches, kitchen islands and counters and even dining chairs. *naturalwoodfloor.co.uk*





WISH LIST

Adding an 'irreverent edge to the British country aesthetic' since her company launched in 2017, Matilda Goad's fun, unique homeware has gained something of a cult following over the years. Each piece is designed by Matilda and made by a cherry-picked community of artisans from around the world, allowing her to elevate everyday items to something truly special. From her famous scallop-edge rattan lampshades, rainbow-hued cutlery and lacquered trays to playful ceramic jugs, these are treasures to be handed down for generations to come. This year sees the launch of her new hardware collection, including beautiful bamboo and brass and glass door handles. *matildagoad.com*





CLASSIC APPEAL

As one of the longest established family-run classic furniture specialists in the country, Brights of Nettlebed knows a thing or two about antique and English pieces. Robert and Henry Stamp now run the business, which specialises in everything from giltwood mirrors to handwoven rugs, period lighting to traditional sofas and furniture, which can be found in stock or created bespoke if their patrons are unable to find exactly what they are looking for. Adding another personal touch, the company also offers an at home approval service, where customers can try all the items in their own home before making a purchase. *brightsofnettlebed.co.uk*

DESIGNERS TO KNOW



For more than three generations, Thorp Design has been building a reputation for its architectural vision, quality and longevity. Taking great pride in its craft, this comprehensive practice takes the client through the design process – whether it be a new build or refurbishment – to the interior design of the home, from fixtures and fittings to soft furnishings. But it does not stop there – Thorp Design can also design gardens and even curate the perfect art collection to suit a client's home. *thorp.co.uk*

6 OF THE BEST UPHOLSTERED CHAIRS



1 Shelby armchair, from £580, *sofa.com*

2 Slipper chair in Mander Dark Blue with Dark Stained exposed legs, £2,640, *pennymorrison.com*

3 Stanton armchair in Mohair Indigo, £2,695, *sohohome.com*

4 Flora Scalloped Yellow Mustard Velvet chair, £495, *oliverbonas.com*

5 Coleridge linen armchair, £1,695, *Oka*

6 Chester armchair, £POA, *The Odd Chair Company*

PHOTOGRAPH (THORPE DESIGN) © RICHARD POWERS

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Family LEGACY

Finding out about a 17th-century Cumbrian longhouse his ancestors once owned, when he was a boy, sparked a lifelong love affair for architectural historian Tim Whittaker

FEATURE: CLAIR WAYMAN
PHOTOGRAPHY: BRENT DARBY



The dated spice cupboard to the right of the fireplace was made by Tim's sixth great-grandfather, Leonard Parke, in 1696. He was a bachelor then, which is why only his initials can be seen, but married the following year. An early 19th-century Thames Valley Windsor chair sits next to a Regency library chair in striped ticking fabric and an early 19th-century Black Forest 'Wag on the Wall' clock.









ABOVE LEFT The date the house was built and Tim's ancestor's initials are inscribed on the stone lintel above the front door – a poignant reminder of the passage of time.
ABOVE RIGHT The kitchen opens out on to a yard and kitchen garden. A 19th-century country house plate rack hangs over a turned 19th-century table once owned by Tim's great-grandfather.
LEFT Tim stands next to a deep window seat in the firehouse with winter sunlight streaming in.

Back in the 1970s, when Tim Whittaker was a boy, his great-aunt gave him a precious bundle of ancient documents relating to a 17th-century Cumbrian house owned by his family until the mid-19th century. This sparked a lifelong interest in the property for Tim and he fondly recalls the day he cycled over to the house when he was 16 years old to satisfy his curiosity. "I took pictures of the exterior and was invited in by the tenant farmer, who showed me a spice cupboard inscribed with one of my ancestor's initials in 1696. Since that day, I've always felt connected to the house and longed to own it. It's wonderful to think that finally, in 2018, at the age of 59, I stepped over the hearth as the new owner."

Growing up surrounded by antiques, with an architect father who was an avid collector, it is no surprise that Tim followed in his footsteps, studying architectural history and running the Spitalfields Trust for 20 years. For much of his life, Tim has lived in London, most recently in an 18th-century terraced house he rescued from demolition. While he loved London, he also enjoyed escaping back home to a holiday house in rural Cumbria. It was on one of these weekend jaunts that his partner, Harvey, suggested



After noticing the kitchen floor was wet, Tim and Harvey discovered an old well overflowing under the surface, so they damp-proofed the area and relaid the original flagstones. They also replaced a 1980s fireplace with an early 19th-century cooking fireplace within a 17th-century Bolection moulded surround. The copper tea urn on the mantel was bought from Phillip Lucas at Spitalfields House.





TOP The Italian 1950s meat slicer used to sit in Harvey's shop, Verde & Company, in Spitalfields and now takes centre stage in the couple's Cumbrian kitchen. The 18th-century dresser base, under the arched doors, was a gift to Tim from a colleague and originally from a Georgian house on Chiswick Mall in London.

ABOVE The 1695 longhouse was built of local red sandstone and features mullion windows. Tim and Harvey are creating a topiary front garden with box hedges.

they drive past the ancient house his family had once owned, and to their surprise, they spotted a 'For Sale' sign. "While we were in the vicinity, we bumped into the current owner's father and got chatting," says Tim. "After hearing my story, he told his son about my historical connection and even though there was another interested party, he offered the house to us. It was pure luck and good timing that we decided to make a detour that day."

From the original documents, Tim knew that the house had originally been a medieval cruck-framed house that was rebuilt using the old timbers by Tim's seventh great-grandfather, Thomas Parke, in 1695. As commonly seen in rural Cumbrian homes of this age, both Thomas's and his wife Anne's initials are inscribed on the stone lintel above the front door. The dwelling is a traditional longhouse and would have consisted of a series of rooms for the family to live in at one end, with a granary and stables for their animals at the other end.

Tim learnt a lot about the life of his ancestors from reading Anne Parke's 1704 will. She describes the rooms in the house, including the 'firehouse', which is the main sitting room, and the parlour, traditionally the best room, with a beautiful red sandstone fireplace.

'I was so relieved to see that it was untouched and in its found state'

Painting an intriguing picture of rural Cumbrian life in the 18th century, she also noted their malt mill for making beer, plus beehives and four horses.

The house was eventually sold in 1840, becoming the home farm for the nearby Newbiggin Hall estate, and in the early 1960s, was passed on to the church commissioners. In 2017, the land was divided and a village resident bought the house because he was keen to own the land around it. He put the house on the market a year later, which is when Tim came along.

Tim was so convinced he wanted to buy the property it did not matter to him if the house was in a bad state. "We had to move quickly and didn't have a survey done; I just wanted to own the building. I didn't set foot inside the property until we'd exchanged contracts. I'm used to doing up old buildings, so if there was an issue, I knew I could deal with it. As it turned out, we did have to do a lot of work, which I was expecting."

Upon retiring from the Spitalfields Trust in May 2020, Tim moved to Cumbria with Harvey to start



ABOVE In the firehouse the Gothic bookcase stands next to an early 18th-century longcase clock which was bought by Tim's father in the 1950s. The late 18th-century chair is from Town House in Spitalfields.

RIGHT The plaster cast bust of Sir Walter Scott is a replica of one by Francis Chantrey, a leading portrait sculptor in Regency Britain. The small bust of Napoleon is from Trier, Germany.



'It was always the house that I wanted to own, since the age of 16. I feel completely rooted and connected to this place'

ABOVE Tim stripped layers of black bitumen and cream gloss paint to reveal the original red sandstone fireplace in the parlour. A neo-classical, late 18th-century black basalt urn sits on the mantel. A copperplate engraving of the Duke of Wellington hangs above an early 19th-century wingback chair in a yellow brocade. The mid 19th-century rug is from antique shop Beedell Coram.

an intense nine-month period of building work that included rewiring, replumbing, and insulating the roof. They also carried out a sympathetic redesign of the kitchen and created two en-suite bathrooms leading off the bedrooms.

Over the years, Tim had often thought about the house and hoped it had fallen into safe hands. "The worry was someone had bought the house, spent a lot of money modernising it, and all those wonderful layers would have been lost. I was so relieved and excited to see that it was untouched and in its found state. It was just how I remembered it on that brief visit when I was a boy in 1976." He was especially pleased to see the 17th-century spice cupboard in the sitting room, made by his sixth great-grandfather, Leonard Parke, in 1696, with his initials and the date carved into the wood. "These dated spice cupboards were placed next to the fire, particularly in Cumbria, because it kept any goods inside the cupboard dry."

The couple discovered original sandstone steps under a timber staircase, and Tim found out that the main bedroom has a rare example of an original 17th-century floor made from a mineral called gypsum taken from a local quarry. "They would have poured it like concrete, and it's about six inches deep. It would have been a high-status floor for that time because it was fireproof. You couldn't burn it like a timber floor."

Tim and Harvey were careful to introduce pieces that blend with the age of the property. "On the ground floor, we've used rush matting made by Waveney Rush in Suffolk," explains Tim. "We recently visited the National Trust's Hardwick Hall in Derbyshire, and it's full of rush matting, which is what would have been used in the 17th century. However, I don't want the house to feel like a museum; it's got to be fun to live in, so the interiors are more like a theatre set."

The pair have incorporated some of their favourite antiques in their house: the rustic stone sink that is now in the kitchen had been languishing in Tim's ▸



The original red sandstone stairs leading from the firehouse up to the first floor were discovered by Tim and Harvey under a later timber version. A collection of late-Georgian portrait medallions by Scottish artist James Tassie hang in an egg and dart frame. The walnut pad-foot gate-leg table beneath is 18th century.



Tim was fascinated to discover that the principal bedroom floor is made of gypsum, a mineral quarried nearby at the time the house was built. A 17th-century Verdure tapestry hangs next to a 1740s longcase lacquered chinoiserie clock from Beedell Coram.





garden, and the arched kitchen cupboard doors came from a salvage yard years ago in Cumbria for their house in Whitechapel. When they sold that house, they brought them back up to Cumbria and they now fit perfectly in their current kitchen.

When Tim and Harvey first moved in, the kitchen was basic, with a rotten 1960s unit they swiftly removed. "My main aim was to remove the late 19th and 20th-century additions, taking the house back to its 18th-century form as much as I could," explains Tim. As Harvey is a chef, the kitchen is especially important to him, so the couple redesigned the space, adding a fireplace with a panelled surround in keeping with the property.

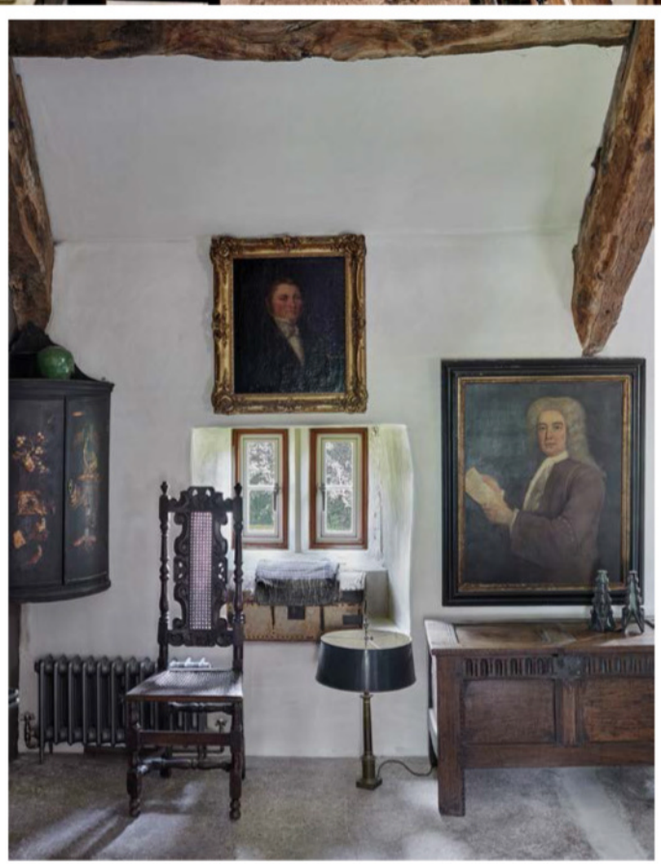
The duo have exciting plans to build a small extension – replacing a 1960s wash house – which will include a two-storied garden pavilion incorporating an extra bedroom, bathroom and little library. They are also slowly replacing PVC windows, installed by the church commissioners, and reinstating leaded light windows.

It has been an emotional journey for Tim and it feels like he was meant to live here. "It was always the house that I wanted to own, since the age of 16. I feel completely rooted and connected to this place." ■

ABOVE LEFT The 18th-century walnut bed in this bedroom stands on a Persian rug that once belonged to Tim's grandfather. An antique American Linsey-Woolsey blanket adds interest.

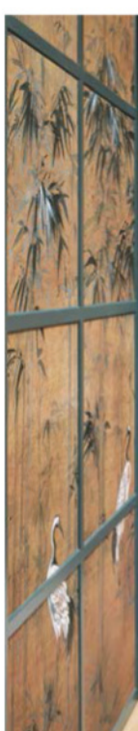
ABOVE RIGHT A 19th-century French zinc bath, with an original faux marble paint finish, adds rustic charm to this bathroom.

RIGHT In the main bedroom an ornate, late 17th-century cane-back chair stands next to a bow-fronted 18th-century chinoiserie cupboard and a 17th-century blanket box.



THIS IMAGE The garden was designed by local designer, Caroline Crawford with the twin concepts of English country house and zen contemporary water garden.
RIGHT Antique Hindu Indonesian statues stand on either side of the fireplace, above which hangs a room scene by noted Cornish artist Ken Howard.









Country in THE CITY

Retail guru Terry Green has created his own piece of paradise, transforming a large Victorian residence into a sleek, contemporary home in South West London

FEATURE COSMO BROCKWAY PHOTOGRAPHY ASTRID TEMPLIER



The kitchen with its Moorcroft marble-topped island was made in collaboration with Brayer Design. The spotlights here, as in much of the house, are from Kreon Lighting. The fitted kitchen units are painted in Farrow & Ball's Mouse's Back.



'Essentially, it's all about the art, the display, the background colouring and flexible lighting around an evolving gallery of work'

Gazing proudly at his vast Victorian mansion in Wimbledon, Terry Green announces that "since the house was built in 1855, it has only ever been lived in by merchants." Terry continues this line as a former CEO of Debenhams, Topshop, BHS and *éminence grise* of the retail world. Born in Staffordshire and educated at the University of Liverpool, the charismatic businessman has been an acquirer of businesses and extraordinary houses over the years. His latest residence, romantically called The Wilderness, is situated in the heart of London but feels like it could be tucked away in the middle of the English countryside. Standing in the garden, Terry points out that only birdsong can be heard.

Having restored several substantial houses in the country, Terry was happily ensconced in a manor house in Sussex when he spotted The Wilderness for sale. Irresistibly drawn to a new adventure, he snapped it up and commissioned Chris Chapman of Hoban Design to help him transform the interior into his own 'Englishman's castle'. "We actually met before Terry bought the house," recalls Chris. "The original brief, which included a large wine cellar under the kitchen to house 2000 bottles, got me interested. His love of wine is a core pillar of his personality, so being close to it made a lot of sense."

Terry is a larger-than-life character, expansive in his conversation, taste in art and knowledge. The interiors reflect this on entry, with Chris and ▶

ABOVE The sliding doors by Tag Furniture in the dining room are painted in Down Pipe by Farrow & Ball and covered in wallpaper by Coordonné. A bespoke dining table, chairs by Soho Home and an Indonesian pendant sit beneath the roof lantern.



ABOVE In the television room, glass doors look onto the garden. The green velvet sofa is a Ralph Lauren design with bespoke ikat cushions to add colour. The unusual floor sculpture came from an antiques shop in Palma de Mallorca.

Terry working together to make each room an intriguing surprise. For example, the library is an inky midnight blue-black which Terry had painted over existing hessian fabric walls by a local painter to striking effect. The downstairs plan pivoted around the kitchen, dining room and wine room, alongside reinvigorating the reception rooms to create an entertaining space that ebbs and flows so guests can move freely between the spaces. "Essentially, it's all about the art, the display, the background colouring and the lighting," says Chris. "It was vital that the new lighting was carefully selected to ensure high colour rendering, essential for the oil paintings, along with the flexibility to be changed easily around an evolving gallery of work."

The open-plan dining room has been given a capacious amount of storage by the addition of cupboards built the entire way around the room, covered in soft-sliding doors meticulously camouflaged with hand-cut wallpaper featuring an Indonesian botanical design. Another example of Terry's vision is the clever illusion of a floating island in the kitchen by adding mirrored glass at its base, below the edges of engineered walnut that creates a striped effect. Every detail is considered and Terry delights in the theatrical sitting alongside the eminently practical.

Stepping into the walled garden, designed by noted garden designer Caroline Crawford, is like being transported to another world. "I told her what I wanted and she improved it no end," Terry laughs. "I have a passion for rills, which I have had in all my gardens, and Caroline created this network of water channels that add to the atmosphere of tranquillity and visual interest I wanted the garden to convey."

Terry is obviously proud of the Victorian property's history, sharing that it is reputed to have housed members of the Eisenhower family during the Second World War and was a small luxury hotel in the 1980s. "There is a book I found called *Historic Hotels of London*," he recounts. "All the usual suspects are



In the library, the previously beige hessian walls have been painted an inky-blue bespoke hue. The Persian rug was found at Wimbledom Rugs and the striking mid-century Italian table was a find from Lots Road Antiques Centre. Both paintings above the Chesneys fireplace are by Michael de Bono.



The four-poster bed in the light-filled principal bedroom came from And So To Bed while the 'porridge' chair is from Quindry Antiques and sourced at Battersea Decorative Antiques and Textiles Fair. The wallpaper is Zoffany.



LEFT In the master bathroom a freestanding bath from The Water Monopoly stands on a floor panel of Ball Eye Blue marble from Brittanicus Stone. The contemporary taps are from Gessi.
BELOW Terry's rattan-panelled oak dressing room was inspired by the Regent Hotel in Hong Kong. The joinery was by Tag Furniture with bespoke ironmongery by Joseph Giles.

'I think there is only one slab left in the world of the blue marble, so I feel incredibly fortunate to have it here'

there, The Connaught and The Ritz, and, right at the end, there is a chapter on The Wilderness, Wimbledon." Such a colourful past is a fitting complement to Terry's character, and it is plain to see this is a happy marriage of squire and home.

Another great love that appears through the interior is that of marble, which began, fascinatingly, at a visit to Durham Cathedral. "There were these round columns holding up the pulpit," Terry explains, "and I knew I wanted to use the exact marble in the house and had to find it." In a stroke of serendipity, it turned out to have been mined in Derbyshire, just 12 miles from his birthplace and, called Frosterley, the ammonite-veined mineral now lines a bathroom close to his bedroom. Another mineral triumph is the Brittanius lapiz-hued marble, from Brittanicus Stone, called Ball Eye Blue, that sings in his main bathroom suite, alongside a fossil-strewn Swaledale marble. "I think there is only one slab left in the world of the blue marble, so I feel incredibly fortunate to have



The Victorian property is reputed to have housed members of the Eisenhower family during the Second World War

ABOVE A formerly half-derelict guest bedroom has been given new life with chic mid-century furniture and block-printed blue wallpaper.
RIGHT Fluted glass doors from Vision in Steel lend privacy next to elegant radiators from Stockport-based Castrads which specialises in custom radiators for period interiors. To see more work by Hoban Design visit hobandesign.co.uk

it here," reflects Terry with a glint of pride. "A skylight focuses a pool of light down onto the quirky Water Monopoly bath beneath and forms the centrepiece of the room – standing on top of Terry's pride and joy, the British Marble from Britannicus," says Chris of this stunning example of bathroom craftsmanship.

Terry's main suite is reached through another of the house's exotic touches, a large-scale dressing room covered in bespoke rattan inspired by the Regent Hotel in Hong Kong. Described by Chris as "subtly modern yet colonial", it is a nod to Terry's travels across the world over the decades, staying in the best hotels and buying antiquities, and is lit by an alabaster lantern from Catherine Despas sourced at Battersea Decorative Antiques and Textiles Fair.

"Working with Terry was very entertaining," concludes Chris. "He is very engaged with design and loves innovation. He is full of inspiration, thanks to a well-lived life, and is always tracking down ideas." It may not be his last house chapter, but The Wilderness will certainly be a keynote creation for this *bon vivant* in South West London. ■

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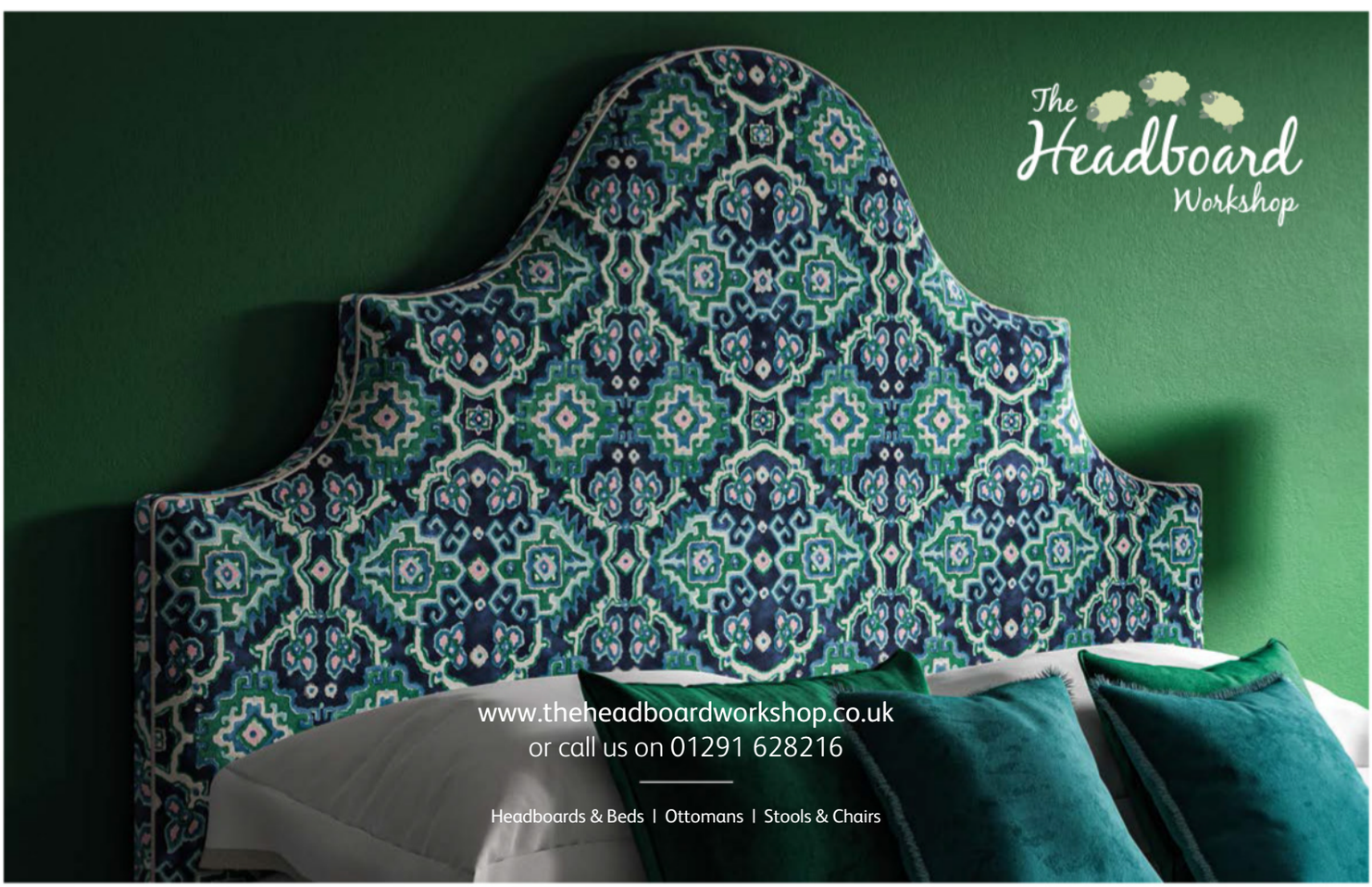
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Traveller's RETREAT

A Georgian village house decorated in a charming, traditional style is filled with a fascinating collection of antiques gathered by the owner on his travels

FEATURE AMANDA HARLING
PHOTOGRAPHY ANDREAS VON EINSIEDEL

Making a lovely home comes naturally to some fortunate individuals, and Tom Duncan, together with his partner Stephen Brook, have used their combined talents to transform an 18th-century Northamptonshire ironstone village house into a delightful and decorative country retreat. Tom and Stephen bought the village property some 20 years ago, attracted by the space it offered. An adjoining barn to one side has now been converted to become offices for their business and a secluded, walled garden at the rear is an oasis of plants and greenery. While Tom has a passion for art and antiques, Stephen concerns himself with the more practical aspects of life. "Stephen used to be in the Army, so he's highly organised and knows how everything works, whereas I can't even wire a plug," says Tom laughing. Their combined talents also ensure the smooth running of Ciceroni Travel, the company they run jointly that offers a wide range of cultural tours around galleries, gardens and palaces in Europe and beyond. "Stephen is in charge of the financial and organisational side of Ciceroni while I lead many of our European tours."

Tom, who grew up in Ireland's Co Kilkenny, was initially destined to read Music at Trinity College in

The design of the drawing room's bespoke limestone fireplace, carved by a local stonemason, was based on a drawing by London-based Charles Brice Architects. The beautiful kilim rug is from Robert Stephenson while the sofa, made by Taylor & Baines, is covered in Fez by Guy Goodfellow.



A striking Jean Monro design, Hollyhock in Aubergine/Mint, chosen for the curtains in the drawing room, was the starting point for the decorative scheme. The table lamps are from Vaughan, whilst the side tables were adapted from a late Georgian 'whatnot' stand.

'Part of the fun of travel is you never know what's going to come home with you'

Dublin, but he found the Art History lectures given by Professor Anne Crookshank (1927–2016) much more interesting than his musical studies. "The Professor noticed that I was enthralled and she encouraged me to transfer to her department, which is how I ended up with a degree in Art History and Archeology instead of Music."

Subsequently, while studying for a PhD at Cambridge, Tom lived in Rome for nearly a year and continues to feel completely at home in the city. "Rome is an endlessly fascinating city and especially so for an art historian," he says. "I was taught how to really look at classical buildings, and my understanding of the aesthetic importance of classical architecture was shaped during that year. Whenever I return, I factor in an extra day or so for leisurely strolls around my favourite antique shops, and occasionally some little oddment comes home with me, not that there is room for a single more thing in the house."

When it came to decorating his and Stephen's new home, Tom explains that they were guided through the process of choosing the fabrics by their friend the late Ruth Fane. "Ruth had retired from running



ABOVE The vibrant rug, bought by Tom in Istanbul, is contrasted by blue-and-white fabrics in the dining room, including chairs covered in Olicar Blue by Nicholas Herbert. The Georgian dining table came from Thakeham Furniture in West Sussex.

RIGHT Above the table is a group of decorative engravings from WH Pyne's *History of the Royal Residences*, 1819. Beneath is the framed embroidery of a basket of flowers worked by the Dowager Empress of Russia while en route from the Crimea to Malta in 1919.



ABOVE Displayed above the Aga and adding a decorative touch to the kitchen is a row of modern Meissen plates in the traditional Onion pattern and paintings of fruit by Henrietta Lawson Johnston.

LEFT Pottery on the kitchen windowsill is from Este, near Padua, bought on one of Tom's many trips to Italy.

RIGHT Tom makes the most of the daylight coming through one of the dining room windows. Taylor & Baines made the curtains in Marianne Indigo by Nicholas Herbert.









LEFT One of a pair of gilded Regency mirrors given to Tom hangs in the entrance hall, which is papered in Nicholas Herbert's Furnvill. On the flagstone floor is a decorative rug bought in Aleppo .

'Whenever I return to Rome, I factor in an extra day or so for leisurely strolls around my favourite antique shops'

her interior design business but as a favour to us, she involved herself in the project at every level and introduced us to Taylor & Baines, a soft furnishings firm she had used for decades."

The starting point for the sitting room, was the boldly coloured floral curtain fabric, while the toning green wall colour was a bespoke paint mixed by Papers and Paints by Patrick Baty. The sofa, made by Taylor & Baines and based on a larger Howard original, is upholstered in a raspberry pink weave, picking out one of the colours in the kilim rug. Some pieces, such as the giltwood mirror above the fireplace and the inlaid Georgian side table, come from Tom's family home in Ireland; other pieces he has inherited or bought on forays around the Cotswolds. The unusual glass coffee table was a bespoke piece sourced from Vicenza via a firm in Birmingham. "Being glass, it seems to float in space yet is strong enough to support the books and magazines that seem to accumulate there," Tom says.

The rustic look of the dining room, with its stone inglenook fireplace and original flagstone floor, is contrasted by the timelessly elegant colour combination of blue-and-white fabrics against a neutral backdrop of painted walls. Adding warmth to the effect are intense jewel-like colours in the rug bought by Tom on a trip to Istanbul some 25 years ago. "It was the first serious rug I'd acquired, and I love it today as much as I did then." Displayed on the wall, sideboard and dining table are plates and tureens from a creamware Wedgwood dinner service featuring transfer prints of exotic birds. "They formed part of a set originally made for a Swedish Count. My friend Diana Curzon, who had

TOP RIGHT The secluded garden was designed by Tom and his friend, Irish gardener Helen Dillon, of The Dillon Garden. The David Salisbury garden room is the most recent addition to the house.

ABOVE RIGHT Botanical prints by New Zealand artist Bryan Poole hang in the passage leading to the garden room.



Tom takes full advantage of his peripatetic lifestyle, buying pieces that delight the eye wherever he finds them

ABOVE & RIGHT
With a nod to his Irish ancestry, Tom had the walls of the main bedroom painted in a bespoke approximation of St Patrick's Blue mixed by Papers and Paints. A rug sourced in Aleppo and an Indian kantha throw on the bed add to the cosmopolitan mix. The blue glass rapiers and a hunting horn were sourced from antique glass specialist Delomosne. To find out more about Ciceroni Travel's current tours visit ciceroni.co.uk

a superb eye for decorative pieces, encouraged me to buy them from John Howard's shop in Woodstock." Diana bequeathed several interesting pieces to Tim including the framed embroidery under the demi-lune table in the drawing room, worked by the Dowager Empress Maria Feodorovna. "Diana told me that the Empress made it in 1919 when fleeing Russia aboard a British warship," he explains. "When she arrived at the British base in Malta, she gifted it to her hostess, the wife of Lord Methuen, the Governor and Commander-in-Chief of Malta."

Tom takes full advantage of his peripatetic lifestyle, buying pieces that delight the eye wherever he finds them. The Indian appliqué bedcover in the green guest bedroom was one of three that he found in the Countess of Sandwich's shop at Mapperton. "I was taking a group around Dorset country houses and gardens. I couldn't decide which piece was more lovely, so I bought all three." From Eliza Brown-Swinburne of Capheaton Hall in Northumberland came the Indian kantha throw bed in the Blue bedroom. "That's part of the fun of travel – you never know what's going to come home with you," Tom laughs. ■





The walls in the green guest bedroom are papered in Ashdown Natural from Nicholas Herbert while on the bed is a pair of tapestry cushions embroidered by a friend, Janet Valentine, based on a design of the Frog service made by Wedgwood for Catherine the Great.



Natural WONDER

This Grade II listed Cotswold farmhouse has undergone a carefully considered restoration, with sustainability and a love of nature at its core

FEATURE SALLY ROWLAND PHOTOGRAPHS JAMES MCDONALD



OPPOSITE PAGE
The reinstatement of the Cotswold stone front porch enhances the symmetry of the house and makes a welcoming entrance for guests.
THIS PAGE Viewed from the dining room, the entrance hall walls, painted in Pigeon by Farrow & Ball, harmonise with the gentle hues in the Adam's Eden wallpaper by Lewis & Wood.



'It brings my passions together, with the house providing the welcome haven for family and guests I had hoped for'

ABOVE The kitchen, which Susie says is the "most used room in the house", was designed by Martin Moore and features stools from the contemporary Anyday collection at John Lewis & Partners to tie in with the black Aga. RIGHT A glazed door in the drawing room opens on to the garden terrace and the spectacular views beyond.

Reinvention and taking on a challenge is something graphic designer turned management consultant Susie Walker is not afraid of. Upon viewing a Grade II listed early Victorian Cotswold farmhouse in need of restoration several years ago, she could immediately see the potential to create a family home amid the acres of rolling countryside that could also feed her passion for horse riding. "However, in 2013, with a growing family of three energetic young boys and limited funds, we knew the project was a slow-burn job with hefty renovations to be made before embarking on the fun part of decorating," she explains.

Fast forward 10 years and her hard work, patience and vision have paid off with the creation of a luxurious yet comfortable home, which she shares with her husband and two dogs, along with her adult sons, when they visit. The farmhouse, described by one friend as "the prettiest farmhouse in the Cotswolds", has stunning far-reaching views of the Marlborough Downs and is surrounded by organically farmed land and prolific wildlife.





The striking limestone flagstones in the dining room were reclaimed from a neighbouring barn. The mirror is from a local Cotswold antique shop and the lamps are by Paolo Moschino.





ABOVE The elm dining table in the breakfast room is matched with a set of Gustavian-style Swedish dining chairs from Lorfords. The walls are painted in a muted palette of Paint & Paper Library's Stone IV. LEFT The hallway is greatly enhanced by opening up the attic landing and inserting conservation skylights to allow light to flood the staircase below. The bespoke Roger Oates stair runner was designed by Susie.

Having not been touched since the 1980s, the house was rundown, with a rabbit warren of dark, low-ceilinged rooms that needed reconfiguring to improve the flow, plus the plumbing and electrics needed to be replaced from scratch. "We lived in the farmhouse for 18 months to get a feel for it through the seasons. As the house is a listed building, we took great care to understand the history of the house before doing anything," explains Susie. "We restored original features, working with Atkey & Co to choose appropriate period skirtings, architrave panels and doors. There were lots of small, dark rooms, but we needed plenty of space downstairs for the family, so we took a major wall down to create a living space to congregate in as a family, as well as opening up the hallway with skylights to let natural flood in."

Taking a truly sustainable approach to the running of the house was paramount. "We installed a wood chip boiler in one of the barns for heating and hot water. Our clever plumber designed a system to reuse water for the loos and washing machines, and we use our own recycled water to keep the trees and shrubs watered in the summer."

The stone flooring in the dining room was found languishing in a barn and repurposed to lay above underfloor heating, while the handsome reclaimed wood parquet flooring in the elegant drawing room is over 40 years old and came from Susie's father-in-



'This table was made from the last elm tree in the village where my husband's family lived, so there is a special resonance to it being the heart of the home'

law. "We took some wood blocks to a local workshop to cut to a consistent size – so it is very satisfying that we could give it a new lease of life," she says.

With a keen eye for colour and design, Susie put together mood boards for each room and collaborated with interior designer Victoria Wormsley of French-Brooks Interiors to pull each of the distinctive rooms together. "I love exploring bold combinations of colour, pattern and texture, and Victoria nudged me to be more adventurous with some specific finishes. For example, the strong paint colour in the hallway and the eye-catching wallpaper for the dining room. "That was a leap of faith, but it definitely paid off," adds Victoria, who knew Susie had a strong visual sense and would not shy away from the bold colour and patterns she suggested.

Victoria has worked on clients' large houses for a number of years, and the farmhouse was no exception. Having advised on the room reconfiguration, bathroom design, lighting schemes and furniture layouts, she took time to find the perfect pieces to fill it with. "I chose the antique Persian rug in the drawing room, for example, to draw the colours in the room together," she explains. "I also like to incorporate things that the client may have inherited or acquired on their travels so that the house has more meaning for them."

Susie valued Victoria's ability to mix traditional and contemporary styles. "Victoria has a real skill in focusing on the detail in a very considered way, suggesting and recommending how to pull furniture and finishes together, enhancing a room with inexpensive accessories or single lamps or cushions that make a room sing," she says. "She knows where to source new and different things, and we had a lot of fun exploring ideas together."

The kitchen-breakfast room is both functional and elegant, with a striking dining table made from a Dutch elm as the focal point. "What is so special is that this dining table was made from the last elm tree in the village where my husband's family lived, so there is a special resonance to it being the heart of the home," says Susie.

The natural world has been used as inspiration throughout the house, with naturalistic light fittings, fern prints and botanical fabrics all creating a

ABOVE LEFT
Curtains in a trailing botanical design from William Yeoward, trimmed with aubergine velvet, are offset by walls in Farrow & Ball's Savage Ground. A Persian rug from Farnham Antique Carpets pulls the contrasting colour and textured elements of the room together. To see more of Victoria Wormsley's interior design work visit french-brooks.com

wonderful, inviting feel. “Susie is a keen gardener, so we consciously chose designs featuring naturalistic and organic motifs which connect with the surrounding landscape,” adds Victoria.

With the house now completed, Susie has more time to focus on her love of riding. She modestly refers to her ‘side hustle’ Cotswold Rides, offering bed and breakfast to keen riders who can bring their horses to stay in the stone stable and enjoy hacks in the surrounding countryside. “It brings my passions together, with the house providing the welcome haven for family and guests I had hoped for. The peace and views here are definitely good for the soul.” ■



ABOVE The mahogany sleigh bed is offset with a set of Henry Bradbury *Ferns of Great Britain and Ireland* antique prints and a cushion and stool in Queen Fruit in Jade by Neisha Crosland for Schumacher.

RIGHT A geometric design called Batik, in Amethyst, by Lewis & Wood covers the large-scale headboard and ottoman, and is offset with a pair of vintage gingham checked cushions from Lorfords.



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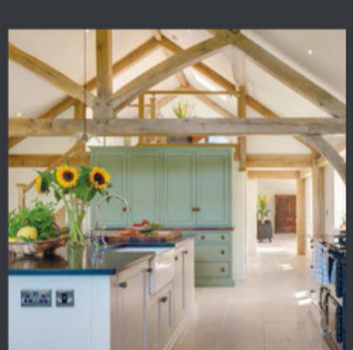
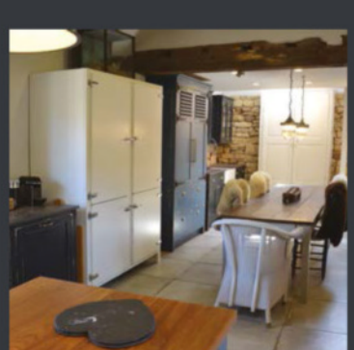
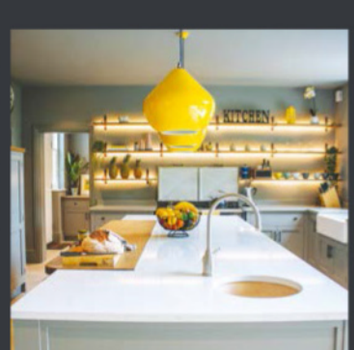
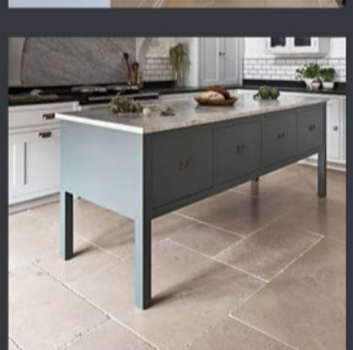
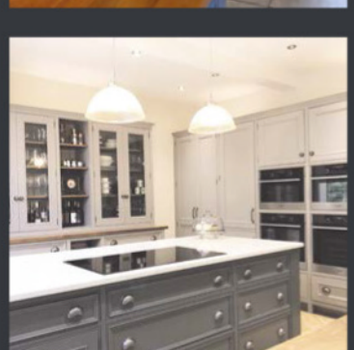
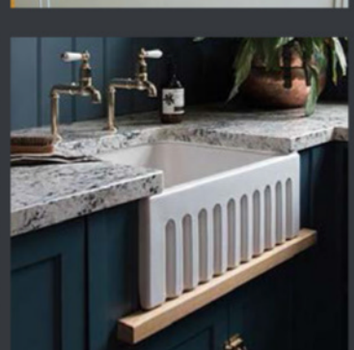

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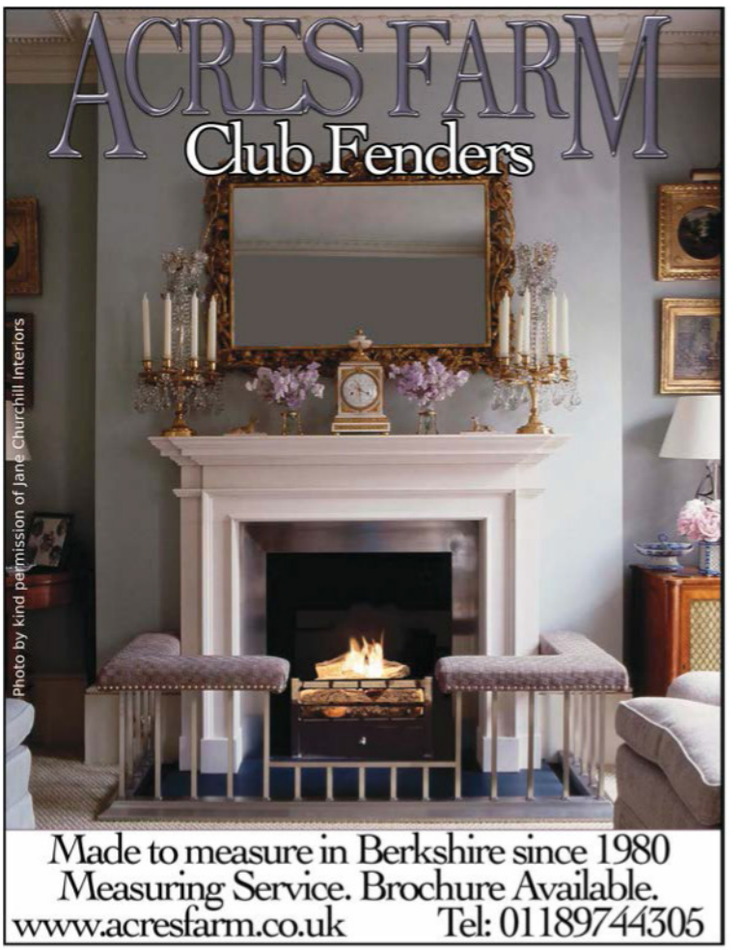

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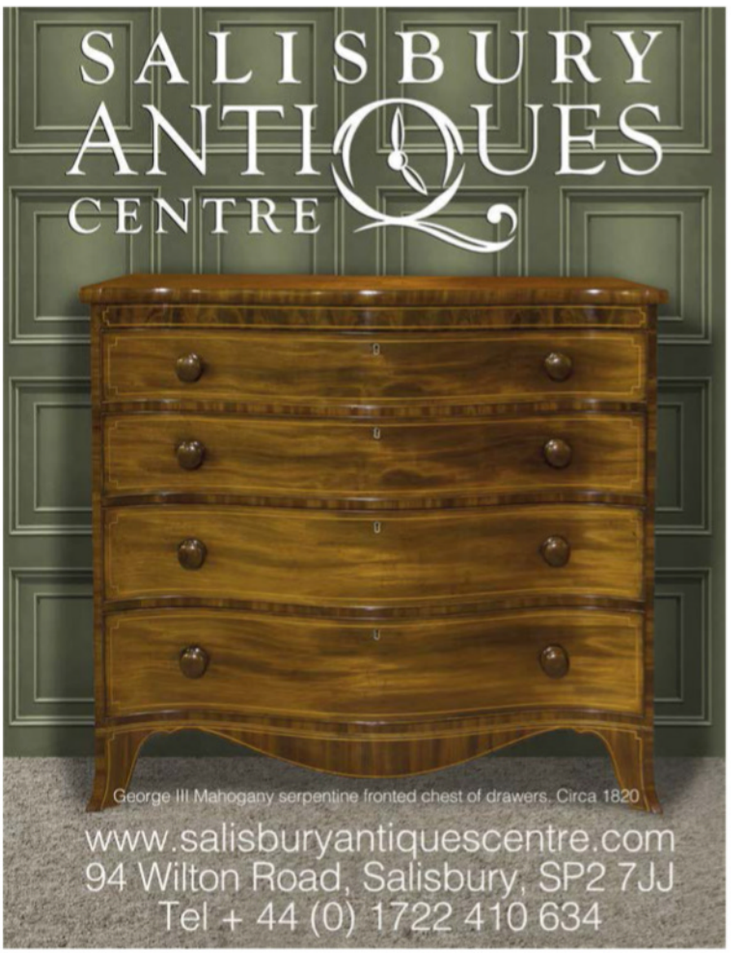

STYLE INSPIRATION

Our special section dedicated to interior design and decorating begins here



RADIANT BLOOM

As spring flowers awaken, so does the opportunity to bring them into the home. If a flower room is a luxury too far, designate an area elsewhere for creating arrangements, perhaps echoing blooms in a wallpaper choice. A sturdy pair of florist's scissors plus an array of vessels in different shapes and sizes will ensure flowers are displayed to perfection. A well-placed light will also help the task. The new Hyde collection from David Hunt has a nostalgic nod to mid-century design, in hand-sprayed matt colours for a refreshingly modern look.
Hyde single large pendant in Marmalade, £342, David Hunt Lighting

FEATURE KATY MCLEAN



'Rich natural hues are set to take over the interiors world – perhaps it's a need for comfort, with their rich cocooning effect'

LAURA NORTH, interior stylist, Earthborn Paints
Wall in Lady Bug, £54 for 2.5l Claypaint, Earthborn Paints

Design DIRECTIONS FOR 2023

Interiors experts offer their insights and predictions for how we will decorate, structure and invest in our homes over the coming year

The start of a new year brings with it many announcements of 'colours of the year' and forecasts for growing trends in decorating. While these fashions pervade our design choices, at *The English Home* we have always championed timeless style alongside additions that feel current and relevant for classic homes. Now, more than ever, given the economic climate and changes in how we live, it is important to highlight design aesthetics that will be more than a passing fad and are worthy of investment to create a beautiful, considered home, for not just the current year, but many years beyond. From new colour schemes to simple updates to considering how and where we might spend the most time in our homes, we have asked interior designers, brand consultants and design directors for their insights into the design directions, products and considerations that will be important to us all.

INTERIORS EXPERTS



SUSIE ATKINSON
Founder and creative director, Studio Atkinson



LEE CLARKE
Director, Warner House Fabrics



STEVE FORDER
Founder and director, The Pure Edit



CHARU GANDHI
Founder and director, Elicyon



ANN GRAFTON
Managing and creative director, GP & J Baker



JAMES LENTAIGNE
Creative director, Drummonds



KATIE LION
Senior interior designer, Kitesgrove



RICHARD MOORE
Design director, Martin Moore



RUTH MOTTERSHEAD
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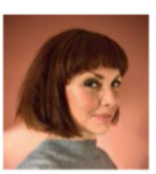


LAURA NORTH
Interior stylist, Earthborn Paints



COLIN ROBY-WELFORD
Creative director, Fired Earth



EMMA SIMS-HILDITCH
Founder and creative director, Sims Hilditch



BETSY SMITH
Colour consultant, Graphenstone



RICHARD SMTIH
Founder, Madeaux



PANDORA TAYLOR
Founder and director, Pandora Taylor



SIMON TEMPRELL
Interior design manager, Neptune



PHILIP VERGEYLEN
Co-director, Paolo Moschino



JAMES WATSON,
Managing director, 1838 Wallcoverings



RUTH WEBBER
Creative director, Bert & May



FRANCESCA WEZEL
Founder and director, Francesca's Paints

COLOUR MOODS

One of the most significant factors in decorating is changing colour schemes. The colour choices we make have a huge impact on the final feel of the scheme. Though many 'colours of the year' are hailed, we find that changes to popular colours evolve over a long period with a general move towards certain palettes that remain in the zeitgeist for a few years. Grey in cool forms was a mainstay of the last decade, but the latest launches are seeing a move towards warm tones, including a revival of cream.

Charu Gandhi, founder of Elicyon, echoes this sentiment, "I think we're going to see a purposeful shift away from the 'greige' tones we've become accustomed to and begin to see saturated pops of colour finding their way back into design schemes. My key shades for next year are earthy tones like sunset orange, brick red, yellow, and golden ochre. These richer, brighter colours will offer a nice contrast to more neutral aesthetics with their warmer tones and help keep a space feeling vibrant."

'Colours that connect us with nature and the outside world will also be dominant in 2023. Bringing a sense of the outdoors in helps to ground us and has a positive impact on our mental well-being'

FRANCESCA WEZEL, founder, Francesca's Paints







WARMING UP

These warm base colours will be seen in many guises, from calming creams to a rich palette of reds, pinks, oranges and browns, allowing people to be bold and experimental while being confident in combining colours. Colour consultant for Graphenstone, Betsy Smith, says, "Gone are the days of painting an entire room one colour. The power of colour to change perceptions and alter our moods will take a central role in the home." She adds that combining colours will marry experimental influences "with more familiar grounded colours – think pops of coral, orange and vivid red against a soothing natural, earthy palette." (See page 130 for a striking example of this in action.)

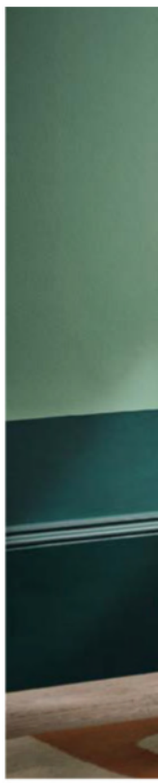
Fired Earth's creative director, Colin Roby-Welford, comments, "Warm and uplifting shades of saffron and terracotta are really having their moment in the sun. These versatile palettes are perfect for everything from exotic spa-style bathrooms to relaxed yet welcoming hallways." Though one of the 'hot' colours for the year is touted as magenta, we are seeing this toned down into earthier reds that will have a lasting resonance in homes. Earthborn Paints new colour for the year is a rich burgundy named Lady Bug, which interior stylist for Earthborn, Laura North, cites as "surprisingly adaptable – pair with a soft pink for a romantic feel or go bold and playful with similarly saturated hues."

ABOVE Warm tones of saffron are set to be popular. *Woodwork, Bengal £28.50 for 1l GrafClean Eggshell; walls, Lovat, £23.50 for £1l GrafClean Matt, Graphenstone*

LEFT A chic scheme by Elicyon featuring a layered palette of the warm tones Charu Gandhi predicts will dominate interior decorating for 2023.

FAR LEFT The Postcards from Barra collection features calming colours inspired by the Scottish landscape. *Traigh, £35 for 1l Eco Emulsion, Francesca's Paints*





LEFT Subtle contrasts in colour and finish create a feature tiled wall in muted hues. *Glazed rectangle tiles in French Grey, Aquamarine, Rolling Fog, and Chemise, all £106 a square metre, Bert & May*

BELOW Patterned splashbacks help create a focal area for a stylish vignette within a large room. *Sweet Yellow Alalpardo tiles, £156 a square metre, Bert & May*



TILING REIMAGINED

Creativity with tiling is being suggested as growing in popularity, whether using plains in exciting ways or patterned styles in interesting formats. Interior designer Pandora Taylor believes, "2023 will be all about adventures with plain tiles. People are experimenting with the humble plain tile by combining colourways, size and layout to create tiling that is unique, striking and, more often than not, affordable." Charu Gandhi also recognises a return to tiling as a decorative medium: "We are seeing a lot of tiling at the moment, and this is likely to continue into 2023. Tiles are being used in an array of colours and contrasting glossy and matt finishes. These two finishes side by side create an iridescent play with the light that reflects on them, adding further dimension and playfulness to a space."

Colin Roby-Welford adds, "We're seeing decorative tiles just as at home in living rooms as in kitchens and bathrooms, creating a real sense of warmth." Creative director of Bert & May, Ruth Webber, says the beauty of tiling is to create "focal areas with pattern, beautiful vignettes with pieces you love, and to pair patterned tiles with textural plains for a layered finish." She also advises, "When choosing tiles for kitchens and bathrooms, primary consideration should be paid to the quality of the materials, ensuring they are made to last, particularly in well-used spaces, eliminating the need for complicated maintenance or replacement. Consider reclaimed tiles, as these are a sustainable and long-lasting choice, or antique remakes, sustainably made with traditional techniques that will last just as long."



EVERGREEN POPULARITY

Some lighter colours will always be sought, however. As Pandora Taylor reveals, "Clients are becoming bolder with colour choice, in particular darker colours, embracing this idea of moody, cosy spaces. A colour I have been asked for a lot recently is Bancha [a deep olive green] by Farrow & Ball, which has great depth with enough vibrancy to keep it fresh. I think we will see a lot of this shade being paired with soft pinks like Setting Plaster [also Farrow & Ball]." Indeed, the ever-popular combination of green and pink has grown over the past few years and looks set to stay.

Green, in general, never truly goes out of fashion but has certainly seen a resurgence – Little Greene's 'Forest' curation was devoted to shades of this versatile colour, and Ann Grafton, managing and creative director of GP & J Baker, reveals she and her team see green as a key colour for 2023. "We are seeing the prominence of green increasing in our decorative and small print fabrics as well as plain velvets, washed linens and statement wallpapers," she says. "Joyful and uplifting green brings a sense of calm and serenity to any room. Its popularity continues unabated, possibly as our desire for the natural world and simpler times continues to grow in importance as a reaction to the turbulent times we are all experiencing at the moment."

'We have seen a trend for green mixed with blush pinks and warm neutrals to create rooms that feel fresh and uplifting. We have recently recoloured our 'Magnolia' design from 1913 in a fabulous emerald green that would enliven any room'

ANN GRAFTON, managing and creative director, GP & J Baker





ABOVE LEFT Shades of green will remain a popular choice for the coming year. *Brunswick Green on panelling and Nakajima on walls, both £23.50 for 1l GrafClean Matt, Graphenstone. Furniture from The Conran Shop and rug from Christopher Farr*

LEFT An original wallpaper design from 1913, Magnolia has been updated in a fresh emerald colourway to reflect the long-lasting allure of this colour. *Wallpaper, Little Magnolia, Emerald, £155 a roll; sofa, Trumpet Flowers, Blush, £99 a metre, both GP & J Baker*

DARK & INVITING

This year sees a bolder approach to colour, using richly saturated tones extending past browns and reds. Simon Temprell, interior design manager at Neptune, reveals, "Dark, rich, cocooning colours such as navy, chocolate, charcoal and inky green seem to be tempting people to be braver with their choices, and are calming to live with. People are looking for relief from the perceived drabness of the outside world."

While confidence in combining colours is undoubtedly on the rise, CEO of Mylands, Dominic Myland, also recognises a bold approach: "Colour-drenching will be a popular painting technique for 2023, with people opting to create truly immersive and cocooning spaces at home. We are seeing customers paint all surfaces, including the ceiling, woodwork and door frames, to maximise the infusion of colour into the room." He also acknowledges that paint, in general, will be popular as a decorative choice since "Re-painting a room can completely change the feel of a space in a powerful yet economical way."

ABOVE An inky green shade is proving a tempting choice for kitchens in darker palettes. *Henley base cabinets in Constable Green, from £260, Neptune*





COST CONSCIOUSNESS

Sustainability goes hand in hand with economic factors. Richard Smith, founder of Madeaux, acknowledges, "Consumers are continuing to move away from the idea of short-lived trends to a more considered approach in decorating their homes, embracing design choices that will endure. This movement has the benefit of not only being more economical and sustainable, but also of ensuring that items that are invested in are pieces which will bring lasting joy and build a more layered feel within a room." He astutely notes, "Choosing to reupholster an armchair or chaise is a brilliant way to refresh a favourite piece and create a show-stopping moment, as well as add timeless appeal."

Simple but effective updates also include the return of the border. Once the height of fashion in the 1980s and into the 1990s, borders are seeing a return as a creative, affordable and easy way to add character and design detail. A proponent of the 'border movement', Susie Atkinson, director of Studio Atkinson, highlights, "For those who are mindful of budgets right now, borders are a cost-effective way of creating impactful change without having to go to the lengths of rehanging a whole room with wallpaper." She offers further design advice, saying, "Traditionally, they have been used below cornices. However, we have also been using them to make panel frames or even under the tread of a staircase or on furniture for something more contemporary and dimensional. That's the fun of borders; there are no rules."

'One of the main ways of reducing waste in interiors is to invest in things that you really love and which will stand the test of time'

STEVE FORDER, founder, The Pure Edit

ECO CREDENTIALS

Knowing how things are made, whether to buy new or use existing pieces will be a key consideration as we all try to do our bit to help the environment. As the founder of The Pure Edit, Steve Forder, notes, "Sustainability is at the forefront of all our minds, from the way we travel to the clothes we wear, and, increasingly, how we decorate and furnish our homes. People will be increasingly conscious about the products they buy – where they are sourced, what they are made from, what impact they have on the environment and how they affect the quality of life of people living in these spaces." For some, this will mean checking the credentials of the companies they buy from to ensure products are sustainably produced. "With a renewed focus on eco-conscious choices and an increased awareness of sustainability, people are seeking products that tick all the boxes in terms of design and quality, but are also as ecologically friendly as possible," says Ruth Mottershead. Though The Pure Edit takes pride in using the most sustainable components available, Forder does extol other virtues: "Green credentials in themselves are not enough: it is important that interiors products are beautiful, well made and high quality, so they last."



OPPOSITE AND ABOVE The Pure Edit offers a range of sustainably sourced and produced fabrics to reduce environmental impact in decorating.
All fabrics from The Pure Edit

ABOVE LEFT Wallpaper borders are making a comeback as a quick and simple way to add creative flair to room schemes.
Border, £68 a roll, Studio Atkinson

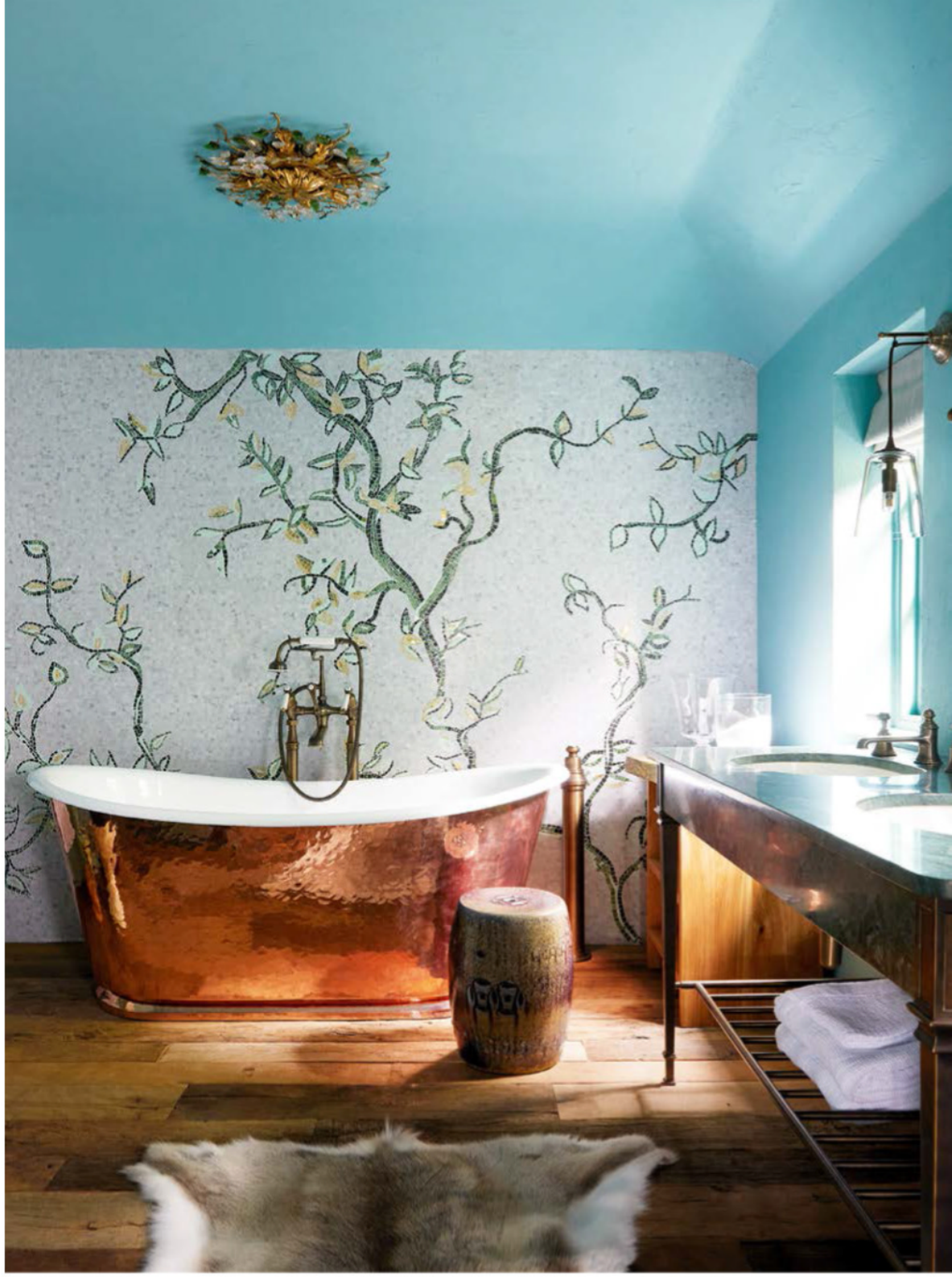
CREATING CALM

There will be important areas of the home that will see investment and special attention paid. Obviously, with a move towards hybrid working for many, home offices continue to be prominent. Simon Temprell reveals, "People are looking for clever ways to carve out a niche somewhere, whether under the stairs or in the guest bedroom. A desk can be incorporated into just about any room of the house and easily disguised when not in use. These areas should not feel like an after-thought, or you will not be happy working there."

Richard Moore, design director of Martin Moore, recognises that the kitchen has become a multi-functional space, incorporating a work area. As such, he has noticed a desire for "custom-built specific ancillary rooms – utility rooms, boot rooms, laundry rooms and back kitchens – not as afterthoughts but as 'spill over' areas, keeping noise, clutter and mess out of the kitchen."

Creating a calming space is key, as Charu Gandhi explains, "We are noticing a real shift towards an emphasis on instilling tranquillity at home. Our clients are seeking out calm, soothing spaces extending beyond the living room into other spaces, such as the kitchen. Accenting kitchen spaces with warm timbers is an easy way to create a more natural, serene aesthetic and having clever storage solutions – particularly in the kitchen – is key to designing a relaxing living space and can quickly make a room feel clean, fresh and calming."

This need for calm and well-being extends to other areas, such as bathrooms. Creative director of Drummonds, James Lentaigne expands, "Achieving a sense of wellness and well-being within interiors has become a top priority for many of our clients, and this is likely to continue into 2023. Alongside wanting our luxurious, comfortable tubs, they want to incorporate areas in the bathroom where they can relax and take time out." He adds that investing in bathrooms can also combine with the return to maximalist looks: "Bathrooms are one of the few places in the house where you can get away with strong, vivid tones which might be over-the-top in other rooms. Maximalism is very much on-trend with more and more people experimenting with bold patterns and bright colours."





ABOVE RIGHT
Bathrooms are set to take a maximalist approach with decorative features and statement tubs. *Hammered Copper Usk bath, from £11,940, Drummonds*

RIGHT Dedicated ancillary rooms will be essential for keeping noise and clutter separate from work and living spaces. *Pantry from £10,000, Martin Moore*





PATTERN CONFIDENCE

ABOVE An archival design from the V&A, brought up to date by 1838 Wallcoverings (see Notebook, page 18 for more on this collection, launching 19 January). *V&A Floral Fanfare, Yellow, £94 a roll, 1838 Wallcoverings*

ABOVE RIGHT Bold use of pattern will be enticing for 2023. *Les Pecheurs, China Blue, wallpaper £80 a roll, fabric £55 a metre, Warner House*

Pattern, whether on wallpaper or tiles, will be fully embraced in the coming months. "The past few years have dramatically changed people's approach to their interiors, and we are seeing consumers really finding their own sense of colour and pattern confidence," says Ruth Mottershead, creative director of Little Greene. Despite being a more significant investment and commitment than paint, wallpaper will be considered a worthwhile way to decorate. "Wallpaper, be it on all four walls, a feature wall, or simply on a chimney breast, is one of the most impactful changes that you can make in a space, and a change that consumers can make quickly to completely transform a room," adds Mottershead. "It's highly impactful and adds colour, pattern and personality into an interior instantly."

Interior designer Philip Vergelyn of Paolo Moschino concurs with this viewpoint. "I think as people spend more time at home, they will make sure to maximise the use of every room and decorate for themselves, not just to impress others. Also, I believe the use of wallpaper has and will significantly increase." He adds, "Decorating for yourself means being willing to take risks because you are not afraid of criticism. The wallpaper trend is part of a clear return to maximalism and embracing patterns versus plains and neutral colours."

Managing director of 1838 Wallcoverings, James Watson, says, "I feel patterns and colours in 2023 will be bolder, larger scale and more joyful. The easy addition of an exuberant statement wallpaper design to an interior instantly lifts the mood, bringing lasting cheerfulness into the home."

Lee Clarke, director of Warner House, agrees: "There is a move away from pared-back styling, popular for a long time now, and consumers are demanding luxury and the multi-layered style of the maximalist movement. More than ever, consumers want to invest in timeless design and quality products that are made to last."

'In turbulent times we all turn to the familiar and comforting. Archive designs reimagined for the contemporary home, be that wallpaper patterns or furniture shapes and styles that are part of our shared history, bring that sense of familiarity that we all crave into our homes' JAMES WATSON, managing director, 1838 Wallcoverings

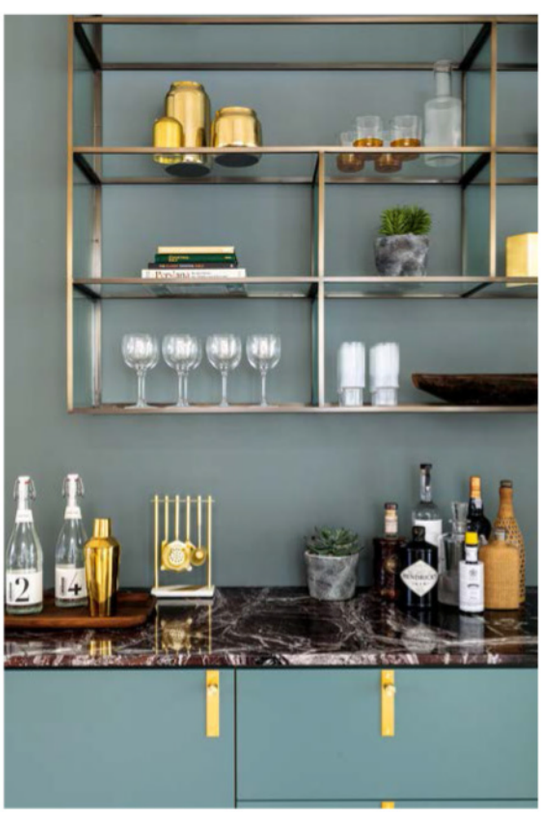


FEATURE KATY MCLEAN PHOTOGRAPHS PORTRAITS: (ANN GRAFTON) SIMON JOHN OWEN; (CHARU GANDHI) EDMUND DABNEY. LIFESTYLE: (ELICYON) PATRICK WILLIAMSON; (GP & J BAKER) TORY MCTERNAN; (SUSIE ATKINSON) MILO BROWN; (KITESGROVE) MARK BOLTON

A BIT OF FUN

It has been noted that we are investing in our homes as venues for entertaining. The return of dinner parties has seen a resurgence in formal dining rooms. Emma Sims-Hilditch, founder and creative director of Sims Hilditch, tells of numerous requests for transforming outbuildings into dedicated 'party barns' for entertaining and socialising at home. "The party barn is growing in popularity as it offers a space away from the main house to be brave and bold with colour, scale and texture – creating the ideal spot for entertaining guests," she explains.

For more pared-back options or for those without the luxury of large outbuildings, Katie Lion, senior interior designer at Kitesgrove, notes the popularity of a home bar: "Following an unpredictable two years, and as we move into 2023, we have noticed people paying more attention to the spaces in which they can entertain as more of us choose to host at our homes. Home bars are a particularly popular feature that people choose to incorporate within living rooms, kitchens and dining areas, whether a small, moveable bar or a larger fixture. A beautifully designed bar – large or small – will bring a sophisticated yet fun touch to entertaining at home." ■



ABOVE A party barn combining wood panelling, antiqued mirror glass and a balance of rustic and contemporary design is the height of luxury for entertaining at home. *Designed by Sims-HIlditch*

RIGHT For smaller-scale entertaining at home, a dedicated bar zone is a welcome addition. *Home bar designed by Kitesgrove*

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This wraparound extension is built in Cotswold stone to reflect the existing 18th-century farmhouse. Yet its clear-lined design and large panels of sliding glass, with minimal framing, give it a contemporary edge and makes a clear contrast to the original building. *Design by Pippa Paton*

Building On HISTORY

Will traditional or contemporary extensions and architectural enhancements work better for a period home? Sympathetically carried out, each has appeal and a range of advantages

For owners of a period home considering adding an extension or introducing new architectural elements, there are various factors to consider, not least of which is what style to choose. While every design solution will be unique to the home, there are positive aspects to both traditional and contemporary options. Here we look at the benefits of enhancing a characterful home with period-style additions or, conversely, with updates that are distinct from yet work in harmony with the original fabric of the building.







ABOVE Replacing a smaller, ageing conservatory, this dual-aspect extension adds just under 40 square metres of new living space. *Design by David Salisbury*

LEFT Here, a breakfast room complements the original Georgian rectory with period-style sash windows, panelling and doors. K&H Design redecorated, and re-stained the flooring, and used Roman blinds to frame the windows and garden views.

Sympathetically traditional

When the aim is to seamlessly tie into a period home, replicating its materials, colours, building techniques and overall style, then a traditional-style alteration is the ideal choice. Be it an entire extension, a new interior configuration or another type of architectural enhancement, just because a design is traditional does not mean compromising on modern specifications – the highest levels of insulation and glazing technologies, for example, can still be incorporated (and indeed will probably be required as part of Building Regulations).

"The beauty of classic design is that it creates a timeless look that simply does not age," says Karen Bell, creative director of David Salisbury, designer and manufacturer of bespoke timber orangeries, conservatories, garden rooms and kitchen extensions. Charlie Luxton, of environmental architects Charlie Luxton Design, agrees, adding: "The benefit of a traditional alteration is in continuing the organic evolution of a building without noticing change, which can help make a coherent, completed whole. There is something fundamentally beautiful about traditional skills and crafts, and embracing and supporting them is a fulfilling experience."

Another primary consideration will be the ease of gaining the necessary planning consents for changes to the property, often more tricky for a period home, especially if it is listed or in a conservation area. "Traditional and/or sympathetic building materials,



This period home in North London had a cold, modern kitchen extension to which TG Studio introduced traditional joinery, with a walk-in larder separated by glazed wall panelling and a glazed sliding door, all with traditional detailing. Flooring came from an 18th-century French manor house and cornices were carefully selected and reintroduced to fit with the age of the house.







and techniques which match or are in keeping with those found on the existing building, are more likely to be looked on favourably by a planning or listed building officer," says Bell. "Designing a timber orangery or garden room to complement the existing wooden windows of the host building is one recommendation in terms of helping to create a joined-up look. When we designed a large orangery for an exceptional period property in the Cotswolds, for example, we ensured it complemented the existing architecture by using dwarf walls made from matching Cotswold stone and echoing the proportions of the sash windows. The same paint colour was used on the orangery and windows to tie everything together."

Rebecca Fisher of Stuart Interiors, designer and maker of period-style oak joinery and bespoke furniture, states that commissioning bespoke traditional joinery (from doors and panelling to staircases and whole rooms such as libraries or boot rooms) can make a wonderful contribution to a building and provide unparalleled longevity. The key to success, she says, is in the detail. "Mouldings should be true to period originals, and joints traditionally made. If you have original joinery within your home, use these details to enrich the rest of your interiors. For example, when we began planning the interior remodelling of an Oxfordshire manor, joinery within the house inspired a 17th-century-style interior scheme. If you work with an experienced designer and specify traditional materials such as solid oak with a hand-polished finish, the joinery you commission today will still be admired generations."

CLOCKWISE FROM TOP LEFT
Light antiquing and distressing methods by Arttus make this staircase look like an 18th-century feature.
A period home with an orangery-inspired extension featuring a traditional roof lantern. *Design by Nicola Harding*
Stuart Interiors used existing joinery as a reference for a Tudor arch and panelling in a 17th-century manor.

Constrastingly modern

Can an obviously modern alteration be beneficial for a period home? In the right circumstances, experts say, it definitely is. Replacing doors and windows, for example, has an enormous impact on the look and feel of any property, and while for listed buildings it is usually difficult (and often inadvisable) to consider anything other than repair or a like-for-like swap, for some period properties a change in style can be an improvement, perhaps making a design statement and certainly adding to thermal and acoustic efficiency, as well as helping to make interiors lighter and brighter. Russell Ager, managing director of Crittall Windows, which manufactures steel-framed windows, doors and internal screens, says: "The slim sightlines afforded by steel windows allow for greater natural light, important when considering rooms or areas in a house that may originally have been relatively dark." For internal refurbishments, glazed screens are often an elegant solution, as Ager explains. "We have used internal screens to partition open-plan rooms, to open up a narrow hallway without allowing noise and cold into the living room, and to create a pantry area within a kitchen – they allow you to divide a particular room or area while maintaining a visual connection."

Another positive of employing a modern style is to avoid pastiche. Richard McLane, design director of staircase specialist Bisca, advises that any new additions should read as the period they are installed, rather ▸





ABOVE RIGHT In this modern extension to a period farmhouse, a contemporary mood is created by blending industrial materials, such as a concrete floor, with the stone vernacular of the house. Warm tones are introduced with soft leather chairs, a waney-edged dining table and rust-coloured pendant. *Design by Pippa Paton*

RIGHT To adapt and modernise a Grade II listed home, an open-jointed stone wall, reclaimed stone-slate roof, oak, lead and high-performance glazing are brought together, creating a minimal wall. *Created by Charlie Luxton Design*



This 18th-century Yorkshire barn has been renovated and transformed with a new kitchen from The Main Company made from reclaimed wood. The beams and exposed-brick wall are intrinsic original features within the new kitchen and extra light was introduced with a skylight.



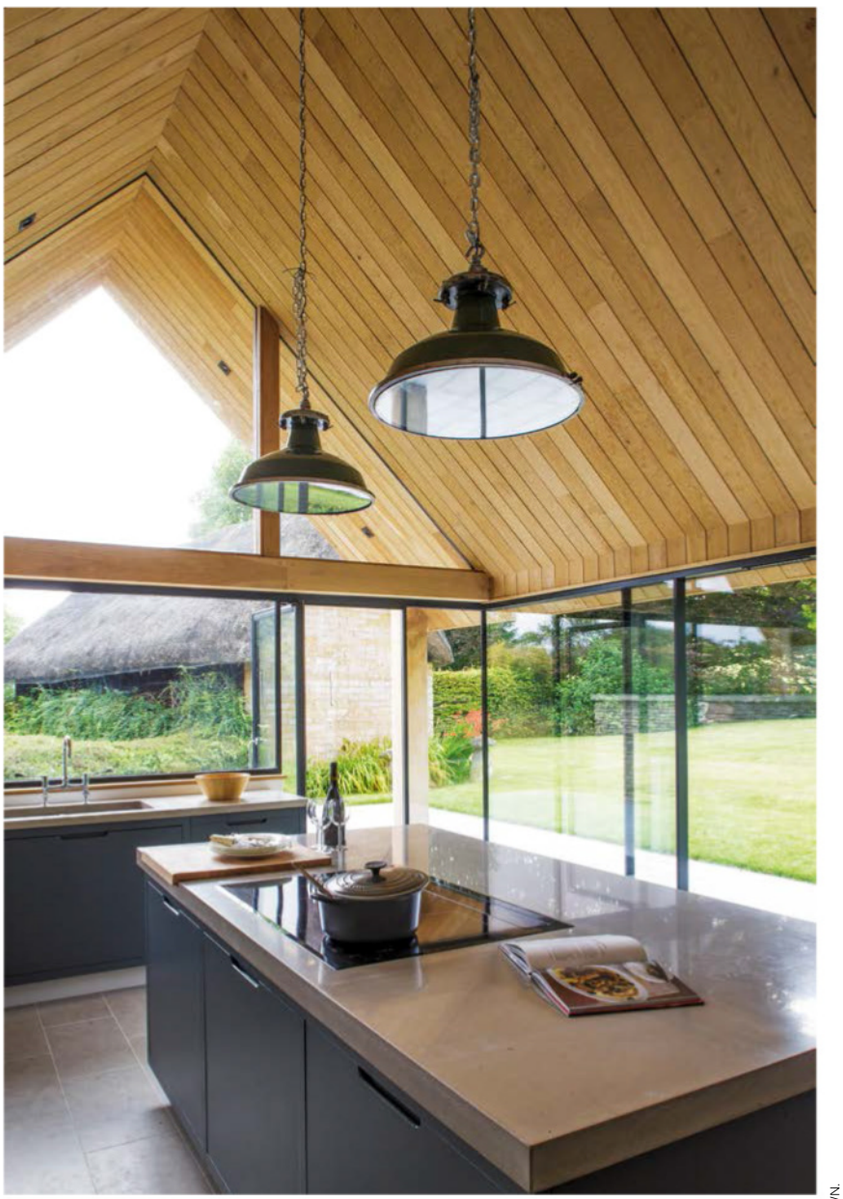
BEST LAID PLANS

John Thursfield, managing director of specialist building company Broseley advises on how to make the planning and building process run smoothly

- Gaining planning permission can be difficult at the moment due to budget cuts at local authorities and people still working from home. My biggest piece of advice is to get either a planning consultant or an architect, who is very familiar with the local planning system, on board. If you pick the right architect, they may also have contacts in the planning department, which helps. Local knowledge is key. In terms of a design that would make the planning process easier, replicating what your neighbours have done is probably a safe bet.

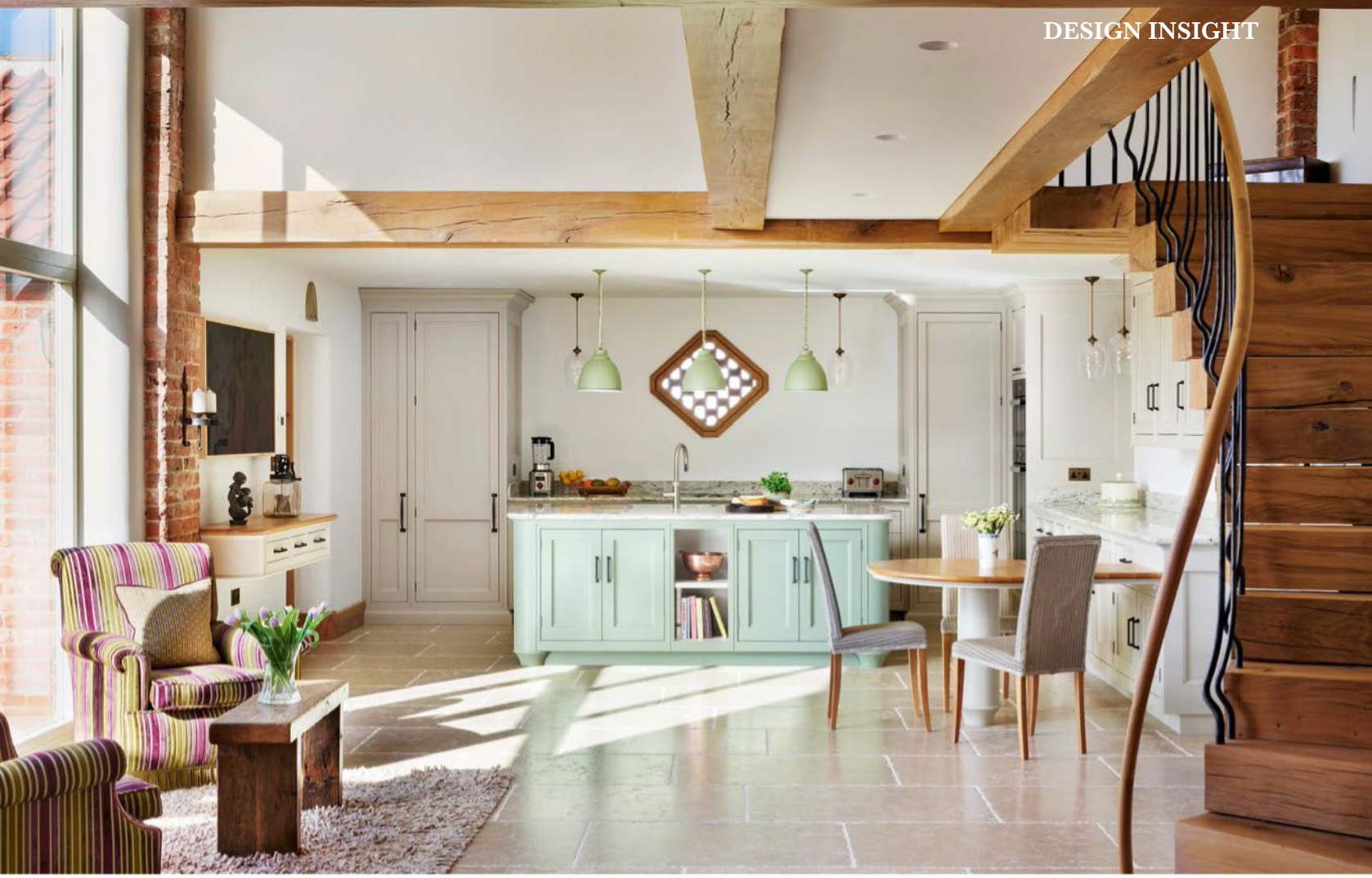
- Good builders are busy; most will be running a six-to-12-month lead time, so you should plan in advance. Be wary of builders that can start immediately. Get to know prospective builders, look over their portfolio of work and judge them on the tidiness of their sites. Do not just go on price. It all comes down to chemistry, relationship and gut feeling.

- Supply chains are not as fluid as they used to be. Certain materials and products are taking an unusually long time. However, in order to avoid any costly delays on site, there is no harm in procuring and purchasing products and materials in advance of when they are needed.





FEATURE KATHERINE SORRELL **PHOTOGRAPHS** P86, P90 & P93 (PIPPA PATON) PAUL CRAIG. P87 (K&H DESIGN) SIMON BROWN. P88 PHILIP VILE. P91 (THE MAIN COMPANY) CHRIS SNOOK. P92 (CAVE INTERIORS) HELEN CATHCART. P93 (BISCA) CHISELWOOD.CO.UK





Adding double-height oak doors creates an impressive entrance to a striking vaulted living space in a period barn. *Design by Pippa Paton*

OPPOSITE TOP LEFT Glass sliding doors endow light and views from a mezzanine below. *Extension by Broseley.*

OPPOSITE ABOVE Traditional local building materials are reused in this 21st-century kitchen. *Created by Charlie Luxton Design.*

OPPOSITE BELOW To complement this Victorian house, Cave Interiors selected matching brick and fitted glass doors and a roof light for maximum light.

ABOVE Bisca's chunky, cantilevered staircase in green oak complements a rustic barn conversion.

than a 'mock' imitation. He says that many clients are concerned that a new staircase may look out of place in an older property, but that the key is thoughtful and intelligent design, in the same way that modern furniture can look good combined with antiques. "All materials can be considered, from aged/recycled timber to laser-cut steel and 3D-printed balustrades," he adds. "For a customer who was converting an old barn, for example, we designed a semi-cantilevered staircase of green oak treads with hand-forged-steel uprights, nodding to the agricultural history of the building while adding drama, and with minimal impact on the floor space."

A clear but sympathetic contrast in style is very apparent in an extension to a Grade II-listed Wiltshire house by Charlie Luxton Design. It employs floor-to-ceiling glazing as a minimal wall between inside and outside, combined with a reclaimed slate roof that melds seamlessly into the original property. Such differentiation can become part of the history of the house, says Luxton. "When working in a more contemporary style, you can create a space that has a different character to the existing building, perhaps with larger windows and a better connection to outside, making a home feel larger. Recent additions can continue the story of the development of the building over time." ■



Curtain and headboard, Monkey Business, Blush, £98 a metre, Jim Thompson at Fox Linton

Guest APPEARANCE

Be elaborate with the decor and create a boutique hotel-style guest bedroom guaranteed to impress



Should a guest bedroom be in need of updating, why not transform it into a space akin to a bedroom in a boutique hotel or country house retreat and give friends and family members a sleepover to remember? After all, it will only be used for a night or two at a time, so can handle some lavish touches. An overtly patterned wallpaper, for example, will make a design statement and elevate the feeling of luxury during a short stay without being overwhelming. Similarly, a small room can be full of strong design features as what it lacks in size does not have to mean a compromise on style.

Prints Charming

Be inspired by the designs found in luxurious hotels where often there is a rich layering of colour, pattern and texture that comes together to create a visual feast in every corner and on every wall. Make a bold style statement with a large-scale floral wallpaper or a modern graphic, colourful pattern, or even a bespoke painted mural or a full-on treatment with a romantic toile de Jouy print for walls, curtains and upholstery. A guest bedroom can accommodate a livelier and more varied application of pattern than might be

ABOVE *Wallpaper, Fleurie in Forget-Me-Not, £85.52 a roll; headboards, Fleurie in Forget-Me-Not 100 per cent linen £112.36 a metre, both Lewis & Wood*



Interior of a guest room at Heckfield Place hotel in Hampshire

TRICKS OF THE TRADE

When it comes to the finishing touches, Florence Yorwarth, executive housekeeper at Heckfield Place in Hampshire advises the following:

- Always include the essentials such as plenty of fluffy towels, a shower cap and tissues. Imagine being able to say to your guests 'Just bring your clothes!'.
- At Heckfield Place we have delicious house-made snacks, fresh bottles of water, and tea- and coffee-making facilities in the rooms. This would work well in the home too, as it allows your guests to snack in their own space if they need to. It just makes the space feel like their own and when done with the right presentation is a lovely touch.
- Finally, we know a restful night's sleep is the most important thing when it comes to a guest room. We choose to keep lighter duvets on our beds, and always have extra blankets either in the room or on hand so that a guest can add to their preference. To go the extra mile, perhaps have a soft mattress topper in the cupboard as well just in case.

chosen for elsewhere in the home, so combine different styles such as florals, stripes, checks and plains, with textural finishes for added interest. Guest bedrooms are perfect environments for mixing co-ordinating fabrics, with curtains, blinds, pelmets, upholstered headboards, valances, quilts and even, if space allows, sofas, armchairs and scatter cushions all being suitable contenders. Take a cue from a memorable hotel room and inject elements of this with carefully chosen and placed furniture to ensure guests are comfortable and have everything at hand when staying overnight.

Room service

There are many ways to deliver a quality hotel-style experience, such as with a superbly comfortable, oversized bed and plenty of plump pillows. Remember how inviting and luxurious a hotel bed feels when layered with pillows and cushions in all sizes and a neatly made bed with a top sheet and quilt tucked in around the edges. Recreate this welcome for guests with a similarly styled bed, and utilise the best of any existing features when considering the decor. So, if, for example, the room has exposed beams or rustic



Standard Lantern Light in Grey, £550, Rothschild & Bickers







character in keeping with the rest of the property then emphasise this with furnishings and accessories to give guests a taste of the house's unique charm. If it boasts a wonderful country location, why not use this as the inspiration for the wallpaper or fabric choices with leafy patterns and floral motifs? It will act as a visual nod to the rural setting and enhance the sense of escapism. Something as simple as exposed timber beams, rustic panelling and pretty folk patterns can transport the imagination to a charming log cabin in a forest somewhere, even though it might actually be the spare room at the top of the house. Or why not incorporate seating into a tiny window nook and give guests somewhere to sit and enjoy the view? If space allows for an en suite, then continue the theme from the bedroom into the bathroom, with a similar style and the same quality of fixtures.

ABOVE LEFT *Pedestal dressing table, £745, The Dormy House*

ABOVE RIGHT *Bed In A Bun double foldaway guest bed, £945, Loaf*

RIGHT *Chair, Botanical Flora Lacquer Velvet, £130 a metre; screen, Wiltshire Blossom wallpaper, Lichen £110 a roll, both Liberty*

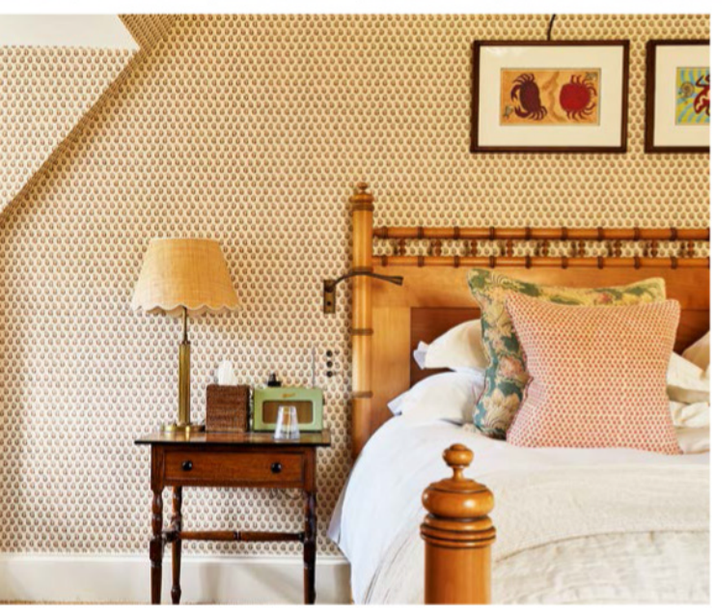




No vacancies

Sometimes a guest room needs to double up for another purpose so as not to sit vacant when not in use by visitors. The most obvious is a home office, and while this clearly requires a good degree of practicality, the overall luxurious look or feel does not need to be compromised. A stylish desk can become a dressing table for guests, and vice versa. Wallpaper and paint can be used to zone a room into different areas for different functions, and wardrobes or chests of





ABOVE *Wallpaper, Paisley, Sand, £123 a roll, Dado Atelier*

LEFT *The charming interior of Lime Wood hotel in Hampshire, designed by Susie Atkinson*

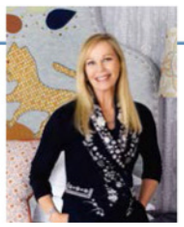


TRICKS OF THE TRADE

Never underestimate the potential of a small guest room in the eaves or attic space says Susie Atkinson of Studio Atkinson, who advises the following:

- Factor in fitted storage. Bespoke, fitted wardrobes and shelving are important in order to make the most of the space, which typically you don't have a lot of in an attic/ eaves bedroom with the slanted or low ceilings."
- Get the lighting right. Typically there isn't a lot of natural light in an attic/ eaves bedroom, so it is key to bear this in mind in the interior scheme – lots of beautiful lamps/wall lights to make the space feel less enclosed whilst also enhancing the cosiness."
- Add character with tongue-and-groove or panelling. Often in an attic space, you have to work with slanted or low ceilings - I think it is important to work with and accentuate these architectural details, by adding panelling or tongue-and-groove to add interest and cosiness."
- Mix it up. It is important to mix prints/colours/textures so that a scheme doesn't look too uniform in this type of space. It's especially important in any hotel bedroom because the point is not to make it look like your bedroom at home. I love creating a scheme that's more daring with use of bold artwork, contrasting textures, wallpaper etc. This works well in an attic or eaves bedroom so that your attention is drawn to the interesting details."

RIGHT *The Small Biggie Chaise Sofa Bed in Pine Green, £3,269, Snug Sofa*



TRICKS OF THE TRADE

It is crucial to create a luxurious environment in which guests will feel comfortable and get a good night's sleep. Kit Kemp of Firmdale Hotels a suggests the following:

- Do treat guests to crisp linen sheets. There is nothing quite like getting into a luxurious bed with crisp white sheets and plump pillows.
- Do decorate your bed with cushions - never underestimate the power of the cushion. They add contrast, pattern, texture and comfort as well as being a tool for bringing a scheme together. Cushions aren't just for show. They will also support the head when reading a favourite book.
- Bedspreads and quilts are wonderful ways to breathe life into a bedroom and are an opportunity to get creative with a scheme.
- Do include an end-of-bed stool. The modern end-of-bed stool has become an essential part of our hotel bedrooms. It's somewhere to place your bag after a long day and from a design perspective, it can be upholstered in something bright and fun. We often do this to add the pops of colour we love so much.







drawers can be used as much-needed extra storage throughout the year, with hanging and drawer space set aside for guests to use. Look out for decorative screens that can be easily put in place to hide other elements of the room at a moment's notice.

Alternatively, a guest bedroom can make a great library, reading room, den or even hobby room and a place to enjoy relaxing away from the rest of the house, so factor this into the thinking when planning the room scheme. Underbed storage might be useful for crafting materials that can easily be stowed away when guests do arrive. An armchair or two plus a good supply of books will enhance the experience of any overnight stay, as well as for the house members themselves. Why not consider making a reading den for children with a sofa bed that can be used for lounging on and turned into an extra bed when their friends come for sleepovers?

Clever ideas

If a room is small, maximise its practical and design potential with clever decorating and furnishing tricks. Visually add a sense of width or height with the colour-blocking technique. This works particularly well with dark colours and contrasting shades, both adding mood and drama to a room.

For attic rooms with sloping ceilings, make a design statement out of this, and rather than painting the ceiling white, use a strong colour, picked out of a wallpaper (which could also be taken onto the ceiling) or fabric to create a cohesive, but striking effect.

Bedrooms that are compact or have low ceilings can also benefit from a smaller pattern such as a ditsy floral or a polka dot to add a visual feeling of space without compromising on the aesthetic. Antique furniture with slender proportions, such as Georgian tables and desks, are ideal for adding elegant heritage charm without taking up too much room.

Similarly, antique beds often have more forgiving proportions and can create a dramatic style statement, so perhaps consider a pair of matching twin beds that will also provide plenty of flexibility. Why not use the same fabric and wallpaper on headboards and walls to create an intimate feel?

If a room can only accommodate a single bed, again, do not let this deter from the grandeur of the decor, and consider an elaborate fabric canopy or headboard to add bags of charm and personality to even the most diminutive of spaces.

In essence, let the imagination run riot and create a room for guests to enjoy that is full of charm and character but conducive to a restful night's sleep. ■

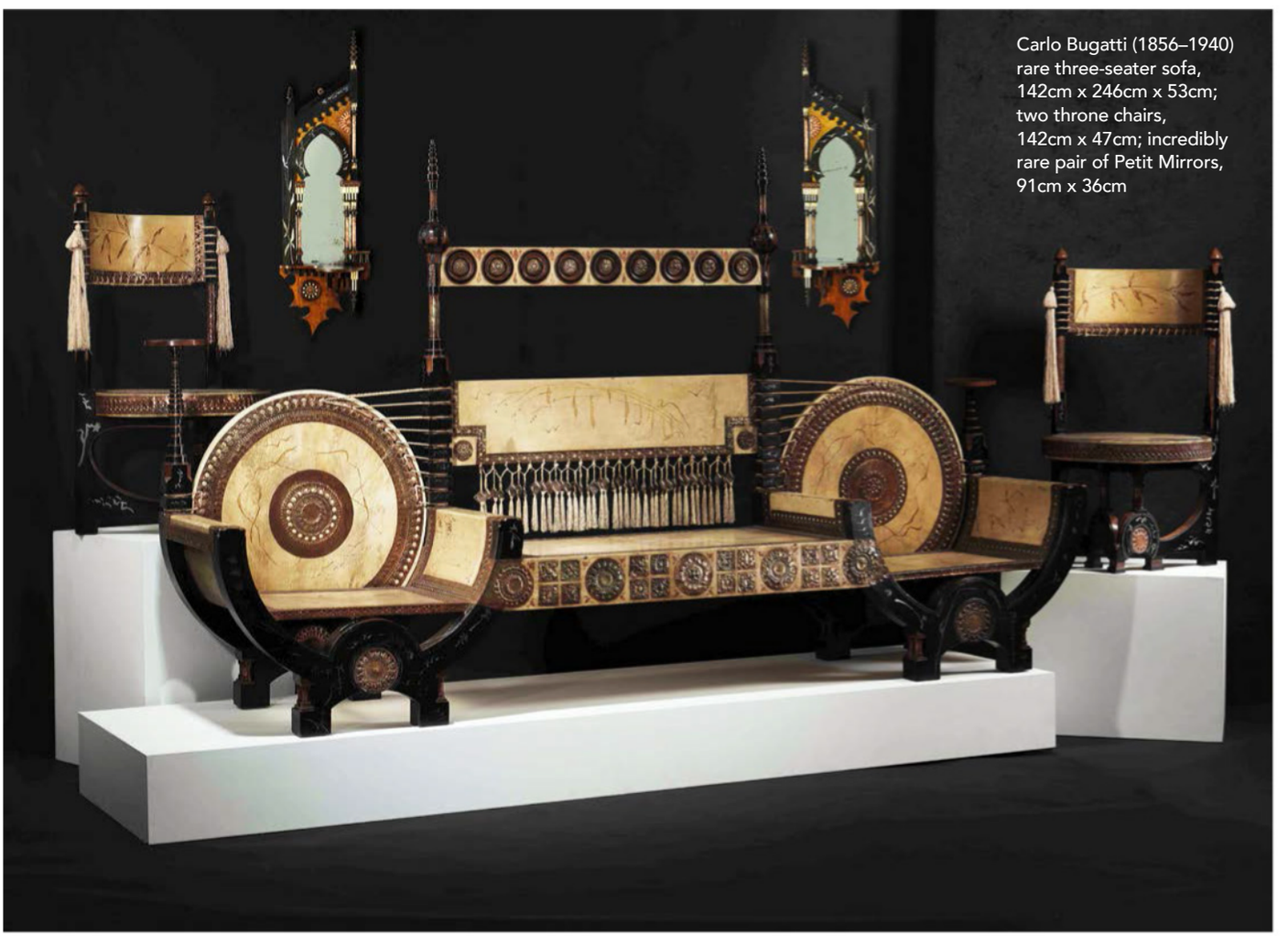
ABOVE LEFT *Malachi headboard, from £2,865, Ensemblier*
ABOVE RIGHT *Power Shake bedspread, £395, Kit Kemp*

FEATURE SARA EMSLIE **PHOTOGRAPHS** P101 (DADO ATELIER) © SIMON BEVAN; (LIME WOOD) © JAKE EASTHAM; (SUSIE ATKINSON PORTRAIT) © JAKE SUGDEN. P102 (KIT KEMP PORTRAIT) © SIMON BROWN; (SNUG) © ANDREW WHITTON. P103 (KIT KEMP) © SIMON BROWN

CALLAGHANS OF SHREWSBURY

THE ARTIST'S TOUR

How the team behind Callaghans of Shrewsbury have managed to reach an international audience with their carefully curated collection of pieces



Carlo Bugatti (1856–1940) rare three-seater sofa, 142cm x 246cm x 53cm; two throne chairs, 142cm x 47cm; incredibly rare pair of Petit Mirrors, 91cm x 36cm

Basking in the Florida sunshine, the team behind Callaghans of Shrewsbury are a world away from the cold, grey British winter one comes to expect at this time of year as they embark on their annual tour of the American art exhibitions. The first of which, Art Palm Beach (25–29 January), is an opportunity for Daniel and Stella Callaghan – the founders of the gallery – to showcase an impressive collection of over 25 pieces of work by the renowned Italian furniture designer Carlo Bugatti (1856–1940).

Bugatti was one of the few artists and makers whose works were celebrated during his lifetime, and very much continue to be long after his death. Strikingly original, his furniture combines the picturesque asymmetry of Art Nouveau with the exoticism of Moorish influences, alongside inspiration taken from Japan, plus there is no doubt he was also inspired by the general European interest in Orientalism during the late 19th century. It is this idiosyncratic combination of all these cultural styles that makes his furniture unique and sets him apart from the crowd. So it will come as no surprise that there is an element of fanfare surrounding such a sizeable collection of his pieces being exhibited and available to buy all at once.

But Bugatti's designs are not the only ones causing a stir on the other side of the Atlantic for Callaghans of Shrewsbury,



An image of an exhibition including the Ignacio Trelis triptych *Heike Mongatari*, 381cm x 160cm, oil and silver leaf on panel, signed

as, alongside his pieces, the works of the Spanish artist Ignacio Trelis (born 1960) will also be on show.

Starting his career as a landscape artist, Trelis later decided to travel the world and see where his adventures would take him – little did he know this bold step would lead to a whole new portfolio of portraits inspired by different cultures across the world. This period in his artistic career is the one for which he is probably best known. Whether he is painting an African princess or a shaman, a tribal woman or a sadhu, everything from their dress and jewellery to their body art and headwear is a source of fascination for him. Whether it is tribal warriors with piercing eyes, the breathtaking detail of kimonos worn by Japanese women, or the remarkable vines decorating Bacchus, Trelis's attention to detail is second to none, and his passion for exploring new cultures is apparent in every brushstroke. During Art Palm Beach exhibition, an outstanding triptych painting of his will be revealed. It is a piece which many consider to be the pinnacle of his career so far, taking more than six years to complete.

The next large American show for Callaghans of Shrewsbury will be the Palm Beach Art, Antiques & Jewellery, show which runs over President's weekend (16–21 February). Daniel and Stella are planning a different approach for this show, this time taking an eclectic mix of European paintings by Claude Venard, Bernard Buffet, Marcel Dyf and Henri Lebasque, along with more stunning pieces of furniture by Bugatti. These will be complemented by an array of contemporary bronze sculptures – from life-size figurative pieces to an extensive collection of animalia.

The adventure for the Callaghans team does not end there, with a busy year ahead that includes shows in Charleston, South Carolina; Aspen, Colorado; Nantucket, Massachusetts; and Winnetka, Illinois.

"Having been invited by the American Antiques Council to exhibit at their elite shows, we are delighted to continue our tour of exhibitions across the States," explains Stella. It is no mean feat getting the approval of the Antiques Council, the professional association of art and antiques dealers that mandates the highest ethical and professional standards in the industry. Members are selected by their peers for the quality of their merchandise, expertise, and integrity.

"For 20 years we have been exhibiting in America and have built up a great rapport with our American clients who return to us year after year," says Daniel. "We always thoroughly enjoy our time in the US."

Complimentary tickets are available for all shows on request. Simply contact Callaghans of Shrewsbury by emailing *art@callaghan-finepaintings.com* or by calling 01743 343452 or USA +1 615 870 7639.

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QUINTESSENTIALLY

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



BEAUTY IN UTILITY

Create a utility room that is desirable to spend time in and can make a spot of early spring cleaning more appealing. In addition, decorative touches encourage keeping the room in order. Functionality is paramount. A cabinet curtain keeps appliances and items on shelves out of sight yet easily accessible. Busy prints make inevitable marks less noticeable in advance of curtains and walls being washed and wiped clean.

Ivy Trellis wallpaper in Blue and Green, £138 a roll, Daydress II for Dado

FEATURE SUZANNA LE GROVE

What to do in FEBRUARY

Indulge in seasonal pleasures at home and beyond with our selection of culinary, floral, craft and decorating ideas





Visit…
a National Trust property and marvel at the winter white wonder of snowdrops

So many gardens of the heritage houses and estates run by the National Trust boast a glorious carpet-like covering of snowdrops at this time of year. These pretty, delicate flowers, long been revered as symbols of hope, are also a herald that warmer weather is on the way.

The 18th-century garden and parklands at Stowe in Buckinghamshire are a good place to head to for seeing the marvellous blankets of these little beauties. Growing in masses in the Elysian Fields, Sleeping Wood and Lamport Garden, they are a sight to behold. Why not take a crisp winter walk to work off the excesses of Christmas and New Year and view the spectacle before enjoying a cup of something warming at the end of the walk in the cafe?

Similarly, Fountains Abbey and Studley Royal in Yorkshire, Anglesey Abbey in Cambridgeshire, the Dingle Walk at Dudmaston, Shropshire, and even Coleton Fishacre in Cornwall – for snowdrops by the sea – are also highly recommended by the National Trust as great places to see this seasonal delight of white. Visit *nationaltrust.org.uk* for full details.

Now is the time to take a woodland walk and drink in the uplifting sight of swathes of snowdrops popping up amongst the trees.



EAT/HARVEST…
winter vegetables

This is the time of year to embrace the home cooking of stews, soups, casseroles and other creative concoctions that are even tastier when based around seasonal root vegetables, brassicas and leafy greens. These winter staples are full of nutritional content and colour, ideal for hearty, wholesome dishes that are healthy too. Food writer Flora Shedden's new book *Supper: Recipes Worth Staying In For* is the perfect culinary accompaniment for anyone wanting to add some simple style and elevation to home cooking. Full of recipes that combine comfort with class, it includes several that have the likes of cavolo nero, kale, cauliflower and carrots at their very heart. Which means lots of wonderful winter warmers, such as this delicious Cavolo Nero, Sausage & Ricotta Lasagne recipe.

Cavolo Nero, Sausage & Ricotta Lasagne

Serves 6

INGREDIENTS

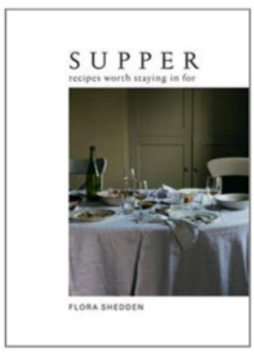
1 quantity of béchamel sauce (see right)
500g (1lb 2oz) milk
200g (7oz) cavolo nero
olive oil, for drizzling
350g (12oz) leeks or red onions, finely sliced
4 garlic cloves, finely sliced
400g (14oz) sausages
butter, for greasing
300–350g (12oz) dried lasagne sheets
250g (9oz) ricotta
75g (2½oz) your preferred cheese for topping
freshly ground black pepper
thyme leaves, to garnish

For the béchamel sauce
700g (1lb 9oz) whole milk
1 bay leaf
1 thyme sprig, leaves finely chopped
1 rosemary sprig, leaves finely chopped
70g (2½oz) butter
50g (2oz) plain flour
nutmeg for grating
50g (2oz) parmesan, grated
50g (2oz) cheddar, grated
salt and pepper

Optional additions
1 small onion, quartered
2 unpeeled, squashed garlic cloves

METHOD

- Preheat the oven to 180°C fan / gas mark 6 / 400°F.
- Prepare the béchamel sauce. Heat the milk with the bay leaf, thyme, rosemary and optional onion and garlic, in a large saucepan. Once simmering remove the milk from the heat and let it infuse for 30 minutes, then strain. In a large saucepan, melt the butter with the flour over a medium heat. Add the milk in four stages, whisking well to prevent lumps forming. Allow the mixture to thicken in between and keep adding the milk until it is used up and the sauce is glossy. Season well and add a grating of nutmeg. Stir in the cheeses and season.
- Once ready, whisk in the additional 500g of milk (you can add a splash of cream if you are looking for something extra silky). This extra liquid is necessary when using dried pasta sheets, as they absorb much more moisture than you expect. Although the béchamel will feel quite thin, it will thicken up when baking.



FURTHER READING
Supper: Recipes Worth Staying In For by Flora Shedden, £22, published by Hardie Grant, photography by Laura Edwards



- Remove the stalks from the cavolo nero and finely chop them, then cut the leaves into rough pieces. Heat the oil in a large frying pan over a medium heat. Add the sliced cavolo nero stalks along with the leeks and cook until softened and beginning to colour. Add the sliced garlic cloves and cook for a few minutes, then add the chopped cavolo nero leaves and cook until softened. Remove the greens from the pan and set aside in a bowl. Place the pan back on the heat. Remove the sausage meat from its casings and add to the pan.
- Use a wooden spoon to break the meat up into smaller pieces. Cook for 5 minutes over a high heat or until well coloured all over. To assemble, grease a 20 × 30 cm (8 × 12 in) baking tin. Pour a fifth of the béchamel into the base and top with four lasagne sheets. Spoon over a third of the greens, then a third of the sausagemeat, then another fifth of the béchamel and lastly a third of the ricotta. Add a further four sheets of lasagne, then repeat this process until the fillings are all used up (you should have a fifth of the béchamel left over for the topping). Finish with a final four sheets of lasagne, then spoon over the last of the béchamel.
- Grate your favourite cheese over the top, then grind over some black pepper, add a little drizzle of oil and a sprinkle of thyme leaves. Bake for 40–45 minutes, or until the pasta is cooked through and soft when a knife is inserted into the middle. ▸

MAKE…
a spa-style bathroom with some simple finishing touches

Create an environment conducive to well-being and relaxation to indulge in at the end of the day. Add a favourite scented oil to the bath and fill the room with fragrant candles, room diffusers or incense sticks. Exotic scents evocative of steamy Turkish-style hammams such as rosemary, eucalyptus, basil, rose and orange blossom will create an intoxicating aroma, while a handful of candles dotted around the room will add a wonderfully warm, soft glow. A large fluffy towel, a bathrobe and a pair of towelling slippers will add the finishing touches to a boutique hotel-style spa at home that is guaranteed to banish the winter blues.

Aery candles, from £22.99, diffuser, £35.99; Meraki body lotions, from £15.99, and selection of toiletries, vases and plants, all Dobbies





UPDATE… *storage solutions and tidy up*

Sort out files, clear out any unwanted clutter and devise simple but stylish storage that will make for a more harmonious home. For instant and easy storage, baskets and boxes work wonders for creating an element of order out of chaos in a hallway, home office or utility room. Kitchens are also a haven for items that, while necessary, might be nice to put away.

If space and budget allow, consider freestanding storage such as a stylish modular dresser whose practicality allows for varying configurations of components to be added at a later date, while still maintaining a classic aesthetic that is ideal for the English home.

Chawton tall double dresser, from £8,385, Neptune ▸

GROW… *seeds*

Now is a good time to plan the garden for the year ahead and scour seed catalogues before making a list of what to grow in early spring. Vegetable and garden planning notebooks or apps are invaluable tools for determining what to grow where and when. The anticipation of what the contents of seed packets will grow into can be hugely inspiring, particularly in winter when the garden is bare. Curl up on the sofa and use a notebook specifically as a garden planner for jotting down favourite varieties sourced online or from garden centres. Or sign up to 'Gather' by Grace Alexander (*gracealexanderflowers.co.uk*) and, for a monthly membership fee, gain access to a wealth of advice, knowledge, inspiring imagery and the chance to purchase beautifully packaged seeds harvested by Grace from her organic plot. It is guaranteed to get any budding gardener through even the darkest of winter days.

Gather membership, £10 a month, Grace Alexander

FEATURE SARA EMSLIE. **PHOTOGRAPHS** P106 © VOJTA HEROUT / SHUTTERSTOCK. P112 © MATT AUSTIN

A beautiful home... DESERVES PROPER PROTECTION

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On course TO CREATE

Why not learn a new skill to invest interior schemes with engaging handmade touches?

Spring is traditionally the time of year when the idea of giving an interior a decorative refresh comes into sharp focus. But before the tins of paint and tools come out of the cupboard it is good to get a grasp on how to add interest to a room. Whether it is with a special paint effect, reupholstering a piece of furniture, or how to create a new room scheme from scratch, why not learn one or more of many techniques to enhance interiors? Sign up to a course or workshop and enjoy learning a new skill and creating an even more beautiful home.

LEFT Combine nature's seasonal palette with eye-catching fabric designs and learn the art of using natural dyes at Sarah Burns' workshop (see p119).

THIS PAGE Textile courses open up a world of possibilities to reupholster chairs in a vibrant new fabric.
Medora fabric (from left), Tomato/Slate, Blue, Red/Green, Beige, all £105 a metre, Colefax and Fowler; chairs from Adam Bentley Antiques; paint, Beresford Red, Sibyl Colefax & John Fowler, crafted by Fenwick & Tilbrook







Interior courses

A successful interior design scheme relies on many components working in harmony with each other. Learn from the best industry professionals with courses specifically designed to teach the understanding and application of putting paint colours, fabrics, furniture and accessories together to create rooms that will delight. Explore colour, texture, pattern and form with **Tricia Guild OBE**, founder and creative director of Designers Guild. The course is online, via the interactive course platform Learning with Experts, so can be followed from home. Guild aims to encourage students to follow her 'no rules' creative philosophy to develop their own personal style.

Similarly, interiors expert **Rita Konig** has an online course with Create Academy that explores the tips and techniques needed to bring relaxed, refined comfort to every room. Konig also opens her design address book, sharing favourite sources and suppliers, encouraging students to shop like a professional.

On-site courses allow for personal interaction between the tutor and students, and **Victoria Hammond Academy** in Hertfordshire offers a wealth of courses, from an introduction to interior design to the practical skills of making curtains, Roman blinds and cushions, all run from the studio at Bury Farm. Meanwhile, interior designer Emma Bloor of **Fable and Willow** runs Room In A Box workshops from the studio in Kinver, Staffordshire, covering everything from where to find inspiration to building a sample board.

CLOCKWISE FROM ABOVE LEFT

Master the essentials of interior design with Tricia Guild OBE.

Learn key concepts with Fable and Willow.

Rita Konig divulges her philosophy for creating a room scheme with Create Academy.

Expert-led courses help guide informed choices for schemes. *Carnforth fabric, £129 a metre, Colefax and Fowler*











Lampshade and textile courses

Decorative accessories can transform the simplest interiors, particularly when bespoke and made by hand. Sign up for a course to make a lampshade, upholster a piece of furniture, or embrace the intricate skills of needlework and embroidery.

The Royal School of Needlework is keen to keep traditional skills alive and has courses to entice beginners at various locations including Bristol, Durham, Portsmouth and Hampton Court Palace in Middlesex. **Jessie Chorley** is a London-based artist and stitcher who uses traditional hand-sewing, printmaking, collage and needle-turned appliqué techniques to transform fabric into storytelling pieces of artwork, from small samplers to large quilts. Explore Jessie's modern take on this traditional craft at a masterclass in her London studio (and a select number of other venues) and learn how to embroider with confidence. Learn how to transform napkins with hand-stitched motifs with expert Lottie Mayland at **Daylesford Organic**, either in the Cotswolds or London's Notting Hill.

For more ambitious projects consider a course in machine sewing at **Ray Stitch**, Rachel Hart's sewing school in London's Islington. There is something for all levels of skill, and great guest tutors including renowned textile artist Julius Arthur of House of Quinn, who presents modern quilting workshops.

Weaving is also a wonderful skill to explore. Why not have a go with **Rebecca Connolly** at West Dean college in West Sussex, Kelmscott Manor in the Cotswolds, and Highgrove Traditional Crafts in Gloucestershire, and learn hand-weaving with British wools on a body-tensioned loom?

New lighting can transform a room in an instant and a handmade lampshade makes it even more special. Sign up to one of Jane Warren's courses at **The Lampshade Loft** in West Wittering, West Sussex, or nearby **Clothkits** in Chichester, and use exquisite papers and fabrics to make all styles of shades from the traditional and gathered to the contemporary.

Update a tired sofa or armchair by reupholstering the frame with guidance from Joanna Heptinstall at the **Traditional Upholstery School** near Bradford-on-Avon in Wiltshire. By simply being brave and trying this skilful course, a new passion may be discovered.

CLOCKWISE FROM TOP LEFT

Delve into hand-stitching and collage with Jessica Chorley.

Create intricate wall art at the Royal School of Needlework.

Dip into the world of upholstery on The Traditional Upholstery School's taster course.

Take up the chance to craft a lampshade with Jane Warren at The Lampshade Loft.

Support British wool and learn to weave on a loom under Rebecca Connolly's instruction.

Bring a hand-spun touch to napkins with Lottie Mayland's Daylesford workshops.











Painting and Paper courses

CLOCKWISE FROM TOP LEFT Master heritage paint styles on Alice Clark's bespoke courses. Try stencil printing online with Pauline Greuell's zoom lessons or learn in person at West Dean College. Sarah Burn's printing classes highlight the versatility of plant and vegetable dyes. Molly Mahon's courses impart her guide to block printing in bold colours.

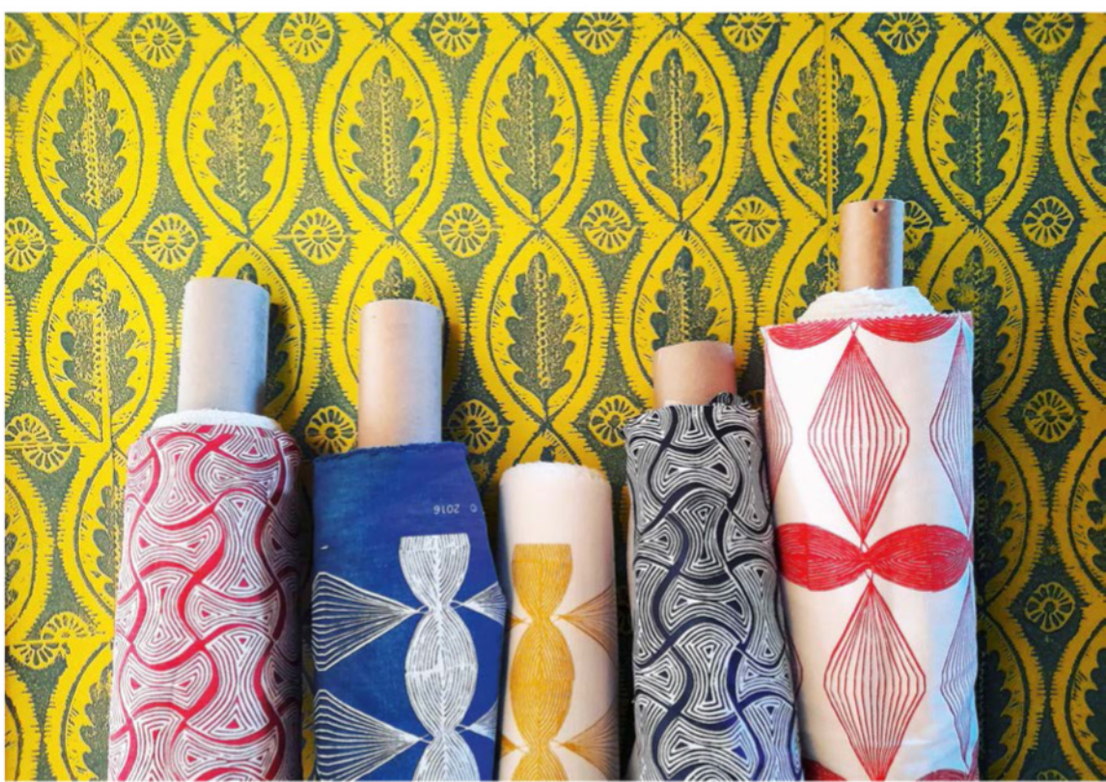
Discover the age-old skills of paint techniques and wallpaper printing and create bespoke patterns that are as beautiful as they are unique. Be inspired by former artist-in-residence at The Royal Shakespeare Company **Hugh Dunford Wood** with a weekend wallpaper printing course at The School of Art and Wellbeing in Honiton, Devon. The course starts with simple potato printing and progresses to advanced lino block printing. Or join paint expert **Annie Sloan** for a week-long furniture painting retreat at Court House Farm, Bristol. Alternatively, why not add some sophistication with a classical paint technique.

Decorative art expert **Alice Clark** offers bespoke courses, covering skills such as marbling, murals, gilding and *trompe l'oeil*. Or head Paint School in London for its extensive timetable of courses, with **Jo Poulton**'s decorative paint courses ranging from Venetian plastering, woodgraining, to tadelakt.

Fabric printing is a great skill to learn for making home accessories. Dutch fabric printer and designer **Pauline Greuell** uses stencils to print pattern onto fabric and teaches workshops at West Dean college in West Sussex as well as online. Suitable for beginners and experienced artists, they are hugely inspiring. **Molly Mahon**'s block-printing courses are always popular. The workshops are held at regular intervals throughout the year at a number of locations, including Charleston, East Sussex and Fritton Lake, Norfolk, and are a great opportunity to create lively designs on cushions inspired by Mahon's signature









style. In Bath, fabric printer **Carole Waller** teaches how to paint and screen -print with dyes and pigments on silks and cottons.

If working with natural materials is of interest, learn how to use plant dyes to transform paper and fabrics for home furnishings such as lampshades or cushions with **Flora Arbuthnott**'s online lessons. The ethos of this course encourages students to gather wild dye plants and to create beautiful textile designs. Similarly, **Sarah Burns** takes inspiration from the natural environment and runs two-day workshops that focus on block-printing with plant and vegetable dyes. Join Burns in Annington, West Sussex, and learn how to design and cut blocks, apply mordant to the fabrics, make pastes with natural dyes and print onto fabric. ■

ABOVE To immerse oneself in all there is to know about furniture painting, book Annie Sloan's painting retreat, which takes place over six days and five nights.

BELOW Absorb Flora Arbuthnott's passion for all things natural on one of her courses, such as Introduction to Natural Dyes or Printmaking with Mordants.

FEATURE SARA EMSLIE. **PHOTOGRAPHS** P115 (JESSIE CHORLEY STUDIO) © MAX BARSTOW. P116 (ALICE CLARK) © MARIA SAKIRKO. P117 (ANNIE SLOAN) © JESSE WILD



COURSE DETAILS

Interior design courses

- Interior Design: Finding the Colours and Patterns You Love with Tricia Guild, online course from £45, *learningwithexperts.com*
- The Ultimate Guide to Interior Design with Rita Konig, online course £127, *createacademy.com*
- From cushions, curtains and blinds to full-scale interior design courses, starting at £195, *victoriahammond.com*
- Room Scheme In A Box, four-hour workshop, £65 a person, *fableandwillow.co.uk*

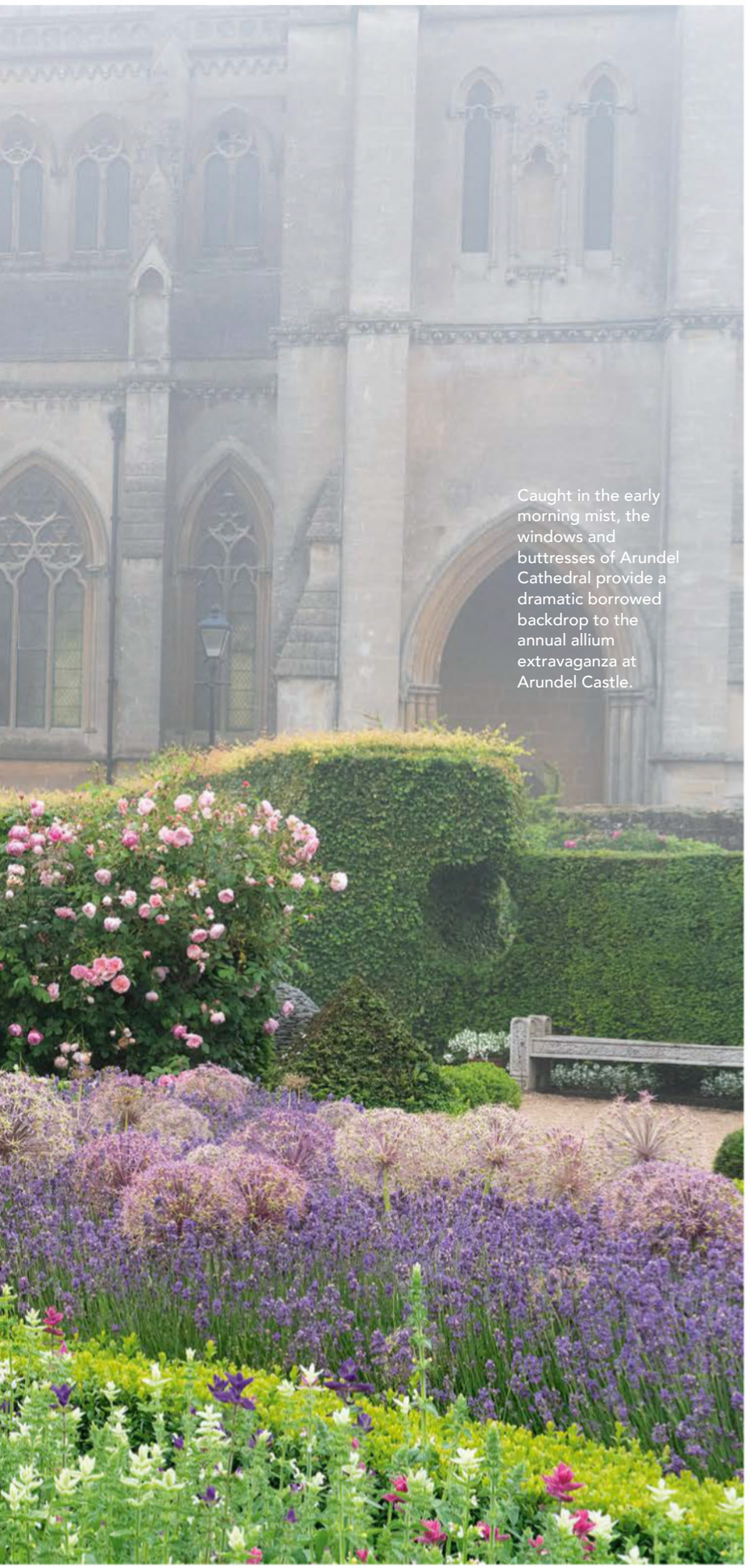
Lampshade and textile courses

- Royal School of Needlework hand-embroidery courses of different lengths, nationwide, *royal-needlework.org.uk*
- Masterclass in hand-stitching and collage with Jessica Chorley, from £200, *jessiechorley.com*
- Visit Daylesford and enjoy a hand-embroidery workshop with Lottie Mayland, £165, *daylesford.com*
- Creative Quilting Workshop with House of Quinn at Ray Stitch, 25 February, £180, *raystitch.co.uk*
- Lampshade making, from £49 for a half day with Jane Warren, The Lampshade Loft, *thelampshadeloft.co.uk*
- Saturday taster days in upholstery with Joanna Heptinstall, £125, 25 February, *traditionalupholsteryschool.co.uk*

Painting and Paper courses

- Wallpaper printing, £350 for a weekend course, *dunfordwood.com*
- Annie Sloan furniture painting retreat, six days, from £2,250, *anniesloan.com*
- Alice Clark bespoke paint effect courses, *specialistdecorativepainter.co.uk*
- Paint School decorative paint effects, various courses, *paintschool.co.uk*
- Stencil courses, various options from *paulinegreuell.com* and *westdean.org.uk*
- Molly Mahon block-printing, different length courses available, from £30 a person, *mollymahon.com*
- Print on to fabric with natural dyes and create bespoke cushion designs, different length courses available, *carolewaller.co.uk*
- Flora Arbuthnott printing with handmade natural dyes, various courses available, *plantsandcolour.co.uk*
- Sarah Burns block-printing onto fabric with natural dyes, £280 for a two-day workshop, *sarahburnspatterns.com*





Caught in the early morning mist, the windows and buttresses of Arundel Cathedral provide a dramatic borrowed backdrop to the annual allium extravaganza at Arundel Castle.

Hidden Escapes

Gain a privileged peek inside a selection of South East England's finest privately owned gardens

Arundel Castle

Arundel, West Sussex

You could be forgiven for thinking that the walled gardens at Arundel Castle, caught between its battlements and turrets and the vaulted arches of the Victorian cathedral, might be superfluous to requirements. Thanks to the vision of the owners, the Duke and Duchess of Norfolk, and the fearlessness of head gardener and landscape designer Martin Duncan, the walled gardens compete well with the drama of the landscape, providing their own grandeur in the scale and depth of the planting.

Arundel Castle has been the seat of the Dukes of Norfolk since the 12th century, and its 40 acres have been changed and improved by successive generations. In the past 20 years the 18th Duke, Edward, and the Duchess, Georgina, have been key to the creation of new gardens and exciting plantings.

COURTYARDS, RILLS AND FOUNTAINS

In 2008, the year before Martin's arrival, the Collector Earl's Garden, conceived by the Duke and Duchess and designed by Isabel and Julian Bannerman with architect Russell Taylor, was formally opened by His Majesty The King (at that time HRH The Prince of Wales). It consists of three courtyards, two terraces, a rill, temples and fountains. This is the first garden visitors see, designed to pay homage to Thomas Howard, the 14th Earl (1585–1646), and to reimagine the Italianate garden of his London home (Arundel House).

Martin gardens the wider landscape of the grounds as naturally as possible, so that the link with the gardened area is retained. Massed plantings of narcissus, tulips, alliums and camassia, wild flower banks and a reduced mowing regime have helped increase the wildlife population.

"Working with the Duke and Duchess is paramount, gaining their trust offers me the freedom to suggest and then take on big challenges. I like looking at the whole range of the garden elements here. For me it is natural to walk from the inner gardens out into the wilder, less formal landscape." *arundelcastle.org*



Balmoral Cottage
BENENDEN, KENT

ABOVE Donald and Charlotte Molesworth have transformed Balmoral Cottage into a remarkable, formal yet quirky topiary garden softened by informal borders.
OPPOSITE ABOVE Shown off in a vintage jug, Charlotte's grand display of hedgerow and garden finds is closely scrutinised by a topiary peahen.
OPPOSITE BELOW Bird meets cat atop a hedge.

That moment when you meet your future down a little lane, see a gate and on opening it find the rest of time ahead of you...? Well, that is literally what happened when Charlotte and Donald Molesworth found and bought Balmoral Cottage in Benenden in 1983.

Donald, a professional gardener, had been working next door at The Grange, the former home of Collingwood 'Cherry' Ingram (1880–1981), the plant hunter credited with returning endangered cherries to Japan to ensure the authenticity of the annual 'sakura' blossom festival.

For eight years Charlotte had been living in and teaching art at Benenden School, and on walks around the village often stepped along the rough track leading to this tiny house. Probably named Balmoral to celebrate a visit of Queen Victoria to Benenden, it was the gardener's cottage for The Grange.

They knew that they would need plenty of plants to make their garden and, being thrifty and resourceful they brought many plants from their parents' gardens.

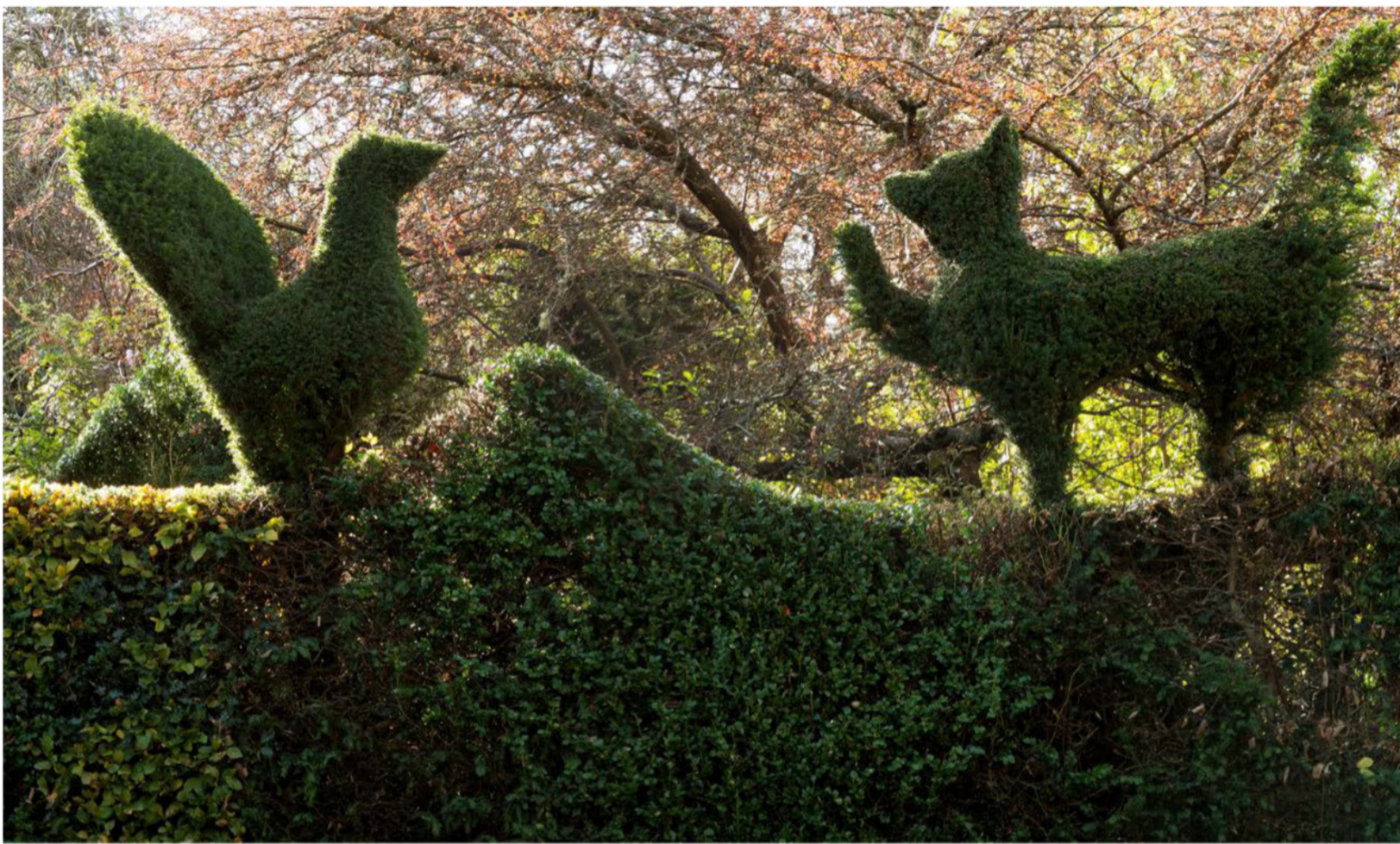
ADDICTED TO TOPIARY

The plants that now define the 1.5-acre garden and established Charlotte as a topiarist were a mass of tiny evergreen cuttings and seedlings of box and yew given by Charlotte's mother, her Aunt Joyce and their friends in response to their wedding-gift request for unwanted yew seedlings.

Influenced by her mother's topiary, Charlotte's enthusiasm flourished, so much so that she and Donald were founding members of the European Boxwood and Topiary Society established in 1996 by *Buxus* specialist Elizabeth Braimbridge. Charlotte bought some species and clone-rooted cuttings at reasonable prices from Elizabeth's nursery, Langley Boxwood.

"I became addicted. Topiary is relatively labour-saving as yew only needs one cut per year in autumn or winter, and I cut box in alternate years. It looks good all year (bar a period in summer when it looks a little woolly) and is a way to establish the 'good bones' of height and structure in a garden." *ngs.org.uk*











Clinton Lodge Gardens

FLETCHING, EAST SUSSEX

Lady Noel Collum has gardened the six acres of Clinton Lodge for over 50 years, arriving here in 1972 with her husband, the late Sir Hugh Collum, and their two children. Over the years, Noel has been fortunate to receive advice from her friend, garden designer Julian Treyer-Evans, who implemented many garden projects. She has also, in recent decades, appreciated the professionalism of head gardener Gavin Whitton and several others who have been with her for more than 16 years. "Everything happened gradually here, and of course, there have been many changes over the five decades. The 1987 hurricane helpfully cleared the way for the realisation of many of my ideas."

SIMPLICITY IS KEY

In the early years, she made few changes, but she had an instinct for what she wanted, and with her background in history, she researched early garden designers. "I read Russell Page's *The Education of a Gardener* at least five times, and through my work at Christie's, I was influenced and inspired by portraits which often included a pastiche or exaggerated depiction of a garden. I felt that my garden should reflect the various ages of the house."

Simplicity is paramount: to suit the late-Georgian architecture of Clinton Lodge, she wanted to set it off with a lawn lined with trees, linking the house to the distant view. A double row of hornbeams running at right angles from the house, parallel with each other, provided the framework. These were clipped into formal box shapes and eventually backed by a yew hedge. At their base, massed snowdrops were naturalised.

What satisfies her now is the tranquillity of the lawn, the hornbeams, the two white urns and the parkland rolling out below the ha-ha, suggesting that everything is under control without being regimented.

clintonlodgegardens.co.uk

FAR LEFT Clinton Lodge Gardens, with its garden rooms, romantic walkways and parklands has been opening for the National Garden Scheme for the past 40 years.

ABOVE In 2010 Noel Collum asked sculptor William Pye to install a water feature in the existing Rose Garden which she renamed The Pye Garden. To accommodate the water feature he replaced the rose borders on either side of with lines of mop-head acacias

LEFT The late-Georgian architecture of Clinton Lodge.







Long Barn

SEVENOAKS, KENT

Taking on any garden is daunting enough but when the house and garden have impeccable historic form, as in the case of Long Barn, the first garden of Vita Sackville-West and Harold Nicolson, the stress level might well ratchet up. But not so for Rebecca and Lars Lemonius.

Rebecca relates to the fact that Vita and Harold were experimenting in this garden. "At that moment they had no idea what they were doing. Just as it was for me when I arrived here! It was empowering when I realised that when Vita began here she was learning, experimenting and making mistakes. So it was with me, and here I am now, not doing any worse than she."

ICONIC BACKSTORY

Rebecca and Lars moved to Long Barn in 2007. It was not on the market but they had heard it might be up for sale, and on impulse Rebecca put a note through the door asking the owners to let her know if they decided to sell. Not only did Sir Brandon and Lady Sarah Gough contact her, but they were patient, giving her and Lars the chance to be sure that this wayward Grade II* listed house with a Grade II garden, was right for them. The Goughs, who had owned it for 20 years, moved next door, which was fortunate since Rebecca rushed there many times asking for plant identifications.

EARLY HISTORY

Rebecca and Lars have not changed anything structurally apart from the vegetable garden, where they have laid brick paths and added a useful propagation building. "Basically we are maintaining what is here in terms of structure and ringing the changes with the planting. The history of its early owners is integral to why we maintain it as we do."

Rebecca keeps Vita's style of full and exuberant borders going, letting plants self-sow, editing this lightly and introducing the plants that she favours. She is particularly focused on the textural contrasts of leaves, as well as of the form and structure of plants.

Although there is a feeling of enclosure and intimacy, Long Barn is not fully a series of discrete, enclosed garden rooms but has manageable, informal sections that make it relatable to visitors and offers small vignettes that you could easily transfer to other spaces.

longbarngardens.uk

ABOVE The basic structure of the garden, with its line of stately yews and terraces that seem to float from the main lawn down to the lower garden, was devised by Harold Nicolson.

OPPOSITE ABOVE The barn wall provides a strong backdrop for Californian Glory. Together with the lime-green torches of euphorbia, it offers a counterpoint to the closely clipped hedging and lawns on the Main Lawn.

OPPOSITE BELOW The former tennis court became a rose garden.

Munstead Wood & The Quadrangle

GODALMING, SURREY

Gardens are fragile at the best of times, especially when ownership changes. When the garden of one of the most iconic gardeners of the 20th century is passed down to relatives, the fragility can be even more acute. So it was with Munstead Wood in Surrey, home and garden of Gertrude Jekyll (1843–1932). Jekyll began creating her garden at Munstead Wood in the early 1880s and in 1895 work began on the Arts and Crafts house, designed by architect Edwin Lutyens (1869–1944). The house was built to fulfil a comprehensive list of specifications from Jekyll, and she moved in in 1897. In 1949, her nephew Francis divided it into five parcels and sold off four. He lived out his life on the proceeds in one of the buildings on the property, The Hut. It is fortunate that the adjacent parcels of Munstead Wood and The Quadrangle separated by that sale are once again 'connected', albeit loosely.

RESEARCH AND RESTORATION

Munstead Wood was reprieved in 1968 when the late Sir Robert Clark and Lady Clark bought the property. A second reprieve followed the storm of 1987 when 200 trees came down: the Clarks' then-head gardener, Stephen King, suggested it would be a good time to pay proper attention to its past and restore the garden. Stephen uncovered the outlines and edges of the borders and reconstructed their original positions, creating planting which is now mature.

When Stephen moved on, Andrew Robinson became the new head gardener in the late 1990s. In 2002, Annabel Watts answered an advert for a 'part-time gardener, no experience necessary'. When Andrew retired in 2013, Annabel became head gardener, maintaining the restored garden with part-time help. Annabel curates the garden at Munstead Wood following Jekyll's concepts to the letter, where possible, given the constraints of time, budget and plant choices.

THE QUADRANGLE

Another gardening hand is at work just beyond the garden gate where neighbour Gail Naughton gardens in the spirit of Jekyll on one of the other relinquished parcels, The Quadrangle. "I was given Jekyll's *Home and Garden* by my mother many years ago but never thought I would have the chance to recreate part of the garden at Jekyll's former home. I have developed a garden at The Quadrangle as I think Jekyll would have done, using her writing and photographs to create a garden in her style, based on the plants she knew would flourish here."

As long as Munstead Wood and The Quadrangle are worked by Annabel Watts and Gail Naughton, garden visitors (by appointment only) are assured of insights into the history of the site and its famous first occupant, as well as ways to garden in a historic setting.

munsteadwood.org.uk ■





TOP Roses and climbing hydrangea on Munstead Wood's walls. ABOVE Vibrant colours from tulips in The Quadrangle.



FURTHER READING

Discover more about these and other exquisite gardens in *Secret Gardens of the South East* by Barbara Segall, with photography by Clive Boursnell, published by Frances Lincoln, £22.

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ONE FINAL THING…

Warm up the home with a return to warm neutrals, enlivened by a bold and vibrant red

As we have discussed in our look at new directions for decorating on page 74, there is a definite move towards warmer palettes this year. Cool greys and whites are being softly usurped by creams – not seen as fashionable for quite some time. These yellow- and red-based creamy colours imbue comfort to interiors, softening the edges without stark, crisp contrast. This pretty Arts and Crafts-style wallpaper is from a design called 'The Sleeping Beauty' found in Oxburgh Hall in Norfolk. It has been beautifully reimagined as 'Briar Rose', in a contemporary, creamy colourway. For a final design flourish, a burst of red always adds a well-considered, vibrant touch that also enhances the warm undertones elsewhere.

Briar Rose in Green Stone, £118 a roll, and all paints, Little Greene. Little Greene National Trust Papers II launches on 23 January 2023.

FEATURE KATY MCLEAN

QUEEN ELIZABETH II

TAPESTRY KIT



This beautiful cushion was designed as a tapestry kit by Candace Bahouth and celebrates the remarkable 70 year reign of Queen Elizabeth II. The four quarters represent the four countries of the United Kingdom. The daffodil for Wales, the thistle for Scotland, the rose for England and the shamrock for Northern Ireland. The pattern is stitched in a combination of wool and silver lurex and Candace has added heraldic symbols in the decorative border and a crown in the centre.

Measuring 15.5" x 15.5" the design is printed in full colour on a 10 holes to the inch canvas. It is quick and simple to stitch. The kit includes the printed colour canvas, a needle, instruction booklet, all the 100% pure new wool and thread required and a colour chart as an additional guide if needed.

£60.00

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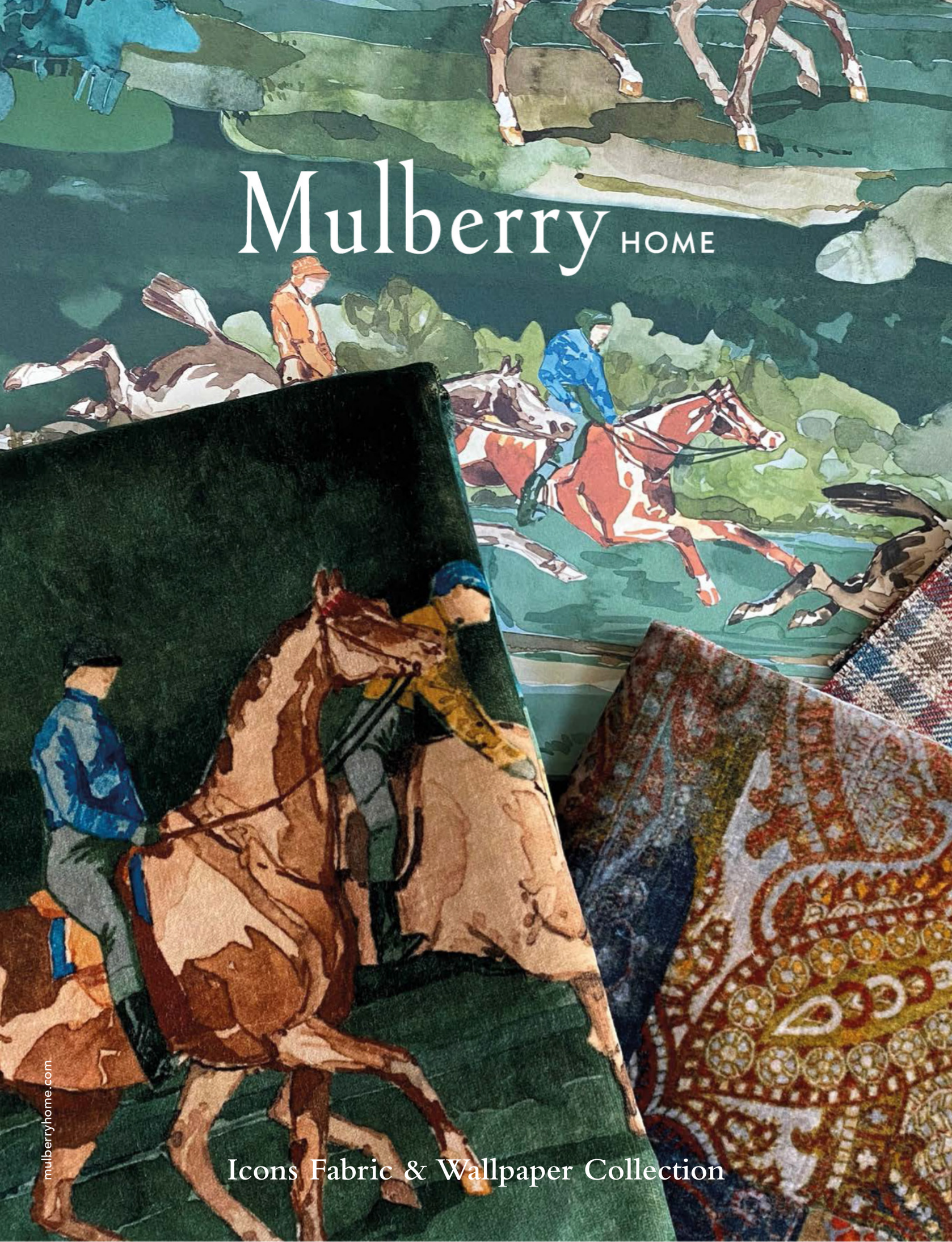
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