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SPRING collections 2023

Celebrating the essence of English style

April 2023 | Issue 218 | £4.99 | UK Edition



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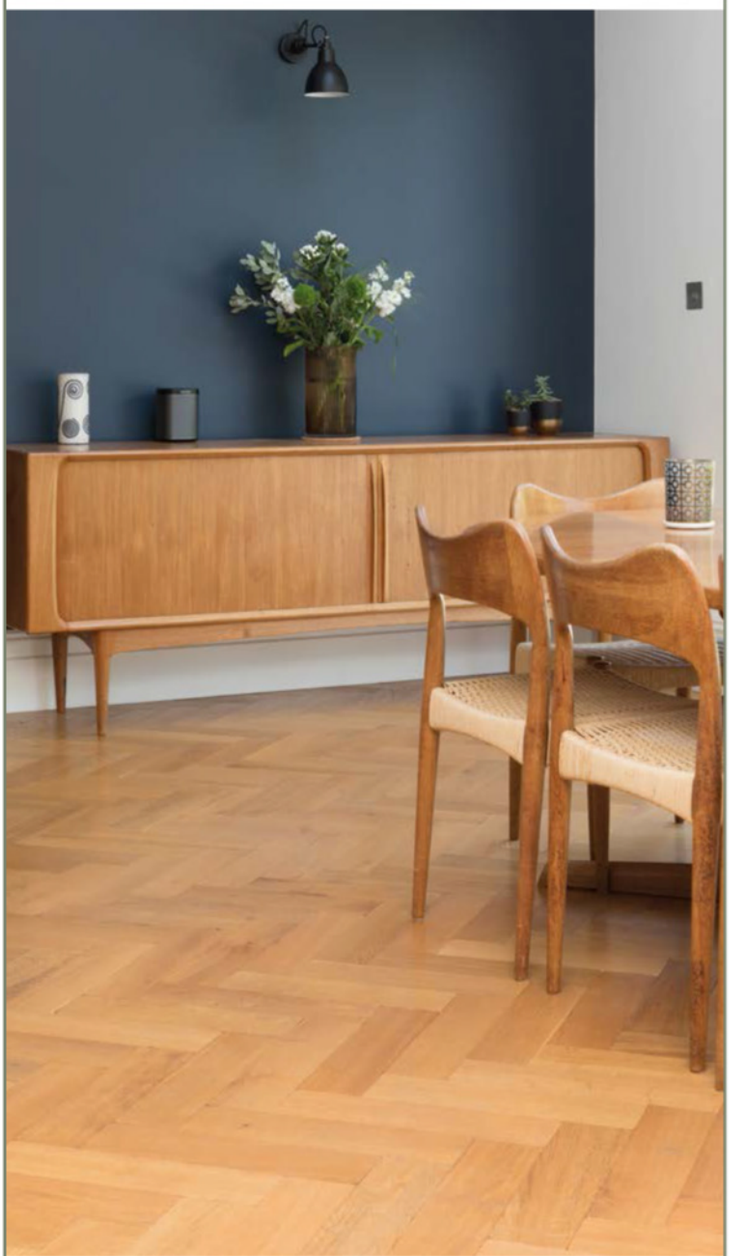

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Discover new ideas for updating classic interiors, such as adding a border, like this from Salvesen Graham on page 96.

A letter from home



The English Home has always celebrated timeless design and beautifully crafted pieces made to last over fleeting trends, and now, more than ever, the idea of shunning 'fast interiors', like fast fashion, feels particularly relevant. Many of us are increasingly aware of how the pieces we choose for our homes are made and the impact our buying decisions have on the wider environment.

As the interiors industry unveils its spring collections, we are mindful of showcasing designs that will revitalise classic English homes, choosing wallpapers and fabrics to create a new backdrop to make everything else you already own and love, sing. Discover our edit of the new season looks on page 78 and the story behind a truly timeless new collection on page 88.

This issue also brings you the ultimate celebration of choosing exquisitely crafted pieces made just for your home in our feature exploring bespoke and custom-made design solutions on page 95. It's perhaps not until we understand the craftsmanship, skill and materials that go into making one-off pieces that we can appreciate the advantages of investing in them or commissioning to answer a specific design dilemma perfectly.

Elsewhere in this issue, you'll find small ways to bring a fresh energy or zip to a room for spring. And as the days start turning lighter and brighter, we bring you fresh ideas for updating window treatments on page 110 and transforming gardens with water features on page 126. Whatever improvements you might be considering, we hope these pages bring you inspiration for the month ahead and for celebrating a very Happy Easter.

Samantha

Samantha Scott-Jeffries, Editor



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Alexandra sofa in Kyma – Rio with Ariana cushion and Nelson mirror



The ENGLISH HOME



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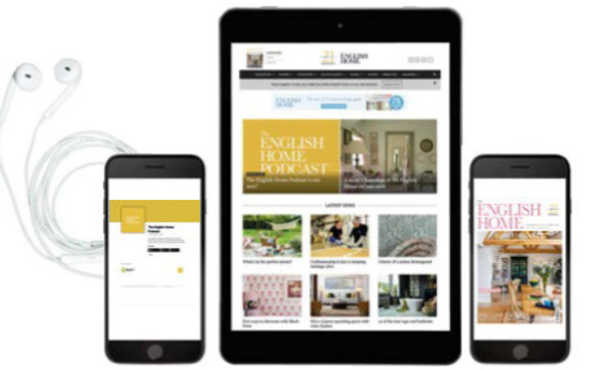

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SPOTLIGHT ON...

Flashes of Brilliance

Inspired by Gustavian design and the graceful lines and timeless workmanship of antiques, the eight occasional tables in interior designer Georgie Wykeham's Colourist Collection are elegant, playful and functional. Handmade in the UK, they come in one of 10 bespoke colours, or a personal choice, in a matt or gloss finish. "I have a pair of antique bedside tables that I wanted to put in every project I designed," she says. "I couldn't find anything similar, so I decided to design my own, but finish them in a contemporary colour."

Based in West Sussex, KLC-trained Georgie founded her interior design practice GW Designs in 2018, creating vibrant, comfortable and timeless spaces inspired by English country style and the classical architecture, graceful proportions and light-filled interiors of her Scottish childhood. *georgiewykehamdesigns.com*

BELOW Stool, Flowers by May in Indigo; blind, Rose in Boughs Green & Rose; wallpaper, Borage in Sunflower
BOTTOM Curtain, May's Coverlet in Indigo & Rose; wallpaper, Emery's Willow in Chrysanthemum Pink; chair, Bird's Tapestry in Tump Green
RIGHT Wallpaper, Rambling Rose in Twining Vine







Legacy of Love

Morris & Co. collaborates with Emery Walker's House

Timeless treasure trove Emery Walker's House in London is one of the largest repositories of original Morris & Co designs anywhere in the world. In a loyal gesture to his lifelong friend and neighbour William Morris – with whom he shared many talents, values and passions, starting the Kelmscott Press together – typographer Emery decorated his home, 7 Hammersmith Terrace, almost entirely using Morris & Co products including classic and never-seen-before designs created by William especially for his friend. To this day, visitors flock to Emery Walker's House for guided tours to step back in time and immerse themselves in all things Morris.

Now, in one of this year's most significant launches so far, Emery Walker's House has collaborated with Morris & Co on a charming new collection of fabrics and wallpapers celebrating friendship, design excellence and the enduring legacy and popularity of the Arts and Crafts movement, exploring the warm friendship between two extraordinarily creative families which spanned generations. Inspired by the myriad Morris patterns on display inside Emery Walker's House, the collection includes four new designs – May's Coverlet, Flowers by May, Dorothy's Kilim and The Beauty of Life – as well as reintroduced Morris & Co designs and new colourways for existing patterns.

Found in the bedroom of Emery Walker's House, a crewel-embroidered coverlet created by William's daughter May for Emery's



LEFT Wallpaper, Wallflower in Woad Blue; headboard, Bird Tapestry in Webb's Blue; large cushion, Trent in Woad Blue

BELOW The Beauty of Life fabric in Indigo
BOTTOM Wallpaper, Borage in Weld Green; blind, Bower in Herball and Weld





wife during the last bedridden years of her life, exemplifying May's astonishing needlework abilities, was so treasured it was also used as the pall on the coffins of other members of the Walker household. This precious item has been interpreted by the Morris & Co design studio to produce the new design May's Coverlet, made using hand-guided embroidery on a 100 per cent linen base cloth to carefully replicate May's fine stitching.

Flowers by May originally adorned the seat of a 17th-century chair in William's library. After William's death, the chair resided in Emery's house, and May Morris created the covered cushion with the dedication 'MM to EW'. Beguiling jewel-like colours bring to life a startling array of meadow flowers set against a deep midnight indigo in this detailed and beautiful design.

Dorothy's Kilim draws from the original found in the bedroom of Emery's well-travelled daughter Dorothy, its delicately embroidered stripe adding depth, diversity of pattern and a tactile finish to any room.

The Beauty of Life was the title of a lecture by William Morris in 1880 about industrialised capitalism threatening to deprive ordinary folk of "the beauty of life". His words are now immortalised on a sumptuous indigo fabric adorned with classic Morris motifs such as scrolling foliage and playful wildlife.

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Bringing Couture Home

Drama & opulence from Francis Sultana

Exceptionally stylish and discerning interior designer Francis Sultana has been one to watch since founding his interiors and furniture design atelier in 2009.

With successive swoon-worthy projects since we last featured him in *Notebook* in 2018, he now has two exciting new launches.

His collaboration with heritage bed-maker Savoir – the Louis bed – has a striking dramatic headboard inspired by Elizabethan ruffs and collars and features Francis' own haute-couture tweed fabric collection.

"For me," he says, "the one thing you must have in a bedroom is a statement bed – the headboard should always be the focus of the space as it's the central element that your whole bedroom can be built around. So I began by sketching fluid lines for the silhouette of the bed that gave the effect of a collar with curved, winged edges which stand out from the rigid lines of the room structure.

"My fabrics are made by the same house as the finest fashion couturiers in France and feature unexpected materials such as bronze, bullion and twine. This brings a sumptuous, rich texture to the bedroom and we've mirrored these material elements in other details in the design with gilded wood and stained-wood detailing."

The bed takes over 120 hours to create by hand at Savoir's bedworks in London.

Francis is also launching a new indoor/outdoor furniture collection entitled Chatterley. Inspired by nature and cast mainly from bronze, with twig and branch motifs, each of the 20 pieces in the collection appears as though it has grown out of the earth, with an elemental elegance and respectful nods to Nancy Lancaster, John Fowler and Syrie Maugham.

Encompassing different styles of tables and seating, all sharing a distinct design DNA, despite their delicate look each piece is surprisingly durable, featuring weatherproof glass and marble.

Francis says: "Each collection, to me, is a new beginning. I start with a feeling, an idea or an experience and watch it come to life as a new body of work. Chatterley is my ode to the beauty of the British landscape, to the fragile natural world around us and the splendid history of English furniture design over the past century."

Born in Malta and based in London, he has a global profile and is known for his use of bronze, straw marquetry, bespoke fabrics and rock crystal. His studio supports artisan skills and techniques. *francissultana.com*



Polished Perfection

Celebrating 30 stylish years

To mark its 30th anniversary, mosaic tile brand New Ravenna recently launched the Heritage Collection of 14 designs hand-crafted from stone and jewel glass with accents of brass and metallic glaze.

It honours ancient mosaic techniques while celebrating imaginative design and innovation in materials, with colours, patterns and textures marking each of the firm's three decades. Mosaic materials are polished, tumbled, honed and cut to create distinctive styles and subtle shade variations and textures.

One of the most striking designs is Chinoiserie *(left)*, a hand-cut glass mosaic delicately adorned with birds and flowers in elegant pastel tones. Creative director Cean Irminger says the collection "journeys through our three decades of design, innovation and craftsmanship by reinterpreting our most popular patterns and textures and showcasing intriguing new materials".

Founded in Virginia in 1992, the brand exports all over the world and counts London's West One Bathrooms as a UK stockist. *newravenna.com*





The Art of Chatsworth

Looking back on five creative centuries

For the past 500 years, successive generations of the Cavendish family living at Chatsworth House – including today's 12th Duke and Duchess of Devonshire and their son and daughter-in-law Lord and Lady Burlington – have commissioned art and design contemporary to their times, creating one of Europe's most significant private art collections.

Now, a new exhibition at Chatsworth reflects on these five centuries of creativity and contemporary art, as well as introducing new works. *Mirror Mirror: Reflections on Design at Chatsworth*, which opens on 18 March and runs until 1 October, places contemporary works in direct relationship to the historic design at Chatsworth, creating unexpected connections with the house's architecture, interiors, furniture and ceramics as well its materials of glass, stone, wood and light itself.

Featuring the work of 16 contemporary artists and designers from across the globe, the exhibition has been co-curated by writer, historian and curator Glenn Adamson and Chatsworth's Senior Curator of Programme, Dr Alex Hodby.

Undoubtedly one of the most spectacular pieces is the soaring Enignum VIII Bed *(left)* by Irish furniture maker, artist and designer Joseph Walsh in the Sabine Room at Chatsworth with its continuous wall and ceiling mural painted by Sir James Thornhill. *chatsworth.org*

Advance to Mayfair

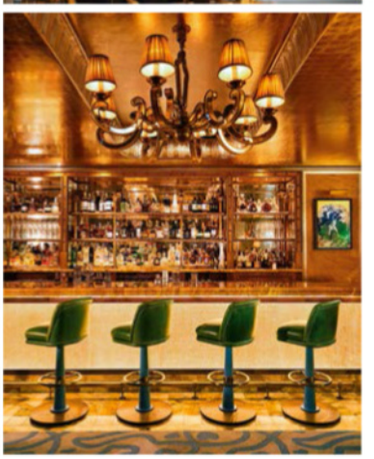
The Dorchester reimagined

The Dorchester has unveiled three newly transformed glittering spaces following a lengthy renovation. The Vesper Bar, designed by Martin Brudnizki, honours the hotel's many connections with James Bond. The Dorchester has welcomed as guests all actors who played James Bond, 14 Bond girls, four Ms, nine Bond villains and author Ian Fleming – who invented the Vesper Martini. The bar's ornate interior is inspired by the spirit and elegance of the 1930s, including a Palladium leaf ceiling creating a warming effect as cocktail hour transitions into the evening, with an outside terrace offering views towards Hyde Park, an upper bar area and a cosy snug.

The Artists' Bar is adorned with its own Lalique crystal designs and Liberace's mirrored piano in pride of place. Cocktails are served tableside on bespoke trolleys for a touch of theatre, with a carefully curated collection of art on the walls by artists based in Britain.

Flanked by striking pillars and with interiors by French designer Pierre-Yves Rochon encompassing the hotel's charming eccentricities while bringing a fresh elixir of colours inspired by the British landscape, The Promenade has gold leaf accents and a statement carpet to anchor the vibrant interiors. The heart of The Dorchester, it is dedicated to gastronomy, from afternoon tea to modern British menus at The Grill to three Michelin-starred French cuisine at Alain Ducasse and Cantonese dining at China Tang. *dorchestercollection.com*

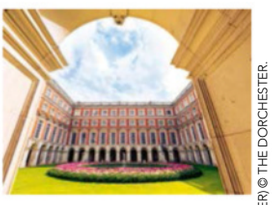




Diary



The English Home will host a panel discussion at Lewis & Wood as part of Conscious & Curated on 22 April to raise funds for Stroud Women's Refuge. Tickets on sale in March. *the englishhome.co.uk*



Hampton Court Palace boasts the UK's biggest planted tulip display with over 110,000 bulbs erupting in colour amid 60 acres of colourful Royal gardens. Enjoy spectacular displays and rare, historic and specialist varieties. From 14 Apr to 1 May. *hrp.org.uk*



New York artist Jane Hammond's colourful and unexpected botanical collages reinterpret the painterly tradition of botanical art. Her new exhibition in The Tithe Barn at Thyme in the Cotswolds runs until 31 May. *thyme.co.uk*

FEATURE SARAH FEELEY **PHOTOGRAPHS** P17 © EMMA LEE. P21 (BENCH) © ROBERT FAIRER. (BED) © ALEXANDER JAMES. P22 (BED) © FREDDY GRIFFITHS. (DORCHESTER) © THE DORCHESTER. P22 DIARY (TOP) © MIKE GARLICK. (MIDDLE) © HISTORIC ROYAL PALACES (BOTTOM) GARDEN URN WITH ANGELICA, MILKWEED & COCKATOO, 2019, LYNDSEY INGRAM GALLERY

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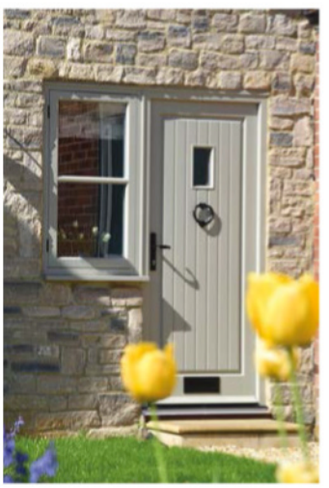


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DESIGN DISCOVERIES

Be inspired by the romantic nostalgia and gentle evolution of new spring edits

TOTALLY FLOORED

These porcelain tiles have a flecking reminiscent of terrazzo and breccia natural stone. The three colourways – ivory, grey and green – provide multiple combinations for floors and walls, and the same flooring can even be extended to the garden with outdoor versions in grey and ivory.
Fragmenta green porcelain and Fragmenta ivory porcelain, £50.40 a square metre, Mandarin Stone

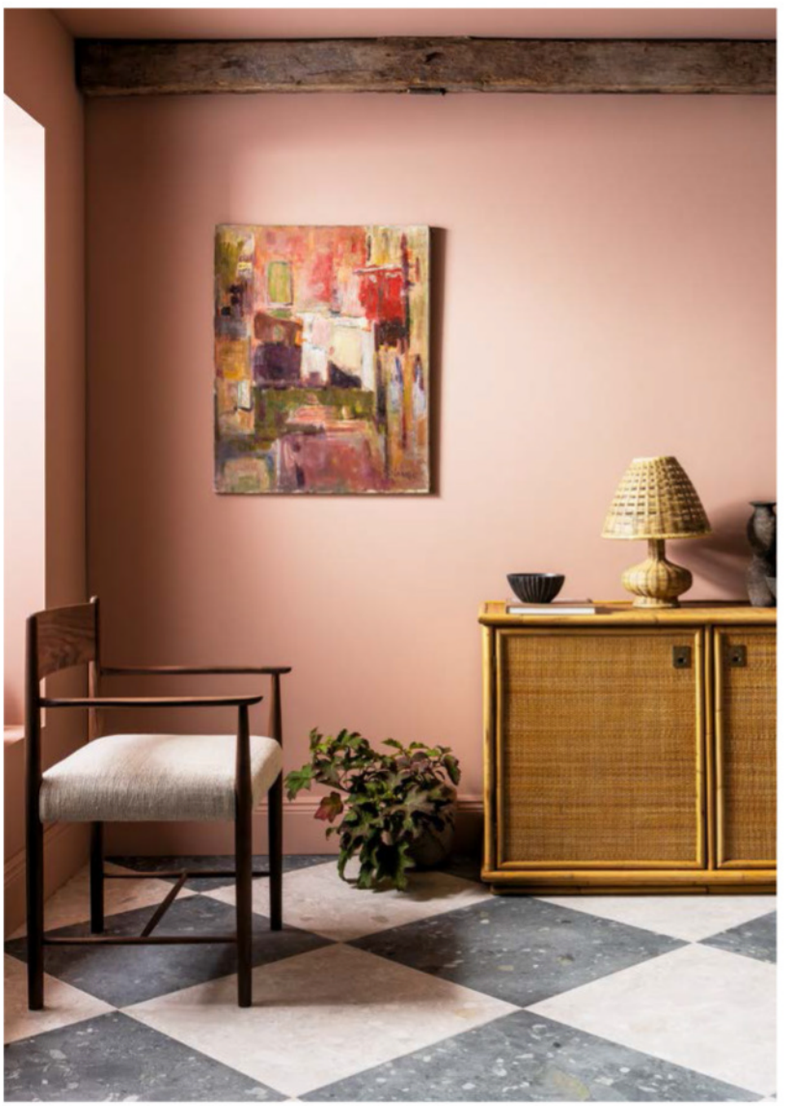
COLLECTABLE CERAMICS

Henry Holland Studio has pivoted from its typically bright tableware with a new range that exudes a calm aesthetic. Holland's signature marble stripes ensure the studio's design personality is apparent in each handcrafted piece.
'And Breathe...' collection, from £40 for a side plate, Henry Holland Studio and Liberty London



NOTABLE ASIDE

The shape of this side table stands out and proffers a charming point of difference in any scheme. Available in natural wood or black, the design is a characterful addition to a smart sitting room (there is a matching coffee table with a marble top). For a more relaxed feel, mix the table with pieces in similar natural finishes.
Nomad side table, £229, Atkin and Thyme







FLOWER POWER

Layer patterned bedlinen with other prints around the room for a maximalist mood, avoiding an 'of the moment' feel by incorporating traditional designs. Here, bed linen in iconic Liberty prints interplays effortlessly with classic floral wallpaper and a bold mottled table. *Bedding made with Liberty Fabric D'Anjo Peach, £329 for a double duvet set; ruffle bedspread made with Liberty Fabric D'Anjo and Strawberry Thief, £445 for a double, both Coco & Wolf*

SUNNY MOTIF

The first flower Sophie Allport drew for her eponymous brand was the sunflower. Returning to this cheery bloom for her new collection, she has reimagined the motif on a rustic linen backdrop for a relaxed appeal.
Sunflower linen tea towel, £15.50, Sophie Allport







V&A FABRICS

Furnishings covered in fabrics inspired by archive prints provide a notion of design heritage with a fresh twist. For instance, Sofas & Stuff explored the V&A's vast archives to draw ideas for its Brompton collection, featuring sofas and seats covered in timeless ikats and expressive flora and fauna printed in rich hues.
Anglesey chaise in Ikat, Basil from the V&A Brompton collection, £2,827, Sofas & Stuff

BATH TIME

The Apollo is a classic bath but much lighter than those made in traditional materials such as cast iron thanks to The Albion Bath Company's Iso-Enamel material. The bath's archetypal shape features soft curves for an up-to-date touch and its exterior can be custom painted in any Dulux or Farrow & Ball colour, or finished in burnished gold, iron or bronze to echo original bath styles.
Apollo Classic 3, 1815mm x 870mm, £3,995, The Albion Bath Company

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DECADE OF DESIGN

Sarah K is marking her eponymous brand's 10-year anniversary by revisiting one of her first floral designs. Margot is a collection of hand-embroidered, 200 thread count cotton duvet covers and pillowcases. To create the intricate print, the floral motif is stencilled onto the cotton then handcrafted onto the material by the same Indian artisans who made the original collection.

Margot pillowcase, £24; Blue Ditsy baby pillowcase, £25; Margot duvet cover, from £110 for a single, Sarah K

MEMORABLE TABLESCAPES

This fun scene demonstrates how just one set of table linen can be used creatively – with the help of ribbon and seasonal props – to feel new for multiple annual celebrations. Selecting one classic print in different colours, rather than all matching, has a contemporary feel and provides an adaptable colour palette to play up shades that are relevant to different occasions.

Harbour Stripe napkins, set of two, £45, Tori Murphy





PAINTING BOUNDARIES

Annie Sloan offers a wealth of ideas to inspire interiors painted with a great sense of artistic imagination. In this period property, the painted border around the doorway brings historic details back to life with a whimsical nod. .

Wall, Pompadour, £55.95 for 2.5l wall paint; door and skirting, Pointe Silk, £24.95 for 750ml satin paint; border in Duck Egg Blue, Old White and Antoinette, £23.95 for 1l chalk paint, all Annie Sloan

FEATURE SUZANNA LE GROVE **PHOTOGRAPHS** SOPHIE ALLPORT © MICHAEL WICKS; SARAH K © ALICE MORGAN


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Golden Tulips plate, £20; large old bowl, £52, both Emma Bridgewater



Set of twelve framed pressed flower prints, £395, Oka



Primavera stoneware egg cup, £6.50, Gisela Graham

Border in Tulip Garden wallpaper, £60 a roll, Lucie Annabel

EASTER FLOURISHES

Create an elevated Easter scheme with seasonal decorations, pastel tones and spring flower motifs



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Scalloped flower bowls, set of two, £30, Dress For Dinner



Olivia scalloped platter, green, £89, Rebecca Udall



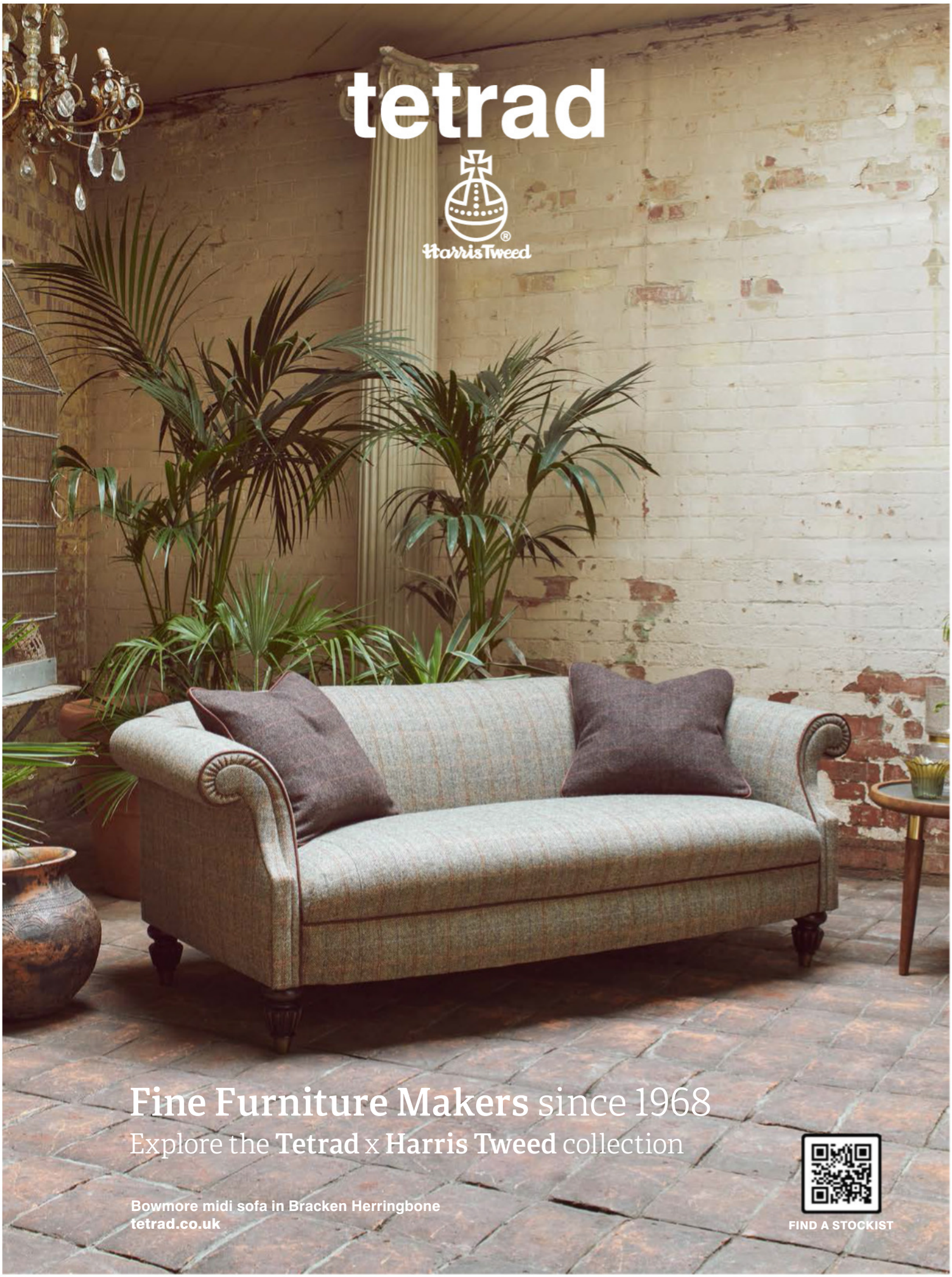
Spring Flowers cake tins, set of three, £44.95, Annabel James



Selection of vases, from £1.99, Dobbies

Morning Dew; First Light, both from £20 for 0.94l, Benjamin Moore

FEATURE CHARLOTTE DUNFORD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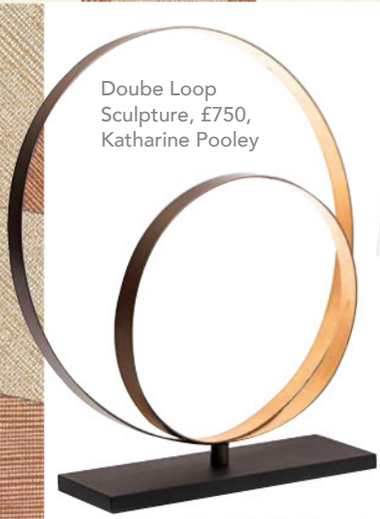
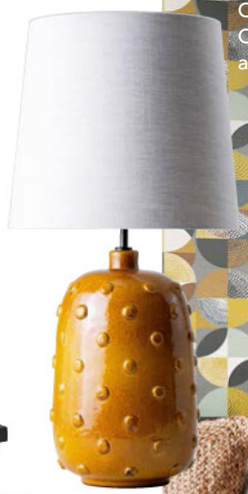


Doube Loop Sculpture, £750, Katharine Pooley



Button lamp, £696, with shade, £254, Porta Romana



Orb wallpaper, Caramel, £65 a roll, Ohpopsi



Montreal Ottoman, £1,151, Arteriors



Bobina Bobble mirror, £895, Oka

Plato wall light in alabaster and brass, £146, Pooky



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Create a well-rounded look with circular designs and bobbled textures that give a gentle and chic take on geometrics



Bubble candle holders, from £16.95, Graham & Green



Large Pink Bubble vase, £65, Birdie Fortescue



Pompidou Half Circles cushion, £134, Jonathan Adler



Bobble Urchin water jug, £48, Rockett St George

Eva Sonaike Ayo pouffe , Khaki, £349, Sweetpea & Willow





Rust Bouclé & Gold swivel chair, £898, Luxeology Home

Zogee wallpaper, Sand, £194 a roll, Madeaux



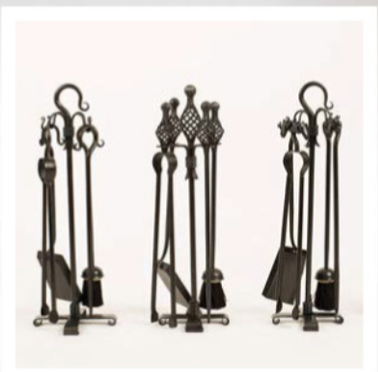


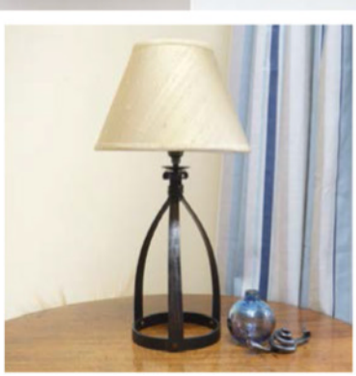
Housel shelf small, £155, Tom Raffield

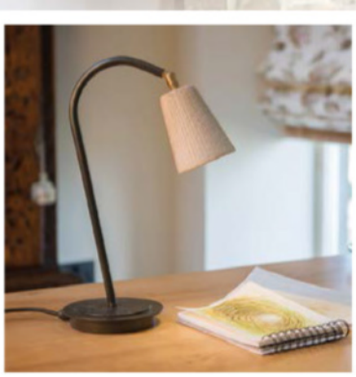
Border in Moooi Queen Cobra, Powder, £245 a linear metre (90cm wide), Arte

FEATURE KATY MCLEAN. PHOTOGRAPHY OHPOPSI © ANDY GORE LTD











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THE QUEEN'S AWARDS FOR ENTERPRISE: INTERNATIONAL TRADE 2021

THE EDIT

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

IN FULL BLOOM



British printmaker and textile designer Molly Mahon's fabrics are known for adding a touch of colour and fun to a room, and none more so than her gorgeous new collection Bloom. Her designs have often been inspired by nature over the years, with highlights of this range including the beautiful blowsy Dahlias available in a vast colour palette, and the intricate Mughal, a celebration of blooms seen in miniature paintings during Molly's travels to India. With the chequer and stripe styles thrown in for good measure, these designs have spring and summer covered. *mollymahon.com*

BRIGHT IDEA

Since George Cowardine invented the first Anglepoise lamp in 1932, the design has gained iconic status, recognised globally for its simple yet effective 'anthropomorphic' form. Always keen to remain at the cutting edge of British design, in recent years, the brand has teamed up with everyone from Paul Smith to Margaret Howell to add a touch of fun to the classic style. Its latest collaboration is with the conservation charity the National Trust, with the Buttermilk Yellow colourway adding to the Sage Green style from their previous collaboration in 2021, available as a Mini Table Lamp, Desk Lamp and Floor Lamp. *anglepoise.com*





SPRING WATCH

With spring well and truly upon us, what better time to invest in a beautiful sculpture for the garden? For a truly eye-catching work of art, look to James Parker, the Fife-based, self-taught sculpture artist, who has won several awards with his signature stacked slate and glass designs. This is set to be a very exciting year for Parker with the launch of two new sculptures, namely *Leaf*, available in mirror-polished stainless steel and bronze, and *Pine Cone* in bronze. As their names suggest they are inspired by nature and the remarkable art forms found in the natural world. Both are set to be unveiled at this year's RHS Chelsea Flower Show. *jamesparkersculpture.co.uk*





DIVE IN

Button & Sprung was founded with the aim of making bed and mattress-buying a better experience, and the company does just that. All models are handmade with care, and available as divans, bed frames and ottoman storage beds, in an array of luxury fabrics, or a client's own for something bespoke. Teaming them with Button & Sprung's luxurious pocket-sprung mattresses (there are nine to choose from) will make going to bed irresistible. Its Jasmine bed (*above*) and its latest design, the Wisteria, are perfect for a spring refresh. *buttonandsprung.com*

THE MODERN TWIST



Artisans and Artists, the interior design studio behind retail showroom Artisan Abode, has been designing and making bespoke kitchens in Devon for the past 14 years, so it knows a thing or two about kitchen design. Its signature look involves blending antiques with bespoke cabinetry, cherry-picking antique pieces to integrate into the kitchen design. The cabinetry in shot-blasted oak is teamed with beautiful composite stone worktops to perfectly combine beauty and functionality. *artisansandartists.co.uk*

6 OF THE BEST CERAMIC VASES



1 Blue Palm vase, £30, *johnlewis.com*
2 Stoneware vase £19.99, *hm.com*
3 Ceramic vase, from £39.99, *zara.com*
4 Hongwu pot, Emerald, £95, *oka.com*
5 Sobremesa Stripe vase by Hay, £85, *selfridges.com*
6 Amelia earthenware vase, £295, *sohohome.com*

PHOTOGRAPH (JAMES PARKER - PEAR SCULPTURE) © CLIVE NICHOLS

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Bold & BEAUTIFUL

Collaborating with Rosanna Bossom's design studio, a West London couple have created an elegant and practical nest for their growing family

FEATURE COSMO BROCKWAY
PHOTOGRAPHER ASTRID TEMPLIER

"I love the checkered chair in Susie Atkinson fabric because it's contemporary but also classic in shape," says Camille. The bespoke sofa by Recoire is covered in a Rose Uniacke dark green cotton while the jute rug comes from Tate and Darby. The elegantly modern chandelier and sconces are from Vaughan Designs and the table lamp is by Rosanna Bossom. The drinking horse sculpture by Nic Fiddian-Green was a present from Camille to Jack.





'I realised in lockdown that I wanted a house that could be filled with the buzz of entertaining and we have found that here'

One of the surprises to be found in the leafy West London neighbourhood of Parsons Green is the joyful interior scale of many of its otherwise uniform terraced houses, and it was this that captivated Camille and Jack Saunders when they walked into a friend's house for dinner one evening. "It was one of those serendipitous life moments that just as we were looking for a new house, those very same friends had decided to sell theirs," Camille says. Having a baby on the way, the couple, who both work in the energy sector, were keen to create what Camille describes as "a real family home where memories could be made and there was room for children." Initially reluctant to leave the nearby street they had made many friends on during the quiet days of lockdown, they were enticed by what they felt was the perfect house for their next chapter.

A handsome Victorian red brick and plaster villa close to a vibrant green space, the seven-bedroom house was in excellent order, sporting a smart Plain English kitchen and a substantial basement conversion. However, the couple wanted to, in Camille's words, "make it our own". Having engaged noted Battersea-based architecture firm Smallwood to create structural changes, they began to cast around for an interior designer to collaborate with. After interviewing several options, they happily settled on the Ladbroke Grove-based Rosanna Bossom studio, which is known for its bespoke projects, sensitivity to original architectural features and incorporating an element of surprise.

"Our criteria were a little more complex because we have a cottage in Wiltshire that we wanted to work on at the same time with the designer," explains Camille. "We were aware it was a smaller project, so we needed

TOP LEFT The impactful chinoiserie wallcovering in the drawing room is Chinese Garden by Allyson McDermott in Old Rose colourway. The 1920s gilt mirror found at James Iles Antiques on Lillie Road is the perfect fit while the slipper chairs and ottoman were custom-made by Recoire.

LEFT Maddy Minerva, working with Rosanna Bossom, designed the bespoke bar for the drawing room and had it made by Lethbridge Lines. The mirrored sconces are from Vaughan Lighting and add a balanced symmetry

RIGHT The orangery-style extension was in place at the house and is a favourite space for Camille. The dining chairs, fronted in an Altfield faux leather, were salvaged from the storeroom of a family farm and, in fact, were boardroom chairs from a bank which Camille was delighted to upcycle.



Knocking together four rooms, including a bedroom and study, was a classic example of 'holding your nerve'

someone who would be happy to take on both concurrently. We also wanted a designer who was versatile enough to not recreate the same look in both houses." Following site visits from Rosanna and her head designer at the time, Maddy Minerva, in early 2021, the couple embarked on what has proved to be a fruitful creative partnership.

"It was very clear from early on that Camille had great taste," says Maddy, who worked closely with the couple from start to finish. "There were elements that she and Jack definitely had a clear vision on from the start, such as turning the first floor into a master suite, so they each had their own bathroom and dressing room. However, in regard to schemes, we started from scratch." Chiming in, Camille adds with a laugh, "This was very important, as Jack and I have rather different ways of living; he is highly ordered, whereas I'm a little less tidy." Knocking together four rooms, including a bedroom and study, to create this was a classic example of, in Maddy's words, "holding your nerve". Happily, the result was triumphant, with the contrast between the feminine softness of Camille's dressing room and the dark green panelling and bold marble of Jack's quarters working well together.

Another successful element in the project was the synchronicity in tastes between designer and client, which is not always a given. "I love to have an eclectic mix of traditional and contemporary styles within my interiors," explains Maddy, who worked closely with Camille to achieve this balance. Working with various pieces of furniture to cohesively blend old with new was a joint decision, and led to, at times, bold choices of furnishings that have also managed to stay sympathetic to the context of a period townhouse. "It's always a bonus when clients have antiques and old pieces of furniture they'd like to reuse – artwork in particular," says Maddy. "I find artwork very personal, so it was great that Jack and Camille had some lovely things, both inherited pieces and acquired buys, to work with."

Having upsized from their previous home, the couple were passionate about creating a space for



RIGHT Jack and Camille inherited the Plain English fitted kitchen with the house, which is complemented by the range cooker by Lacanche. The US-made custom pendants were also inherited with the house, while the Ella bar chairs were sourced from Gabriella James Chairmakers. They have been upholstered in Qabus by Robert Kime, a favourite fabric of Maddy's.





The view of the principal bedroom from Camille's dressing room, with joinery created by Lethbridge Lines. The Drottningholm lantern is from Vaughan Designs.

'We love having the pieces around us that tell the story of our lives'

ABOVE A headboard designed by Maddy and covered in Soane Britain's Scrolling Fern Frond creates a focal point in the principal bedroom. The walls are lined in a Vescom Linen in pale blue for a soothing feel.
RIGHT In Camille's dressing room, a bespoke ottoman made by R B Custom Furniture and covered in Romo's Kemble takes centre stage.

entertaining in style. "I'll never forget Camille's excitement when I produced a sample of proposed chinoiserie wallpaper by Allyson McDermott for the drawing room," says Maddy. Having had her heart set on a similar style for her dressing room, a hope which had been dashed when it became obvious the joinery design would not make it practical, Camille was thrilled to be given a second chance to live with the style, albeit in a different incarnation: "We had to convince Jack as it was over budget" she says, "but now we are both over the moon with it."

Maddy felt the chinoiserie wallpaper was perfect to give the drawing room a glamorous impact for guests. "I like to take risks and be bold with interiors," she says. "It's very easy to stay within your comfort zone when decorating, but the brave decisions always tend to be the ones that make rooms sing. The drawing room wallpaper was definitely not a safe option, but it really has provided a beautiful backdrop to the



'It's very easy to stay within your comfort zone, but the brave decisions tend to be what make rooms sing'

space," says Maddy, who has now set up her own design studio called Maddalena Minerva. Once Jack had been convinced to go over budget for it, the wallpaper was carefully hung by Ian Chescoe Decorating and is admired by anyone who walks into the room. Contrasting elements such as a Nic Fiddian-Green horse sculpture, an armchair covered in a bold Susie Atkinson check and aubergine-hued slipper chairs add to the dramatic effect – which comes into its own in evening lighting.

Another pregnancy has, Camille laughingly admits, toned down the opportunities for large-scale entertaining of late, but the house is ready for a new chapter. The long dining table, inherited from Jack's grandmother and given vim by the addition of Robert Kime-upholstered dining chairs, will be filled with the chink of glasses against the loveliest of London settings. A truly magical family home for all ages. ■



ABOVE & RIGHT
The panelling and joinery by Lethbridge Lines in Jack's bathroom are painted in Hornblende by Paint & Paper Library. Visit *rosannabossom.co.uk* and *maddalenaminerva.com* to see more of the designers' work.


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Metallo Verdigris wallpaper from Zoffany is a striking note in the small dining room, where the family eats dinner with the doors open to the parkland on summer evenings. The 1890s Ferahan Rug and Armorial hanging plates are newer additions in a still-evolving scheme, according to Harry.







A lasting LEGACY

Bringing their historic estate in an idyllic English setting into a new chapter has been a labour of love for Harry and Olivia Grafton

FEATURE COSMO BROCKWAY PHOTOGRAPHY JAMES MACDONALD

ABOVE LEFT The couple seen in the garden with terriers Mickey and Dennis. ABOVE RIGHT The garden front of Euston Hall, which looks down to the Pleasure Grounds, laid out in the 17th century by the celebrated John Evelyn. RIGHT An idyllic view across the fountain to the Hall beyond.





With Wye Valley pendants from Fritz Fryer and a pediment cabinet, designed by Woody Clark and made by TH Bretton, the kitchen combines the practical with the decorative. The Versailles parquet is from Havwoods Flooring.



'We threw ourselves into turning what was my grandparents' old-fashioned stately home into something we could live in comfortably'

'The Merry Monarch' King Charles II left a colourful legacy which includes a tribe of noble families descended from him and his eclectic collection of paramours. Springing from perhaps the most powerful of these, Barbara Villiers, Duchess of Cleveland, is the FitzRoy family, which for centuries has held sway in an idyllic corner of England on the Suffolk-Norfolk border from its equally scenic stately home, Euston Hall.

Illustrious the root may be, but the current generation to live here, Harry and Olivia FitzRoy, formally known as the 12th Duke and Duchess of Grafton, could not be more down-to-earth and approachable. "My foremost childhood memory here is of madly racing around the dining table every Christmas," says Harry. Affable and charismatic, he, along with Olivia, has carried his stately inheritance into the modern era to create a family home filled with laughter and happenings.

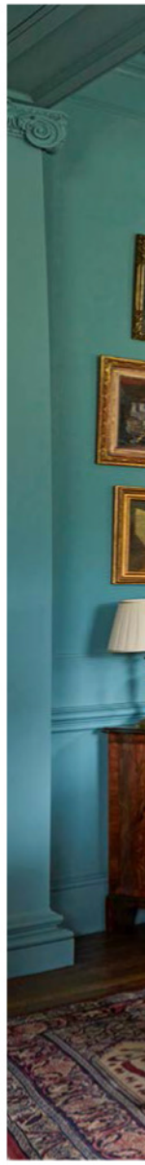
The elegant house, built in 1666, first came into the FitzRoy family through the marriage of heiress Lady Isabella Bennett to Harry's ancestor, Henry, Earl of Euston. Despite his royal Stuart paternity, Henry was only agreed to as a suitable match by Isabella's father, the Earl of Arlington, if she could be a duchess. King Charles II swiftly created the Dukedom of Grafton for the young couple and the family's future was assured. A reminder of the house's origins is the glorious mass of royal portraiture dotted through the rooms. Pointing out a portrait of Harry's ancestor over the dining room fireplace, Olivia recounts how his sash inspired the deep Etruscan Red colour now on the walls. Working with Cambridge-based art dealer Jonathon Miles, the couple oversaw the placing of

ABOVE The painting above the fireplace in the dining room is a rare painting by Phillipe de Champaigne of Charles II in exile shortly before the restoration. The colour of his sash inspired the Papers and Paints hue used for the walls.



Francis Johnson & Partners designed the 18th-century-style bookcases in the library to mirror the classical simplicity of the room. The handsome gilt mirror is designed by William Kent, who also designed the landscape around the house.

The staircase hall, which leads into the drawing room, has been given fresh life by being painted a cream colour from Papers and Paints. Olivia rehung the ancestral portraits, including the one of Barbara Villiers, Duchess of Castlemaine, with help from Woody Clark. The simplicity is a foil for the colourful impact of the rooms leading off it.





'We felt so strongly about the colours we would use and wanted the rooms to feel unsurprising to someone walking in from the 18th century'

ABOVE A pair of Amari lamps from Vaughan in the Drawing Room complement the blue walls. The sofas and cushions, trimmed with Rubelli passementerie, are all from George Spencer. The large portrait, brought out of the attic and restored, is of Anne Liddell, 3rd Duchess of Grafton by Sir Joshua Reynolds.

hundreds of pictures over 18 months. "It remains a lifetime's project," says Olivia, as she oversees playdates for the couple's three children – Alfred, Lord Euston, nine, Lady Rosetta, seven, and Lord Rafe, five.

First meeting at Edinburgh University, Harry and Olivia eventually moved to West London and took every chance to spend weekends on the family estate, without realising how soon they would inherit due to Harry's father's early death. "We moved here 30 years earlier than we expected," says Harry. "But we threw ourselves into the challenge of turning what was my grandparents' old-fashioned stately home into something we could live in comfortably and lightening the sense of formality."

The last chatelaine, Harry's grandmother, Fortune, longtime Mistress of the Robes to Queen Elizabeth II, ran the house along old-world and slightly faded lines. "The green baize door of the *Upstairs Downstairs* world was still very much here when I first visited," says Olivia. "I remember the astonishing old kitchens with their vast fireplaces – so unchanged in centuries." Inheriting Euston Hall when she and Harry were in their early thirties was, she continues, "a baptism of fire. We started life here in a flat above the stables. It was the perfect nest, and the children's reaction when we moved into the 'big house' was asking to return to the flat."

Harry and Olivia settled on York-based architect Digby Harris of Francis Johnson & Partners to work with them on structural changes. "We liked Digby's straight-talking approach," says Harry. "The moment he walked into our dining room, looked up and said 'Ugh, chunky cornicing' in his Yorkshire burr, we knew he was our man."



The galleried landing on the first floor is called the Red Square. A pendant by Jamb holds it own against the imposing artwork. The hand-block-printed wallpaper is by Lincoln-based Bruce Fine Papers.



'I was surprised by my interest in the interiors, and proud to say I even picked some of the wallpapers myself. Above all, we enjoyed doing it together'

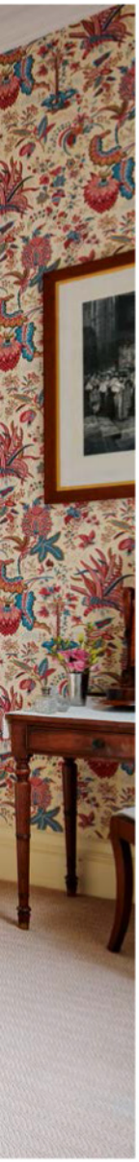
An immediate priority was to establish a set of cosy family rooms. "I didn't want the children sleeping miles away down a cold corridor," says Olivia. The couple also decided first impressions could be improved: "We opened up the front hall, which was partitioned like a railway waiting room and covered with lino," says Harry. Light-hued and overseen by a luminous full-length portrait of Queen Henrietta Maria, the hall is now impactful and notably friendly.

Treading the fine line between respect for ducal history and the desire for a fresh overhaul was something the couple did not take lightly. "We felt so strongly about the colours we would use and wanted the rooms to feel unsurprising to someone walking in from the 18th century," says Olivia. "Choosing Woody Clark, a historic interiors expert based in Cambridge, was a triumph thanks to his deep knowledge."

In part thanks to Woody's invaluable suggestions, the couple's approach to updating the property has been successful. "East Anglia has a rich seam of craftsmen and artisans," adds Harry, "and we were passionate about using local trade as much as feasible while working with the vernacular of the house." This includes the bespoke damask curtains in the dining room made by Humphries Weaving in Suffolk.

"We decided very early on that we would upcycle anything that could be reused," says Olivia. "Baths were re-enamelled and family possessions, long hidden away, were brought blinking into the sunshine." Pieces of old carpet discovered in the attics inspired the carpets woven in Axminster. "I was surprised by my interest in the interiors," chimes in Harry, "and proud to say I even picked some of the wallpapers myself. Above all, we enjoyed doing it together."

ABOVE Portraits given to the family by Queen Victoria are a regal addition to the chintz-papered bathroom which leads off the Balcony Room (see page 56). Chairs from royal coronations wittily continue the theme.



The Arlington Room has grandeur in spades with a bespoke four-poster bed fashioned from 18th-century posts with hangings created at A T Cronin using GP & J Baker's Anastasia with linen linings made by Ulster Weavers. The flatweave carpet was supplied by Borderline Carpet Services.

LEFT An 18th-century Chinese screen has been moved from the dining room to the Balcony Room, named after its glorious views of the Pleasure Grounds, and incorporated into the headboard. The bedspread is an Oka paisley design chosen to complement the orientalist theme.

BELOW Anne-Marie wallpaper by Braquenié, a Drummonds bath topped with Calacatta Viola marble lend a decadent feel in Olivia's bathroom, designed by Norfolk-based FJP Designs.



A rare feature is the William Kent parkland surrounding the house, one of only seven remaining in the country. Harry points out the restored waterways and weir commenting, "There is no more romantic place for wild swimming on summer evenings." An elegant temple overlooking the pleasure gardens has been updated with a collection of antiques and fabrics and is available for holiday lets. "It's a miniature delight, once a folly for the 3rd Duke to breakfast in and watch his racehorses gallop past," he adds.

The house is at its best when it is filled with guests, indeed, the record decks in the drawing room attest to many a lively party. Harry describes his sister's winter wedding, one of the first events to take place after the redecoration: "We had a tunnel of pine trees leading from the long doors of the family dining room into a Victorian-style marquee from LMP Bohemia and a candlelit feast with the house as a backdrop." A place of legacy, of laughter and of love – a place in which The Merry Monarch himself might feel very at home.







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The cottage, which dates back to 1627, is built from local stone and shale, and has been extended over time.





TREASURE TROVE

This 17th-century stone cottage, tucked into Devon's rugged northern coastline, has a long and intriguing history which its owners have delighted in discovering

FEATURE SHARON PARSONS
PHOTOGRAPHY RICHARD GADSBY

ABOVE This eye-catching arrangement in a shelved alcove in the back hall uses a variety of objects with similar tones to great effect. The ironwork bowl was found at Browns Antiques & Reclamation in South Molton.





'This is the sort of place to make treasured memories – it feels part of our souls'

ABOVE Simple blinds made from Designers Guild Alabaster linen filter the light and frame the view. The unusual double-arch screen apparently came from a Spanish Armada ship which was wrecked on the coast.

LEFT A new front door with a porthole lets in more light and offers an intriguing perspective of the rugged coastal scene beyond.

As Jane Banbury takes in the ever-shifting view of sea and sky through the bay window of the coastal home in North Devon that she shares with husband John, and daughters Ellie, 10, and Bella, seven, she says, "I could spend hours here, just watching the world slowly go by. This place has a sense of yesteryear – life seems much simpler somehow."

Indeed, Lee Bay, tucked into the rugged coastline, seems part of a bygone age. The village itself – two miles west of busy Ilfracombe – is set in a deep combe, with a cluster of traditional buildings forming its hub. From there, a narrow path meanders to the bay, a rocky cove sheltered by wooded cliffs soaring up behind it. Not much happens here these days, it seems. Beachcombers wander along the small sandy beach as dogs scamper into the water and youngsters



The hooded brick chimney breast was constructed by previous owners over 75 years ago and marries beautifully with the original walls which are 45cm thick in parts. An aged conker-brown leather chair from Tallboy Interiors picks up on the brickwork tones. The industrial-style light behind it is from Frezoli Lighting.

scramble among the crystal-clear rock pools. Yet, this peaceful scene belies a much more dramatic past, for this is a stretch of coastline famed for smuggling – a thread of history which, as the family have discovered, has a direct tie with their own much-loved home.

Early one morning in 1789, a stranger rode down the quiet lane leading to the village carrying his diminutive wife in the saddle with him. This was Hannibal Richards, a giant of a man at six and a half feet, with a mane of wild black hair, and a fierce demeanour. He was a renowned smuggler who had fled Cornwall to escape the authorities, seeking to disappear in this remote corner of the neighbouring county. Soon, however, he was up to his old tricks, bringing cargoes of precious lace, tobacco and brandy from France, and storing his contraband in all manner of hiding places.

The Banburys' pretty 17th-century cottage, perched on the edge of the bay, was to play its part. At night, as Hannibal crouched in his boat in the bay, an accomplice would signal to him from an upstairs

ABOVE The kitchen was in situ when Jane and John bought the cottage. They have customised the units with black beeswax handles to match the updated window furniture by From The Anvil.

RIGHT The boot room with its set of old school lockers has a stable door leading to the covered terrace outside.





The dining area features a new floor from Mandarin Stone extending through to the kitchen and boot room. An eclectic gallery of paintings and portraits create an interesting display.



ABOVE Tongue-and-groove cladding lends a shipshape feel to this bedroom, underpinned by uninterrupted sea views. The casual linen blinds used throughout have additional blackout lining in the three bedrooms.
LEFT The main bathroom is a showstopper thanks to the magnificent freestanding bath from Vintage France Design, offset with a marble basin found on Etsy which sits on an old chest of drawers.

window when the coast was clear, so he could come safely ashore and store his cache, often in the hillside directly behind the cottage. "It seems extraordinary to think of all that happening here," reflects Jane. "I often think of Hannibal stealing into the cottage to plot and plan, no doubt stooping to avoid hitting his head on the beams. On stormy nights, when you can hear the waves crashing on the rocks, it's not hard to imagine how it must have been during that time." Eventually, the days of smuggling came to an end – Hannibal Richards is buried in Ilfracombe churchyard – and this northern stretch of the county evolved into a destination for genteel Victorians who came for the sea air. The house soon enjoyed a gentler existence as a tearoom and for many decades served traditional Devonshire fare.

By the time the Banburys came to view the cottage in the spring of 2018, it had been returned to its status as a home. Immediately inside was what would have been the original living space, leading to a much later extension at the back which incorporated a





'I didn't want the cottage's character to be overshadowed by a busy or complicated scheme, so it's very pared back and consistent throughout'

kitchen, dining area and boot room. Upstairs, four bedrooms and a bathroom were tucked into the eaves. Nevertheless, it was, as Jane recalls, somehow lacking in soul and character. "Although we had no doubt it was very special, we knew it would need some investment to realise its full potential," she says.

The couple had long loved this part of Devon but were not yet in a position to relocate lock, stock and barrel from their home in Kent, with busy careers and their young daughters happily settled in school. "We had to ask ourselves if we should pour our love and money into this little place and make it the best it can be, even though we can't be here all the time yet," Jane says. But their hearts had been won over: "There was no going back," she says.

As soon as the house was theirs, work to renovate it began in earnest. "We didn't need to make any major alterations, so planned a tight schedule – just six months – but felt confident that we could pull it off with our trusted team of builders," Jane explains. The house is Grade II listed and in a conservation area, so there were certain restrictions. "We took great care to preserve as many original features as possible, though we were able to turn one of the bedrooms into a really comfortable bathroom instead," she points out.

After tackling the basics – upgrading the electric and heating systems, along with replacing the concrete pointing on the exterior brickwork with lime mortar – the decor could be addressed. Jane's vision was very clear. "I didn't want the cottage's character to be

ABOVE This pretty twin bedroom is simply finished with vintage finds and decorative details. The unobtrusive wall lights are from Garden Trading, and the wooden horse on the windowsill came from Sunbury Antiques Market.

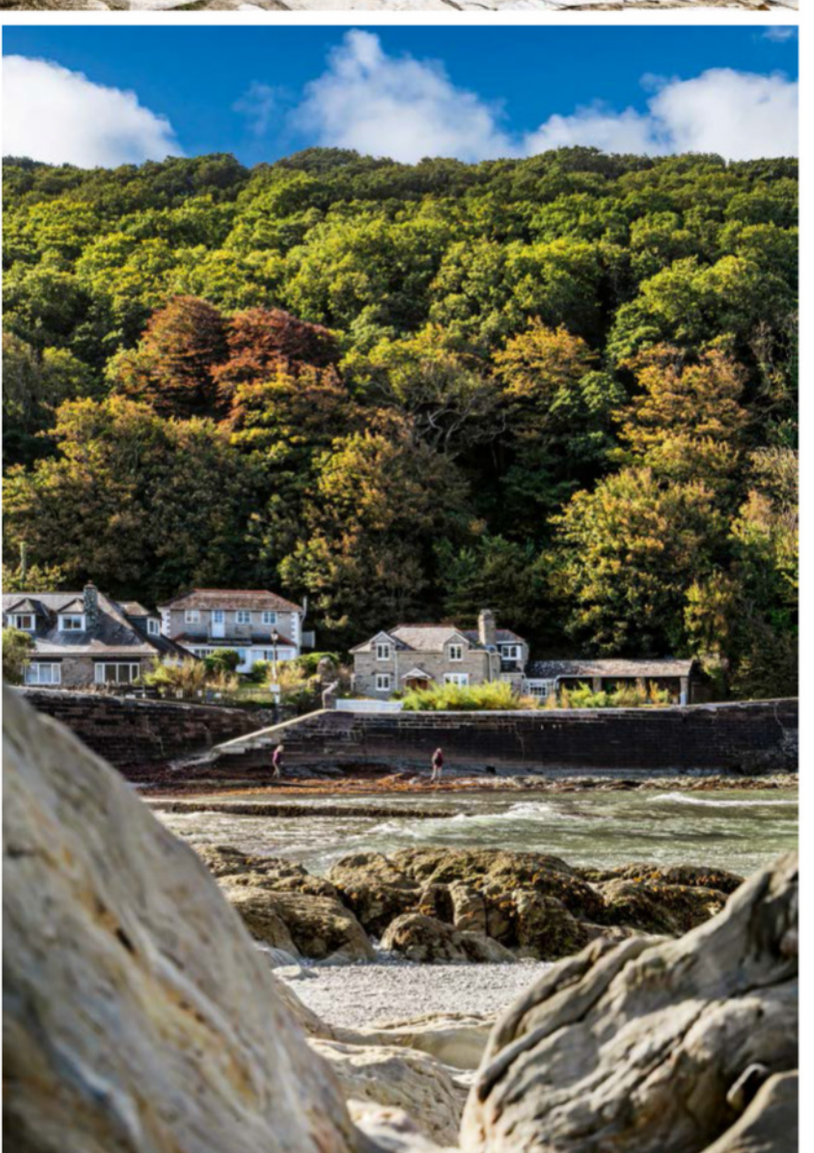


overshadowed by a busy or complicated scheme, so it is very pared back and consistent throughout. We've used white as a backdrop, overlaid with different textures, natural materials and tones," she explains.

Most importantly, the couple wanted the house to have a strong sense of place, but without the usual seaside clichés. Instead, its provenance has been subtly alluded to with authentic seafaring ephemera, artwork and beachcombing finds such as driftwood, pebbles and shells, along with timeworn pieces which the couple have picked up in antique markets and vintage stores to reference the cottage's long history.

The overall effect is one of warm informality, with a refreshing take on coastal style. "The best thing is that it feels like home as soon as you step inside," Jane says. "So much has happened here over the centuries, but we think Hannibal would still recognise it as the cottage he knew centuries ago – though it's probably safe to say he would find it a lot more comfortable these days." ■

ABOVE The loggia-style terrace has pillars built from local shale and an open-beamed roof strung with pretty lights – perfect for al fresco dining. The table and chairs are from Garden Trading.



RIGHT The cottage nestles between the wooded hillside and the tiny bay. When the family are not in residence, The Brandy Thief cottage is available to hire through Unique Homestays (*uniquehomestays.com*)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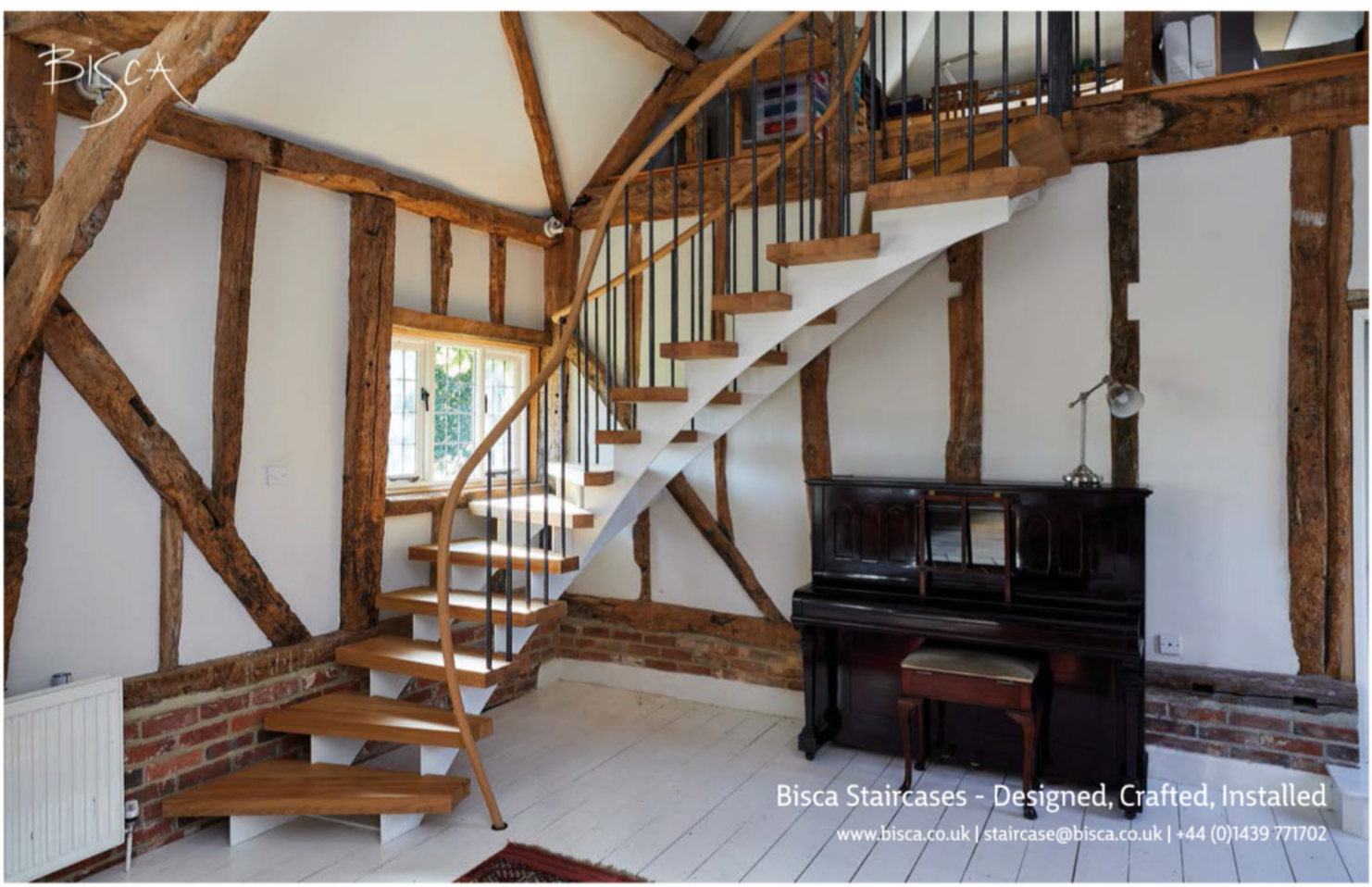
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ROOM TO ROAM



The call of the country was strong for the Laxton family, and the rural home they have created is as uplifting and colourful as the life they live within it

FEATURE KERRYN HARPER-CUSS
STYLING KERRYN HARPER-CUSS & NELS CROSTHWAITE EYRE
PHOTOGRAPHY BOZ GAGOVSKI



Walls in Venetian Red by Zoffany have turned the sitting room into an inviting sanctuary. Interior designer Nels Crosthwaite Eyre had the sofa facing the fireplace re-covered in Inara by Jane Churchill. The second sofa is the Alwinton from Sofas & Stuff, while the ottoman is bespoke from Balmain & Balmain, upholstered with a suzani sourced from Manina Baumann in Cape Town. The fireplace fender was bought at auction and has been reupholstered with Robert Kime's Peacock Ikat. The rug is from Haliden Oriental Carpets.





LEFT This reading corner features curtains in Bitlis embroidered linen from Vaughan and a Hexagonal papyrus lampshade from Robert Kime. A trolley sourced via The Vintage Trader sits next to a chair that Nels had re-covered with antique jajim fabric.
RIGHT In the kitchen, curtains and a Roman blind in Azara by Jane Churchill are paired with walls painted in Breakfast Room Green by Farrow & Ball and tiles from Bert & May. Fulborn glass pendant lights by Jim Lawrence hang above the island.
BELOW RIGHT Arabella worked in lifestyle PR before her three boys were born. Here she is with one of the family dogs, Peanut, a cocker spaniel.



Arabella collects art from auctions, vintage emporiums and online sales to imbue character throughout the home

"Boys are a bit like dogs – they need space to run around," says Arabella Laxton, mother of three sons under six and owner of this joyfully decorated home. When she and her husband William moved from London to a small village in North Hampshire in November 2019, it was in search of a more outdoors-focused life. The couple already had two sons, Otto and Kit, and with Arabella five months pregnant with their third child, Woody, they were eager to make the shift to rural life.

"We wanted to move to the country for all the usual clichés: to preserve the children's innocence for a bit longer, to let them climb trees, to enjoy the freedom and space, get chickens and so on," Arabella says. "We were just incredibly lucky with our timing, having decided to leave London well before anyone knew of the lockdowns to come."

This picturesque six-bedroom brick-and-flint property, surrounded by a large garden, sweeping countryside and hedge-lined lanes, offers all the room to roam they had hoped for and did not require any structural changes. "The previous owners had done a lot of work; the house was well laid out and had lots of space for entertaining," says Arabella. "So it was more a case of making aesthetic changes to suit our taste."

The couple wanted a 'cosy, country look', and the house, having been decorated throughout in neutrals, offered a blank canvas. Given the impending addition to their family, Arabella and William decided to approach interior designer Nels Crosthwaite Eyre to ease the redecoration process. "Over Christmas,





Situated on the outskirts of a small Hampshire village, this classically pretty brick-and-flint house offered the secluded back-to-nature setting sought by the family who wanted to leave London for a slower, country life.





after moving in, as William and I were talking about all the colours and fabrics, it dawned on me that it would be easy to make some very expensive mistakes. We had moved from a much smaller house in London so there were lots of things to source and decisions to make," Arabella explains. "We'd never worked with a designer and didn't really know how much it would cost or how it worked, but we'd known Nels for years through friends and admired her work. Will works in property and was a big fan of Robert Kime, and Nels, who had worked with Robert, has a similarly colourful, relaxed aesthetic."

Nels worked with Arabella and William's brief to retain existing flooring and key fixtures in order to prioritise spending for fabrics and furnishings. Keeping the cabinets, worktop and flooring that came with the house, she reinvigorated the kitchen by having the walls and units repainted, adding bold tiles behind the Aga, introducing new light fittings, door and window hardware, and curtains and a Roman blind in a vibrant print.

The kitchen is part of an open-plan layout which flows into a snug and then into a vaulted dining room; Nels planned each space with individual palettes that work cohesively without being 'matched'. The capacious dining area enjoyed good natural light but lacked character, so she had the existing unattractive Glulam (laminated wood) joists painted to blend into the background and focused on introducing character and uplifting colour with furniture and soft furnishings, including a bold rug, kilim-inspired fabric for the curtains, a large dining table and an antique dresser. Nels commissioned specialist painter Amy Edwards Home to repaint the dresser with a distressed finish and blue touches to turn it into a worthy focal point.

The sitting room has been transformed from a neutral shell into a jewel box of rich hues and luxurious textiles. Walls in Zoffany's Venetian Red paint imbue a cossetting ambience and beautifully scaled furniture makes the most of the floor space yet creates a sense of intimacy by being drawn around the

ABOVE This large table in the dining room is the perfect spot for convivial dinner parties. The curtains are in Sumba by Jane Churchill while the bespoke sisal/wool rug is by From Jaipur With Love. Designer Nels sourced the dresser from Marc Kitchen-Smith Antiques





Nels planned each space with individual palettes that work cohesively without being 'matched'



ABOVE Bespoke cabinetry in the hall painted in Ambleside by Little Greene offers ample storage. The rug is from Alternative Flooring.
LEFT The wallpaper in the snug is Wattle Faded by Robert Kime. Cushions from Studio Mahala jostle with smaller square cushions made in Rabanna by Fermoie. Scout, the family's cockapoo enjoys the country ambience.



'I love the way the landing connects all the bedrooms and I can hear the boys' feet pitter-patter down the corridor in the morning'

fire and away from the walls. "Well-chosen, well-placed larger pieces can often make a room feel bigger," says Nels, who likes to create interiors organically, starting with key pieces, then layering the smaller details that make a room atmospheric. Here, this includes suzanis for bespoke upholstery and saris which she had made into lampshades, as well as similarly thoughtful details for the bedrooms. Nels adores tracking down unique pieces from auction houses, antiques emporiums and specialist dealers, including from favourite sources such as Shipton Bellinger Antiques centre and the Antiques Bazaar in Crewkerne.

Since moving in, Arabella has developed a love of sourcing art and enjoys the ongoing hunt to add further nuance and interest. She has no desire to see the home as static or finished, it seems that the creative connection between Nels and Arabella will continue for some time to come.

With youngest son Woody now two, the Laxton family's move could not have been better timed. They can tumble out of the door for fresh air and country walks with dogs Peanut and Scout, have friends to stay and get involved with the community-minded village – be that the village panto or regular 'rolling suppers'.

"I feel safe with the children here and we all feel very much together," says Arabella, "In London, we had a very tall, narrow house with lots of stairs, whereas here we are much more on the same level. The children can use the downstairs playroom or bring toys back to the kitchen table. And I love the way that the landing connects all the bedrooms and I can hear the boys' feet pitter-patter down the corridor in the morning." She continues: "We've always loved to entertain but now we enjoy that even more. With Nels' help, we've created a home that I hope makes everyone who visits feel welcome and relaxed." ■

ABOVE Duck Egg by Edward Bulmer Natural Paint on the walls is teamed with a lively ensemble of pattern in the principal bedroom. The quilt is from By Alice Home and the cushion is from Francesca Gentilli. To see more of Nels Crosthwaite Eyre's work, visit *nels-crosthwaiteeyre.squarespace.com*

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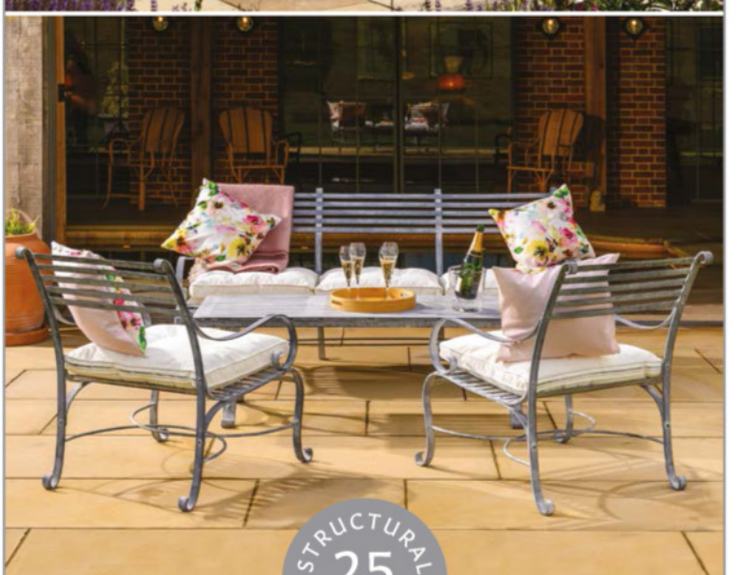

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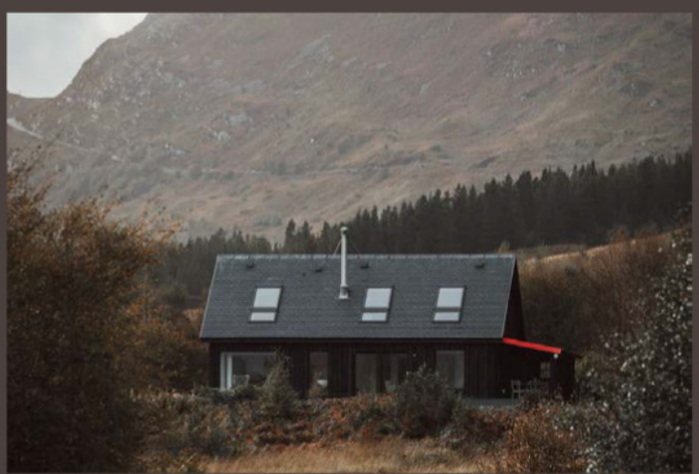



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STYLE INSPIRATION

Our special section dedicated to interior design and decorating begins here



SEAMLESS FINISH

Colour drenching – using the same hue over walls, skirting, radiators, cornicing, even ceilings and architectural details, is being embraced as a chic and impactful way to create a seamless, calming look without any jarring contrast. For a smooth, cocooning effect, use paint with a matt finish on all surfaces. Farrow & Ball's new ultra-matt Dead Flat finish, with only 2% sheen and suitable for multiple surfaces, will create durable, uninterrupted colour. This finish helps colours look even richer so works particualry well with the darker end of the spectrum for a cosseting, sophisticated and flawless scheme.

Beverly, £75 for 2.5l Dead Flat, Farrow & Ball

FEATURE KATY MCLEAN



Sorgue 914, £221.40 a metre, Etamine at Zimmer + Rohde

A fresh START

Make the most of the spring collections to breathe new life into interiors

Whether visiting London Design Week at Design Centre Chelsea Harbour in March or perusing showrooms for the latest samples, taking in the spring collections offers an opportunity to revitalise the home with exciting new designs or enrich an already loved scheme with a fresh update. Here our edit of the most enticing newly or soon-to-be launched fabrics and wallpapers lends a nod with the direction to take.



BELOW Sofa and bolster cushions, Tiger Velvet, Ivory, £130 a metre; square cushions, Paxton, Grey/Gold, £85 a metre, all James Hare



Selection of wallpapers including (hanging, from left): Palacio, Eau de Nil; Artus, Forest; Regale, Russet/Gilver; Sunforest, Sage/Russet, all £59 a roll. Matching fabrics available, £42 a metre. Marianne collection, Clarke & Clarke at Sanderson Design Group

Floral bouquet

This season sees ever-popular floral motifs go larger in scale and more abundant in design, layering colour and extravagant pattern in abundance.

STYLE NOTES:

- Layer different scales, colours and patterns for a rich, busy look unified through use of floral design.
- Pick a hero colour to carry through designs – pink and plum are evident in many collections, along with favourites blue and green.
- Be brave and embrace large-scale designs to make a striking style statement on expanses of wall or a feature of an upholstered piece.



Wallpaper and all fabrics from the Arboretum collection, Sanderson Design Group



SWATCHES

1 Netherton fabric, Celadon, £148 a metre, Cloth & Clover at The Fabric Collective

2 Proust's Lilacs fabric, Purple, £210 a metre, Schumacher

3 Sally fabric, Albicocca, £129 a metre, Rubelli

4 Petie's Garden fabric, Peony, £230 a metre, Turnell & Gigon

5 Snowbrush fabric, Ciel, £230 a metre, Lake August at The Fabric Collective

6 Indiennes wallpaper, Jewel Blue, £190 a roll, Sarah Vanrenen



LEFT Blind, Florent, Positano/Maple/Graphite, £85 a metre; wallpaper, Fayola, Clover/Chalk, £89 a roll, Harlequin at Sanderson Design Group

BELOW Wallpaper, Ikebana Damask, Gilver, £85 a roll, Designers Guild





Koti, Terracotta, £135 a metre, Manuel Canovas at Colefax and Fowler

BELOW Fabric (from top): Stony Stripe, Rust/Blue, £129 a metre; Nomad, Teal, £125 a metre; Babouches, Spice, £159 a metre; wallpaper (background), Buckland, Red/Blue, £175 a roll, all Mulberry Home at GP & J Baker
BOTTOM LEFT Curtain, Hatfield, Rouge, £185 a metre; sofa, Lembata, Indigo, £90 a metre, all William Yeoward at Designers Guild



Global taste

From kilims and suzanis to ikats and chinoiserie, Asian flavours, South American influences and Persian patterns abound. Designs encapsulate techniques, designs and colours popular around the world, brought together in an eclectic but considered English style.





STYLE NOTES:

- Curate different patterns and influences within a palette of two or three colours, plus a grounding neutral.
- Rich, earthy terracottas, reds and browns contrasted with blues or greens work well for this look.
- Keeping walls plain allows for a layered approach with a variety of prints and weaves used for curtains, upholstery and cushions.

SWATCHES

1 Kilim rug (3.05m x 4.27m), from £1,695, Vaughan
2 Alatri fabric, Palermo, £270 a metre, PG Tessuti at Turnell & Gigon
3 Poesie Indienne fabric, £262 a metre, Pierre Frey
4 Kilim fabric, Coral/Celadon, £204 a metre, Marvic Textiles
5 Gardens of Okoyama wallpaper, Midnight, £1,279 per 320cm x 86cm, Arte



Luxurious texture

Enriching the move towards warm neutral tones, textural details are elevating more muted schemes with exquisite features, innovative techniques and tactile, fine materials.

STYLE NOTES:

- Keep the look simple, allowing the beauty of statement textiles to take centre stage, perhaps showcasing a hand-embroidered design on curtains and cushions.
- Walls can benefit from a subtle but luxurious textured finish.
- Use patterned sheers to introduce another layer of texture.

SWATCHES

1 Ballad fabric, Wild Mushroom, Schnauzer, and Cremello, all £495 a metre, Brentano at Altfield

2 Kyrielle fabric, Graphite, £184 a metre, Lelievre

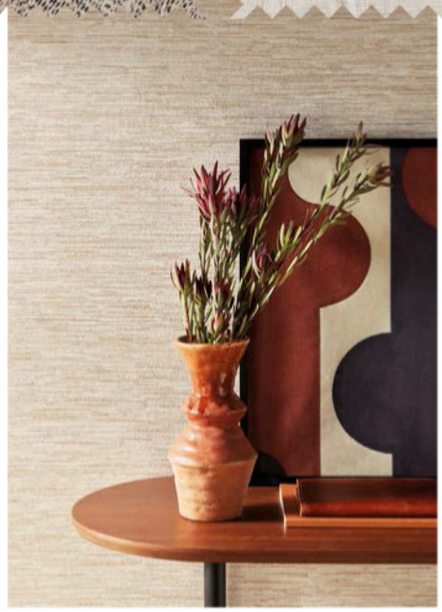
3 Tanabe sheer fabric, White, £128 a metre, Larsen at Colefax and Fowler

4 Pavage Antique fabric, Albâtre, £276 a metre, Karin Sajo at Houlès

5 Wisteria fabric, Beige on White, £120 a metre, Paolo Moschino

6 Applause fabric, £450 a metre, Weitzner at Altfield









TOP Antigua, £595 a metre, Travers at Zimmer + Rohde; Messina coat hooks and joinery pulls, £POA, Barbera at The Specified, Design Centre Chelsea Harbour
RIGHT Wallcovering, Loom Stories, Cream LS802, £182 a metre, Omexco
MIDDLE RIGHT Cushions, On The Rocks, £233 a metre, Zimmer + Rohde
FAR RIGHT Sofa, Nao, Black, £98 a metre; cushion, Remi, Ebony, £138 a metre, Larsen at Colefax and Fowler



Curtain, Gansu, Lotus, £74 a metre; chair, Rio, Lotus, £37 a metre; cushion, Caldera, Marble, £66 a metre, all Villa Nova

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LEFT Zig Zag Stripe wallpaper border, Raspberry, £98 a roll, Salvesen Graham

BELOW Zelda collection of passementerie, braids from £46 a metre, Houlès

BOTTOM LEFT Reggie wallpaper border, Yellow, £68 a roll, Studio Atkinson











Border line

There is a continuing resurgence of border designs from a number of studios as a simple but effective way to enliven walls and upholstery, with fabrics and passementerie featuring dominant borders and stripes for impactful detail.

SWATCHES

1 Alaska fabric with jacquard border motif, Acqua Marina, £296 a metre, Dedar

2 Zig Zagh Stripe fabric, Berry, £90 a metre, Joy of Print x Tori Murphy

3 Floral Trail Narrow wallpaper border, £110 a roll, Salvesen Graham

STYLE NOTES:

- Use borders to frame each wall rather than simply around the top; consider following architraves around doors and windows too.
- Wide border trims in passementerie can transform a simple cushion into a bespoke, luxury piece.
- Broad stripes and borders on textiles create a self-contained leading edge on a curtain or added interest on cushions and other soft furnishings.

BELOW Dawon 801 embroidered fabric, £353 a metre, Rebecca Duckett-Wilkinson for Christian Fischbacher

BOTTOM RIGHT Bench, Elysium velvet, £149 a metre; cushions, Foulard silk, £115 a metre, Osborne & Little





Tiger velvet, Natural, £130 a metre, Shalimar collection, James Hare



Jungle fever

With prowling tigers, exotic botanicals, leafy palms and textured animal prints, there are calls of the wild in a number of the new collections. Though bold, this look can be pared down to a single statement piece.

STYLE NOTES:

- Make a statement with a bold choice for a fabric or wallcovering in a favourite design then complement it with plains and simpler patterns.
- Opt for a sophisticated nod to animal print in a neutral-hued luxurious velvet. Tiger stripes are usurping leopard spots.
- For an immersive look embrace jungle flower and palm leaf designs for an exotic take on florals. ■

SWATCHES

1 Troyes fabric, Rose Madder, £124 a metre, Christian Lee

2 Tyger Tyger fabric, Sumac, £210 a metre, Teyssier

3 Dancing Jungle fabric, Blue, £136 a metre, James Malone Fabrics at Altfield

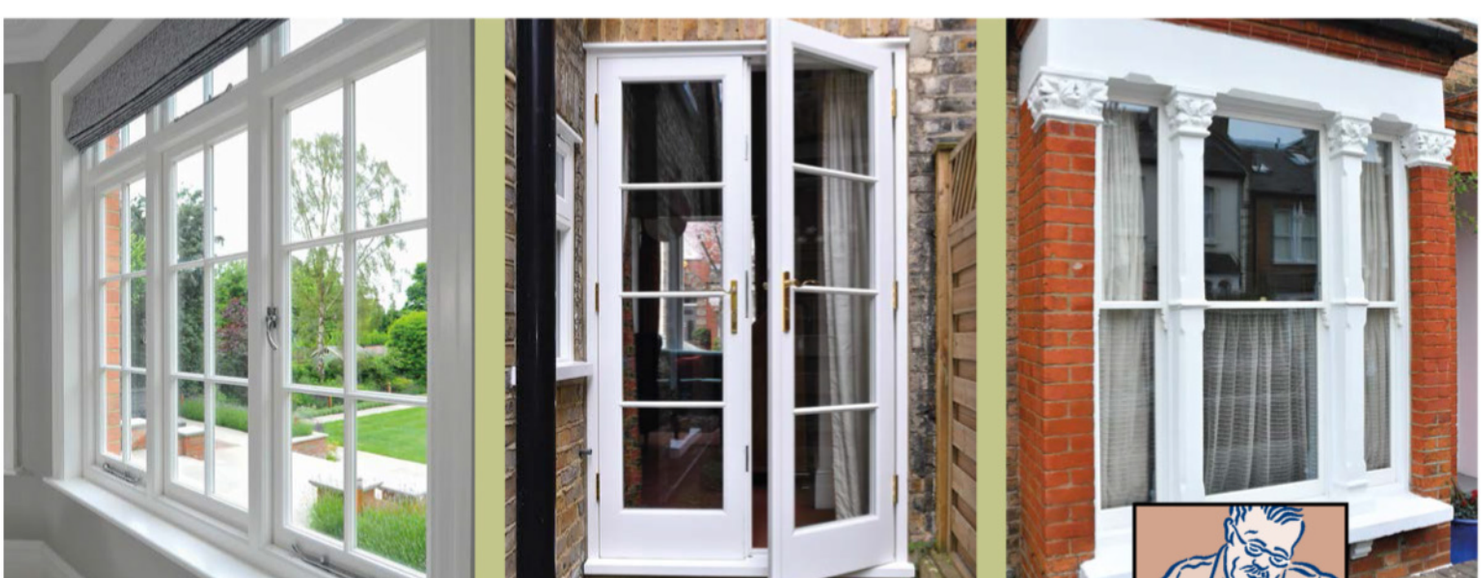
4 Wild wallpaper, Rainbow, £184 a roll, Linwood

5 The Fierce & The Fabulous eco wallpaper, Warm Parchment, £150 a roll, Divine Savages



FEATURE KATY MCLEAN **PHOTOGRAPHS** P80 (HARLEQUIN) © ANDY GORE; (DESIGNERS GUILD) © JAMES MERRELL; (CLOTH & CLOVER) ©ROBERT BARBER. P81 (VAUGHAN) © A C COOPER. P82 (ZIMMER + ROHDE) © LAURA HESSELBERG / DESIGN CENTRE CHELSEA HARBOUR; (PAOLO MOSCHINO) © EWA PAWLATA. P85 (STUDIO ATKINSON) © MILO BROWN; (TORI MURPHY) © JACK NEVILLE. P86 (OSBORNE & LITTLE) © JON DAY PHOTOGRAPHY





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Journey of a COLLECTION

As Liberty Fabrics launches Botanical Atlas, an exciting new wallpaper collection based on its founder's voyages of discovery, we delve behind the scenes to explore its creation



This wallpaper, inspired by 19th-century hand-painted shawls from the archive, offers a rescaled interpretation of Liberty Fabrics' Persian Voyage design. *Wallpaper, Cypress Voyage, Fennell, £590 for A & B drops (87cm x 320cm each) on one roll*

A tiny fragment of material, Liberty Fabrics' oldest known furnishing pattern, rests in a bomb-proof bunker. Without a name, border or edges, the traditional Arts and Crafts design is merely marked as a reversible print with a code and the date 1875. It is just one of over 50,000 prints stored in Liberty Fabrics' confidential archive. Set in a converted aircraft hangar in Oxfordshire, it tells the stories of Liberty designs spanning the major design movements of the last 150 years and is an important record of British textile history. Yet it is far from dormant. This fully digitised, temperature-controlled, working resource inspires in-house collections and designs for Liberty interiors and fashion today. And its oldest fragment of furnishing fabric has been recently rediscovered by the design studio. The team, which works on projects using treasures from the vaults in a second archive room at head office located behind the legendary store, has reimagined the edges of the original print, redrawn the busy, rigid artwork and relaunched the pattern as Tudor Poppy, a fluid, luxurious interpretation of the 1875 original.

Beginning the voyage

Tudor Poppy is just one of 13 new wallpaper designs in 38 colourways based on Liberty archive designs created between 1875 and 1980. The collection, called Botanical Atlas, is based on founder Arthur Lasenby Liberty's expeditions. "In 1810 he did a lot of travelling to India, China, Persia and Japan to collect objects to sell in the store," explains Genevieve Bennett, Head of Design, Interiors. "These objects were sold as one-offs and inspired designs that went into the archive at the time. We felt this was something special which needed its own collection."

The Botanical Atlas collection brings to life the rare specimens and forms Liberty came across on his travels. There are magical worlds to explore and fantastical botanical scenes that exemplify the spirit of encountering new and exotic discoveries. The theme feels timely when many want to elevate interiors to feel special and escapist. "That sense of wallpaper being a simple transporter out of our immediate environment and its ability to transform," says Bennett of its power to dramatically change a space.



ABOVE Behind the scenes reimagining Liberty Fabrics' oldest furnishing fabric and part of the original archive design that inspired Tudor Poppy.
LEFT Originally a 1970s Liberty furnishing fabric inspired by traditional chinoiserie wallpapers of the 17th and 18th centuries, the original documents and final Floating Palace design.

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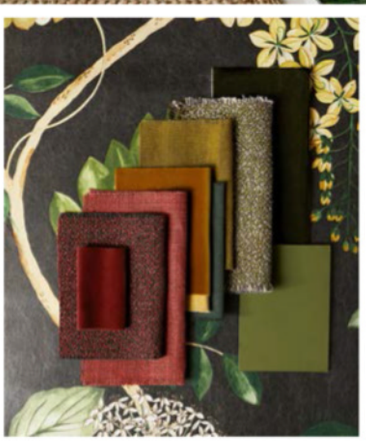
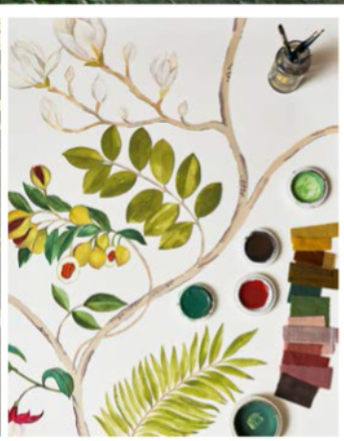
THIS IMAGE Magical Plants is inspired by the historic tradition of studied illustration. *Wallpaper, Magical Plants, Jade £130 a metre*

BELOW LEFT The design team's mood board of newly launched Art Colours plain fabric collection.

BELOW RIGHT Developing Magical Plants with botanicals painted in the spirit of the archive.





Reworking the classics

Some of the designs in the collection are based on enduring favourites from the archive. Cypress Voyage (*page 89*) is a quintessential Liberty Fabrics print, based on a collection of delicate 19th-century hand-painted shawls, and previously used in fashion and packaging for candles by the brand until being redrawn for the Botanical Atlas collection.

A 1970s linen with an oriental theme was appealing to adapt too. "We saw potential in it, but it contained quirky elements such as weirdly drawn people and massive birds," says Bennett. "The scale was small, and the colours weren't right, so we repainted it, edited out the strange elements and added flowers such as lotuses and peonies which have a modernity to them. Then we layered in lots of texture." The final design is called Floating Palace (*page 90*).

Evolving the original designs ensures that they feel right for contemporary tastes. "Often, if you take an archive design as it is and just print it, it can look a bit unliveable," says Bennett, who explains how, in creating Botanical Atlas, one of the aims was "to create more open designs. The archive prints can be busy and small, which can work well for fashion but not for interiors. This was an opportunity to look at increasing the scale to produce trailing designs and scenic wallpapers." A scale which feels just right for now.

The art of recreation

The process always starts with painting and drawing. "Creating that initial, exquisite artwork is key," stresses Bennett. "Then it becomes a digital process – separating the files, layering in the texture, creating something special. After that, it's about identifying the correct process for the design to be brought alive in the right way – an alchemy that comes alive through the production process."

The Botanical Atlas collection is produced using a wide range of traditional and contemporary processes that contain the craftsmanship Liberty Fabrics is known for. "There are wallpapers printed in England using rollers that replicate block printing, allowing reticulation of pigment and chalky, solid-coloured ground. Then there is the rotary technique, which is cylinder-based and layers in texture. And there is digital printing on extremely interesting bases – exciting, layered grounds with a lot of life and movement of colour when looking from different angles."





ABOVE LEFT The final Tudor Poppy design in situ, with the green colourway brings a fresh and unexpected pattern to enjoy in a bathroom. *Wallpaper, Tudor Poppy, Fern, £130 a roll*

ABOVE RIGHT While relatively plain, Obi Stripe provides depth and character to walls with its three different yellows. *Wallpaper, Obi Stripe, Fennel, £130 a roll.*

All wallpapers and fabrics by Liberty Fabrics

Just as the forms, drawings and colourways bring a contemporary feel to the wallpapers, so does the focus on texture. "Texture is one of the most important elements of the collection," Bennett says. "We layered texture into the wallpaper designs, constantly assessing how the design will sink into the base. Our stripe, for example (*above right*), is conventionally printed using a rotary technique; it has three layers of the same cylinder going down the paper to create what appears to be three different tones of yellow and it has a lovely wobble to it. It's these things that really live when they are finally on the wall."

The final stage of development – use

Liberty Fabrics' vision of its customer is of a 'modern collector' who buys special pieces, including textiles and furniture, layering in new products from time to time in a considered way. "We are aware of the cost of decorating," says Bennet. "We owe it to the customer to create something that has longevity." The Liberty Fabrics design team has not only identified particular colourways and scales of designs from the collection as working particularly well in specific rooms, but it has also assembled a plain fabric collection to effortlessly co-ordinate with the Botanical Atlas collection prints.

"We developed Art Colours, a carefully curated collection of plain fabrics to work with Botanical Atlas and previous collections, too," explains Bennett. "It is a standalone collection of 110 solid colour fabrics to highlight and provide a foil for our beautiful patterns."

The design studio has ensured there are easy-to-identify plains to complement particular wallpapers. Texture is a particular focus here too – the collection is divided into two books: Plush, and Dry. Plush features velvets, corduroys, bouclés, and a cotton linen sateen for a soft sheen, while Dry encompasses linen, and recycled linen and cotton. Context may play a part in choice. "A country customer may opt for the Dry book, and a city customer for Plush, for example. But all are refined, understated and complement the background textures of the wallpapers," adds Bennett. "Mixing textures helps bring a space alive, whether it's mixing embroideries, weaves or prints." Yet it's an element that can be overlooked by decorators.

Archiving the future

Every Liberty Fabrics print is named and added to the ever-expanding archive, reflecting our cultural and social history. The trailing designs of Botanical Atlas, achieved by reworking the repeat of archive designs and using wide-width wallpapers, will tell the story of decorating tastes in 2023 and our desire for interesting textures and large-scale, colourful patterns. But, more than that, this collection adds a portfolio of interior-specific designs to the Liberty Fabrics legacy. While at the turn of the 20th century, the focus of the company's prints was on furnishing fabrics, the advent of Tana Lawn in the 1930s meant that fashion prints dominated for many years thereafter. Perhaps this shift back to interiors indicates how important making our English homes feel special has become today.

FEATURE SAMANTHA SCOTT-JEFFRIES **PHOTOGRAPHER** POLLY WREFORD


BOTANICAL ATLAS WALLPAPER COLLECTION
LIBERTY.
FABRICS
EVA CHAIR BY BONACINA 1889
INTERIOR COLLECTION — WALLPAPER AND FABRICS
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LIBERTYFABRIC.COM


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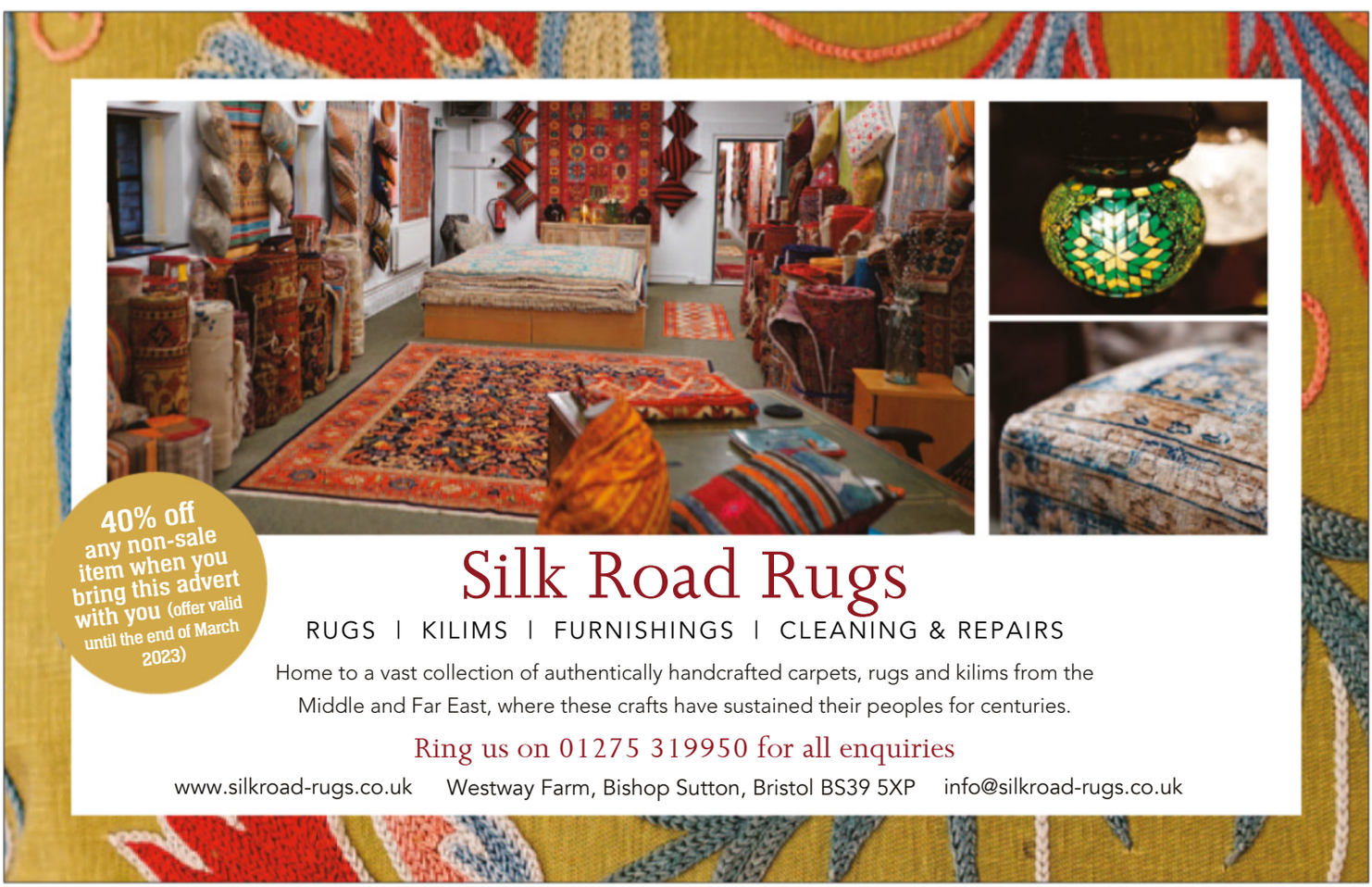
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Tailored to PERFECTION

From a specially blended paint colour to a unique light fitting for a stairwell, specialists can design, make and customise the perfect furnishings for any home. We highlight some of the best

Going bespoke means starting with a blank piece of paper and designing – usually with help from a professional – one-off, standout items that fulfil a lifelong dream, highlight an individual aesthetic, or perform a specific function. Investing in tailor-made creations means they can be made to complement existing decor, to fit an awkward area or to match historical features, and not only will they enhance interiors, but they may even become antiques of the future.

If working to a smaller budget, an alternative to starting from scratch is to customise an existing design. This may take the form of being able to alter the dimensions of a rug to suit or choosing a special paint colour for a pendant. Such variations are becoming increasingly available from a range of brands, and are often simple to achieve without breaking the bank.

With the advantage of creating personal designs to last, welcome to the exciting world of bespoke and custom design in which almost anything is possible.

ABOVE The skilled hand-painting of one of de Gournay's bespoke Chinoiserie collection wallpapers

Flooring

ROGER OATES DESIGN

A new tufting facility unique to the UK is the backbone of the bespoke hand-tufted rug design service from Roger Oates Design. As a starting point, customers may recolour or resize an existing rug, using shades from the 188 colours in the Roger Oates palette and in any size up to 4m by 6m. The more ambitious, however, can create an exclusive rug to suit any space, with one-to-one support and inspiration from the expert design team. Bespoke options include size, shape, pattern and custom-dyed colours, with a portfolio of sample designs as an inspirational springboard. Any shape of rug is possible, from circles and squares to trapeziums and triangles, with cut and loop textures and varying pile heights creating depth, movement and visual interest.

Once the final design has been signed off, the rugs are made at the Roger Oates workshop in Devon, where cutting-edge technology is used alongside traditional techniques. Every piece is individually made using 100% British wool blend and then hand-finished by a skilled team of craftspeople who trim and shape every detail.

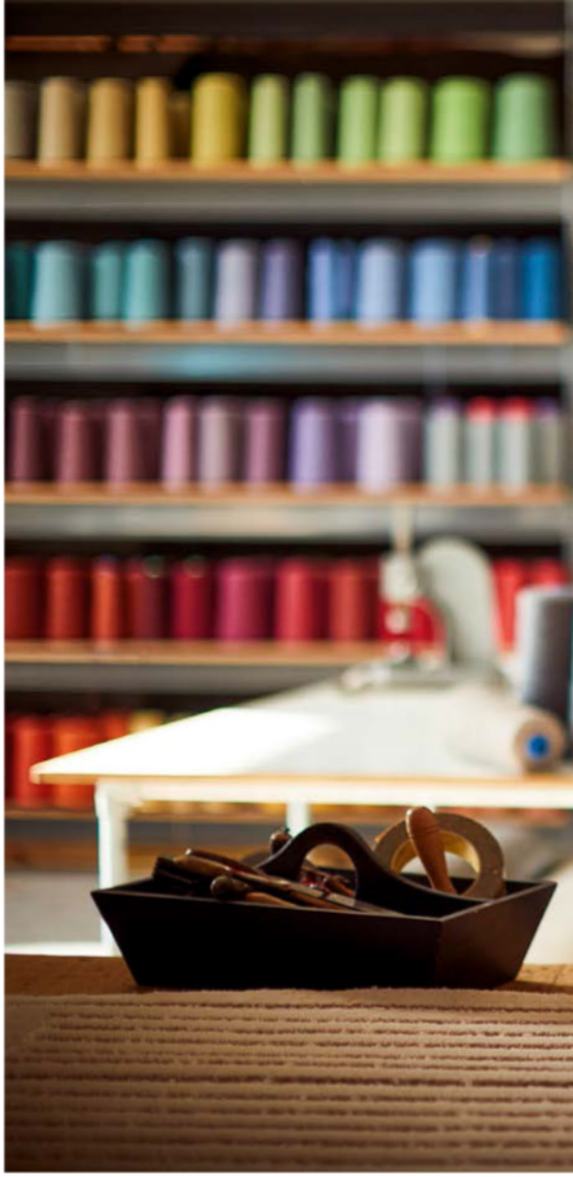
rogeroates.com

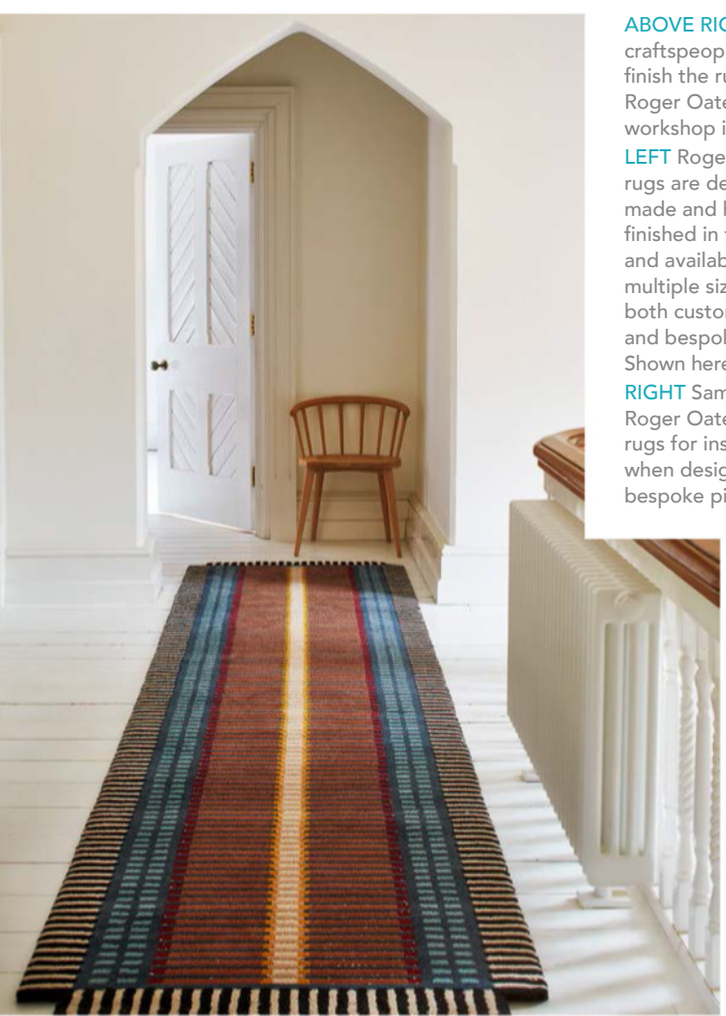
Facts & Figures

188 colours to choose from in the exclusive Roger Oates Design palette

6-8 weeks for a rug to be created and delivered from the Devon workshop

14 mm is a low-pile height; mid-height is approximately 18mm and long-pile options are over 50mm





ABOVE RIGHT Skilled craftspeople tuft and finish the rugs at the Roger Oates Design workshop in Devon.

LEFT Roger Oates rugs are designed, made and hand-finished in the UK and available in multiple sizes, with both customisable and bespoke options. Shown here is Maasai.

RIGHT Samples of Roger Oates tufted rugs for inspiration when designing a bespoke piece.





ALTERNATIVE FLOORING

With Alternative Flooring's Make Me A Rug service customers can create a personalised rug or carpet runner by selecting a centre and a border in any design or colour from the range, and inputting a specific size to suit their room.

alternativeflooring.com/make-me-a-rug



THE RUG COMPANY

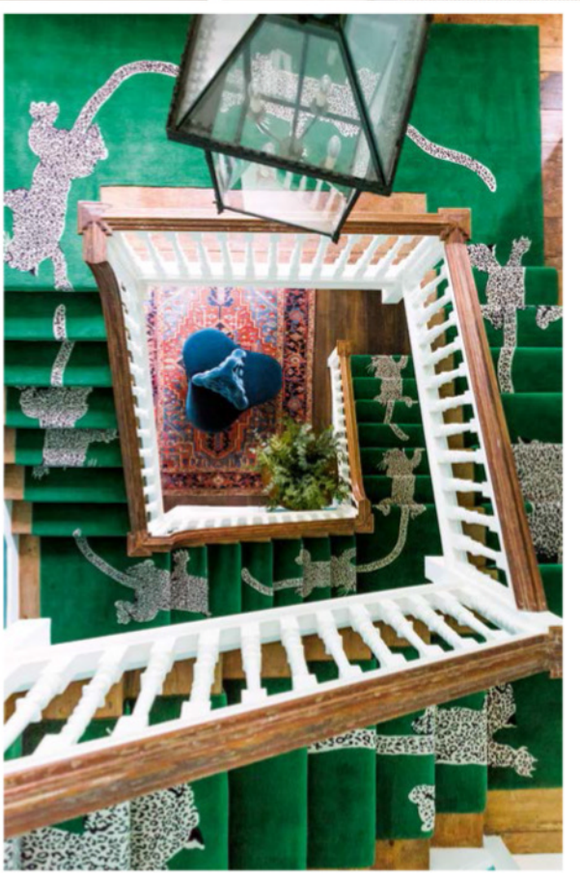
The Rug Company's designs can be tailored to suit each client's requirements, and its custom service can be particularly helpful for staircases. Colours can be altered, specific shapes and sizes ordered, yarns changed and patterns scaled up or down. Choose between thousands of shades of colour, or match to a specific sample. Designs can be fashioned into runners, ovals, circles, squares and more, and the company can even weave a rug to install as wall-to-wall carpeting.

therugcompany.com

CHARLES LOWE & SONS

Charles Lowe & Sons produces wood flooring that is handcrafted to look and feel like original aged oak floors. It is able to produce a range of bespoke engineered oak flooring, tailored to each client's requirements. Every floor is hand-polished to order in the company's workshops, and options include the level of distressing, edge detail, sheen level, texture and floorboard width.

charleslowe.co.uk



ABOVE Sisal Super Bouclé Barton rug with a double narrow border in Cotton Praline and Mink, Alternative Flooring.

LEFT Custom Climbing Leopard stair runner by The Rug Company, in a project by Samantha Todhunter Design.

ABOVE Rupert Bevan crafted a bespoke patinated brass extending table and eight Lafon dining chairs for Samantha Todhunter Design.

LEFT Made in solid oak with a stained and patinaed 'antiqued' finish with hand-carved decoration detail, this impressive four poster is bespoke by Rupert Bevan.

RIGHT A master craftsman hand-finishes a piece of furniture in the Rupert Bevan workshop.

Furniture

RUPERT BEVAN

Rupert Bevan and his team design, make and finish bespoke furniture and mirrors, working on any scale and creating – where necessary – completely from scratch. Proud of its ability to translate any brief, the company has a wide-ranging understanding of a huge variety of styles and materials, and an important area of its work is in specialist fine finishes, traditional and modern, including gesso, *verre églomisé*, vellum, marquetry, gilding and polished plaster. This expertise, combined with an awareness of aesthetics and functionality, results in a holistic approach to creating pieces that are timelessly luxurious and understated, and unique to each client.

Every commission is made to order (taking an average of 12 weeks) by master craftspeople in Rupert Bevan's 10,000 square-foot workshop in Ludlow, Shropshire, which houses separate glass, metal, wood, and finishing workshops, as well as a design and a photography studio. Traditional skills handed down over centuries combine with modern methods of manufacture to connect design with craftsmanship, and the team likes to offer clients the opportunity to get involved in the creative process. As Bevan says: "I feel strongly that commissioning furniture is a brave journey and should be enjoyable from start to finish."

rupertbevan.com

JULIAN CHICHESTER

Julian Chichester is inspired by tradition and craftsmanship to create timeless furniture. The company's experienced in-house design team can help with the customisation of an existing design or work with the client to create something bespoke and unique.

julianchichester.com

PINCH

Working alongside interior designers and architects, Pinch offers a fully bespoke service whereby it can design furniture from scratch. It can also customise one of its existing designs to suit a specific space by varying the overall dimensions, finishes, colours and configurations.

pinchdesign.com

FIONA MCDONALD

Fiona McDonald Bespoke offers a handcrafted range of furniture, seating, lighting and mirrors, with all made-to-order pieces created to the client's specifications using high quality materials and methods.

fionamcdonald.com

Facts & Figures

1,100 projects Rupert Bevan has worked on since 2019

142 sheets of gold leaf are necessary to gild one square metre of glass

100 jobs in production at any one time in the workshops





BELOW The Elba sofa and bench by Julian Chichester. The team can help customise pieces or create something new and bespoke.

BOTTOM The Oslo extending table and Nova chairs by Fiona McDonald, which can be made to order to custom specifications.



Wallcoverings

DE GOURNAY

Best known as a specialist creator of hand-painted chinoiserie wallpaper, A ancient traditions and 18th-century techniques, de Gournay employs highly skilled artists based in its studio in China to paint its wallpapers. The range includes chinoiserie, dramatic Japanese and Korean designs and scenic vistas of 19th-century, French-inspired 'papiers peints panoramiques'. It can also create hand-painted silk fabrics for upholstery and soft furnishings.

Any of the company's designs can be customised to fulfil a vision, from gilding wallpaper with 22ct gold leaf to creating a bespoke colour that complements a surrounding interior. In addition, fine silk hand-embroidery and hand-beading can be used to embellish existing wallpapers and fabrics.

All de Gournay's artists and artisans are trained by and work full-time for the company, and have a thorough knowledge of the necessary techniques, processes and materials.

Customers can choose from the library of designs and have them made to measure for their setting, including options to personalise colours and designs, a process which typically takes two to four months. Alternatively, a client's idea can be turned into a reality – typically taking a little longer to produce at around three to six months.

ABOVE River Scenes of Benghal hand-painted wallpaper by de Gournay sets the tone in this glamorous drawing room.

Facts & Figures

37 years old, de Gournay was started in 1986 by Claud Cecil Gurney after unsuccessful attempts to find experts to restore antique wallpaper

170 artists are employed full time at de Gournay's studio outside Shanghai, each of whom has a particular area of expertise in the hand-painting of wallpaper designs – be it birds, foliage and branches or flowers

60 hours for a team of artists to make a single, hand-painted panel, and up to 160 hours depending on the density of the design



RIGHT Jardin d'Usse wallpaper by Watts 1874, based on two 17th-century French tapestries and adapted for the dimensions of a bathroom at Broughton Hall in Yorkshire.

BELOW The Shade Collection from Edward Bulmer Natural Paint is now available for 24 of its most popular colours, and costs £55 for 2.5 litres wall emulsion.



WATTS 1874

Watts 1874 creates wallcoverings, textiles, tableaux scénique murals and passementerie, employing its extensive design archive spanning 400 years to specialise in custom design that brings interiors to life.
watts1874.co.uk

ATELIER ELLIS

Founded by colourist Cassandra Ellis in 2018, Atelier Ellis makes beautiful, breathable, handmade paint to help people tell the story of their home. The 76 colours that make up the brand's collection reflect a new classicism that is neither minimalist nor traditional, and Ellis is also happy to help develop bespoke colours for clients.
atelierellis.co.uk

EDWARD BULMER NATURAL PAINT

Edward Bulmer has been recreating exquisite, pigment-rich colours steeped in history for years in his restoration projects. Now, from a snippet of fabric, a sample of paint or a colour found from natural ingredients, the team at Edward Bulmer can offer a bespoke colour-matching service. Additionally, 24 of the most popular colours in the Shade Collection are available as three lighter-shade variants, containing 60%, 40% and 20% less pigment than the original colour, giving complete control and accuracy in finding the perfect shade for any room.
edwardbulmerpaint.co.uk



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Lighting

DERNIER & HAMLYN

Dernier & Hamlyn has been designing, manufacturing and restoring chandeliers, pendants, lanterns and other lighting products for over 130 years. It has a vast archive, an extensive product portfolio, and much of its bespoke lighting is inspired by past pieces. It can also create new pieces, replicate existing fittings, translate them into other pieces (making a table lamp to match a pendant, for example) or incorporate a much-loved item into a fitting, such as employing a vase as the base of a lamp.

Many members of the team have worked in lighting for over 30 years. With their skill set, they can solve all kinds of challenges, and are accustomed to being given detailed specifications as well as outline ideas. They can present proposals as hand-drawings, rendered images, CAD files, 3D print-outs or prototypes produced using hand-carved moulds. The bespoke process can take days, weeks or even months from start to finish, depending on the size of the project and where materials are sourced, during which time the team welcomes visits to its factory in Chessington, Surrey.

dernier-hamlyn.com



Facts & Figures

135 years old – Dernier & Hamlyn was established in 1888

14,000 drawings (at least) produced since 1977

1.6 tonnes – the weight of the largest light fitting Dernier & Hamlyn has ever made. It measured 5m tall and had 120 lamps

TIGERMOTH LIGHTING

Customised decorative lighting is Tigermoth's speciality. This can range from a simple modification, such as a longer suspension chain or a special silk shade, to a completely bespoke shape and size chandelier. Its made-to-order products can also be reconfigured to suit a specific space.

tigermothlighting.com

DAVID HUNT LIGHTING

David Hunt Lighting can make bespoke pieces to an interior designer's exact specifications. For non-trade customers, it offers a custom shade service, creating any standard shade in a bespoke fabric, and a bespoke paint finish service, where metal finishes such as polished chrome, butter brass or rich antique brass finishes can be specified alongside a timeless palette of 12 colours. Bespoke colours are also available on request.

customise.davidhuntlighting.co.uk

PORTA ROMANA

Many Porta Romana pieces, whether lighting, furniture or mirrors, are fully customisable. Products can be scaled up or down, proportions can be changed, and designs can be painted to the customer's choice.

portaromana.com



ABOVE Statement lighting by Dernier & Hamlyn in a Helen Greene project creates a focal point for dinner parties. The chairs are upholstered in a bespoke embroidery by Victoria Bain (see p103).

ABOVE RIGHT David Hunt Lighting's metal-finished products are fully customisable in a paint colour of the customer's choice or one of the company's palette of 12 shades.

RIGHT The Alabaster Pendant Cluster by Tigermoth can be made with up to 20 pendants and bespoke ceiling panels to fill large stairwells.

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Textiles

VICTORIA BAIN

Victoria Bain produces luxury embroidered fabrics for the home, particularly curtain leading edges, decorative upholstery for the backs of dining and occasional chairs, headboards and bespoke walling. Customers who simply wish to tailor a design from the collection may select alternative base fabrics and thread colours, approximately a nine-to-ten-week process. For completely bespoke designs, the length of time from idea to completion varies, but allowing at least 12 to 16 weeks is typical. For these projects, Bain will consider a multitude of stitch types and techniques, often inspired by handwork, and create hand-drawn sketches for consultation with the client before the final artwork is agreed.

The team will then interpret the 2D design into 3D technical stitches using specialist software – the most important and time-consuming element of production. After intense sampling, which can break new ground with regard to techniques, production begins at one of the factories with which Victoria works, two in the UK and one in Europe. All three employ carefully sourced and extremely skilled embroidery teams who are renowned for their attention to detail and quality craftsmanship, resulting in beautiful and unique end products.

victoriabain.co.uk



Facts & Figures

312,500 stitches for one metre of Victoria Bain's Oriental Trellis leading-edge design for curtains

23 years old: the company was founded by Victoria Bain in London in January 2000

1863 Isaak Gröbli invented the first industrial embroidery machine – the 'schiffli' multi-needle embroidery machine – allowing production on a far grander scale than a hand-embroidery machine, reaching a capacity of 10-15 metres in width and using more than 600 needles

TOP From curtain leading edges to tailored dining chairs, headboards to panelled walling, Victoria Bain's bespoke embroidery adorns luxury hotels, superyachts and private homes around the world.

ABOVE A Samuel & Sons semi-custom trim, available for clients in unlimited colour combinations.

SAMUEL & SONS

Trimming experts with an extensive inventory, Samuel & Sons offers a fully custom service, popular with commercial designers wishing to create unique new designs, and also a semi-custom programme which allows clients to create their own trim, tassel, tieback, bullion fringe and more in three different finishes of fibre, 54 style options and unlimited colour combinations.

samuelandsons.com

VANDERHURD

Vanderhurd works closely with clients to develop designs both from scratch and as interpretations of existing pieces – playing with scale and colour, material, weave and texture. Its hand-printed fabric collection can be created in any custom colour; hand embroidery can be designed with any thread colour and base cloth; machine embroidery designs can be made in a custom colourway. Bespoke printed wallpaper, rugs, dhurries and flatweave floorcoverings are also available.

vanderhurd.com

CLOTH & CLOVER

Cloth & Clover creates beautifully crafted fabrics and wallpapers based on antique documents and printed in England using traditional techniques. Its designs can be customised with alterations of scale and colour.

clothandclover.com



Carved decoration on a Rupert Bevan oak four-poster bed



Wallpaper and fabric designs by Cloth & Clover



A bespoke rug by Roger Oates Design

FURTHER SOURCES OF BESPOKE AND CUSTOMISED DECOR

ARTISANS OF DEVIZES
Designs, makes and installs tailor-made stone, from a quartz kitchen worktop to a marble shower tray.
artisansofdevizes.com

BEAUCHAMP WALLPAPERS
Bespoke custom-made and hand-printed wallpapers, murals, friezes and more.
beauchampwallpapers.com

CRAVEN DUNNILL JACKFIELD
Hand-made tiles for interior and exterior decoration using traditional ceramic skills.
cdjackfield.com

EARTHBORN
Can match to other colours or mix bespoke paint shades for customers.
earthbornpaints.co.uk

ELEMENT 7
Wood in all its bespoke flooring variants, including parquet, panels and marquetry and, increasingly, combined with stone, leather, marble, metal and mother of pearl.
element7.co.uk

FEILD
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feild.works

FOSBERY STUDIO
Decorative lighting design studio specialising in the realisation of client's ideas.
fosberystudio.co.uk

FRITZ FRYER
Specialist in creating unique, bespoke lights and lighting-scheme designs.
fritzfryer.co.uk

HOLMES BESPOKE
Transforms customer's ideas into beautiful bespoke rugs.
holmesbespoke.com

JONATHAN SAINSBURY
Draws upon five generations of expertise in antiques and furniture making to create furniture large and small, from exact copies to one-off ideas.
jonathan-sainsbury.com

LEWIS & WOOD
As a service for trade customers, Lewis & Wood can print any of its wallpapers as panels, tailor-made to fit. It can also change the background colour or scale on a number of its wallpaper designs to suit a scheme.
lewisandwood.co.uk

NULTY BESPOKE
An uncompromising commitment to crafting exceptional, one-of-a-kind luxury lighting products.
nultybespoke.co.uk

RIVER BESPOKE
Specialising in the design and manufacture of beautiful, hand-crafted and bespoke furniture and shelving.
riverbespoke.com

ROTHSCHILD & BICKERS
Exquisite, hand-blown glass lighting that can be configured for different spaces.
rothschildbickers.com

SOANE BRITAIN
A consultation service offered to clients who wish to realise individual furniture commissions that draw on Soane Britain's design expertise. Many of its fabrics can also be customised.
soane.co.uk

STUART INTERIORS
Handmade, solid-oak furniture, designed, manufactured and finished to suit each client's personal requirements.
stuartinteriors.com

SUSIE WATSON DESIGNS
Happy to create bespoke furniture, curtains, quilts and tablecloths to suit individual needs.
susiewatsondesigns.co.uk

VICTORIA STAINOW
A collection of bespoke furniture and lighting that revives mid-20th century French design; finishes and proportions can be adapted to create unique, timeless pieces.
victoriastainow.com

WELLAND & WYE
For orders over 30m of its hand-embroidered crewel fabric, customers may choose their wool colour for the company's existing designs.
wellandandwye.com

FEATURE KATHERINE SORRELL **PHOTOGRAPHS** P93 © CHRIS HORWOOD. P96 (TOP) © JONATHAN BOND PHOTOGRAPHY; (BOTTOM RIGHT) © ASTRID TEMPLIER. P99 (EDWARD BULMER) COLOUR CONSULTANT HANNAH LAWRENCE; PHOTOGRAPHY BY CHRIS SNOOK. P101 (DERNIER & HAMLYN) © CLIVE NICHOLS. P104 (CLOTH & CLOVER) © JOE MURPHY

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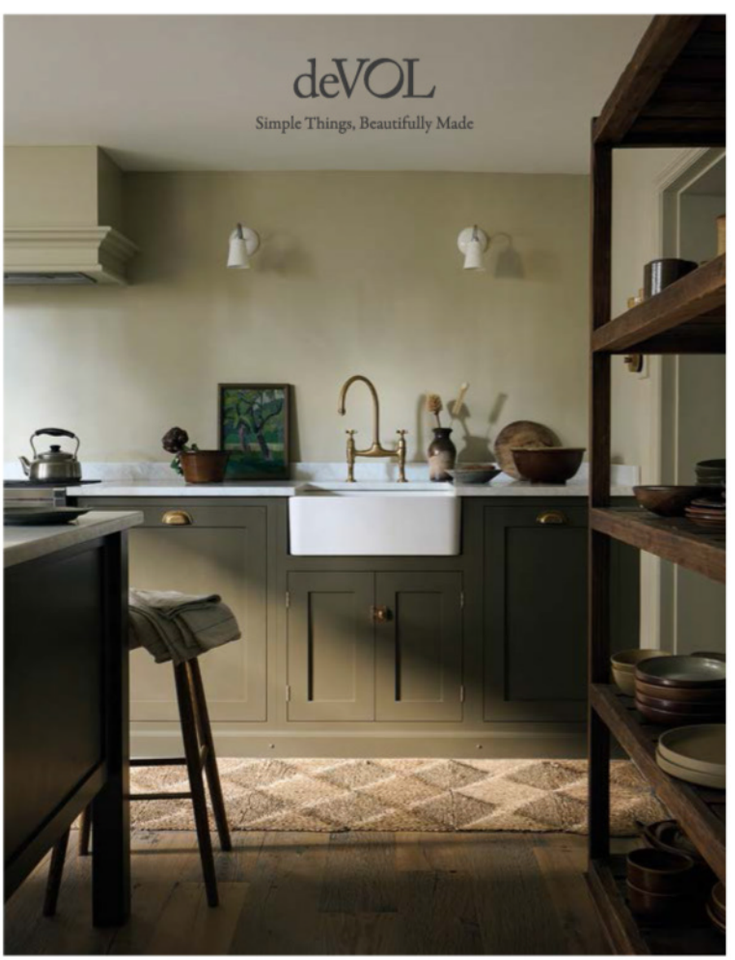


CALLAGHANS OF SHREWSBURY

BRUSH STROKES

How the self-taught painter Charles Wyatt Warren managed to capture the breathtaking beauty of the Welsh landscape on canvas



ABOVE *Eryri Mountain*, oil on panel, 25cm x 56cm, signed

As anyone who has ever travelled to Wales will attest, its natural landscape possesses a kind of beauty that is rare to behold, let alone capture on canvas. Yet the Welsh artist Charles Wyatt Warren (1908–1993) managed to do this with his breathtakingly beautiful paintings. Drawn to wild places, he spent his summers on a remote island in North Wales sketching and painting the numerous bays and coves that surrounded it, with the mountains in the distance providing the perfect backdrop to his compositions.

Wyatt Warren was born and bred in Wales, where he studied and worked before becoming an artist later in life. One could say his natural artistic ability was in his genes as not only did he share the same name as his father, but his father was an artist and an engraver. The younger Wyatt Warren taught himself to paint with the help of Sir Kyffin Williams, a noted painter who introduced him to artistic techniques and ideas that he had learnt during his time at the prestigious Slade School of Art during the 1940s.

From then on, despite being 10 years his junior, Williams became both a mentor and a clear influence on Wyatt Warren. The most important technique he passed on was using a palette knife and thick impasto, something that would characterise both artists' work as their careers progressed.

With the valleys and mountainous landscape of the magnificent Snowdonia range as a constant source of inspiration, Wyatt Warren found he had plenty of opportunity to harness his newfound talents. He would walk, sketch and paint until he was numb with cold, totally absorbed in interpreting the wonders around him into lively and atmospheric paintings. He had a particular gift for conveying the changing mood of a landscape, the swiftly moving hues of a lake, the light cast on whitewashed cottages before a storm, the craggy bleakness of mountain terrain where only silver birches find a foothold in the shallow soil.

In 1950, he set up the Caernarvon Art Group, which soon attracted a wider range of artists and became the North Wales Group for like-minded







creatives. Soon, Wyatt Warren's paintings began to gain attention, but despite his clear talent, he was always a modest man who was surprised by his success. By the Seventies and Eighties, he found himself inundated with requests for exhibitions by galleries in Britain and abroad. He was selected for the Royal Institute of Oil Painters, the Royal Cambrian Academy, and the National Eisteddfod of Wales – a celebration of Welsh culture – over many years.

To this day, Wyatt Warren's works maintain an enduring appeal, with the prestigious art gallery Callaghans of Shrewsbury finding that they always prove popular. Husband-and-wife-team Daniel and Stella Callaghan have garnered a solid reputation during their 35 years as specialists in European 20th-century and contemporary paintings, so they know a thing or two about art. "Charles Wyatt Warren's works are delightful in their composition and atmosphere," Daniel says. "He tended to paint small panels which are easy to place or perfect for hanging in a montage."

Wyatt Warren held over 50 solo shows during his lifetime, mainly in the UK but often in America and Canada, and, notably, in 1960, at the London Welsh Centre. Such is his continued popularity that Callaghans of Shrewsbury is hosting an exhibition of more than 40 of his works this spring. "We are truly excited to be launching this exhibition, which has taken several years to curate," Stella explains. "Acquiring 40 of his works has been no mean feat!" ■

callaghan-finepaintings.com

TOP *The Jetty*, 20cm x 35.5cm, oil on panel, signed
ABOVE LEFT *The Path*, 25cm x 56cm, oil on panel, signed
ABOVE RIGHT *Woodland Stream*, 25cm x 56cm, oil on panel, signed

FEATURE KATE FREUD



Stiff, castellated pelmets complete this formal scheme. *Curtains, Flores fabric, £112 a metre, Colefax and Fowler*



In the frame

Curtain, blind and shutter treatments to enhance both home and lifestyle all year round

Well-considered window dressings are essential to the comfort and style of any home. Integral to the success of the interiors as well as the exterior appearance of a house, they have practical value, too. Used on their own or in combination, curtains, blinds and shutters can enhance a beautiful aspect and provide privacy from the outside world. They can help block draughts and make rooms feel cosy during the winter months, while in summer they can provide full control of natural light as it changes throughout the day. The perfect window dressing for a room will combine aesthetic and practical demands and take into account its architecture, decor and purpose.

In recent years, questions of sustainability have entered the debate as energy conservation, sustainability and waste minimisation have become more urgent concerns. Juggling these priorities has

ABOVE A ruched blind can soften the effect of the severe architecture. *Blind, Red Hamble cotton, £160 a metre, Fermoie*



Striped curtains in a relaxed style are perfect for a summery bedroom. *Made For Me made-to-measure curtains in Sleeper Stripe Cotton Radish, from £349, Tori Murphy*







An ornate gilded pelmet adds a touch of grandeur to this charming country bedroom. *Lilac on Oyster fabric and wallpaper, £POA, Bennison*

made the process of creating beautiful window treatments a little more complicated, the design industry has risen to the challenge.

High style, low impact

The suggestion of a link between protecting the environment and designing window treatments might seem tenuous, but considering that a significant amount of heat from homes is lost through windows, it seems prudent to minimise environmental impact.

In newer extensions, kitchens, bathrooms or other functional areas of the home, modern purpose-made energy-saving options can be the answer. "Our range of thermal pleated blinds have honeycomb pockets which trap the air and form a thermal barrier between the room and the window, keeping the room warm and the cold out," says Natasha Painter of specialist online supplier Blinds2Go. Ideal for patio doors and larger windows, they filter the sun on warmer days, pull up discreetly when not needed and can form part of a layered treatment.

When choosing furnishing fabrics with a low environmental impact, consider sustainable and biodegradable natural fibres such as wool, linen and responsibly produced cotton. Other alternatives are textiles made of cotton and wool recycled from the manufacturing industry, as well as synthetic textiles produced from recycled plastics. Kirkby Design, Designers Guild, Linwood and The Pure Edit are among the brands offering these.

Reducing waste and consumption has always been a sure way to protect the environment and designers like Georgina Cave of Cave Interiors often come up with

TOP LEFT Full-length curtains and a softly pleated blind unite the two halves of a kitchen and dining room designed by VSP Interiors.

ABOVE LEFT The sunburst design of these shutters is a beautiful solution to the curved shape. *Bespoke hardwood shutters from £329 a square metre, Shutterly Fabulous*



RIGHT Contrast edgings and matching blinds add just the right touch of colour to an elegant scheme. *Blinds and chairs, Asscher in Blue Haze, £89 a metre; curtains, Connaught Silk in Whisper and Vista, both £69 a metre, James Hare*

creative and appealing ways to refresh or extend the life of a much-loved fabric. "Reusing vintage floral textiles in combination with new plains or stripes adds a twist to our curtain designs and works especially well in a period setting," she says.

Classic good looks

Dressing windows to enhance period interiors does not always demand strictly authentic style. Often, more relaxed alternatives can deliver an informal, liveable effect while losing none of a room's traditional character. The means of hanging the curtains and the style of heading will have a major influence on the finished effect. "I'm not one for overelaborate drapes," says Henriette von Stockhausen of VSP Interiors, "but I adore antique brass curtain poles with beautiful finials, and caped curtain headings with a fringed detail that create the layered look some traditional homes need." A caped heading, sometimes known as an attached valance, consists of a deep frill joined to the top edge of the curtain. Unlike a fixed pelmet or valance, it opens with the curtains to allow maximum daylight into the room.

Pelmets can be a divisive topic when it comes to designing window dressings. Soft or stiffened, tailored or frilled, straight or shaped, they make a definite statement and set the tone for the scheme. "Generally, pelmets create a traditional look," says Sarah Vanrenen of Vanrenen GW Designs. "Whether or not they are appropriate depends on the height of the room and ▸

10 FINE WINDOW ACCESSORIES

1 *Acrylic tassel tie back, £15, John Lewis*

2 *Plume brass curtain embrace, £14.54, The Victorian Emporium*

3 *Fluted Glass Ball finial in antique brass, £51.50, Jim Lawrence*

4 *Leaf curtain finial, Pewter, £45, Grace & Glory Home*

5 *Antique Copper curtain pole kit Orb Finial, £41.60, Rothley*

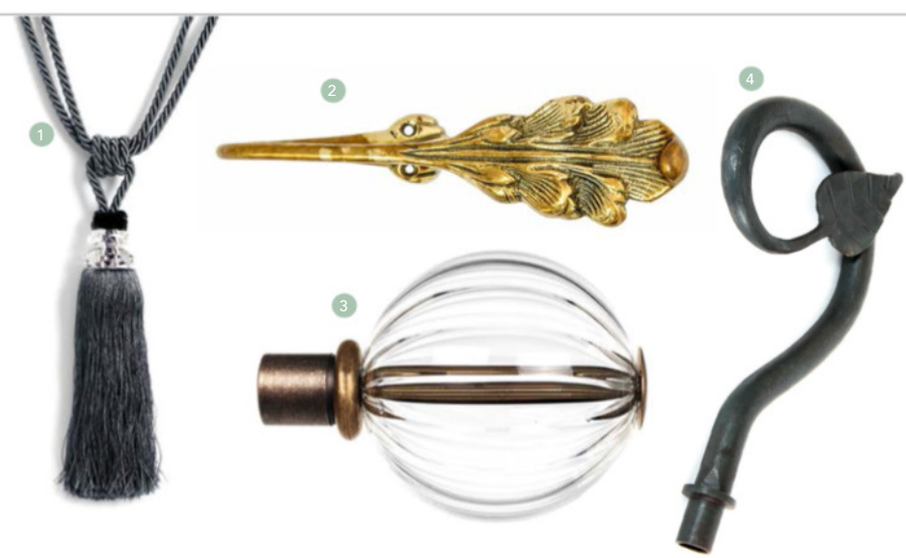
6 *Barnwood wooden curtain pole (shown with Ives finial), custom painting available from £80, Byron & Byron*

7 *Made-to-measure curtain pole with Curl finial, from £107 for 1m, Nigel Tyas*

8 *Classical Urn finial in wood or resin and a choice of finishes, from £182.16, McKinney & Co*

9 *Tudor Rose Brass Curtain Holdback, from £18.16, The Victorian Emporium*

10 *Saisons Interlink border, £74 per metre, Samuel & Sons*





A blind hung at the front of a window seat neatly drops down clear of the cushions when closed. *Blind in Foret, £85 a metre, trimmed with Trianon Bauble, £46 a metre, both Nina Campbell at Osborne & Little*

TEMPERATURE CONTROL

Janie Money of Sibyl Colefax & John Fowler shares her tried and trusted ideas for traditional window treatments that minimise heat loss:

- Original windows with beautiful thin glazing and frames that may have warped over time can make period homes harder to keep warm in winter. Combat this with curtains and Roman blinds that are lined and interlined. Curtains made with a 'return' back to the wall at the outer edges stop draughts coming in from the sides.
- I always put radiators under windows to enable as much wall space in a room as possible. By hanging Roman blinds as well as curtains at the windows, the blinds can be let down to reduce heat loss at night while the curtains are left open allowing the radiators to emit heat.
- Pelmets can retain heat by preventing some of the warm air in the room cooling against the window glazing. However, in my view, the choice of pelmets versus poles or covered laths and fascias should be based on the aesthetics of the particular window.
- Traditional shutters are invaluable for both warmth and security. If the originals have been removed or painted into their shutter cases, it pays dividends to reinstate them.

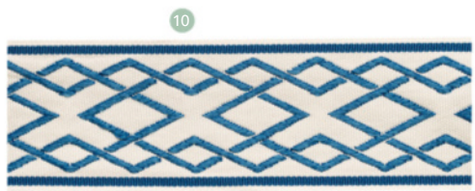
















how much space there is above the window." Placed above the window, they can make it appear taller and allow light to enter freely; positioned lower down, they can improve the proportions of tall, narrow windows.

Charu Gandhi of Elicyon has a fuss-free approach when designing window dressings for classic homes and allows the architecture to take precedence. "I focus on simple, chic and streamlined solutions that enhance the features of a period window rather than detracting from it," she says. Classic tailoring is a tool she uses to great effect. "We prefer to use heavier fabrics, such as wool, for our window coverings as they tend to hang better in taller rooms while keeping their shape." Sticking to classic colours and textures and adding a contrasting or toning band along the leading edge completes the elegant effect.

Keep it simple

Shutters and blinds may offer the ultimate problem-solving window treatments. Shutters can exclude light, protect privacy, and improve the security and kerb appeal of a property, and, in the case of original fittings, authenticate a room's period style. Blinds are the first choice for small or awkward windows, they will also cover skylights and dormers in attic rooms with ease. In diminutive kitchens and bathrooms, blinds can provide much-needed texture and colour to alleviate an overriding sense of functionality.

Blinds add value to multi-layered window designs, where they can introduce a plain colour or lively pattern for contrast, or be the working element in a partnership with non-closing dress curtains. Made up in a fabric to match the main curtains in a room, they can cover oddly sized or positioned windows to create a more coherent scheme. Sometimes their role is simply to complete an arrangement. "Where curtains alone might feel a little formal, cotton blinds can be just enough to add a soft touch," says Tori Murphy, whose Made For Me made-to-measure service can produce curtains and blinds from her range of fabrics in around two weeks. ■

ABOVE LEFT
Curtains with a simple heading treatment pool on the floor for a luxurious touch. *Curtains, Poppy Spring, Aqua, £98 a metre; wallpaper, Birds & Cherries, Aqua, £159 a roll, GP &J Baker*

ABOVE RIGHT
Contrasting binding and a bobble trim transform plain curtains into a striking design feature in this bedroom by Sarah Vanrenen of Vanrenen GW Designs.

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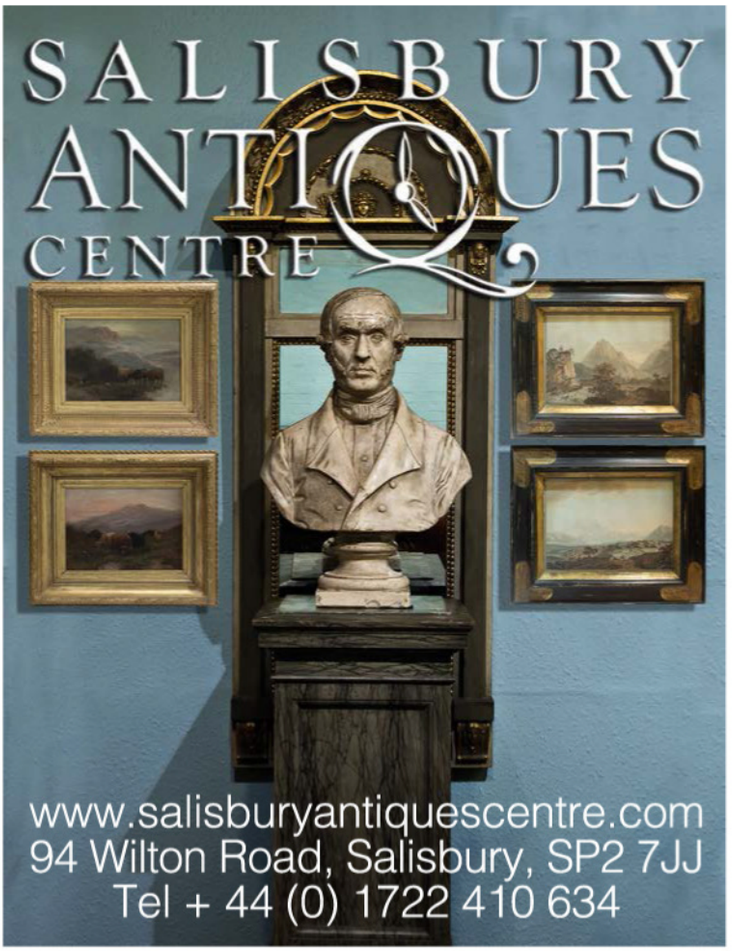
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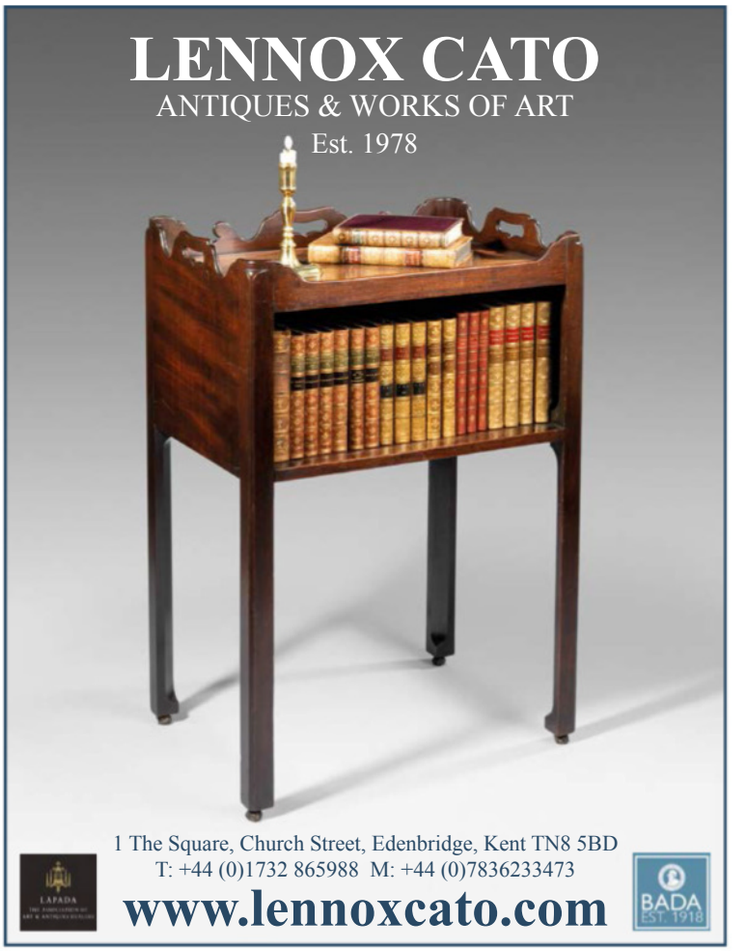
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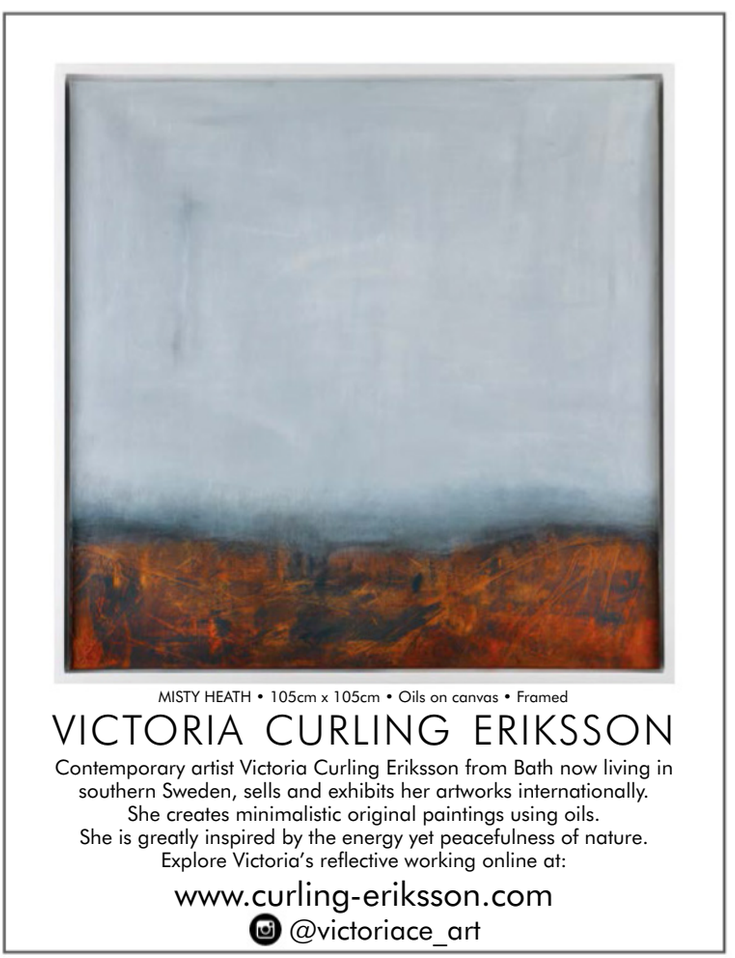
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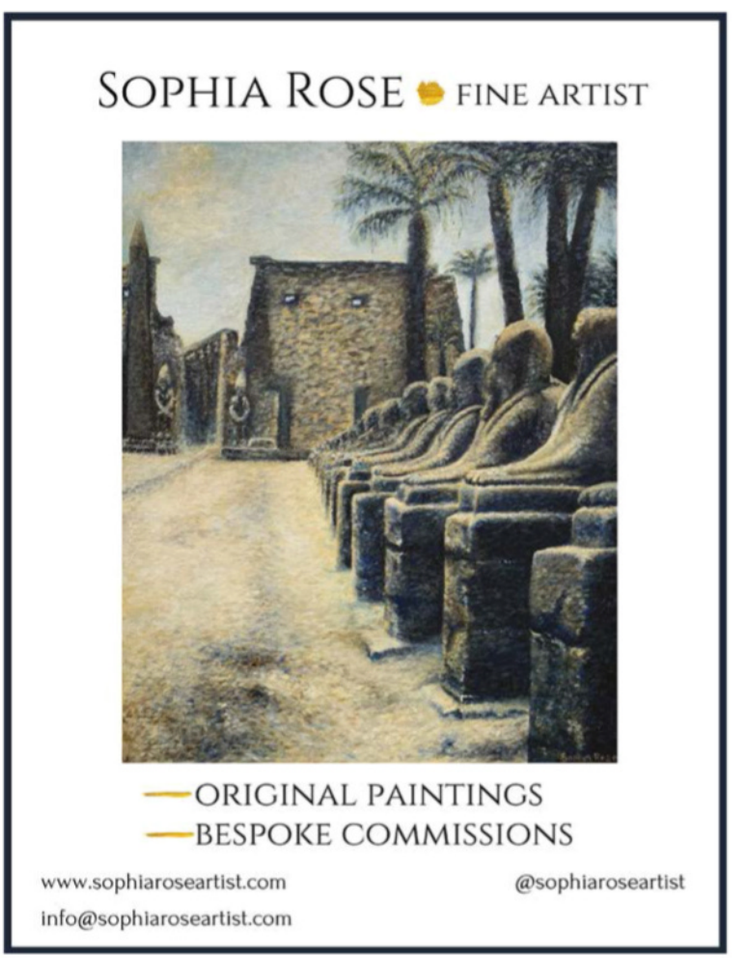
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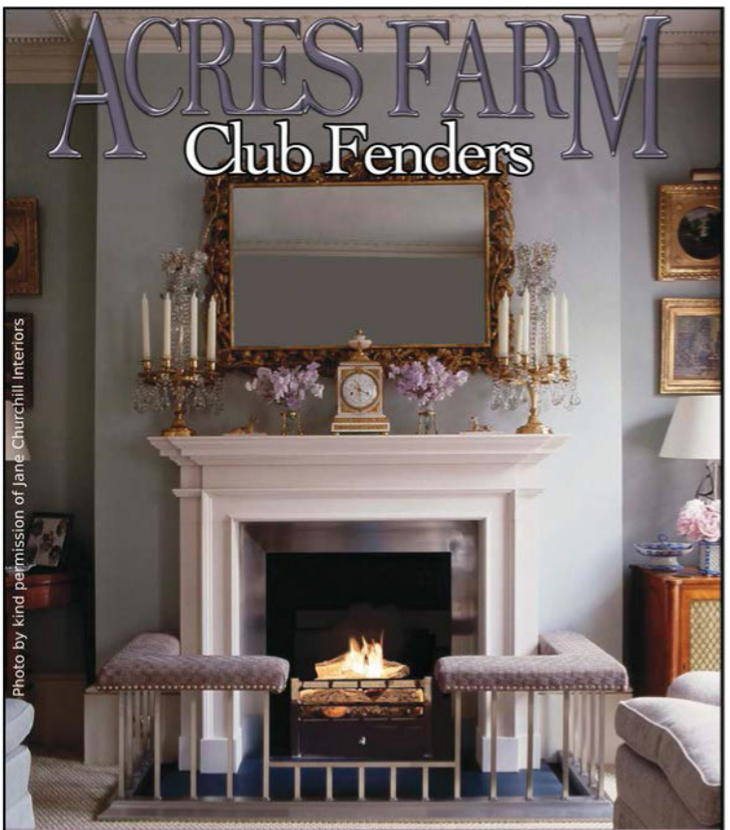

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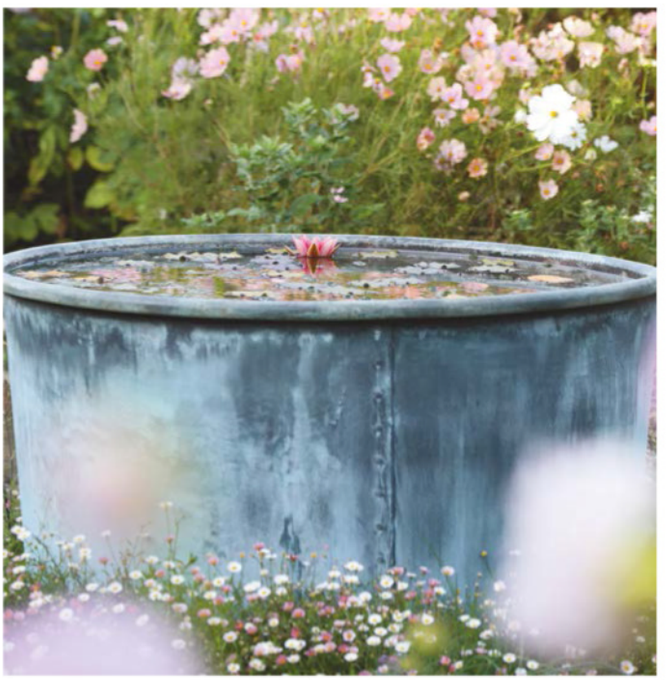
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QUINTESSENTIALLY

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



DESIGNER DOZEN

These decorative homemade Easter eggs will be cherished year after year. To make them, start with craft eggs, available from good craft shops, then cover each one with a favourite fabric design (perfect to use up offcuts or sample pieces of fabric). Use different prints to make the eggs adaptable for varying colour schemes. Once the material is selected, stick it down with PVA glue. To elevate a sideboard, fireplace or tablescape, display the eggs in tureens, bonbon jars or in the centre of a spring wreath. Children will love crafting their own designs, which could be hung on a branch of blossom with the addition of pretty ribbon.

FEATURE SUZANNA LE GROVE **PHOTOGRAPHS** © TAMSYN MORGANS

What to do in APRIL

Enjoy Easter treats and elevate the everyday with simple pleasures and seasonal cleaning rituals



Mabel, Blush Pink, 100% linen double duvet cover, £135 and pillowcases, £23 each; Violet, White, 100% linen pillowcases, £38 each, all Secret Linen Store



UPDATE… *the bedroom with a new set of bedding in a lighter linen weave to keep cool as the nights become warmer*

Linen is renowned for its natural temperature regulating properties and while traditional heavyweight flax linen makes more sense in winter, the softer, more lightweight alternatives are ideal for spring and summer. Be inspired by one of the season's favourite shades of blossom pink, either as a plain dye or mixed with white for freshness, adding pattern with spotted, striped or even checked designs. Pretty detailing such as a lace trim or ruffled edging on pillowcases is worth looking out for. Remember to invest in one or two flat top sheets that can be used in conjunction with a light cotton blanket as a summer alternative to a duvet.



EAT… *hot cross buns*

Easter just would not be the same without them, whether they are served up for a family breakfast or a teatime treat. Simple and fun to make, a batch of homemade hot cross buns is far superior to any that are shop-bought. Bursting with plump dried fruit, a hint of cinnamon and mixed spice running through and a pastry cross on top, they are best served warm with a generous amount of butter. Try this delicious and easy to follow recipe from Daylesford Organic.

HOT CROSS BUNS

Ingredients (Makes 12 Buns)

INGREDIENTS
500g strong white flour
1 tsp mixed spice
2 tsp ground cinnamon
10g fine sea salt
110ml whole milk
220ml water
75g butter, softened
25g golden syrup
7g sachet of dried yeast
90g currants
70g sultanas
70g mixed peel
1 egg, beaten

FOR THE CROSSES
60g plain flour
60ml water
15g sunflower oil

FOR THE GLAZE
25g sugar
1tsp lemon juice
1tsp golden syrup
25ml water

METHOD

- To make the dough, sift the flour, spices and salt into a large bowl. Gently warm the milk, water, butter and golden syrup in a pan until the syrup and butter have just melted. Test the temperature and if no hotter than lukewarm, stir in the yeast.
- Make a well in the middle of the flour and pour in the milk and yeast mixture. Using your hands, mix together to form a wet dough. Turn onto a surface dusted with flour and knead for 10 minutes or so until the dough is smooth.
- Gently roll out the dough to about 2cm thick.
- Sprinkle over the currants, sultanas and mixed peel and knead again until evenly distributed through the dough. Shape into a ball and place in a lightly greased bowl. Cover with cling film and leave in a warm place for 1–2 hours until roughly doubled in size.
- Turn the dough out onto the floured worktop again and knock back by pressing down with the flat of your hand a few times to even out the bubbles of air. Divide into 12 even pieces and shape into buns before placing on a lightly greased baking sheet. Cover with a clean tea towel and prove again until doubled in size. Brush the buns with the beaten egg and preheat the oven to 210°C.
- To make the paste for the crosses, mix the flour, water and oil together in a bowl until smooth. Transfer to a piping bag fitted with a medium plain nozzle. When the buns have doubled in size, pipe the paste mixture onto the top of each to form a cross. Then bake in the top section of the oven for 15–20 minutes until golden.
- While the buns are baking, make the glaze. Place the sugar, lemon juice, golden syrup and water in a pan and bring to the boil, stirring all the time. Remove from the heat and set aside to cool.
- When baked, remove the buns from the oven and while still warm, brush the tops with the glaze. Leave to cool on a wire rack.



GROW… *hardy annuals*

April is a good month to sow favourite annuals directly into the ground from seed as the soil will have warmed up sufficiently to promote good growth and the last of the frost should be long gone. Before sowing it is worth taking a little time to consider a planting scheme, using the information on seed packets as a guide to colour, height and form to ensure a good mix of all throughout a border. Alternatively, scatter the seeds at random, mixing different varieties for a relaxed-style planting scheme. Annuals are a great way of getting into growing from seed as they are easy to grow and produce beautiful results, with many attracting key pollinating insects to the garden too. When the flowering ceases at the end of the season, there is a bounty of seeds to collect and store for next year. Create a cutting garden with organic seeds from top flower grower and floral designer Milli Proust. From cosmos to calendula, there are plenty of special varieties to choose from. ▶

Organic seeds from £2.90, milliproust.com



MAKE… *an enchanting Easter table for entertaining family and friends*

Pretty paper decorations in the shape of eggs can be used to make some stylish additions to a celebratory Easter lunch table. Fold a napkin into a long strip starting with a corner, wrap around a decoration and secure at the top with a length of ribbon. Fan the lengths of napkin at the top out slightly to resemble a bunny's ears and create a charming place setting idea.

Alternatively, use flowers and foliage to make an eye-catching centrepiece. Branches of cherry blossom, magnolia (if still available) or pussy willow are ideal and look attractive arranged in a tall glass vase or vintage flower bucket with pretty paper egg decoration hanging from the branches. Continue the theme and scatter foil-covered chocolate eggs down the length of the table or add a few to each place setting.

Honeycomb Easter Egg decoration, £7, Handcrafted Cin



GATHER… *kitchen items*

Now is a good time to empty cupboards and shelves of crockery, cutlery and even glassware for good spring clean. The increase in brightness and intensity of the daylight during springtime always seems to shine down and highlight any grubby marks and dirty surfaces. Remove any stubborn stains on china or cutlery by gently rubbing the affected areas with a natural solution of three parts bicarbonate of soda to one part water, rinse thoroughly and dry with a tea towel. For glassware, equal quantities of distilled white vinegar and water will work a treat.

An annual spring clean is also a good opportunity to check existing piles of linens, cloths and towels. Give those still in good order a hot wash with again, a spoonful of bicarbonate of soda in the water to help lift stains, and, if weather permits, hang outdoors on the line to dry naturally before pressing with a hot iron and refreshing with a spray of lavender water. Replace any that are worn, perhaps with cloths in pretty gingham checks and cheery stripes and replace with a brand-new set for an injection of old-fashioned scullery-style nostalgia. ■

Harbour Stripe and Woodhouse Check tea towels, £30 each, Tori Murphy



Elemental BEAUTY

Whether a country or a town garden, adding a water feature will bring light, energy and life-enhancing properties for all to enjoy



A constant muse of artists, sculptors and gardeners alike, water has long played an important role in gardens. An essential life-giving source for crops and blooms, over centuries it has become a design tool for individual expression, style and status. From the cool and serene courts of Granada's Alhambra Garden and the exuberant fountains of the Palace of Versailles to the majestic Grand Cascade at Chatsworth House in Derbyshire, water can be manipulated in spectacular fashion. Today, in both town and country gardens, water continues to captivate designers and homeowners alike with its aesthetic possibilities.

WATER FEATURES FOR THE COUNTRY GARDEN

Often generous in scale and enveloped by glorious untamed landscape, a country garden is the perfect setting for spectacular water features. Large pools, ponds and lakes look impressive, but also help embed a garden within its surroundings. Acting as a giant mirror, the reflective water concentrates the gaze and soothes the mind by highlighting the sky and scudding clouds overhead, as well as the surrounding trees, plants and landscape. Those looking to heighten the effect further may opt for a bold square or rectangular pond sharply framed in smooth stone paving.

A mesmerising focal point, it should be no surprise that these expansive areas of water quickly become places to linger. Garden designers Vanessa Hoch and Rachel Pocock of VaRa Garden Design explain: "Introducing water in a rural garden is a great way of bringing the surrounding landscape into the space. In a recent project, a well-placed bench on the other side of the water invites visitors to cross over, sit and enjoy the view and visiting wildlife."

Freestanding water features can also act as pivotal points within a garden. From ornate tiered fountains and sky-searching jets to smooth modern spheres, there are endless designs and materials to choose from. Placed where pathways meet, at the far end of an avenue or overlooking an idyllic view, they add drama to their setting.

Inspired by the land

Observing the natural undulations of the garden can often prompt ideas. "If you have a sloping garden,

LEFT Marginal sloping shelves play an important part in this natural-looking design by Jo Alderson Phillips and The Garden Design Company, providing plenty of planting opportunities and encouraging birds and wildlife.



ABOVE Antique-style stone coping from Architectural Heritage gives this reflection pool, which has three bubble jets and underwater lighting, a classical feel. Design by Jo Alderson Phillips. Build by The Garden Design Company.

you have the opportunity to create a 'stream garden' – effectively a series of ponds separated by waterfalls," says Acres Wild designer Debbie Roberts.

Creating a naturalistic-style pond or lake requires similar skills. "It's crucial to incorporate marginal sloping shelves so that different aquatic and marginal plants can be added to soften the edges and provide a fabulous habitat for frogs, newts, dragonflies," says Rob Jones, director of The Garden Design Company.

Pondering practicalities

Positioning a water feature is not a purely aesthetic matter, there are functional considerations too. "Always to be considered, but often neglected, is the boring but important maintenance," says renowned sculptor and water feature specialist David Harber. "Beware wildlife, algae and falling leaves, safety in terms of depth of water, splash (damp slippery surroundings) and frost and ice. All of these elements can be eliminated or mitigated by a well-designed and installed water feature."

Future-proofing a desired water feature is prudent too. "When considering the type of water feature you would like to have, look into the installation and maintenance costs alongside what you want from the feature itself. They can range drastically from formal rills and cascades, wildlife ponds and brimming urns," says garden designer Rae Wilkinson.

Lighting matters

Garden lighting has evolved over recent years, largely due to major advancements in the safe outdoor use of devices such as LEDs (light-emitting diodes). Smaller, brighter and more energy efficient than traditional bulbs, the latest products are sleek, discreet by day and offer varied effects and applications.

Luke Thomas, design director at John Cullen Lighting, says: "Water features are a wonderful medium to light as the movement and refraction create patterns which reflect on the surrounding area. Where a pool of water is not moving, submerged lighting typically gives an undesirable green underwater glow. A more interesting solution is to use the surface of the water as a reflective mirror. When lit, features located on the opposite side of the water appear in the ripples."

Illuminating moving water also creates spectacular results. Thomas continues: "For a fountain, a bespoke fibre optic lighting system can be small enough to fit within the water supply pipes, so the whole plume is illuminated. A more standard solution is to use submersible lighting with a weighted base, to uplight through the water."



LEFT Water clings and flows over the mirror-polished surface of this sculptural design, which is lit inside and from below. *Stainless Steel Chalice, from £28,168, David Harber*

RIGHT A timber walkway and airy planting are star features in this idyllic stream garden by Debbie Roberts and Ian Smith of Acres Wild.

BELOW Loose planting and gravel surrounding the pale sandstone-edged pond create an inviting yet formal water feature in this design by VaRa Garden Design.



POINTS TO CONSIDER WHEN PLANNING A WATER FEATURE IN A COUNTRY GARDEN

- Think big and use the space to create expansive pools and meandering streams.
- Borrow from the surrounding landscape and reflect planting, trees, hills and nearby structures.
- Excavating large water features will result in vast amounts of waste soil. Plan to use this elsewhere in the garden as waste removal can prove costly.
- Position sculptural fountains and water features at key points, such as where paths and driveways meet and near breathtaking vistas.
- If planning a feature near the house, echo architectural materials, finishes and details for a timeless finish.
- Running electrical wiring over distance to power a water pump, UV and pond lighting is a professional job. Work includes excavating trenches, burying armoured cabling and installing a separate switch or junction box.



WATER FEATURES FOR THE TOWN GARDEN

Town gardens tend to be defined areas enclosed by high boundaries. With different design and practical requirements to rural sites, these plots need to be space-efficient and multi-functional without comprising on style. Water features play an important part in the ambience of these gardens, so determining their format, scale and position is paramount.

Appeal to the senses

Engaging the senses is vital when designing a water feature for a townhouse garden. Often viewed at close quarters and appreciated from many different angles, designs need to be impactful without overwhelming the space. "Moving water brings sound to the senses which can be deeply soothing or a welcome distraction, bringing you consciously into the garden and perhaps taking the focus away from any noise pollution," explains garden designer Rae Wilkinson.

Space-enhancing qualities

Enjoying views from the house, these gardens are ideally suited to simplistic and bold water features. Showcasing both still and moving water, successful designs need to be sympathetic in scale and well thought through. "I always look to incorporate water into my outdoor spaces," says landscape designer Adam Vertere. "While it is a must for increasing the biodiversity within a garden, I also like to explore the reflective qualities that a water surface can provide, especially in smaller spaces. As in a small room inside a house, it can increase the feeling of space."

Considering key sight-lines from and through the house is helpful when positioning a new water feature. An effective way to blur interior and exterior spaces, it can help create a feeling of space and entice visitors out into the garden, even when darkness falls. "All water features benefit enormously from incorporating appropriate lighting, not only extending the hours of enjoyment, but also creating a totally different mood and character of the piece," says David Harber.

An enriching experience

Whether admired up close or traversed by a stone or plank bridge, water in a town garden is hugely enticing and instantly soothing. "Crossing water is always an engaging element to add as part of a meander around



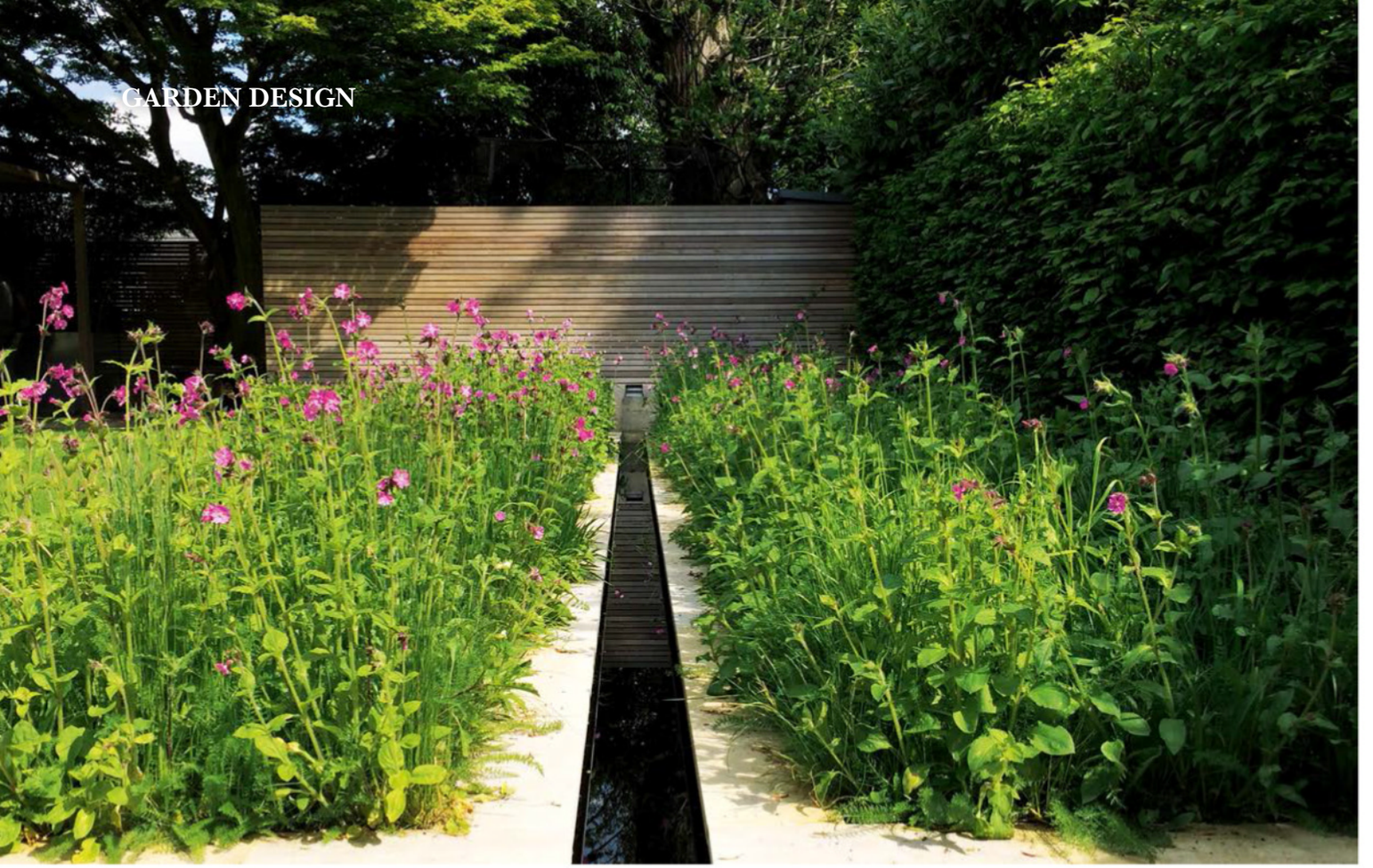


ABOVE Rae Wilkinson's contemporary design in Surrey includes tiered water flowing into a broad reflective rill. Overhanging paving creates a seamless finish.

RIGHT Fibre optic lights can be installed within bespoke water features to create an exquisitely delicate effect. *Lighting design by John Cullen. Mimeo Cascade, £35,744, David Harber*

OPPOSITE Designed by Lynne Marcus and built by The Garden Builders, a rear garden with long, narrow pool links this suburban Hampstead house with the heath beyond. The glass-covered seating area is reached by 'floating slab' stepping stones.







the garden, be it with stepping stones or something more structural," says Debbie Roberts of Acres Wild.

Rills – narrow water-filled channels – are also popular with designers. Garden designer Tom Howard explains: "Rills can add drama to a pathway by running alongside or down the centre and even follow steps to create mini waterfalls."

Not only people-pleasing, water features also attract wildlife and pollinators. "Our natural sandstone sphere features are designed for the water to run across the surface in a thin film, enhancing the colour and providing an ideal environment for insects," says Foras MD Claire Brutnall. "The water moves slowly under gravity and is shallow enough for them to stand safely, cool themselves and drink." ■

TOP A harmonious pairing of a narrow rill edged with wildflowers and smooth stone paving in this London garden designed by Tom Howard.
ABOVE This elegant feature remains moving even during freezing conditions, allowing birds to bathe and drink throughout winter. *Copper Crucible Spa Water Feature, from £4,000, Foras*

'The reflective qualities water surfaces provide can increase the feeling of space in a small garden'

POINTS TO CONSIDER WHEN PLANNING A WATER FEATURE IN A TOWN GARDEN

- Easy access to mains power makes plug-and-go, self-contained water features a quick and simple option.
- Think vertically and consider a textured water wall or falling curtain of water.
- Capitalise on smaller spaces by choosing sensory water features such as pooling bubble jets and water tables.
- Water features with a continual flow of falling water will disguise traffic noise and soften the sound.
- Maximise a steep sloping site by creating a tiered design – rills or water chutes and walls.

FEATURE JILL MORGAN PHOTOGRAPHS P114-5 & P116 © MARK LORD PHOTOGRAPHY. P117 (DAVID HARBER) © GILL GERMAN. P118 (DAVID HARBER & JOHN CULLEN LIGHTING) © JAMES BALSTON

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Seasonal Tablescape

Florist Ashlee Jane shares her love of spring and her expert guide to creating a floral table setting for Easter dining

Celebrating spring

Spring feels like a huge sigh of relief after the dark, cold winter months. The clocks change, making the days longer and lighter, and new life begins to unfurl as fresh green shoots start to appear in the garden from the highly anticipated tulip bulbs planted in autumn. It signals a time for renewal, and I often find myself swapping out darker home furnishings for lighter and brighter choices to refresh and uplift our home, as well as flinging open the windows and doors seeking a connection with nature. The enjoyment of more relaxed entertaining takes place with the long Easter weekend to gather with loved ones and feast on seasonal food, while making new traditions and memories to last a lifetime.

Spring is a glorious season for flowers with a vast array of colours and masses of texture to work into designs. Some of my favourite spring flowers include flowering branches from viburnum, lilac and various blossoms, packed with texture, colour and beautiful scent, and the delicacy of a single fritillaria or ranunculus. It is during this season that I love to create indoor planters using white bulbs, moss and branches to bring some of the outdoors, indoors.

LEFT Ashlee Jane loves dressing the table and house with flowers in readiness for Easter celebrations with family and friends. Her advice when creating an arrangement is to consider each flower's placement carefully, walk away from the design for a few minutes and come back to it with fresh eyes to see the gaps and opportunities.





TOP TIPS

- Ideally the bowls should be roughly the same size, but it is nice if they do not match and all have their own uniqueness.
- It is easy to forget to top the water up when using opaque containers. Use a long-spouted watering can to water them with ease.
- If you want to move your design after you have had a lovely dining experience, these little bowls look beautiful on bedside tables or side tables.





Decorating a spring table

I absolutely love celebrating Easter with my family and, just like Christmas, I like to go all out on the table decor. Here I've chosen some of my all-time favourite spring flowers including delicate lilac, anemones, sweet peas and hellebores to create a light and airy design using simple, sustainable techniques.

WHAT YOU WILL NEED

- 3 small opaque bowls, approximately H8.2cm x D14.2cm
- chicken wire
- pot tape
- floristry scissors
- 10 clematis 'Amazing Miami'
- 6 white lilac
- 6 purple lilac
- 8 double white hellebores 'Ellen White'
- 10 white allium 'Neapolitanum'
- 10 blossom stems
- 10 anemones 'Galil'
- ½ bunch white genista
- 15 white sweet peas

METHOD

1. Carefully scrunch up the chicken wire to create 3–4 layers that will fit inside the bowls. Place the wire into the bowls and secure with clear pot tape in a cross overlapping the sides by approximately 1–1.5cm.
2. Fill the bowls three-quarters full with tepid water.
3. Position the bowls evenly along the length of the table. I like to create the arrangements in situ as it is easier to get a sense of scale and proportion; just be careful not to make too much mess if you have a tablecloth on the table.
4. Starting with the largest flowers (likely to be the lilacs), cut the stems to the desired height, position them in the bowls and arrange the chicken wire to support them. I used 2 or 3 stems in each bowl and had some lower down and some a little more raised.
5. Continue adding the flowers to the bowls, using the largest first and the smallest and most delicate to finish (the sweet peas were the final variety I added).
6. Remember to keep stepping back to make sure you are happy with the shape and flow of the tablescape. I wanted there to be plenty of space between the flowers to create a very natural, delicate and pretty design.



FURTHER READING

Discover more, including further projects and guides to each of the seasons, in the new book *House of Flowers* by Ashlee Jane, publishing 16 March (Greenfinch, £25). ■





ONE FINAL THING…

Spring cleaning? Consider reorganising utility rooms to free up useful floor space for everyone

As part of seasonal tidying, rearranging the utility room can unlock valuable floor space. Ensure appliances take up a small footprint, enclosing the tumble dryer in a cupboard above the washing machine. Instead of using standard clothes airers, invest in heated extendable wall dryers (see Lakeland) and wall-mounted racks (try Pully Maid). Utilise the space inside cupboards more efficiently with pull-out storage units that can neatly house bulky equipment and create extra room to store further items. If pet areas are taking up floor space, smaller-scale countertop storage, such as baskets, can help clear away pet paraphernalia when not in use. For awkwardly shaped items – including pet accessories and muddy boots – usually left on the floor, bench storage is useful to speedily tidy everything away and provide a post-walk seat.

Anyday water hyacinth nesting trunks, set of three, £60; Anyday wicker log basket, £32; Stripe dog lead, £20; Stripe dog jumper, £19; Kenzo stripe jute rug, £150; Plain ceramic dog bowls, from £8, all John Lewis & Partners ■

FEATURE SUZANNA LE GROVE

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