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ENGLISH HOME



Celebrating the essence of English style
October 2023 | Issue 224 | £5.50 | UK Edition

THE AUTUMN EDIT

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RECIPES & PROJECTS

Robert Kime

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Rich warm tones and textures from the new collections such as these designs by Morris & Co refresh classic English homes. See more on page 78.

A letter from home



There is something about the soft mellow light of autumn, the changing leaves and the unexpected warmth of sunny days that never fails to remind us how much there is to enjoy in the natural world during the fleeting few weeks between summer and winter. It's a time to pull on jumpers and cosy socks,

savour the last chances to dine outdoors and revel in the riot of colour in our national arboretums.

The October issue of *The English Home* is a celebration of all these things. From layering new buys in beautifully crafted British wool (page 93) to a deliciously simple seasonal plum tart recipe (page 127), you'll find our edit of pursuits and projects to enjoy alongside new inspiration for decorating your home.

In the wider interiors industry, this is the time to discover the exciting new fabric and wallpaper collections. Our edit on page 74 explores our favourite designs and themes for updating classic English homes and refresh timeless style.

Elsewhere this issue, you'll find inspiration for bringing the colours and textures from the natural world indoors and the best new buys of the season. We also showcase the small design details that can add big impact to rooms (page 111).

As always at *The English Home*, we explore the best of the past to inform the future and it has been a pleasure to include a feature on the influence of the late, renowned decorator Robert Kime. Our feature highlights an opportunity to see, and potentially even own, pieces chosen with his unrivalled eye in the forthcoming auction of possessions from his incredible homes. We hope you'll be inspired.

Samantha

Samantha Scott-Jeffries, Editor



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Ian Sanderson
HOME



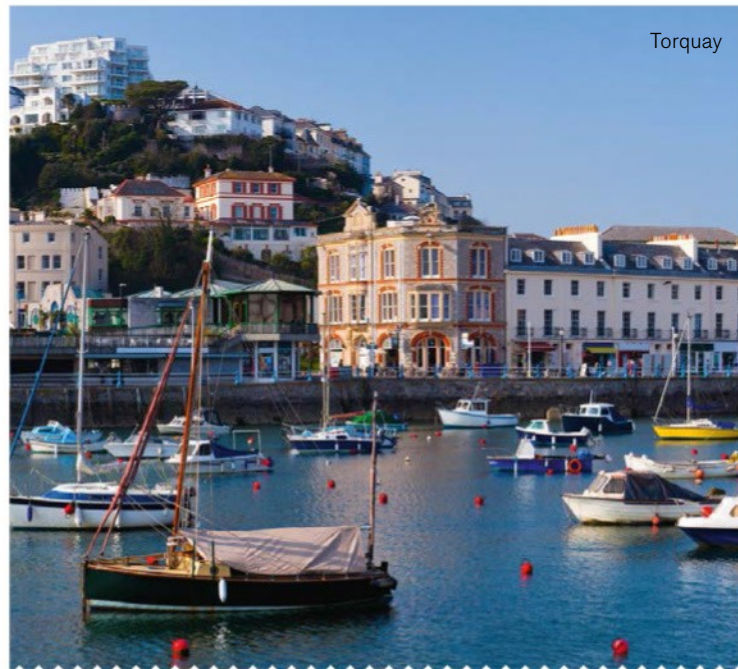
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SPOTLIGHT ON...

Both Useful & Beautiful

After struggling to find just the right finishing touches to complete home and hotel projects over the past 15 years, interior designer Nicola Harding has designed and launched NiX, her own retail brand, with lighting, furniture, textiles and upholstery collections, plus more to come. "Our aim with NiX is to help existing clients and new customers to source elegant, accessibly priced pieces that provide the perfect solution for their projects," she explains. Nicola describes lighting as "the unsung hero of homemaking", and adds that "playing with lighting is the most effective way to alter the feel of a place". Each piece is made in Europe by skilled craftspeople using traditional techniques and responsibly sourced materials. nicolaharding.com ▶



Exquisitely Fashioned

Farrow & Ball's latest collaboration

Skilled fashion designers create the perfect capsule wardrobe enabling every piece to be mixed and matched in endless combinations creating myriad different looks to express individual style. So New York fashion designer Christopher John Rogers was the perfect choice to collaborate with Farrow & Ball on a capsule collection of pattern and colour for the home. Entitled Carte Blanche, this versatile new range features 12 paint colours – eight statement shades and four neutrals – and three playful wallpapers printed with Farrow & Ball paint, and all handcrafted in Dorset.

From vivid blue to verdant green and cheerful pink to foundational neutrals, inspiration came from cherished memories of food and family. Christopher says: “Colours – and the feelings that I get from them – are always my starting point when working, so when Farrow & Ball reached out regarding the collaboration, it seemed like the most natural fit. With their emphasis on quality and longevity, and my emphasis on artful, declarative design, I think this partnership has created something incredibly exciting by mining the space between both feelings.”

Farrow & Ball creative director Charlotte Cosby says: “I’ve been a fan of Christopher for years and I’m obsessed with his use of colour; he treats it so tenderly and the result can be a beautifully tempered explosion or a slick, confident splash. Craft and attention to detail are intrinsic to both of our processes, so I always knew this collaboration was going to be something special.” farrow-ball.com



Nostalgic By Nature

Designer & artist Jess Wheeler

Using stone, plaster, bronze and brass, designer and artist Jess Wheeler handcrafts beautiful creations inspired by the Welsh landscape surrounding her home and studio. From wall lights, sconces and brackets to sculptures and *objets d'art*, all have a nostalgic, nature-driven narrative reminding us all of the beauty and fragility of our natural world.

A former set designer who moved from London to rural North Wales, Jess also takes on bespoke commissions, with an impressive global clientele from Jimmy Choo and Manolo Blahnik to Fortnum & Mason, Claridge's, Oka, Selfridges and more – she even makes bespoke bridal bouquets with flowers fashioned from brass.

Jess first does lots of drawings studying the natural form of each leaf, flower or vegetable she depicts and makes a version using wire and paper before beginning a piece. She also teaches workshops, including how to make a bunch of everlasting mistletoe from recycled sheet brass and wire in one day at Master The Art in Shropshire on 17 October. jesswheeler.com ▶

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Palladian Renaissance

RH England, The Gallery At The Historic Aynho Park

Guarded by a giant bejewelled unicorn, a magnificent Grade I listed Palladian-style 17th-century building set in a 73-acre estate on the edge of the Cotswolds in Oxfordshire has been lovingly restored and reimagined into an interior design destination – RH England, The Gallery At The Historic Aynho Park. With architecture and interiors by Sir John Soane and a landscape by Lancelot ‘Capability’ Brown, the setting could not be more English – yet behind this transformation is American brand RH (formerly Restoration Hardware).

The brand’s luxury home furnishing collections grace the interior and exterior, and are combined with rare art, antiques and global artefacts, showing exactly how to blend sleek, sophisticated and textural pieces with period features to maximum effect – inspiration and ideas abound.

A succession of rooms are immaculately dressed as complete bedrooms, sitting rooms and dining rooms, with every tiny detail and accessory remembered, as if the owner has just left the room. Visitors scan QR codes on discreet cards for more details or to buy a piece, with staff on hand to help.

Warm gold, cream, white, beige and brown shades throughout, grounded by natural materials of wood, stone, wool, plaster and more, imbue a feeling of relaxed elegance.

Ceilings boast supersized chandeliers in every style and permutation one could imagine, and more besides, with sumptuous rugs on every floor. Craftsmanship is king, with brand new RH pieces presented alongside Roman, Egyptian, Etruscan, English and other treasures. Giant ceiling roses are clustered on walls, and columns, pillars and other architectural flourishes are displayed as art.

An exhibition pays tribute to Sir John Soane, and the Architecture & Design Library is well stocked and welcoming. With a swish Tea Salon and Wine Lounge, elegant restaurants inside and out and a terrace where visitors can recline on RH outdoor furniture and watch grazing deer framed by the panoramic landscape beyond, this is truly a one-of-a-kind interiors destination.

rh.com/gb/en/england ►



Nina Campbell



AUTUMN COLLECTIONS

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New Osborne & Little Showroom at Design Centre, Chelsea Harbour

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Immersed In History

Roper Rhodes' new baths

Over 2,000 years ago, the people of Roman Britain visited the city of Bath to worship the goddess Sulis Minerva and bathe in the waters of the natural thermal springs. Those springs still flow with hot water today, and the historic site of the Roman Baths is one of the finest in Europe, with beautifully preserved Temple ruins, original pavements and a Roman bathing complex – chosen by Bath-based Roper Rhodes as the perfect backdrop to showcase its new baths.

Time-honoured craftsmanship, quality and fine design are encapsulated in the new Bathing Collection, which features a wide selection of luxury baths – traditional and contemporary designs, freestanding and fitted – in a range of sizes.

Simon Taylor from Roper Rhodes says: “The Bathing Collection not only adds to our strong multi-category offering but is a nod to our history in Bath and a celebration of over four decades of bathroom design.”

roperrhodes.co.uk

Diary



Formed With Future Heritage from 9–13 October at Design Centre Chelsea Harbour in London will feature exceptional work by contemporary craft makers, from glass to sculpture and ceramics, wood and metal artwork, furniture and lighting. dcch.co.uk



Festival of Flavours returns to RHS gardens (Wisley in Surrey, Rosemoor in Devon, Hyde Hall in Essex, Harlow Carr in North Yorkshire and Bridgewater in Manchester) from 8 September until 15 October, with top chefs celebrating plot-to-plate eating. rhs.org.uk



Sir John Soane's Museum in London will host *Georgian Illuminations*, an exhibition of works on paper focusing on the spectacular light shows which were popular in the Georgian period. From 4 October to 7 January. soane.org ■



Unmissable Interiors Celebration

Decorex returns to London's Olympia

Inspirational, innovative and immersive, Decorex is an unmissable annual event welcoming all who are personally and professionally passionate about interiors. Revealing new collections and the future of interior design, over 250 international brands – both established and emerging – will proudly showcase their stylish creations at London's Olympia from 8 to 11 October.

With a remarkable 45-year legacy of connecting the design community, Decorex grows and broadens its offering annually. This year, as part of the Design Talks programme, *The English Home* editor, Samantha Scott-Jeffries, will host a panel of distinguished interiors

luminaries to discuss the theme of ‘timeless design’ at 3pm on Monday 9 October.

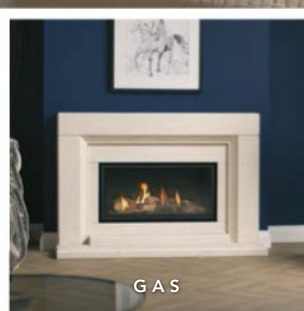
Making Spaces will feature live craft demonstrations by 15 artisans, with chances for visitors to gain hands-on experience. Artist Natascha Maksimovic of Nat Maks, who will be marbling at the event, says: “Decorex is a show like no other. The recognition and support the show provides to new craftspeople is invaluable to the interiors industry. This is very much reflected in Decorex's attendees who are keen to discover new talent and learn about the process behind our work. I'm so excited to get everyone involved with marbling during Decorex 2023.” decorex.com

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DESIGN DISCOVERIES

As the seasons begin to turn mellow, exciting brand collaborations and innovative new designs provide a feast of inspiration and timeless ideas for autumn interiors



ELEGANT VESSELS

Bring an empty shelf or display area into focus with simple *objets d'art* in varying shapes. These classic vessels can be used year-round to display flowers. Designed to be modern heirlooms, the pieces are inspired by the archives of Rebecca Udall's family-owned atelier.

Beatrice ceramic urn vase, medium, £145; Flora ceramic urn vase, medium, £129, both Rebecca Udall

COLOURFULLY WOVEN

This classic bouclé fabric is one of two new bouclés woven in Johnstons of Elgin's historic Scottish mill. The wool has a closely looped appearance to highlight the fabric's form. Influenced by the palette of mountain landscapes, each bouclé retains a rich depth of colour.

Classic bouclé in Rosefinch, £298 a metre, Johnstons of Elgin available from Liberty and selected agents



SHEER DELIGHT

Tori Murphy is introducing several new curtain styles to its made-to-measure service. Additions include sheers, made in the UK from a linen and wool mix designed to drape with a gentle texture, and relaxed Roman blinds that add a smart-yet-soft finish to window treatments.

Sheer rod pocket curtain, from £430; Cove relaxed Roman blind, from £195, both Tori Murphy

IN NATURAL LIGHT

Pooky is working with Collaborative Craft Projects to produce a four-piece range of natural shades. Each pendant is handwoven by craftswomen in Zimbabwe using Hala palm, which is sustainably grown and harvested locally. As well as transmitting light effectively, the shades provide interest during the day with sculptural forms that echo Collaborative Craft Projects' signature basket designs.

Wonky woven palm baskets, £150 each, pendant kits from £25, both Pooky ▶





SERENE QUALITIES

Harness soothing textures in the bedroom with a natural bed frame, furnishings and bedlinen. Look to linens, cottons and jute for temperature-regulating fabrics. For a fresh modern aesthetic, cane, rattan and jute create tactile furnishings. *Adya* linen duvet cover, £175 for a king size; *Adya* linen pillowcase pair, £40; *Deuli* linen bed quilt, £325; *Saharsa* cane and mango wood bed, king, £1,950; *Amhara* acacia and jute woven bench, £295, all *Nkuku*



TIMELESS FABRICS

Updated archive patterns are designed to fit in contemporary schemes while imbuing heritage charm. To suit a bold scheme, *Marvic's* *Mandalay* fabric is a dramatic take on a tropical vintage French print. Alternatively, the *Coromandel* design is an elegant floral stripe based on a French chintz from the 1820s.

Fabrics (from left): Coromandel, Vert/Jaune, £88 a metre; Mandalay, Vert/Jaune, £115 a metre; Coromandel, Amber, £88 a metre, all Marvic

INSTANT COMFORT

James Hare's first ready-made cushion edit showcases its latest fabric range in square and rectangular cushions handmade in England. *Cushions (from left): Paxton, £85; Shalimar, £100; Dacca, £75; Hatchett braid on bench, £48 a metre, all James Hare* ▶





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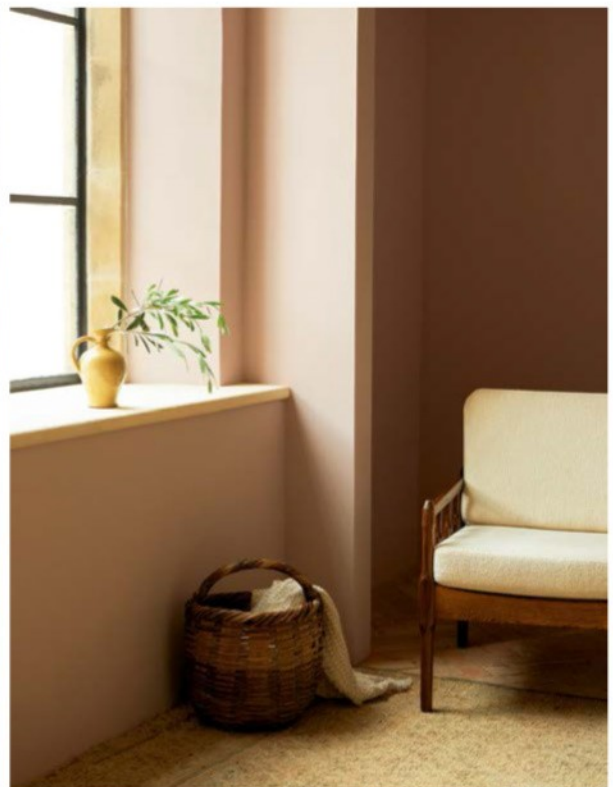
To bring a softer decorative touch to the kitchen, consider a textured fabric design for blinds and curtains. Here, the blind's soft cotton-blend material is adorned with embroidered flowers raised from the surface to catch the light. The cabinet curtain below is akin to traditional crewel work with embroidery outlines of green fronds that add a tactile finish.

Roman blind, Abloom embroidered cotton blend, Saffron, £70 a metre; cabinet curtain, Cerelia embroidery, Meadow, £75 a metre, both Villa Nova

PAINT ANEW

Paint brand Mylands is launching a sustainable Olive Stone emulsion paint. Utilising ground olive stone powder, an upcycled by-product of the olive oil industry, the paint has a smooth ultra-matt finish and is suitable for all spaces.

Soho Pink paint, Olive Stone emulsion, £35 for 1l, Mylands



FABRIC & FORM

This autumn, British emporium Neptune is collaborating with stylish British fabric house Fermoie to create a capsule range that combines Fermoie's colourful linen fabrics with Neptune's timeless designs. The collection includes scatter cushions, limited edition upholstery and lampshades.

Matilda chair upholstered in Fermoie Rust, £1,705; Florence cushions, £54, both Neptune ■



pooky 



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SHOPPING



Autumn Leaves mirror, from £2,480, Christopher Guy

Intricate Leaf handle, £14.99 for a pair, Knobbles & Bobbles



All fabrics from the Ashdown collection, Colefax and Fowler

Pols Potten Apple Tree candle holder, £252, Amara



Amuse La Bouche Ochre Candy Stripe linen napkins, £45 for a set of two, Rose & Grey



AUTUMN BEAUTY

Take a cue from the colours, textures and organic forms of autumn with leaf and tree motifs and warm, comforting shades



Darlington chair in Umber Velvet, £1,477, Darlings of Chelsea

Knut Nougat wool throw, £79, Country Mouse



Loving Orange, £21 for 1l Matt Emulsion, Yes Colours



Acorn & Oak Leaves stoneware serving bowl, £65, Sophie Allport



Acorn & Oak Leaves tea towel, £11.50, Sophie Allport



Brass Ornate Thistle table lamp with small white empire shade, £149, Industville



Autumn decoupage wood paper bin, £115, Must-Have Bins

Border: Tempus Grasscloth wallcovering £880 a roll, Madeaux



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SHOPPING

Bel tablecloth, Green, from £125, Birdie Fortescue

Montefeltro Menta tableware, from £16, David Mellor

Arthur rectangular dining table, from £2,895; set of two seaweed prints, £195, all Oka

Large Quad Pendant, Olive Green, £789, Davey Lighting

Yellow Trunk flutes, £35 for a set of two, Bøde Living

Josephine side plates, £88 for four, Rebecca Udall

SEASONAL RESET

Elevate autumn entertaining with colourful tableware and timeless furniture and lighting

Glazed porcelain teapot, £45, and mug, £14.99; metal tray, £26, all After Noah

Tartan cutlery, mixed set of four, £55, Petra Palumbo

Wickens taper candles, Dusty Pink, £16 for two, Loaf

Olivewood serving platter with handle, £26, David Mellor

Bordallo Pinheiro Fantasy oval platter, Pink, £45, Divertimenti

Set of multi-coloured wine glasses, £150, Joanna Wood

Milano bench, £2,400, Anbôise

Casa de Folklore splatter serving dish, £70, Toast

FEATURE SUZANNA LE GROVE

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THE EDIT

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



ONES TO WATCH

With their company Summerfield & Scott, Charlie and Flora Scott have carved a niche for themselves in the interiors industry by restoring and selling antique and vintage furniture. They appreciate the relationship between old and new, finding furniture to complement and enrich both traditional and contemporary interiors. This autumn sees the launch of their online offering selling a variety of prints by contemporary and traditional artists, including Charlie's brother, Walter Dalkeith. A range of painted children's furniture is also in the pipeline. summerfieldandscott.co.uk



PICTURE PERFECT

Iconic Pullman Editions posters – recognisable for their unique Art Deco-inspired portrayal of travel destinations, motor racing and winter sport – have maintained their enduring appeal over the years and managed to bridge the generations with their style. The latest addition to the range is the 1955 Monaco Grand Prix poster (left) which, as with all Pullman Editions is available in a strictly limited edition of 280, printed using traditional techniques on the finest quality 100 per cent cotton fine art paper. They are signed, hand-numbered and bear the Pullman Editions' embossed stamp of authenticity. pullmaneditions.com ▶

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Tom Howley's kitchen designs are completely focused around a client's lifestyle, providing a choice of styles, materials and colours to suit. Each component is constructed in the UK by one of the company's highly skilled craftspeople using traditional cabinetmaking methods combined with the latest technology. The results, like one of its most recent projects, creating a kitchen 'hub' in the extension of a Grade II listed property in Kent (above and left), make for a breathtaking space for the whole family to enjoy. tomhowley.co.uk

SUPREME COMFORT

Using traditional Victorian techniques to hand-cast its beds at its foundry in Cornwall, The Cornish Bed Company has built a reputation over the years for its beautiful craftsmanship. Each bed is made to order, numbered, and signed off by the foundry expert, allowing The Cornish Bed Company to guarantee a lifetime of maintenance on all its beds, which are designed to become true antiques of the future. This year sees the launch of the Agnes bed (right) – a name paying homage to the Cornish village of St Agnes – which is a modern take on a traditional Victorian design, with authentic castings, curved top rails, and a customisable head-end cushion for added comfort. cornishbeds.co.uk



6 OF THE BEST... TRAYS



- 1 Royal Doulton Pacific Blue Dots china serving tray, £65, royaldoulton.com
- 2 Rattan serving tray, from £58, rebeccaudall.com
- 3 Bordeaux Red / Dusty Pink Castello tray, from £195, thelacquercompany.com
- 4 Octagon tray, £38, johnlewis.com
- 5 Shyrdak Wood tray, £125, oka.com
- 6 Wedgwood Waterlily limited-edition china sandwich tray, £95, selfridges.com

PHOTOGRAPHS (SUMMERFIELD & SCOTT) © NICO WILLS (THE CORNISH BED COMPANY) © JON DAY

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Cornish HEIRLOOM

Designer Alice Gates has given the Cornish home that has been in her family for nearly a century a new lease of life with an abundance of colour and pattern

FEATURE KATE FREUD
PHOTOGRAPHY RACHAEL SMITH · EXTERIOR PHOTOGRAPHY BEN PHILLIPS



The kitchen table and chairs were handmade for Alice's parents in the Nineties and sit below a Pooky Aphrodite pendant in rattan. The bespoke kitchen was crafted by Guild Anderson with concrete work surfaces by Fluid Stone Studio and handles by Buster & Punch.



ABOVE In the kitchen seating area, an antique button-back armchair in Lattice Cane sits opposite another antique chair in Scallop Shell, both fabrics by Barneby Gates. The shelf is painted in Farrow & Ball's Radicchio gloss and the wall light is from Original BTC.

There is something uniquely special about a house that has remained in the same family for decades. This is certainly the case with the Cornish home of Alice Gates – one half of the wallpaper and fabric studio Barneby Gates – which was bought by her grandparents in the early 1930s and remains firmly at the heart of family life nearly a hundred years on. With each new generation, has come another layer of history, traditions and memories made, richly steeping the house with special character.

Looking for a quieter life, Alice's grandparents purchased the house – Marratons – for just £1,000.

According to the deeds of the sale, along with the house, the price included a drinks trolley and some garden tools which the family still own. It is located in the village of Morwenstow, found in the northernmost part of Cornwall near the Devon border, which remains as tranquil and beautiful a place as it was all those years ago.

Alice's mother and her mother's two brothers were raised in the house, and subsequently, when Alice was a child, she spent every school holiday there. In the early 1980s, when her grandparents died, Alice's mother took ownership, and when she then sadly died three years ago, Alice herself took over the



‘When my grandparents owned the house, amusingly, the largest room downstairs, now the kitchen, was devoted to my grandfather’s model railway and drinks cabinet’

house and continues to retreat there at every opportunity from her term-time home in Wiltshire, close to where the Barneby Gates studio is. She and her husband, Harry, a barrister, love visiting Cornwall with their three children, Cecily, 15, Walter, 13 and Nell, 11, as well as, of course, the family’s pair of working cocker spaniels, Roxy and Marvin.

The house is what Alice would describe as a traditional Cornish Victorian house, complete with white-painted exterior walls and bright blue window frames. The west side of the building originally started life as a small farmhouse built in the 18th century, with later additions made at the beginning of the 19th century, when the rest of the house was built. ▶

ABOVE Alice on the antique sofa re-covered in Georgie fabric from Sofas & Stuff by Rose Unwin. Marratons is available for holiday rentals at marratons.co.uk



‘Cornwall is such a special place for me, and I love that my children have now inherited my love of this place’

ABOVE The windows have been painted in Farrow & Ball’s St Giles Blue which together with the white walls gives the house a classic Cornish feel.

LEFT The view through to the entrance hall and kitchen from the sitting room. The flooring throughout the ground floor is Langore Gherome from Gateway Tile & Slate in Launceston. One of the family’s working cocker spaniels looks on.

Sitting within a five-acre plot, Marratons is accessed down a long drive through mature woodland, giving it a very private feel despite its close proximity to some of the most beautiful beaches in North Cornwall, a few of which have remained undiscovered by tourists.

These days, Alice’s father lives down the road with 60 beef cattle – he took up farming at the age of 82 – in a cottage he has been renovating for the past 10 years. This can-do approach is clearly one inherited by his daughter, who took on the extensive refurbishment of Marratons in September 2021, moving back in by July 2022, with the house finally completed by Christmas that year.

Aside from rewiring and adding new plumbing, as well as the addition of a wood-clad office at the back, the rest of the project largely involved reconfiguring the interiors. “When my grandparents owned the house, amusingly, the largest room downstairs was devoted to my grandfather’s model railway and drinks cabinet,” Alice laughs. “But in the early Eighties, when my parents took over the house, ▶



The comfortable and cosy paneled sitting room is painted in Farrow & Ball's striking Emerald Green. The curtains are in Las Salinas, the chairs are made up in Iznik Red, and the cushions are in Pacos Red, all fabrics from Andrew Martin.



Alice has retained the same feel the house has always had, but she has added her trademark colour and print to striking effect

ABOVE The tongue-and-groove panelling in the bathroom has been painted in the bold shade of Blazer, from Farrow & Ball. The wallpaper is Lattice Cane in Light Olive/Red by Barneby Gates.

they transformed the room into a large kitchen and sitting room area, which was where we spent most of our time.”

With this in mind, Alice and Harry decided to keep the large open-plan kitchen and seating area as it was for their own family, with a fireplace at one end for cooler Cornish days. This room remains an inviting space at the heart of the home, with the bespoke kitchen by Guild Anderson, painted in Little Greene’s Royal Navy, tucked around the corner from the comfortably furnished dining and seating areas.

When it came to the interiors, the couple both had pieces of furniture inherited from their parents and grandparents and these proved the starting point for

decorating each room. Though confident in her choices, Alice also asked her oldest friend and business partner Vanessa Barneby – the other half of Barneby Gates – for input to ensure all aspects of the interiors were covered. It goes without saying, that the house is now a fabulous showcase for the duo’s designs, with their wallpaper and fabrics looming large in most of the rooms.

Alice’s love of colour is writ large throughout the interiors, with deep blues, bright greens and fiery reds playing a part in most rooms. Exceptions to this are the extensive, light-filled hallway, with walls covered in Barneby Gates’ Diamond Trellis wallpaper with a cream background and woodwork painted in Farrow & Ball Slipper Satin, and the open-plan ▶



The beautiful kantha throw in the 'Ikat Bedroom' is from Birdie Fortescue. It contrasts with The Cloth Shop's Southern Stripe on the headboards and the Ikat Heart wallpaper by Barneby Gates. The New England Carpet in Westville is from Unnatural Flooring.



With each new generation, has come another layer of history, traditions and memories made, steeping the house with special character

ABOVE In the 'Stripe Bedroom', the striking blue bedspread is the St David's Cross design from Melin Tregwynt. The lights are by Original BTC.

kitchen walls painted in Edward Bulmer Natural Paint's soft Lilac Pink. The neutral-hued hallway leads through to a space that packs a punch – the wood-panelled cosy sitting room painted in Farrow & Ball's eye-catching Emerald Green. This is offset with furniture and furnishings in rich red hues, including a striking Moroccan rug from Tate & Darby anchoring the space.

Upstairs the house boasts five welcoming bedrooms, each with an en-suite bathroom, providing ample space and comfort for family and friends. Each bedroom has a theme, including 'Ikat' and 'Stripe',

a nod to the Barneby Gates wallpaper designs adorning the walls.

Such care and attention has been given to each and every room in the house, and Alice is delighted with the results. She has managed to retain the same feel it has always had, but she has added her trademark colour and print to striking effect. "Cornwall is such a special place for me, and I love that my children have now inherited my love of this place, but also this home, which has always been such an integral part of my life," Alice explains. "I hope it will go on to be as precious a place for generations to come." ■

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Collectors' FUSION

The classic exterior of this Georgian country manor house belies its intriguing interior, decorated with a mix of mid-century pieces and African art by its creative new owners

FEATURE COSMO BROCKWAY PHOTOGRAPHY JAMES MCDONALD

ABOVE The garden front of the house dates back to 1690 and shows the property's elegance at its most charming and unpretentious.
RIGHT In a corner of the library sitting room, a dark-grey wool and oak chair by Ernest Race is pleasingly mixed with a 1950s Danish brass and leather floor lamp and Vintage Norwegian sideboard. The ikat silk cushion by Henri adds a dash of spritely colour. The oil portrait of a Suri tribeswoman was done by Henri on his travels.





‘Local visitors are greeted with this ray of colour which says exactly who we are’

It is an obvious design choice when furnishing an English country house to choose the traditional style of chintz and antiques, but this is exactly what Henri Davies and his husband Barry wanted to avoid. While they may have decided on a handsome manor in a sleepy Norfolk village, there is no sense of them being bound by its past. “I was reluctant to change my style for the house,” reflects South African-born designer Henri. “We wanted a fresher take on living in a period home.” Filling the handsomely proportioned rooms with mid-century furniture, modern art and vibrant textiles, the couple have accomplished a striking feat. “We are wearing the house, rather than letting it wear us so to speak,” Henri laughs, standing in the light-flooded drawing room.

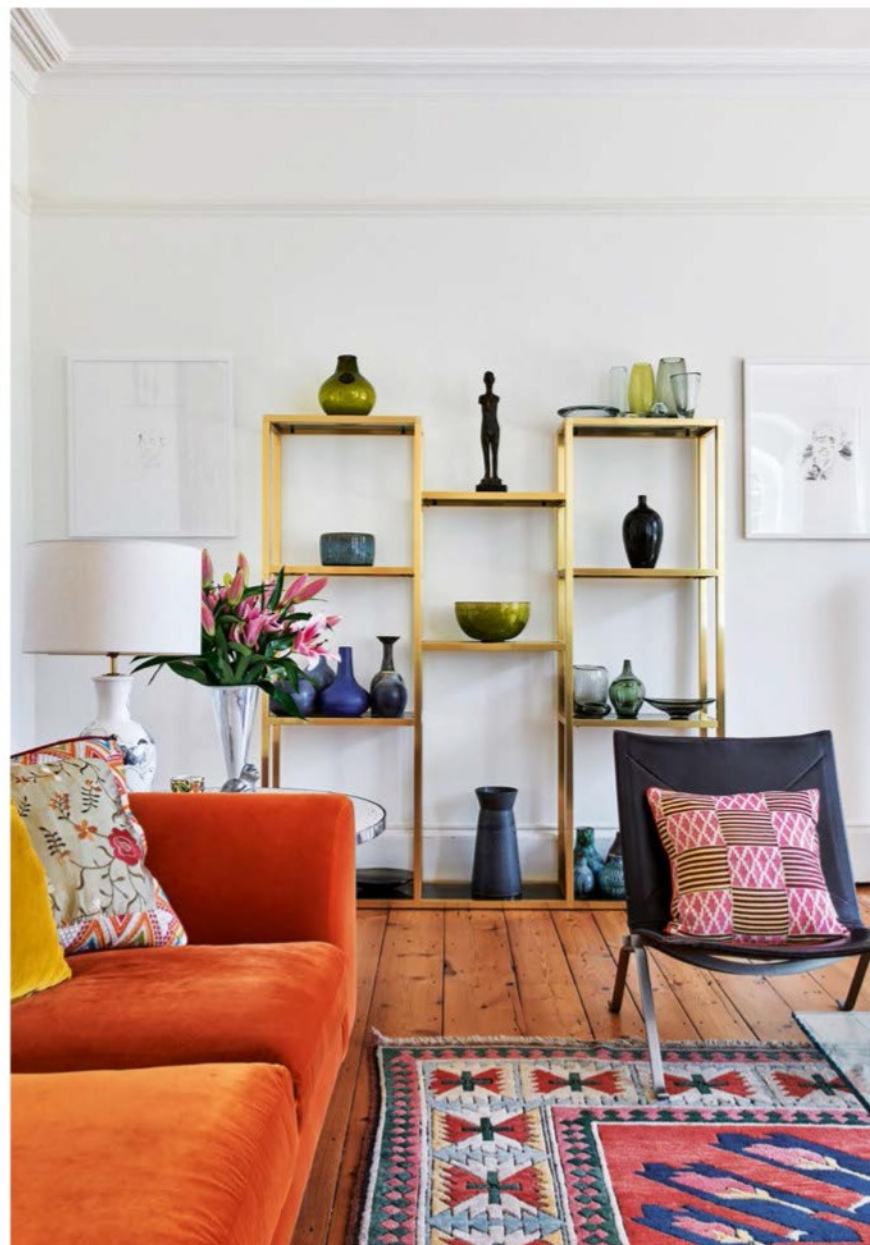
In fact, this is not the first time Henri and Barry have bucked the constraints of their surroundings; in the Nineties, they restored a Georgian silk weaver’s house in the then largely neglected Spitalfields area of London. “We were pioneers there, alongside the likes ▶

ABOVE Henri painted the walls of the library drawing room in a green-gold hue he mixed himself. The sofa is by Arlo & Jacob while the chandelier was found at 101 Copenhagen and the red elephant cushion is by Ardmore Design.

LEFT A glimpse into the formal dining room shows 1960s Niels Otto Moller dining chairs and, further on, a 1950s Munkegaard chair by Arne Jacobsen.

In the open-plan dining area, books and objects chatter on Vitsœ shelving framing a Henri Davies stainless steel and oak table placed on a vintage Turkish patchwork kilim. Guests gather under the Fritz Hansen Orient pendant light for convivial summer lunches and cosy winter dinners.





‘We sat in the car and looked down the drive at this piece of Georgian perfection and knew this was it’

of artists Gilbert & George,” Henri remembers. “It was a tall, rambling house, full of atmosphere, and, like here, we filled it with modern things we loved – the effect was fantastic.”

While they revelled in the community feeling – Dennis Severs (whose house is now owned by the Spitalfields Trust) would come for Christmas drinks and Spitalfields Market still had donkeys and bales of hay – the couple, somewhat reluctantly, decamped to a modernist Span house in Blackheath, one of seven built on an old bombsite and designed by Royston Summers. “We loved it there, so full of light and the walks on the heath, but, in the end, we wanted to be closer to the sea,” Henri says. “Barry is a sailor by hobby and we yearned for coastal life.”

Visiting friends in North Norfolk turned out to be, as is so often the case, a seminal moment. “We were firstly struck by how friendly everyone up here was

towards us and our dog, and secondly, we loved the beaches. Holkham Sands is still our favourite place in the world,” Henri explains.

Having lost out on their first choice of house, the couple found their current home through a call from Savills. “We sat in the car, looked down the drive at this piece of Georgian perfection and knew it was it,” Henri says. Fortunately, the house, a mellow medium-sized building with an 18th-century facade and an attractive rambling Queen Anne garden front, had been kept in immaculate condition by the previous owners. “The rooms, however, were done in a classic 1980s style that did not fit at all with our aesthetic,” Henri laughs. “We swept it all away and started with a blank canvas.”

Inspired by decorators such as David Hicks, Henri knew that bold colours and graphic shapes could work in a period interior, and began to paint the rooms in ▶

ABOVE LEFT Andrew Verster ink drawings in the entrance hall hang above a 1950s table by Dutch designer Cees Braakman.

ABOVE RIGHT Mid-century delights in the drawing room include original Poul Kjærholm PK 22 chairs from 1956 and a collection of Holmegaard and Whitefriars glass, Scandinavian pottery and a prized Deborah Bell sculpture on the shelves.

In the drawing room, a Mies van der Rohe Barcelona coffee table seems to float above the vintage eagle Kazak rug. A dramatic Francis Bacon lithograph hangs in the alcove.





‘In a way the interiors are a visual gallery of our lives, travels and interests. The pieces, art and textiles all play a part in telling visitors our story’

singing colours such as the strong yellow Gamboge by Paint & Paper Library in the open-plan kitchen and dining area. “Local visitors always come in through the kitchen door,” explains Henri, “so they are greeted with this ray of colour that says exactly who we are.”

In contrast to the warm tobacco tones of the ‘library drawing room’, the main drawing room has been painted in Farrow & Ball’s Wimborne White, a pure, warm white, which Henri describes as “the perfect blank for a room of this scale”. Anchoring the scheme with a sofa Terence Woodgate sofa covered in tangerine-coloured Designers Guild velvet, Henri has conjured a confident, fizzing and utterly fresh *mise en scène*. “We love to entertain and fill the house with guests,” he reflects. “In a way, the interiors are a visual gallery of our lives, travels and interests – the pieces, art and textiles feel as though they all play a part in telling visitors our story. The rooms are eclectic – we love Berber rugs, Scandinavian 20th-century chairs and tribal African art – but they are also edited and

thoughtfully curated. It works in a house like this, designed by a plain-minded Georgian; they understood line and scale, and so, I think, do we. It is all reflections in the same glass in a funny kind of way.”

Beyond transforming the interiors, there has been a triumphant and ongoing restoration of the gardens: “I knew that I wanted a series of rooms and the first thing I did was take up the pristine lawn,” Henri explains. “Establishing a kitchen garden and reviving the large orchard was a lockdown joy. There is so much biodiversity here now – the bees love the wildflower meadow of poppies and daisies.” In contrast to the rewilding Eden at the back of house, Henri calls the entrance garden “white and fragrant”. He describes the desire to create a garden which, on moonlit summer nights with the long windows open, would fill the sitting rooms with scent. Such attention to detail and vision for the sensory experience sums up Henri and Barry’s approach to every element of living in this rural paradise. ■

ABOVE LEFT The dressing room features a Persian Jim Jam rug, photographs of Siri tribesmen and a jaunty linen cushion designed by Henri.

ABOVE RIGHT In the en-suite bathroom, Jodhpur Sherrie rugs contrast with Willy Rizzo shelving from the 1970s. The Eastern theme continues with a portrait by Indian artist AS Rind and Cambodian lacquer work.

In the principal bedroom, the floor is covered with an impressive collection of vintage Moroccan and Persian rugs. Above the bed, which is draped in an Indian cutwork quilt, are more of Andrew Verster's 1970s etchings. A Dennis Purvis 1980s painting hangs above the Eames armchair and Vico Magistretti bedside lamps for Artemide add a retro futuristic touch.





LAYERING

History

Interior designer Amanda Ransom has sensitively restored her Tudor home, filling it with a curation of pieces that sit comfortably with its ancient origins

FEATURE AMANDA HARLING PHOTOGRAPHY ANDREAS VON EINSIEDEL

RIGHT The gabled farmhouse dates from the 16th century with later additions, the latest being the single-storey section behind the yew tree, built by the Ransoms to create additional living space.
ABOVE Amanda in the porch adjoining the house's main entrance.







‘It is a timeless work in progress which will evolve over the course of our lifetimes, just as it has for previous generations’

Moving into a spouse’s family home would be a daunting prospect for most, but interior designer Amanda Ransom has updated and extended the Tudor farmhouse in Hertfordshire she lives in with her husband and their son Edward with great sensitivity. This doubtless stems from her wide-ranging knowledge of historic style and architectural detail. “I used to work in finance, but my first love was always interiors. I read History of Art at university and became hooked on classical architecture – an understanding of classical proportion and rules underlies a lot of my interior work. When the banking crisis struck, it felt like the right time to leave the City and return to what I loved, so I enrolled on the Architectural Interior Design course at the Inchbald School of Design in central London.”

Amanda’s in-laws bought the 16th-century farmhouse during the 1960s and brought up their

ABOVE The kitchen was made to Amanda’s design by RJ Pinnock & Sons, with handles from Optimum Brasses adding the authentic finishing touch. The Delft tiles are from The Douglas Watson Studio.

LEFT Adding to the decorative effect in the dining room are vintage crewel work curtains framing a brass ewer and a set of embellished crystal champagne coupes placed on a Regency papier mâché tray with a gilded border.

Amanda used her knowledge of antiques to furnish the dining room, sourcing the set of eight marquetry dining chairs from LVS Decorative Arts and the rug from Farnham Antique Rugs. The chairs are covered in Bargello flame stitch velvet from Watts of Westminster.





ABOVE In the library extension, a fine antique tapestry forms a backdrop for the sofa in Cunard from Claremont with cushions from Chelsea Textiles and Design Archives. The silk shades are from Lampshades By Bella, while the rug was sourced from a Sworders auction. **RIGHT** Amanda had the sofas and stools in the drawing room made to her specification by AT Cronin. The woven fabric on the stools is from Robert Allen Design and the sofas are upholstered in a fabric from Nicholas Herbert.

family there. With members of her husband's family living nearby, the couple decided to move out from London following the birth of their son, knowing that the house would make an ideal family home and the adjacent barn could be repurposed to provide Amanda with an office and some showroom space for her interior design business.

There had been remarkably few alterations made to the house over the centuries, as Amanda explains: "When we moved here in December of 2010, the temperature inside the house was -13°C, so I did wonder if we'd ever manage to warm up as we had no central heating. Our first priority was therefore to install heating. Alongside that, we were allowed to partially take down a dividing wall between the kitchen and a small sitting room in the oldest part of the house, dating from around 1580, to create a spacious family kitchen with a table for informal meals."

A single-storey extension accommodating the spacious library off the kitchen was added to the house at the same time to replace the small sitting room and provide space for Edward to play. Old fragments of carved oak that had been stored in a barn for years were repurposed to create a period-style fireplace ▶







‘The curtains have mostly been replaced but the vintage ones that remain are there because we love them’

ABOVE In the principal bedroom Amanda took advantage of the lofty ceiling height and opted for a Georgian four-poster bed, choosing Chateaufort from Christopher Moore lined in Simla silk from James Hare for the canopy and curtains.

which led to the decision to panel the room below the dado.

The dining and drawing rooms at the opposite end of the house date from 1620. “Generally, my guiding principle is that the interior of a period home should look as if it has evolved over generations rather than a matter of weeks,” Amanda says. “When working on a historic Tudor-era building such as this, it is useful to bear in mind that the furniture and paintings would have been acquired over decades or even centuries, so a mix of different styles looks appropriate and more visually interesting. When visiting National Trust houses or other historic properties open to the public, one sees how the various generations of owners have contributed layer upon layer of colour, pattern and design.”

In Amanda’s opinion, renovating her home is a project to take time over in order to get the details right. “The curtains have mostly been replaced, but the vintage ones that remain are there because we

love them,” she says. “The flower vase fabric in the main guest bedroom is vibrant and decorative, and we updated it by adding a headboard and valance in a strong brick-red fabric from Claremont.” When choosing fabrics, it is easy to get carried away by a beautiful design, but it is important to keep the period and setting of the house in mind.

This is principally a Tudor country house and pieces such as the dining chairs, oak sideboard and crewel work and flame stitch fabrics in the dining room reflect the styles of the 16th and 17th centuries and the rustic setting of the property. Furniture from other periods, such as the Georgian four-poster bed in the principal bedroom, along with fabrics taken from 18th-century historic documents – Amanda particularly loves the fabrics from Christopher Moore – add to the sense of layered history. “I like to think our home is a timeless work in progress which will evolve over the course of our lifetimes, just as it has for previous generations.” ■

Tray-topped William IV bedside cabinets from Georgian Antiques in Edinburgh flank the bed in the main guest bedroom. A vintage fabric on and above the bed is contrasted by a headboard by Danbury Upholsters in Claremont's plain red Milano with a rope trim from Turnell & Gigon.



A townhouse REIMAGINED

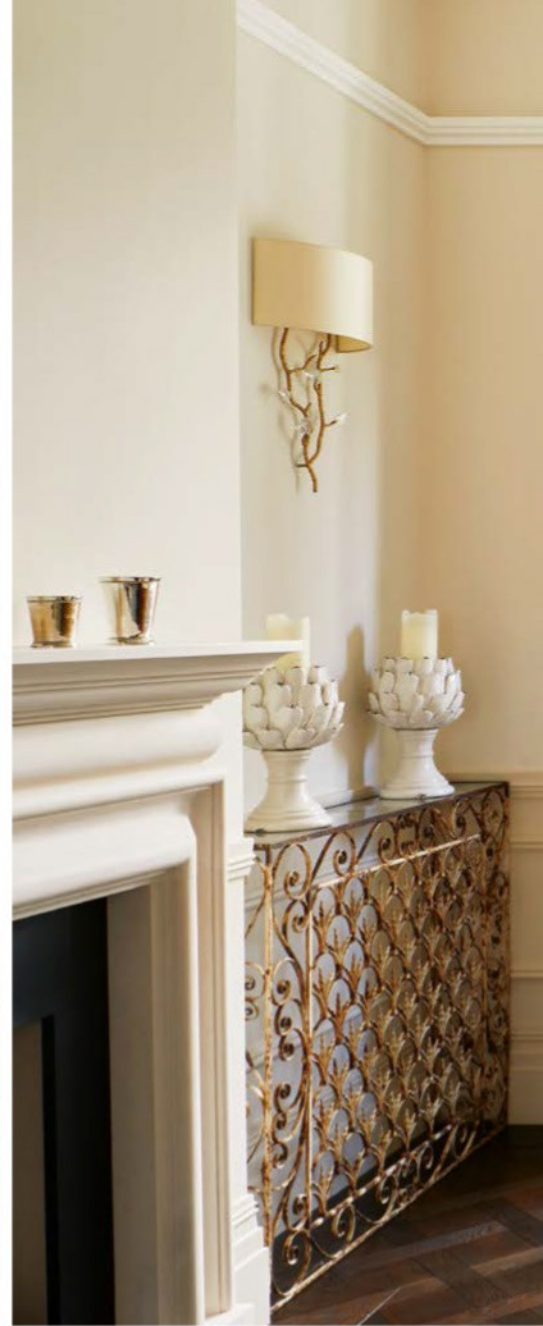
Transforming a Victorian house on the edge of leafy Clapham Common has been a bright new chapter for this family in their newly configured home

FEATURE COSMO BROCKWAY PHOTOGRAPHY ASTRID TEMPLIER



In the upstairs family room, a pair of David Seyfried sofas covered in Colefax and Fowler's Casimir Red/Blue make an impactful statement. The French Crystal chandelier is an inherited piece.





‘We really wanted a house for entertaining, as well as a fitting space to house Katherine’s treasured art collection and my wine’

ABOVE Steve and Katherine with their black Labrador, Terry, at the front of their Clapham townhouse.

RIGHT The airy proportions of the open-plan living area encouraged the use of sumptuous textiles. The sofa is in Wilde, Blue and the backs of the dining chairs are in Cosima, Tapestry velvet, both Colefax and Fowler. The fronts of the dining chairs are in Exford, Denim by Linwood.

The villas overlooking London’s Clapham Common have a particular charm. The views across large skies, changing with the seasons, alongside the majestic trees, all lend an illusion of semi-rural living while largely being built on a handsome scale denoting the area’s prosperous past. It was here that Steve and Katherine Smith found the perfect renovation project to concentrate on in the throes of lockdown. “When we first glimpsed the house, it was a tall warren of dark furniture, aspidistra plants and grills on the windows,” laughs Steve, standing in his new custom-made wine cellar. At first glance, it may have been a daunting project but the couple knew they had the drive and vision to transform it into the home they had been dreaming of. “It was the second time around for both of us,” reflects Steve. “With five children between us, and

being close to an ‘empty nest’, we really wanted a house for entertaining as well as a fitting space to house Katherine’s treasured art collection and my wine.” His background in engineering made Steve the perfect choice to be the project manager.

The most obvious starting point was turning the six-bedroom house into a four-bedroom family home, with a focus on creating en-suite bathrooms from the extra space. “The original bathrooms were mostly windowless, damp and badly configured,” Steve explains. “We particularly wanted a large-scale master bathroom with a freestanding bath. There is nothing more relaxing.”

Having moved several times, the couple were tired of ‘making do’ and wanted a serene and stylish setting for hosting convivial dinners for family and friends. “We met interior designer Tor Saer of Westcot House ▶



The ground floor sitting room has been given scale with curtains in Clermont Lavande by Manuel Canovas. Continuing the blue palette, Tor had two armchairs brought to life using Nantes Baltic Blue by Lewis & Wood complementing their classic George Smith shapes.





ABOVE Steve and Katherine wanted the kitchen to be a space that was as much for hosting, family gatherings, and even working, alongside the usual kitchen uses. Tor says, "We added a touch of grown-up glamour with a line of Trinket Pendants from Porta Romano which reflect the light when not turned on."

LEFT The 19th-century terraced villa overlooks the green spaces of Clapham Common and has been landscaped by Hampton Court-based garden designer Pollyanna Wilkinson.

because our children were at school together," Steve says. "Her very personal approach and attention to detail appealed to us strongly. Plus she is tremendously talented at furniture design – working with the best craftsmen in the country."

Tor also recalls an instant synergy with the couple and the project. "I was asked to visit when the renovations had just started," she says, "and was impressed by the incredible high ceilings, original sash windows and aspect. It was obvious that Steve and Katharine had also fallen in love with the house and so it was exciting, and a bit of a privilege, to be involved in such a passion project from the start."

One of the visions the couple had was for an airy open-plan kitchen place flowing on from the dining area on the ground floor. "We wanted it to be flat and clean, a sort of minimal, graphic space that we could use for other things besides cooking," explains Katherine. Working with Fulham-based Motte for the bespoke joinery, they avoided the use of a large extractor fan in favour of a streamlined aesthetic, complemented by a bevy of Porta Romana pendants hanging above a glossy island, which Steve jokes, "is my office half the time." French windows leading onto the garden have been given style and practicality with the



'We wanted an enveloping family room which married elegance with comfort. We spend our evenings up here and never stop enjoying it'

addition of electric chik blinds designed by Westcot House using Color & Co bamboo, which the couple love for its translucency and privacy.

The garden itself, a voluptuously wide patio, has been transformed by Hampton Court-based designer Pollyanna Wilkinson into a Mediterranean-tinged sanctuary, complete with a clematis-trailed loggia and trellised arches by the Garden Trellis Company. "Pollyanna is incredibly creative; she also made our driveway (another great draw for us to buy this house) into a work of art by creating swirling patterns from bricks. So many people stopped in slight awe as it was being done," Steve laughs.

The sense of decorative patterns continues with the staircase inside the entrance area; ingeniously, it was created completely in Poland and put in situ to replace a much narrower version. Tucked behind it, Tor has cleverly fitted in a small powder room, beyond which there are stairs leading down to a temperature-controlled wine cellar designed by

Steve to house his burgeoning collection of wine. The thread of conviviality runs through the house – it feels like a home for welcoming guests alongside the pop of a cork, and the layout reflects the movement of entertaining.

"Tor has a genius for re-covering classic shapes in striking complementary patterns and also for replicating existing pieces," says Katherine. "We had a smart George Smith armchair for the downstairs sitting room and Tor produced an identical copy of it – covering them both in a wonderful indigo Lewis & Wood pattern called Nantes Baltic Blue. They make the whole room sing."

With a signature deftness of colour pairing, Tor has placed an ottoman of her own design covered in Lee Jofa's zingy Desning Velvet in the centre of the downstairs sitting room. The effect is added to by a pair of antique wrought-iron console tables, found by a friend in Chichester and now serenely standing on either side of the handsome fireplace. ▶

ABOVE Tor created a cosy area at the rear of the first-floor family room, adding a dash of colour with an ottoman covered in Pickett, a textured velvet by Lee Jofa, and a Roman blind in Colefax and Fowler's Cyrus, Ivory, the same fabric used for the curtains in the front half of the room.



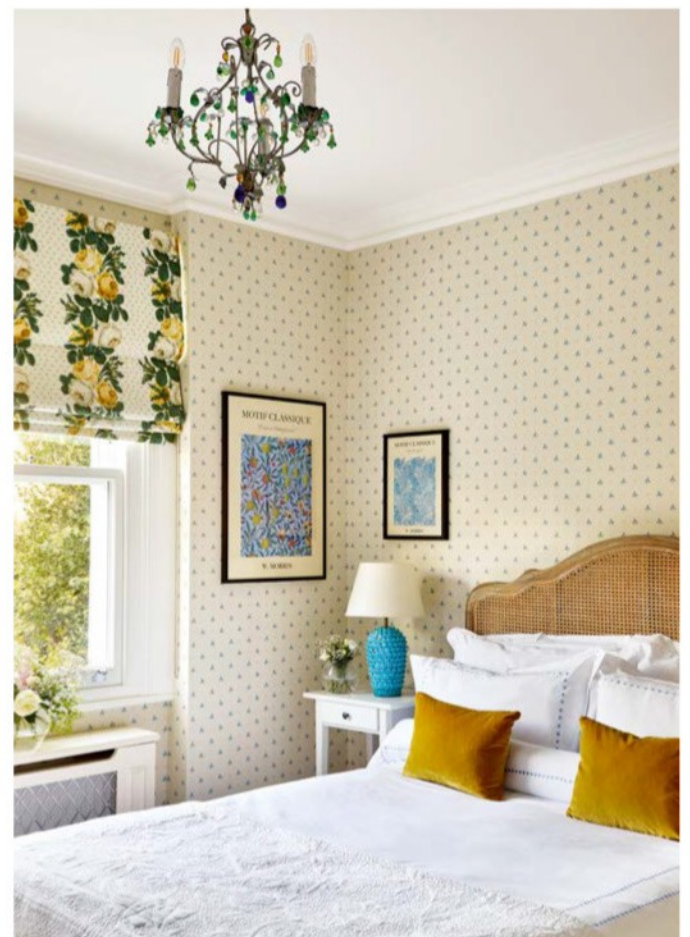
‘The principal bedroom has a country house feel which fits with the exterior setting’

Pieces with stories abound throughout the rooms in the house. In the upstairs family room, painted in Feather Down by Benjamin Moore as a backdrop to Katherine’s modern art, a semi-grand piano stands covered in family photos. Apart from having crossed the Atlantic several times due to Katherine’s Toronto background, the piano was, according to Steve, the last instrument to leave the Steinway workshop before the Nazis turned it into an ammunition factory.

The family room itself, with its long windows looking across the trees to the verdant common beyond was, according to Tor, “My favourite room to work on. It has the most incredible light pouring through the windows. It is so sunny on days, in fact, that sheer blinds became a necessity – they are a really good addition and sit neatly behind the full-length curtains. I love the David Seyfried sofas and the curtains with their soft pelmets and contrasting pleats. It’s a light and inviting room featuring Steve’s favourite colour –pink – which makes me happy every time I visit.” Happy indeed is an apt word to describe this beguiling transformation of a townhouse. ■

ABOVE The principal bedroom is a study in classic style with a headboard in Colefax and Fowler’s Alberry Leaf, and curtains in Nicole Fabre’s Grand Crocus. The chairs in Jane Churchill’s Alda Stripe in Green and Rosanna Lonsdale’s Flaming Lamps add a fun touch.

RIGHT The guest bedroom is an inviting space with a spriggy Colefax and Fowler wallpaper called Ashling and embroidered bed linen from Sarah K and a glorious turquoise lamp from Pooky adding a playful touch.





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STYLE INSPIRATION

Key looks from the autumn collections, the versatility of wool for crafting homeware, esteemed decorator Robert Kime's lasting legacy, and decorating in shades of green ▶



TOE THE LINE

In celebration of its 10th anniversary, artisan tile maker Bert & May has launched a versatile range of striped encaustic tiles. Select one of the three different widths of stripe – skinny, midi and wide – for a uniform look, or mix and match all three for a playful, creative approach. The linear effect is striking, particularly as a floor choice, offering unexpected character and panache.

Striped Collection tiles in Bassoon/Brighton Stone, £6 a tile or £150 a square metre, Bert & May



CHANGE *of* SEASON

Discover a new look, try a different colour scheme or embrace a change in pattern with our edit of the latest fabric and wallpaper collections

Rich and mellow

Comforting warm neutrals have seen a return to popularity and are set to stay. Whether in textured plains, subtle patterns, or even bolder motifs, the palette oozes richness. Pair creamy ground with touches of russet, oranges and browns for an earthy, mellow look that soothes, while still being full of

charm and prettiness. Florals are given a more subdued look in an autumnal palette so opt for larger scales or patterns that combine stripes with botanical designs. Layer different scales of patterns and gentle shades of a curated palette for a calm but complex scheme full of colour, pattern and texture. ▶

'Natural tones were core to our new collection. We were inspired by the rich, earthy colours of an antique kilim which inspired our Saddlenotch design (left)'

Katie Cox, partner and creative director, Studio Hám

THIS PAGE Warm earthy tones make this bold and busy coral design more subdued and chic. *Acropora, Corail*, £166 a metre, Pierre Frey
 OPPOSITE In collaboration with decorator Adam Bray, this glamorous Soane fabric is inspired by a 1930s French print in Bray's collection,

reworked in rust and russet tones. *Suze, Martinez*, £250 a metre, Adam Bray for Soane Britain
 SWATCH OPPOSITE Dado Atelier has teamed up with Studio Hám to create a playful range of wallpapers inspired by folk tales and historical pieces. *Saddlenotch, Umber*, £165 a roll, Studio Hám x Dado Atelier





Floral arrangement

Ever-popular, floral and botanical designs always abound in new collections. Offerings this autumn see some artistic interpretations, from bold painterly sheers to stylised graphical flowers and highly detailed studies of garden blooms. The palette emulates natural colours with plenty of greens with sunny yellow highlights and some punchy pinks and corals for contrast. Create a maximalist look with different scales of multiple floral designs – perhaps a mural design for walls of a garden scene, with a vibrant floral repeat for curtains and upholstery and some ditsier, busier designs for cushions. Or simply make a statement with one large-scale bold organic pattern on one element – walls, upholstery or windows – and mix with block colour or some simple stripes. ▶





'I adore the way that a flower can be captured with delicate pencil lines, large blooming petals or a softer, painterly approach'

Tricia Guild, founder and creative director, Designers Guild

SWATCH OPPOSITE

New studio Lowri is launching a range of wallpapers made from recycled materials, apt for the leafy designs. *Little Leaves, Green*, £150 a roll, Lowri
OPPOSITE TOP A graphical, colourful depiction for a modern take on florals. *Brocart Decoratif, Sepia*, £210 a roll, Designers Guild
OPPOSITE Cole & Son's garden-inspired fabrics complement its panoramic papers. *Idyll Roses*, £145 a metre; *Idylls*, £840 per panorama (4.9m x 4m), Cole & Son

ABOVE LEFT

Lively designs on sheers make an attractive extra layer to add to window dressings. *Floreana, Bleached Coral/Succulent*, £89 a metre, Harlequin
ABOVE RIGHT Fruity designs add colour to a botanical fabric. *Orchid Fruits, Parchment*, £75 a metre, John Derian at Designers Guild
RIGHT The *Irisa* collection from Osborne & Little features bold, stylised designs in a palette of vibrant, earthy colours. *Tivoli W7853-01*, £110 a roll, Osborne & Little





Deeply luxurious

This autumn is seeing the return of velvet. A sumptuous choice for upholstery and windows, it is perfect for creating a cosier look. In plains, the lustrous fibres play with light and shade to create intriguing multi-tonal fabrics. Jewel colours work well, as do dusky tones which take on a shadowy feel. Printed designs add an extra level of opulence and are a smart choice for blinds or a statement headboard. Other luxury textures and finishes will also imbue a decadent feel – passementeries such as corded braids and brush fringe trims will elevate simple cushions or add a flourish to an armchair. Silks add a different texture and shimmer, while cashmere throws offer the ultimate luxury for cooler nights. ▶

LEFT Silk velour adds lustre to deeply saturated hues for a luxurious plain. *Palazzo Gangi*, various colours, £398.90 a metre, Ardecora at Zimmer + Rohde
BELOW LEFT Wrap up in the ultimate cashmere throw. Super-fine, virgin wool with a delicate paisley jacquard in indulgent cream exudes comfort and luxury. *Illusion & Coco* throw, £855, de Le Cuona

BELOW MIDDLE Archive designs have been given an update printed onto opulent velvets for a new way to use cherished Morris & Co patterns. *Wardle Velvets* collection, from £199 a metre, Morris & Co
BELOW RIGHT High-quality plain velvets in autumnal colours add tactile comfort. *Quintessential Velvet*, *Ash and Tawny*, both £120 a metre, GP & J Baker

‘Velvet is a fabric like no other, with its ability to reflect light and colour while retaining a delightful tactility. It’s exciting to see velvet highlighting the very best of a print and giving new meaning to pattern’

Jessica Clayworth, lead designer, Morris & Co



THIS PAGE A dramatic flame stitch inspired by a 15th-century design is an ideal statement choice for upholstery and window treatments. The rich, vibrant colours give opulence to a wool blend that has a heavy, elegant drape. *Backgammon, Autumn Haze, £340 a metre, George Spencer Designs*





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'I've had an instinctive draw towards blues recently. I've loved seeing how indigo has created a fresh new look for floral designs'

Sarah Vanrenen, designer

Feeling blue

Blue and white, the perennial classic, never fades from popularity, but this season sees a prominent favouring of deep inky navy and indigo tones, paired not with crisp whites, but soft creams, hues that offer tremendous versatility. Ditsy florals and scrolling botanicals take on a chicer, sophisticated look, becoming more bold, clean and graphic when pared back in a blue and white palette. Blue has a long history with patterns such as ikat and looks smart in stripes. Patterns can also be mixed effectively within the blue family – light, mid and dark blue tones all work seamlessly together. Though it might feel like a cool colour, blue can be calming and welcoming, and paired with warm neutrals it looks set to be a popular choice for seasons to come. ▶

ABOVE LEFT Blue and cream give florals a sophisticated look. Indigo fabric, £198 a metre; wallpaper TBC; Sarah Vanrenen

ABOVE RIGHT Deep indigo and off-white make a bold, modern statement in a geometric print. Zanzibar, £139 a metre, Threads at GP & J Baker

LEFT A scrolling pattern in deep blue enriches an earthy neutral scheme. Java, Atlantic, £149.50 a metre, Mark Alexander, **SWATCH** Navy blues are a key colour among Nina Campbell's new fabric collections. Merlesham, £80 a metre, Nina Campbell at Osborne & Little





Pretty in pink

Shades of pink ebb and flow in collections. Often seen as a versatile partner to greens, greys or even blues, pink is coming to the fore this autumn as the primary colour in many fabrics and papers. It has a feminine, romantic connotation perfect for delicate florals or painterly mural designs in a dreamy bedroom or serene living room. While delicate blush tones paired with whites or soft greens lend a gentle, easy-going look, vibrant, highly saturated fuchsia pinks can be used in a more contemporary way with some flashes of orange or even red for a warm, layered look. ■

LEFT Pinks and greens are a harmonious partnership ideal for a dreamy bedroom scheme.

Headboard in Naya Rouge on White, £70 a metre, Julia Brendel

BELOW LEFT An exciting collaboration by Burleigh and Barneby Gates sees long-loved china patterns brought to walls in charming pink.

Calico, Burnt Rose, £135 a roll, Burleigh x Barneby Gates

BELOW RIGHT Salvesen Graham has curated

existing and new designs by Sanderson in a palette of pinks, plums and greens, alongside a new range of decorative trims. All fabrics, papers and trims, Salvesen Graham Edit at Sanderson

SWATCH FAR LEFT In memory of the late Gilly Newberry, custodian of Bennison Fabrics, Gillyflower is reproduced from a 19th-century French block print discovered by Gilly. *Gillyflower, £335 a metre, Bennison Fabrics*

'I love to use pink on its own or in combination. It works particularly well with grey or dark green to lift a design and add a soft touch'

Julia Brendel, textile and wallpaper designer



FEATURE KATY MCLEAN PHOTOGRAPHS (OSBORNE & LITTLE) © JON DAY; (BENNISON) © KEN SPARKES; (BURLEIGH X BARNEBY GATES) © BEN PHILLIPS

RAPTURE & WRIGHT

HAND PRINTED FABRICS AND WALLPAPERS





ROBERT KIME

The Greatest Assembler

As Dreweatts, one of the UK's leading auctioneers, is appointed to sell the private collection of world-renowned interior decorator and collector Robert Kime, we celebrate his lasting influence on the design world

THIS PAGE The drawing room at Robert Kime's Warwick Square home in London demonstrates his talent for creating rich, comfortable and layered schemes.

OPPOSITE The esteemed interior designer and antiques collector Robert Kime, known as the 'great assembler' of beautiful things.





'He wore his wisdom and his knowledge lightly, and shared it generously'

Nina Campbell, interior designer

Robert Kime (1946–2022) was known for his wonderful eye. From grand houses for the British aristocracy to quintessentially English country homes, his interiors showcased his skill for bringing together uniquely mismatched pieces, from a myriad of periods and styles, to create richly layered, beautiful and inviting schemes. However, his talent for unearthing hidden gems is perhaps even more evident in the private collection he acquired throughout his lifetime. From artworks and antiques to furniture and textiles, his travels around the globe, innate inquisitiveness and academic intellect resulted in a meticulously crafted curation of treasures. Kime considered many of these pieces 'old friends' and they moved with him from house to house, becoming a part of his and his wife, Helen Nicholls', lives, charting their decisions and journey together. Now, a year after his passing, Kime's private collection is being put up for auction ▶

ABOVE Kime was known for his eclectic collections of art, including, hanging on the left, one of a pair of 17th-century framed psalms originally displayed at Longleat House, pictured here in Kime's London home. RIGHT The study at Kime's Warwick Square home in London is an Aladdin's cave of antiques and accessories. Pictured on the table on the left, an Egyptian wooden funerary boat is one of the antiquities found on Kime's travels.





Situated in Kime's Warwick Square dining room, this late 19th-century red leather armchair was made by eminent Victorian furniture makers Howard & Sons.



'It was always so inspirational to go into his shop. His style was traditional, but it didn't feel outdated. It had a modern twist and was comfortable and happy'

Jane Churchill, interior designer

ABOVE The entrance hall at Warwick Square demonstrates Kime's love of antiques and art, including a rare Ushak 'medallion' carpet seen hanging on the wall on the right.

OPPOSITE One of Kime's greatest skills was his clever and innovative use of fabric and textiles, as displayed here in the principal bedroom of his London home.

by Dreweatts in a landmark event in the history of English interior decoration.

Undeniably one of the greatest decorators and collectors of his era, Kime continues to hold a place in the hearts of designers and interiors enthusiasts. Throughout his career, Kime worked with many famous names and was known to be the favourite interior decorator of His Majesty King Charles III, who made a quiet appearance at Kime's funeral to pay his respects. "I loved his quiet humour," recalls interior designer Jane Churchill, who, along with Kime, took up a place on London's renowned Pimlico Road. "People used to ask me whether we talked about design but really we just gossiped. It was always so inspirational to go into his shop. His style was traditional, but it didn't feel outdated. It had a modern twist and was comfortable and happy. You just felt as though you were surrounded by wonderful things."

The memories and stories from those close to him reveal a man as warm and welcoming as the

interiors he was known for. "Just knowing Robert and having his friendship is something I will treasure all my life," says interior designer Nina Campbell. "He wore his wisdom and his knowledge lightly, and shared it generously." Will Fisher, founder of Jamb, notes Kime's renowned eye extended past objects and interiors to the people he chose to surround himself with: "[Robert] had an incredible way of seeing people and seeing into them, and seeing their value and understanding them. I think that for Robert, certainly, surface was everything when it came to objects but nothing when it came to people."

Having worked as managing director of Robert Kime Ltd for the past six years, after first starting as an assistant over a decade ago, Orlando Atty credits Kime as an integral part of his life and career. "Robert was always teaching and inspiring; having a natural ability for transferring his enthusiasm for a place, object or idea," Atty says. "One could always rely on him to spot something others hadn't. When there was something





'One could always rely on him to spot something others hadn't'

Orlando Atty, managing director, Robert Kime

new or really special, he would want to be at the forefront but still shared the learning. He was a great mentor."

Robert Kime: *The Personal Collection* sale will be held on the 4, 5 and 6 October 2023 and will include the contents of his homes in London and Provence. Not collected for name or status, each object he discovered was appreciated and kept for its own unique beauty and character, as Joe Robinson, head of house sales and private collections at Dreweatts, explains: "Few phrases garner as much excitement or respect as 'supplied by Robert Kime'. It is synonymous with a refined understanding of interiors marked by variety, sublime subtlety, and quality. When discussing this immensely personal collection, the knowledge that these works were hand-picked and retained over a lifetime offers an assurance of an aesthetic quality that is simply unmissable." Kime's family hope this sale will offer a chance for collectors, both young and old, to experience the beauty, companionship and magic these pieces, picked by Kime's unrivalled eye, can offer. ■

ABOVE A vintage dresser brings character and a rustic charm to the kitchen in La Gonette, Kime's house in Provence.

RIGHT The simplicity of the architecture at La Gonette provides the ideal backdrop to ensure Kime's collection of treasures sing.

Key highlights of the sale

- *New Year Snow*, a watercolour and pencil landscape by Eric Ravilious (1903–1942), displayed in several of Kime's homes
- A pair of 17th-century English carved and painted strapwork framed psalms, which are believed to have previously adorned the walls of Longleat House in Wiltshire (see page 86).
- A large and rare bezoar stone aged between 400–500 years old, which is one of the more unusual pieces in Kime's collection.
- A Ming Dynasty Chinese blue and white lotus jar decorated with stylised flowers, loved by Kime for its beauty and fragility.
- British artist Walter Richard Sickert's (1860–1942) *Scuola di San Marco* painting, which reflected Kime and his wife's joint love of Venice
- The Ushak 'medallion' carpet, one of Kime's favourite rugs, originally purchased in New York. The example in the sale is an incredibly rare version, with the inverse colour arrangement (see page 88).
- A late 19th-century red leather armchair, a piece Kime deemed an 'old friend', and which travelled from house to house with him, crafted by Victorian furniture makers Howard & Sons (see page 87).
- Vanessa Bell's (1879–1961) *Still Life of Narcissi* which depicts a jug known to still be at Charleston House in East Sussex, the property associated with the Bloomsbury Group.
- An Egyptian wooden funerary boat with crew, originally carved to be buried with the dead during the Middle Kingdom period of Egypt to aid the deceased's journey to the afterlife (see table to the right of the fireplace on page 86).
- A late 17th/early 18th-century Indian ivory inlaid hardwood cabinet from the Sind province in Pakistan.
- A George II carved giltwood pier mirror from circa 1755 which was the last piece that Kime ever purchased. It formerly belonged to Gerald Tyrwhitt-Wilson, 14th Baron Berners (1883–1950), a British composer, novelist, painter and aesthete.



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The wonders of WOOL

October is Wool Month, a time to spotlight creative companies championing the many credentials of this natural fibre for use in interior design



The British Blanket Company is launching a new collection of throws and cushions woven using natural, undyed 100 per cent British wool.

Mourne Textiles' signature Mended Tweed fabric is uniquely crafted from 'wild', traditional spun, Pure Merino Donegal yarn, resulting in an elegant, unusual weave with beautiful flecks of colour throughout.



Wool is a hugely important and integral part of our heritage and has long been revered for its versatility, its soft, tactile and insulating qualities and of course its strength when woven into fabric. Its many uses in interior design are without doubt some of its finest, and it also boasts significant eco credentials, making it a valuable resource in every way. October is earmarked as Wool Month and is part of the Campaign for Wool, a global initiative launched in January 2010 by His Majesty King Charles III when he was Prince of Wales. Throughout the month over 200 supporters ranging from farmers, manufacturers, designers, brands, tailors and retailers around the UK will organise pop-up events, create limited-edition designs and launch special offers all aimed at promoting the many natural benefits of wool over synthetic fibres. Celebrate this wonderful resource and bring wool into the home in all sorts of ways, from upholstery and carpets, to blankets and bedding, and even miraculously manufactured into furniture.

Mourne Textiles (Blankets)

Mourne Textiles boasts illustrious design credentials from quite humble beginnings. When acclaimed Norwegian-born textile designer Gerd Bergersen married Englishman Archie Hay-Edie in 1944 the couple moved to Ireland, where in the foothills of the Mourne Mountains, Gerd set up a workshop after failing to find a way of manufacturing her designs. Previously, during the couple's travels in Asia, Gerd had learned to weave on local looms with hand-twisted yarns. In Ireland this would form the basis of her work, which soon attracted the attention of interior icons such as

Robin Day and Sir Terence Conran. Today, Mourne Textiles enjoys working relationships with the likes of Carl Hansen and Margaret Howell. Gerd's grandson, Mario Sierra, continues the legacy, ensuring the production of handwoven textiles from the same workshop and on some of the original looms into all sorts of highly desirable items, most notably the blankets and bed throws whose textures and colourways beautifully define the wild Irish landscape. Sumptuously soft weaves in shades of oatmeal, soft green and moss yellow are created from merino yarn, spun from a specialist fleece sourced from local rare-breed expert and sheep farmer Freda Magill. The company has an exceptionally small carbon footprint: the environment is key in every way, whether by design or manufacture. mournetextiles.com

Fascinating facts

- **1954** is when the Mourne Textiles workshop and design studio was set up. Some of the original looms are still in use.
- Shuttles based on a **1722** design and other traditional tools are used to produce the handwoven textiles.
- **Half-penny** coins (pre-decimal) are still used by the weavers to measure picks (a single shot of yarn) as they are exactly an inch in diameter and handweavers need to keep the amount of picks per inch constant as they weave.

Also of note...

The British Blanket Company (thebritishblanketcompany.com)
Yorkshire Blankets (yorkshireblankets.co.uk)
Melin Tregwynt (melintregwynt.co.uk)
Eleanor Pritchard (eleanorpritchard.com)

Fascinating facts

- Between **160-200** tons of different types of wool are used by Woolroom each year.
- About **1kg** of wool goes into each Woolroom pillow, up to 3kg for a kingsize topper and up to 7kg of wool for a mattress.
- Approximately **175** different farms supply Woolroom with fully traceable British wool across its bedding and mattress ranges.

RIGHT Woolroom's bed toppers contain a blend of hand-selected, traceable British wools which have been sourced through its exclusive 'Wool ID' programme. BELOW British brand Naturalmat also uses wool for its mattresses.



Woolroom (Mattresses and bedding)

Heritage and provenance lie at the heart of Woolroom and the manufacturing of its mattresses, beds, duvets, pillows and bedding. Founded in 2008 by a Bradford wool merchant family, the company keenly champions British farmers by sourcing all its wool from farms that adhere to the Five Freedoms Animal Welfare guidelines, with an exclusive ID traceability programme that enables the wool to be traced back to one of a select group of farms in the UK. Different fleeces are sourced to suit each usage; the coarser and more durable ones from highland breeds are selected for mattresses, while the softer, more delicate fibres from lowland sheep are used for mattress toppers and bedding. Woolroom mattresses combine fine natural materials with some of the latest technology and consist of layers of British wool, cashmere, silk and cotton combined with flexible pocket springs to provide proper support and comfort. Wool's temperature-regulating and natural hypoallergenic properties make it a particularly good filler for duvets and pillows, too. Woolroom boasts an industry-first with a fully machine washable wool bedding range, and has also been awarded the Allergy UK Seal of Approval. thewoolroom.com

Also of note...

Savoir Beds (savoirdbeds.com)

Floks (floks.co.uk)

Natural Mat (naturalmat.co.uk) ▶

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Harris Tweed Hebrides (Upholstery)

Community pride runs through the entire production of Harris Tweed, the iconic Scottish woollen fabric skilfully crafted by workers at the Shawbost mill as well as the numerous home-based weavers of the Outer Hebrides. Harris Tweed is instantly recognized by its distinctive 'Orb' stamp, and has been safeguarded by the Harris Tweed Act of Parliament since 1993.

The woven fabric is created by skilled artisans using centuries-old traditional treadle looms in their own homes for a range of uses including upholstery. Harris Tweed Hebrides uses wool from Scottish Cheviot sheep which is fibre-dyed, teased, blended and spun to create distinctive and unique blends of yarn colours from over 50 solid wool colours.

All sorts of weave and yarn colour combinations are created to produce fabrics with the highly coveted look and feel that makes Harris Tweed so desirable. The medium-weight fabric beautifully combines strength and durability with luxurious softness, thus making it ideal for enhancing an interior as upholstery for sofas, armchairs and footstools. It is widely available in all sorts of colour combinations, from classic natural tones inspired by the surrounding Scottish landscape to vibrant shades of red, orange and purple, as well as in plain twills and a variety of patterns ranging from herringbone to traditional Scottish plaids and tartans. harristweedhebrides.com

Fascinating facts

- Over **70** members of staff are employed at the Harris Tweed mill in the village of Shawbost, as professional wool dyers, blenders, carders, yarn spinners and warpers, cloth finishers and stampers.
- A further **150** self-employed artisan handweavers work from home, weaving the cloth on specially designed treadle looms. Each independent weaver is registered with the Harris Tweed Authority.
- **7** solid wool colours are blended together to create one shade for some of the Harris Tweed Hebrides yarn shades. Wool is dyed prior to being spun which means different-coloured wools are blended to create intricate shades and hues.

Also of note...

Abraham Moon & Sons (moons.co.uk)
Cotswold Woollen Weavers (cotswoldwoollenweavers.co.uk)
Johnstons of Elgin (johnstonsofelgin.com) ▶

TOP RIGHT Harris Tweed fabric is a soft, tactile and highly sought-after option for upholstery.

MIDDLE RIGHT Classic patterns are recreated in a range of colours for a modern twist on tradition.

BOTTOM RIGHT The weaving process is carried out by skilled artisans using age-old techniques.





Solidwool (Furniture)

The brainchild of founders Justin and Hannah Floyd, Solidwool furniture came about as a response to the dilemma facing sheep farmers in the Lake District where the coarse, wiry fleece of the Herdwick had become an unwanted by-product due to the fall in demand for the wool. The Herdwick fleece's mix of grey, black and white makes an attractive material for the fibre-glass-style wool composite which when mixed with a bio resin can be transformed into chairs and tables. The product is sustainable, and has a very low environmental impact, with materials sourced from waste streams of other industrial processes, such as wood pulp and bio-fuel production. Since 2020, Roger Oates, the new custodian of Solidwool, has continued the success and intrinsic beauty created with the Herdwick fleece with other ancient British breeds whose fleeces are as undervalued – the Welsh Mountain composite uses wool from both black and white Welsh Mountain sheep and has a striking marbled appearance. solidwool.com

Fascinating facts

- Around **95%** of Herdwick sheep, whose fleeces are used by Solidwool, are located within 14 miles of Coniston in the Lake District.
- **50%** of the content of the bio-resins used is sourced from waste streams of other industrial processes, such as wood pulp and bio-fuels production.
- There is a **33%** reduction in carbon footprint and greenhouse gas emissions during manufacture over traditional resins claims Solidwool's resin manufacturer.

Wools of Cumbria Carpets (Flooring)

Wools of Cumbria Carpets prides itself on its range of 100 per cent wool carpets, underlay and rugs that champion the hardiness and versatility of the rare Herdwick breed sheep and their dark, coarsely textured fleeces. It also uses fleeces from hardy breeds that are able to withstand the extreme climate and rough terrain of the Lakeland and Pennine slopes, such as Swaledale and Rough Fell sheep. Building on the natural intrinsic beauty of all the fleeces as well as the natural strength of the fibres, the company boasts a collection of hardwearing broadloom carpets for all areas of the home. Of particular note is the Graphite range, available in plain, striped or looped designs and in a palette of sophisticated greys ranging from an off-white spun from the Rough Fell, through to lighter greys using fleeces from the Swaledale, and a superb dark grey from the fibres of the Herdwick. Furthermore, each carpet is made from wool grown, sheared, scoured, spun, tufted and backed within 100 miles of the centre of Cumbria, which means it leaves behind a very minimal carbon footprint indeed. wocc.co.uk

Fascinating facts

- Around **20,000** kilos of clean wool from Rough Fell, Swaledale and Herdwick sheep combined is processed each year by Wools of Cumbria Carpets.
- **2** kilos of clean wool is used for each square metre produced.
- There are **14** separate processes involved in getting products 'from fleece to floor'.

Also of note...

Roger Oates (rogeroates.com)

Alternative Flooring (alternativeflooring.com)

The Rug Company (therugcompany.com) ■



TOP LEFT The fibres of the fleeces of black and white Welsh Mountain sheep are encased in resin, producing a marbled appearance, before being transformed into chairs by Solidwool.

ABOVE The Graphite Stripe collection by Wools of Cumbria Carpets comes in four standard shades of broadloom made from Rough Fell, Herdwick and Swaledale wools.



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GREEN

Creative Combinations

Continuing our series celebrating the evolution of colour and pattern, we explore how trends and historical influences have shaped British interiors, this time focusing on grounding green

FEATURE EMMA J PAGE

Evocative of new beginnings, fertility and rebirth, green has enduring appeal due to its inherent association with the natural world. First used by the ancient Egyptians, who created pigmented tones from minerals such as malachite and verdigris, the hue later became popular in fashion and fabrics, as well as being a symbol of life in medieval art. By the Victorian era, the popularity of green had reached its peak, prized for its intensity and light-fastness. However, a major drawback at that time was the use of toxic arsenic and

lead in its production. These days, green has returned to its associations with nature, latterly representing environment and sustainability, as well as energy and serenity. Beloved by William Morris during the Arts and Crafts movement, this is a tone that is decorative and restorative in equal measure.

Back to nature

Unsurprisingly, green works particularly well in rooms that give on to the garden. “The colour amplifies ▶

Walls in Pistachio 561 by Benjamin Moore provide a gentle backdrop to a boldly silhouetted Rameses pendant lamp by Pooky. Blue accents add energy and depth. OPPOSITE Cosseting snug by Pia Design features Cole & Son's Bluebell wallpaper in Sage/Mint, combined with ceiling and woodwork in Farrow & Ball's Hague Blue.





Tom Cox of HÂM Interiors applied a forest green custom finish to the studio's bespoke Cross Vanity, in a bathroom inspired by an American-style ranch.



‘Green makes a beautiful base for patterned fabrics, it’s wonderful in a stripe, and especially lovely in silks and velvets that appear to change colour when light reflects on them’

Henry Prideaux, interior designer

ABOVE LEFT This bedroom scheme by Kate Guinness is designed to evolve along with its young occupant, thanks to joinery in gentle Green Verditer by Papers and Paints and a tactile rug from Francois Gilles.

LEFT In this bedroom scheme by Yellow London, co-ordinating green Cairo fabric and wallpaper by Thibaut creates a softly sophisticated feel that hints at the natural world.

what is on the other side of the window or door and brings the outside in,” says interior designer Joanna Plant. “I particularly like silvery, sage tones that hover between green and grey as they can be used together in varying shades.”

Ideal for living areas, kitchens and bedrooms, greens, from soft olive to dramatic emerald, can be considered a new neutral. “I’ve been using them for a number of years because I love the feeling they evoke,” says interior designer Cynthia Ferguson. “I sit firmly in two camps when it comes to the shade of green I select: spring-like or moody. If I’m trying to bring brightness and a fresh feeling to a room, I opt for an energizing, spring green. When working on period properties, I prefer to move to darker, moodier tones to evoke cosiness and sophistication.”

Choosing a shade that suits a scheme and its orientation is key; deep greens do not reflect light well, so unless the aim is to create a cossetting feel ▶

In this country house scheme by Nicola Harding, the entrance hall is painted in two shades of green for fresh appeal. "It's an easy colour to live with because it works well at all times of day and across seasons," says the interior designer.





LEFT Tom Howley's Devine kitchen is finished in the brand's own Serpentine paint, a mid-green tone which would reflect a garden beyond.

BELOW LEFT Green and blue make natural bedfellows via Bert & May's Soho House Redchurch Street geometric tiles, which inject this kitchen with a fresh Mediterranean feel.

BELOW Neatsmith's hinged doors with rattan panels are contrasted with a lacquered green finish, creating tactile storage with modern-rustic appeal.



in a darker space, reserve moodier tones for rooms that receive plenty of daylight. “Natural light always determines the shade and opacity that looks best,” counsels designer Henry Prideaux. “But this is a versatile colour – it makes a beautiful base for patterned fabrics, it’s wonderful in a stripe, and especially lovely in tactile fabrics that appear to change colour when light reflects on them, such as silks and velvets.”

This tone also has historical significance. Lighter greens, especially pea green, were favoured by the Georgians, whereas olive green was popular with the Victorians. Entrance halls and foyers in large country homes were frequently painted dark green to show off family portraits in gilded frames, and the door that separated the main house from the kitchen was often covered with green baize to deaden sound and absorb odours. These days, green combines that sense of gravitas with grounding appeal. “You can extend the lush greenery of your garden or outdoor view by painting the inside of your window recess light green so that it tints the light coming into the room,” advises Neptune’s Simon Temprell. “At the same time, darkest green can be the perfect substitute for black as it sits with everything, while having hidden depth and sophistication.”

Pitch perfect

A contemporary approach is a colour wash. “A trick I return to, if I’m treating walls to a darker tone, is to paint the baseboards and crown moulding the same colour selected for the walls,” says Cynthia Ferguson. “Not only does this visually heighten the ceiling, but it’s also a sophisticated way of using colour.”

Another option is to play with finish. “It enables you to incorporate rich greens in rooms with less light, creating a dramatic and luxurious atmosphere,” says interior designer Tommaso Franchi. “I recently used a bottle green with a lacquer finish, floor to ceiling, in a study. It bounces the light around the room and brings lustre to the colour – looking sophisticated and easy to live with.”

Bear in mind that deeper and lighter tones can sit well within the same scheme too, especially if you ‘ground’ greens found in fabrics with architectural accents, such as joinery, painted in a deeper shade. Considering a room’s use is also important. “Lighter avocado and mossy greens work perfectly in a bedroom to create a serene and calming ▶

ABOVE RIGHT Evocative of an American hunting lodge, this scheme, by Tom Cox of HÁM Interiors uses a palette of natural materials, including tongue-and-groove panelling painted in a sage hue, connecting the space to its rural Devon surroundings.

RIGHT In this pretty bathroom scheme by interior designer Joanna Plant, the green background of the hand-painted silk wallpaper, Earham by de Gournay, provides a softly energetic backdrop to rustic pastel pink florals.





ABOVE In this elegant drawing room by Albion Nord, moss green walls create a grounding backdrop to a largely monochrome furniture scheme.

LEFT A gloss finish injects extra zing and helps reflect light in this study, which is finished in Sorrel Green No.207 by Mylands.

OPPOSITE In her sun room, interior designer Cynthia Ferguson has used joinery finished in Dill by Sherwin-Williams to anchor multiple layers and textures, including velvet from Lee Jofa and a woven wallpaper by Phillip Jeffries.

space,” says K&H Design’s Katie Glaister. “More intense and punchy hues work well in smaller spaces; we recently created a powder room in high gloss emerald green.”

In bathrooms, avoid green-painted walls as they can result in a washed-out complexion in the mirror. However, green tiles with a glazed finish can work well as an accent, such as a light-catching splashback. “And chequerboard floors are timeless and versatile,” says Bert & May’s Lee Thornley. “Try experimenting with contrasting toned tiles to create a contemporary design.”

Think of green as the ultimate natural. “Whether you want to use it as an accent or take it centre stage, it’s a hugely versatile colour,” says Benjamin Moore’s Helen Shaw. “Sage green is currently seeing a revival, prized for its sense of calm and tranquillity.”

Fresh leaf

Green makes an effortless anchor, but it can also be used playfully, and in combination with several other tones, for decorative impact. “Perhaps this is because it is the principal colour in nature, so you only need look outside in the garden to notice the seemingly infinite colour combinations available,” suggests Henry Prideaux. “Consider pairing it with off-white, tan or brown. Rust or pink are also great contrasting colours.” ▶





'If I'm trying to bring brightness and a fresh feeling to a room, I opt for an energizing spring green. I move to darker, moodier tones to evoke cosiness and sophistication'

Cynthia Ferguson, interior designer

A perfect partner to natural wood, it also has a timeless quality. "We enjoy a dark hue, such as Edward Bulmer's Brunswick Green," says Katie Glaister. "Consider the merits of using it for a bookcase, but leaving the shelves in polished timber to add interest and line. When it comes to kitchens, another creative option with green is to use Pyrolave. We recently used this material, an enamelled lava stone, as an eye-catching green kitchen worktop."

Of course, fabric and wallpapers, particularly frond-laden or botanical options, are a classic way to carry this colour. Pairing them with a subtle green stripe adds a contemporary twist. "A ticking fabric adds a fresh element to a room, either on a bench pad or a Roman blind," says interior designer Beth Dadswell. "Painting a wooden mirror frame in zingy green introduces unexpected colour to a bathroom, while creating a bed canopy from a whimsical green-based fabric in a child's bedroom is a fun way to create a reading den."

In kitchens, deep tones can be energising, especially paired with aged-brass handles and tapware and plenty of natural materials, like rattan, to lift the look. "Consider pairing a deep green with dark walnut cabinetry, using white marble worktops to offset the dark hues and reflect natural light around the kitchen," advises Naked Kitchens' Elizabeth Sherwin. "Alternatively, highlight certain aspects such as the splashback or the inside of a glass-front cabinet to provide a decorative focal point."

Perhaps now more than ever, green is a deeply prized tone. "I think, post-Covid, its relevance has been renewed, especially after so many were deprived of green spaces," suggests Kelling Design's Emma Deterding. "It reflects a greater desire than ever to bring the outdoors in." Proof perhaps that this soothing yet energising tone remains an essential component when it comes to creating an uplifting interior. ■

ABOVE LEFT A Roman blind in a softly geometric fabric, India, by Hare's Tail, picks out the sage green tones of the walls in this peaceful study.

LEFT In this vibrant bar scheme by Salvesen Graham, forest green woodwork and corning anchors Fromental's dynamic Fiamma design in a customised colourway across fabric and wallpaper.





NATURAL CHOICE

Add eye-catching interest to interiors with an array of vibrant green accessories and furnishings

- 1 Undulating Stripes lamp in green glass and brass, £950, Pentreath & Hall
- 2 Stig Stripe wallpaper, Mint, £98 a roll, Cathy Nordström
- 3 Delft Watering Can tile, Green, £32, Petra Palumbo
- 4 Paint swatches (from top): Capability Green, Antibes Green, Amsterdam Green, Florence Green, all £26.95 for 1l Chalk Paint, Annie Sloan
- 5 Sthal serving plate in Seaweed, £89, Curated Living
- 6 Lotus lampshade, Green, £28, Mrs Alice
- 7 Marlia accent chair in dark wood and N142 fabric, from £1,060, Ercol
- 8 Cobana gloss marble-effect porcelain tile, from £70.80 a square metre, Mandarin Stone
- 9 Living Jewels green salad bowl, £22, Kew Gardens
- 10 Portland two-door sideboard in Fern, from £999, Painted Furniture Company
- 11 Victorian Glasshouse fabric, Spruce, £30 a metre, ILIV
- 12 Soldanelle cushion, Vert de Gris, £150, Rapture & Wright

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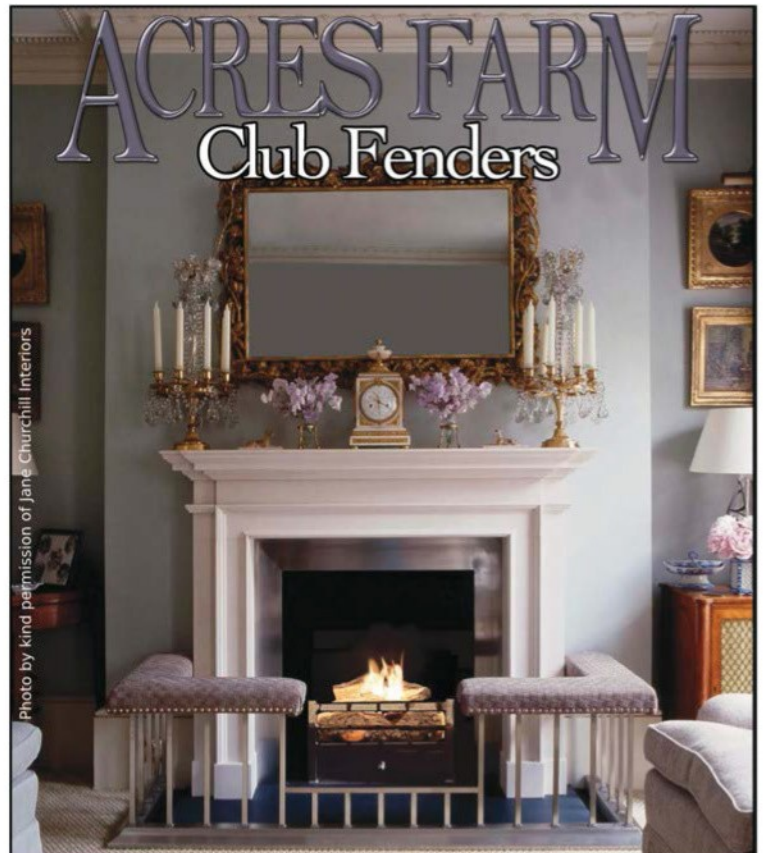


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SMALL BUT MIGHTY

Small in size but huge in importance, many hardware items make a vital difference to the way we experience our homes. We explore how best to choose these unsung heroes of the interior



Well-chosen taps should not only function beautifully, but also enhance the room's overall design.

Henley Cabinets in Sage, from £14,000, Neptune



ABOVE LEFT

This bathroom by Charlotte Heather Interiors employs brassware from Samuel Heath.

ABOVE RIGHT

A silver nickel finish remains a timeless choice in a bathroom. *Classic bath/shower mixer with standpipes in silver nickel, £2,354, Lefroy Brooks*

LEFT Mix kitchen handle shapes and sizes in the same finish for ultimate practicality and a cohesive look.

Merrick cabinet handle, from £85.20; Cotswold cup pull, from £37.20, all in polished brass unlacquered finish, Armac Martin

Renowned designer Charles Eames said: “The details are not the details. They make the design.” In other words, even the tiniest element of an interior scheme is important, including the fittings, however small and perhaps overlooked, that are in regular use. As Felicity Lincoln of Willow & Stone says: “Items used multiple times a day impact how you feel about everyday tasks, like opening a door, turning a light on and hanging up your coat and bag. These small items are often the ones that bring you the most pleasure.”

The satisfying feel of a good-quality door knob, the solid click of a superior light switch, the easy turn of a beautiful tap: this is practical necessity combined with a positive tactile interaction, a combination of form and function that needs to be just right. As such, it is well worth researching these pieces carefully.

When renovating, it may be a long-term investment to replace bathroom and kitchen fittings, switches and sockets, door furniture and even such innocuous items as shelves, hanging rails and hooks. As Lee Lovett of The Soho Lighting Company adds: “I think switches and sockets, cabinetry and hardware are incredibly important, and how they flow through the house needs to be really deliberate.”



TAPS AND BRASSWARE

The performance of taps and other brassware in the bathroom, kitchen and utility room is vital, and it is particularly worth investing in those items which have moving parts, as they are the most likely to suffer problems if not well made. Pure brass is highly durable, says Martyn Whieldon, of Fulham Brass, as well as a pleasure to use. Check whether the brass is cut with cheaper metals such as aluminium or steel, which reduces cost but impacts quality, and whether internal parts are made of metal or plastic. Whieldon recommends careful research of materials and manufacturing processes on retailers' websites and social media, or by talking to sales staff.

Matching metals in a kitchen or bathroom can prove difficult, as taps, handles and switches are not always available in exactly the same finishes. It is best to keep all cabinetry one type and all kitchen fixtures another type – perhaps not too similar, so that the contrast looks intentional. Some designers recommend using the same level of sheen, and maintaining either a warm or cool palette. “Blending your finishes is really popular and a chance to demonstrate your design flair,” says Lovett. ▶

ABOVE LEFT For ultimate convenience choose a boiling-water and mixer tap combination. *Fusion Round all-in-one tap in gold, from £2,020, Quooker*

ABOVE RIGHT Add flair with flower-shaped tap designs. *Bibury three-hole basin mixer in polished nickel, from £1,914, Marc Newson x Drummonds*

RIGHT Brassware in silver tones fits harmoniously with a light-coloured worktop. *Kitchen from £15,000; Perrin & Rowe mixer and hot tap in polished nickel plate, all Naked Kitchens*





HANDLES, KNOBS AND PULLS

ABOVE Enliven a neutral scheme with hardware that stands out and adds that all-important finishing touch.

Bakes cabinet handles, from £54 each, in burnished brass, Armac Martin. Kitchen by Kate Feather Design

LEFT Consider a textured finish to add eye-catching interest to handles. *Brass furniture knobs, £39 for two; brass furniture knobs with plates, £75 for two, Buster + Punch at Nest*

First impressions count, and the choice of front-door furniture may make or break a property's exterior. Coming inside, changing the knobs or handles of interior doors can be transformative, whether to improve function, suit the period of the house or simply create an arresting look. The same goes for the knobs, pulls and handles used on furniture and cabinetry – especially in the kitchen, where such hardware is close together in one space.

Experts recommend choosing door furniture in person rather than from an online retailer. “If you can visit a shop and feel and hold pieces, it can really help make your decision,” says Felicity Lincoln. “You are much more likely to pick a door handle, tap or hook if it feels weighty, robust, comfortable to hold and use, and when you can see the finish up close. If buying online, finding out what the item is made from can determine its longevity. Look at reviews, and possibly where the product is made. To some extent, price is also a guide. Buy well, buy once.”

The extent to which such hardware should be co-ordinated is an individual choice. “You can match materials and styles throughout the house, but I feel this isn't essential,” Lincoln adds. “As long as there is harmony within the home, you can choose the finish or style according to the room.” ▶



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1 Grove pull handle, large, antique brass, £11, Rowen & Wren
 2 Knurled Staten cabinet knob, from £13.69, Courtyard Architectural Hardware
 3 Josephine Precioso doorknob in brass and cristalle, £310, Haute Déco
 4 Classic Real Pewter drawer pull, £17.89, The Period Ironmonger

5 Retro Half-Moon pull handles in antique brass, £301.30 each, Henry Blake Hardware
 6 Padstow forged-steel lever handle with square rose, £99.20, Stonebridge Forge
 7 Capital cabinet knob, from £36.24, Croft Architectural Hardware
 8 White Crackle door knob on polished chrome rose, £47.90, M.Marcus



ABOVE Cup pull handles invest a timeless undertone in this modern classic kitchen's design. Kitchen design by The White Kitchen Company

BELOW A kitchen island offers a chance to vary hardware designs and contrast finishes elsewhere. Kitchen design by Barnes of Ashburton



George Barclay

ENGLAND

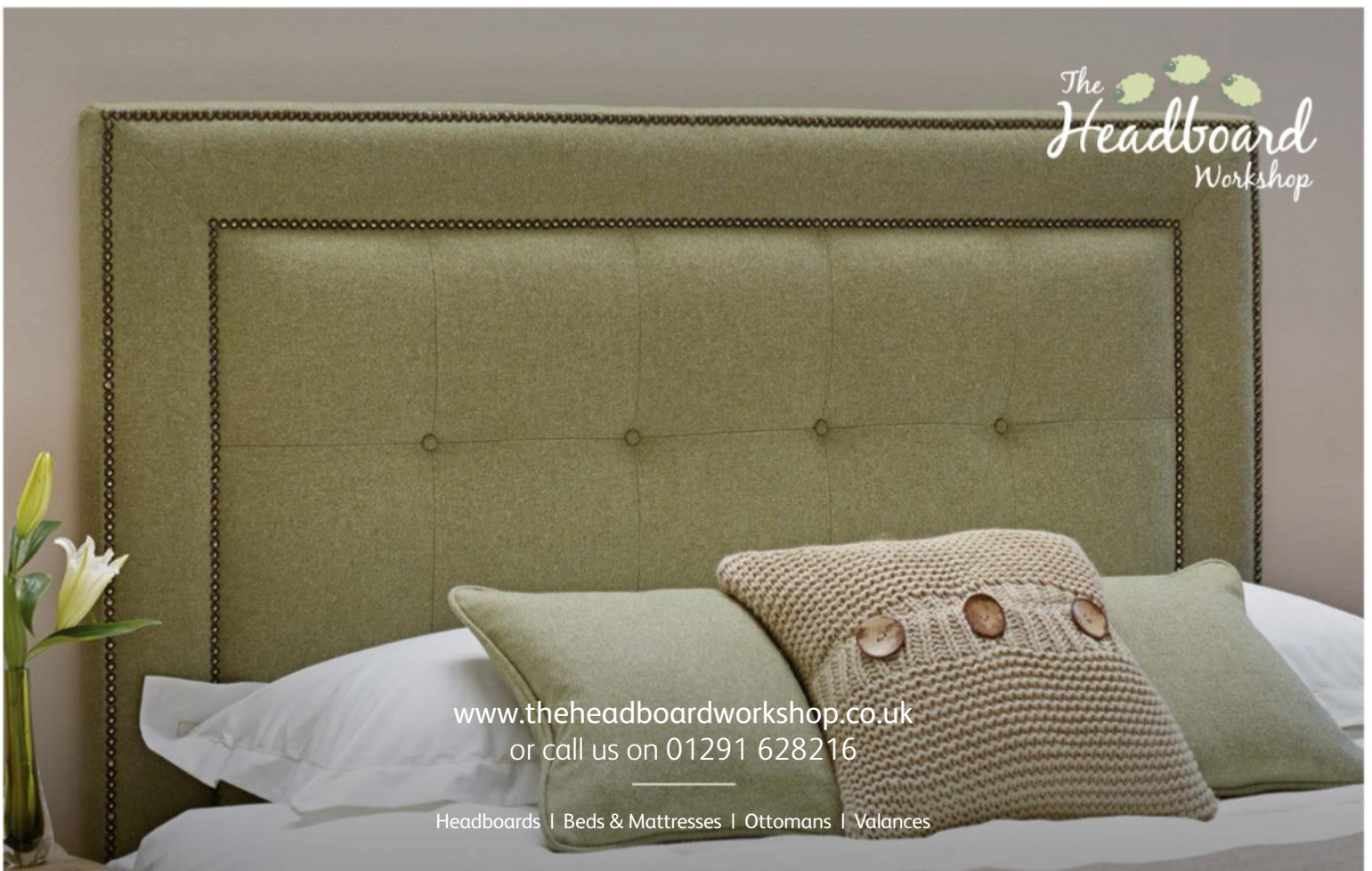


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LIGHT SWITCHES, SOCKETS AND CABLES

Lee Lovett points out that we probably interact with light switches and sockets more than any other individual item within the home. As well as being beautifully designed, they must be functionally superior, too, she says.

Fortunately, more choices are available than ever before, with a wide range of materials and styles that can complement any style of property. Lovett also recommends physically engaging with an item before buying, if possible, and checking that 'brass' actually means brass and not just brass-coloured. If electrical items have been made outside of the UK, Lovett says a good indication of quality is if they have been hand-finished here: "Then you know it's had a meticulous eye over it."

Another small but important improvement when it comes to lighting is to replace frayed, worn or plastic cable with beautiful braided flex cable. These are available in a wide range of colours, and can also be employed to add a subtle but delightful point of interest within a room; it is usually a quick and easy job for a qualified electrician. ▶

ABOVE LEFT A visible cable creates a modern classic mood. *Bubble lamp with rosewater shade, £105, Loaf*

TOP RIGHT Consider whether switches should be raised or sit flush to the wall. *Polished chrome dimming toggle, available in a flat plate design, £42, Soho Lighting*

ABOVE RIGHT Capture authentic heritage style. *Oval dimmer and Oval toggle switches in heirloom brass, £100 each, deVOL*

RIGHT Unlacquered brass keeps its shine with polish. *Unlacquered Brass two-gang rotary dimmer, from £60.63, Forbes & Lomax*





SHELVES, RAILS AND HOOKS

Modest yet essential storage such as shelving, hanging rails and hooks (in rows or simply on the backs of doors) comes into play in ancillary rooms such as utility or boot rooms, but also very much so in the kitchen and bathroom; shelves, meanwhile, are often a decorative as well as useful addition to the drawing room or bedroom.

Consider whether to mix or match materials and the type of style. Shelf brackets can vary considerably from slender and modern to ornate period types, or there is the option of floating shelves, which blend pleasingly into the background. Even a simple hook can be understated and utilitarian or make a grand decorative statement; the choice is likely to depend on where it is to be situated.

As to whether fittings should be chosen according to the period of the property, Martyn Whieldon suggests, "Products having design cues from a period in history can be used creatively in non-period properties and vice versa. We have seen beautiful barn conversions using products with an industrial aesthetic, and Georgian townhouses with Art Deco fittings. Selecting fixtures that you feel comfortable living with and that are sympathetic to the period is more important than being slavish to the period." ■



ABOVE RIGHT
A Shaker-style shelf with hooks works in harmony with the aesthetic here. *Bespoke utility room design by The White Kitchen Company*
THIS IMAGE Shelf brackets and a hanging rail in cast-iron bring an industrial quality. *Laila hanging rail, from £30; Arched shelf bracket, £11.50 both Willow & Stone*

FEATURE KATHERINE SORRELL PHOTOGRAPHS P108 (ARMA C MARTIN) HANDOVERAGENCY.COM; P110 (ARMAC MARTIN) BIRGIT MONS; (BUSTER & PUNCH) GRAHAM ATKINS-MARTIN; P111 (THE WHITE KITCHEN COMPANY) PANAYIS CHRYSOVERGIS; (BARNES OF ASHBURTON) PAUL RYAN-GOFF; P113 (SOHO LIGHTING) DARREN NEWBERRY/RESONATE STUDIO; (FORBES & LOMAX) RICHARD FAIRCLOUGH; P114 (THE WHITE KITCHEN COMPANY) ANDREW HATFIELD

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An interiors guide to CHELSEA DESIGN QUARTER

For those who enjoy luxury interiors and outstanding design, Chelsea Design Quarter is the perfect choice for an inspiring day out in London. We share our Little Black Book of where to visit on this one-stop destination



Set in the vibrant heart of Chelsea, among historic sites such as the Duke of York's Headquarters (which houses the Saatchi Gallery) and the Old Town Hall, the Chelsea Design Quarter is one of London's premier design destinations. Located at the southern end of the King's Road and Lots Road, it brings together established and newer companies offering a wealth of knowledge and diversity of

products. There is a strong sense of community throughout the collective, with brands supporting one another through joint projects, workshops and recommendations.

CHESNEYS

Founded nearly 40 years ago with just a single showroom and workshop, Chesneys is now known across the globe, with showrooms in London, New York, Shanghai and

Beijing. A recent addition to the district, Chesneys showroom at 570 King's Road opened in 2020 and houses its expertly crafted and intelligently engineered luxury heating products in a mix of period and contemporary styles. A considered and curated display, there is a special emphasis on showcasing simpler designs in rare and unusual materials to impress visitors and inspire creativity. chesneys.co.uk

CHRISTOPHER FARR

A relative newcomer to the Chelsea Design Quarter, Christopher Farr's showroom opened in 2021. A light, multi-level space with the air of a gallery or atelier, it works perfectly for the frequent pop-ups, installations and exhibitions held by the brand. Its extensive range of offerings can all be found at 585 King's Road, including bespoke and custom rugs as well as Christopher Farr Cloth's



library of fabrics, wallpapers, passementerie and accessories.
christopherfarr.com

CRUCIAL TRADING

Customers to 535 King's Road are greeted with a beautiful display of colour and texture in the shape of Crucial Trading's swatch-covered wall. Opened in 1992, three years after the brand's first showroom in Westbourne Park Road, the space demonstrates how natural floor coverings can

transform interiors. The interactive rug-building tool is a beneficial addition, allowing visitors to experiment with countless base, border and piping combinations before ordering.
crucial-trading.com

DRUMMONDS

642 King's Road is the flagship showroom of manufacturer of classic bathroom products, Drummonds. An abundance of natural light, flooding in

through the floor-to-ceiling windows, catches and reflects off the array of metal finishes inside, creating a glittering treasure trove of brass, nickel, bronze and chrome. On display are freestanding cast-iron baths, showers, basins, WC suites, lighting and accessories, with each piece exhibiting the brand's investment in exquisite craftsmanship using time-honoured techniques and high-quality materials.
drummonds-uk.com

GEORGE SMITH

Curated displays of furniture from its own and other Chelsea Design Quarter brands' collections sit beautifully in the large front windows of George Smith's showroom at 587-578 King's Road, tempting passersby inside to view the range. Synonymous with quality, stylish seating, each piece is skilfully handcrafted by the brand's talented craftsmen and women in the UK.
georgesmith.com ▶

DESIGN INSIGHT



JOHN CULLEN

The first John Cullen showroom was opened in London in 1981 on Smith Street, before relocating to Fulham Palace Road five years later, and eventually to a single unit in King's Road in 1993. Showing no signs of slowing down, in 2009 the brand moved to a double-fronted showroom on the same road. Today, the multi-floor space at 561-563 features a basement design studio, a unique custom-built lighting pod and "The John Cullen House" consisting of 14 room sets thoughtfully designed to demonstrate the power of discreet lighting. johncullenlighting.com

KNOTS RUGS

Following a rebranding in 2009 to focus on its own unique signature style and launch the first collection produced entirely in-house, Knots Rugs opened its flagship showroom at 595 King's Road in 2011. A trip inside reveals exactly what is at the heart of the brand: art. Showcased are statement rugs in the bold colours and striking designs that the brand is known for. knotsrugs.co.uk

POOKY

Pooky moved to its new space in the iconic bright green

Furniture & Arts Building at 533 King's Road last year, attracted by the abundance of space it offered to house the company's extensive range of products. Inside, visitors are met with dazzling lighting displays, including a wall of colourful lampshades, hanging pendants and chandeliers, as well as the ever-growing collection of accessories. This autumn, Pooky is planning to expand the space even further having recently acquired the neighbouring showroom too. pooky.com

REED HARRIS

Known for its high-quality tiles, Reed Harris has been trading as an independently owned company for almost 100 years. Originally based on the corner of Wandsworth Bridge in Fulham in the early 20th century, when the River Thames was vital for transporting its products, Reed Harris now has a showroom at 586 King's Road in the prestigious Chelsea Design Quarter district. The interior is full of pattern and colour, with the brand's beautiful floor and wall coverings – from plain to textured to wood and marble effect and more – showcased throughout. reedharris.co.uk

SOFA.COM

A long-term resident of the design district, situated at 15 Lots Road, Sofa.com has been in its beautiful third-floor space for over a decade. A large selection of its sofas, armchairs and beds are presented throughout in myriad styles, from traditional to mid-century to contemporary. The brand has made the most of its scenic views of the London skyline with a full renovation last year, adding a coffee and drinks bar, style studio and apartment living room set. sofa.com

THE RUG COMPANY

A wonderland of colour and texture, The Rug Company's showroom at 555 King's Road contains the brand's extensive collection of distinctive and original designs. With the ability to feel and see the rugs up close, customers can fully appreciate the wide range of luxurious rugs made from a wide range of natural materials including wool, linen, alpaca, and bamboo silk, as well as the intricacy of the traditional crafting process that goes into creating each piece. therugcompany.com

TOM FAULKNER

Built for use as a warehouse during the Industrial Revolution, Tom Faulkner's showroom at 79-89 Lots Road is a grand, airy space. Located in the heart of the Chelsea Design Quarter, it was opened in 2008 and today houses a wide selection from the British designer and maker's exquisite furniture and accessory collections. Inspiration abounds with contemporary creations, characterized by clean lines and striking silhouettes, in a multitude of beautiful materials, from glass and metal to wood and marble

on display throughout. tomfaulkner.co.uk

WATERWORKS

Boasting a grand entrance and three floors of interiors inspiration, leading luxury bathroom and kitchen brand Waterworks' first UK showroom, located at 579-581 King's Road, was opened in 2014. On each floor, displays of taps, tubs, tiles, lighting and more – each inspired by the rich history of the European bath – showcase the brand's commitment to impeccable style and artisanal quality craftsmanship. waterworks.com

WEST ONE

Known worldwide for its beautiful bathrooms, West One opened its one-of-a-kind townhouse showroom at 610 King's Road in 2015, with the space undergoing a full refurbishment last year. Inside, spread over four floors, a dedicated design studio, a basement designed in collaboration with Barlow & Barlow, and an outdoor courtyard highlight the variety and quality of the brand's offerings. westonebathrooms.com ■

CHELSEA DESIGN QUARTER: INTERIOR DESIGNERS

A hand-picked selection of interior designers from the Chelsea Design Quarter who work closely with its members

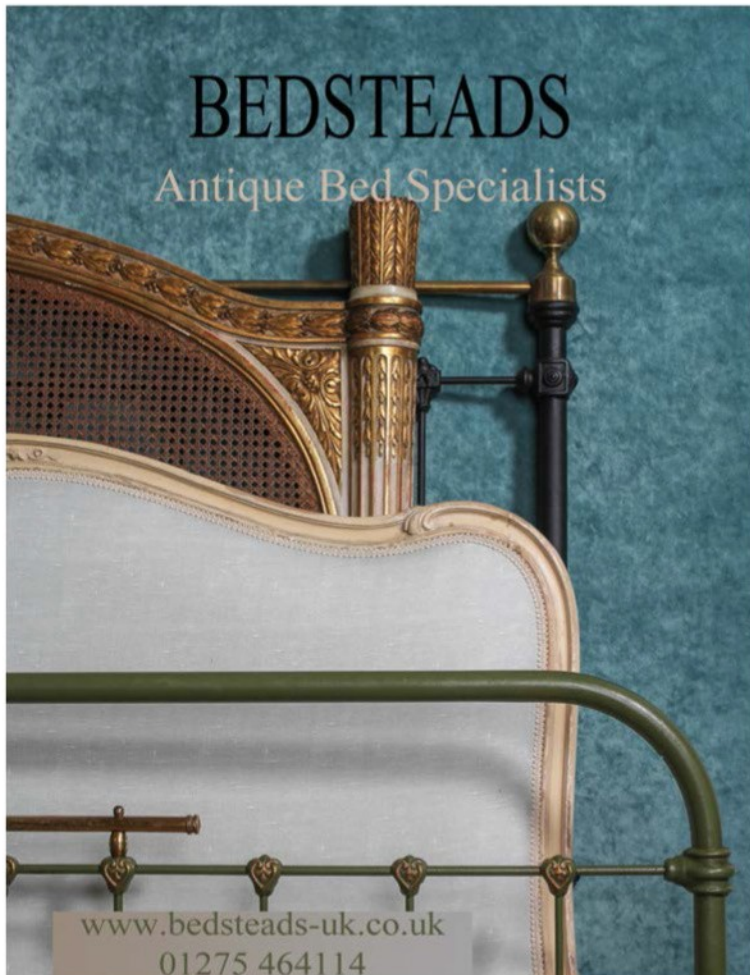
Alice Leigh
aliceleigh.co.uk
Cave Interiors
caveinteriors.com
Gunter & Co
gunterandco.com
Guy Goodfellow
guygoodfellow.com
Henry Prideaux
henryprideaux.com
K & H Design
kandhdesign.co.uk

Kelling Designs
kellingdesigns.com
Oakley Moore
oakleymoore.com
Studio Indigo
studioindigo.co.uk
Susie Atkinson
susieatkinson.com
Todhunter Earle
todhunterearle.com
VSP Interiors
vspinteriors.com

Luxurious wood beyond flooring

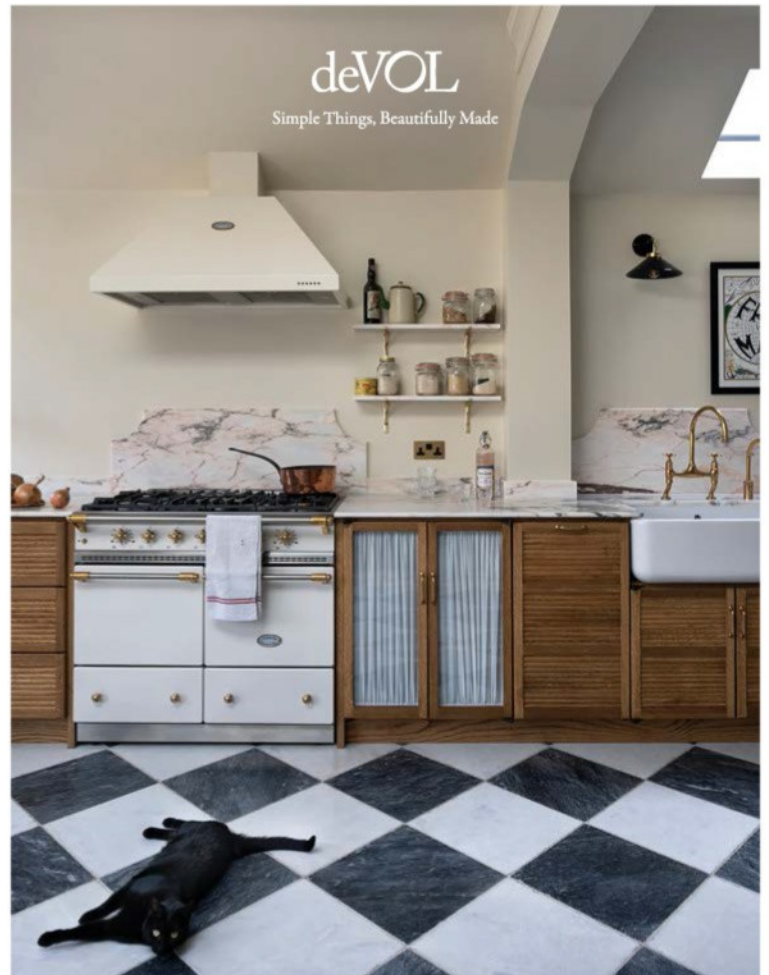


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Simple Things, Beautifully Made



CALLAGHANS OF SHREWSBURY

CATCH THE BREEZE

How a passion for sailing that began in childhood proved the perfect inspiration for artist Bernard's dynamic seascapes

“As a lover of sailing myself, Bernard's paintings really resonate with me, reminding me of the exhilaration of racing at sea, the wind catching the sails and speeding through the waves,” says Daniel Callaghan, who, along with his wife Stella, has owned the esteemed art gallery Callaghans of Shrewsbury for more than 30 years.

Bernard's clever use of both impressionism and abstraction to create tremendous energy and power in his vivid, painterly seascapes has attracted the attention of a global audience. The illusion of form is created with colour, brushstrokes, and texture rather than the simple use of lines, and it's this distinctive style that has become Bernard's signature over the years. Take for example, his works *Sailing the Seas* and *Ferocious Seas*, in which he sets the scene with a swirling blue background of sea and sky, painted with open, spontaneous brushwork reminiscent of the early Impressionists. However, it is the boats that take centre stage in the foreground, revealing Bernard's semi-abstract approach. These boats are depicted as mosaic-like formations, with their sails radiating in jewel-like hues of ochre, magenta, and delicate green. This masterful combination infuses the entire canvas with a luminous quality and vigorous dynamism.

Bernard was born in Alicante, Spain in 1964, and unsurprisingly was an avid sailor himself when he was not spending his spare time at the family studio with his father and sister, who were both professional artists. He was offered a place at the prestigious Academy of Fine Arts in Alcoi to study painting, and, influenced by his surroundings and favoured pastime, he began to specialise in seascapes. He explains: “I have sailed since childhood, and I wanted to communicate the sheer exhilaration of racing across the sea. The feeling of the wind rushing past you, the way the sunlight and shadows create such amazing colours, the taste of the sea – the whole experience is a joyful feast for the senses, and I try to convey all of these feelings in my paintings.”

Since then, he has established an impressive following in his home country and further afield, with Callaghans of Shrewsbury taking great pride in representing his works. “We are delighted to work with Bernard in our extensive portfolio of contemporary artists,” Stella explains. “His wonderful paintings are a fantastic way of adding colour and energy to any room, whether that be an office or a living room at home.” ■

callaghan-finepaintings.com

LEFT *Sailing the Seas*,
51cm x 100cm, acrylic
on canvas, signed

BELOW *Ferocious
Seas*, 99cm x
99cm, acrylic on
canvas, signed



FEATURE KATE FREUD

Telegraph

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LIVING THE SEASON

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

QUICK SWEET SPICED PLUM TART

(serves 6-8)

INGREDIENTS

6 ripe plums, each one pitted and sliced into six wedges
4 tbsp plum jam
1 tsp mixed spice
½ tsp vanilla extract
23cm sweet pastry case
½ tbsp of golden granulated sugar

METHOD:

- Preheat the oven to 180°C
- Gently warm the jam for a couple of minutes, then add the mixed spice and vanilla extract and stir to combine.
- Pour the warm jam mixture into the pastry case, then arrange the plum slices in a decorative circular pattern.

- Sprinkle the top with the golden granulated sugar and bake for 20-25 minutes, until the fruit is tender
- Carefully remove the tart from the oven and leave to cool and allow the jam and fruit to set.

Recipe and all products from wayfair.co.uk



What to do in OCTOBER

Enjoy the nourishing qualities of early autumn and organise a mindful gathering, start a seed bank, cook with chestnuts and enrich the home with caramel colours and curtains to keep out the cold



GATHER... *a group of like-minded souls*

Marvel over the mellow magic of early autumn with friends and family. If the weather is fine, set up an impromptu camp-style gathering outdoors with low-level furniture, made extra comfortable with cushions in colours inspired by a woodland scene, from earthy neutrals to rich plum, berry and damson hues, and a generous supply of blankets and throws to wrap up in when it turns cool. A fire pit, complete with a stack of logs, will bring welcome heat and enable the conversation and chatter to go on into the evening, with the soft glow and crackle of the wood being enjoyed by all. Why not serve a tray of warming drinks such as spiced rum punch or hot chocolate with cinnamon and star anise added for extra measure, or glasses of fruity red wine, accompanied by snacks made from autumn flavours? Forage in hedgerows for blackberries to add to griddle pancakes or drop scones, or toast crumpets on the open flame alongside platters of cheese and quince jelly served up on ceramics that are enchantingly organic in form. Then sit back, relax and enjoy. ▶

Linen frilled cushion cover, £50; Natural herringbone recycled wool blanket, £80; Blush lambswool blanket, £145; Check lambswool blanket, £150; Fluted beakers, £15; Fluted cake plates, £22; Large rounded basket with handle, £85, all Sorbet Living



WILD MUSHROOM, JERUSALEM ARTICHOKE AND CHESTNUT PAELLA

Serves 4 Prep 20 minutes Cook 40 minutes

INGREDIENTS

2 litres mushroom stock
(see right)
0.4g saffron
140ml extra virgin olive oil
200g Jerusalem artichokes,
peeled and cut into chunks
200g wild mushrooms,
roughly torn
½ onion, finely chopped
6 garlic cloves, finely
chopped
1 tsp sweet smoked paprika
1 tomato, grated
440g Spanish paella rice
A few sprigs of thyme
Salt and pepper, to taste
Fresh chestnuts, to finish

MUSHROOM STOCK

100ml olive oil
1 large Spanish onion,
thinly sliced
1 celery stick, thinly sliced,
any fronds reserved
250g button mushrooms,
thinly sliced
1 bay leaf
4 garlic cloves, lightly
crushed
1 tsp fennel seeds
1 shot of brandy
3 litres water
50g dried shiitake or
porcini mushrooms
2 sprigs of thyme
Salt and pepper

FOR THE STOCK

- Set a stockpot over a medium heat and add the olive oil, onion and sliced celery. Fry for 5 minutes, then add the button mushrooms, bay leaf and garlic and sauté for a further 10 minutes. Add the fennel seeds, season with salt and pepper, then add the brandy and allow to reduce.
- Pour in the water, then add the dried mushrooms, thyme and any fronds from the celery. Simmer with the lid on for 45 minutes.
- Strain through a fine sieve into a large container and store in the fridge or freezer once cool.

FOR THE RISOTTO

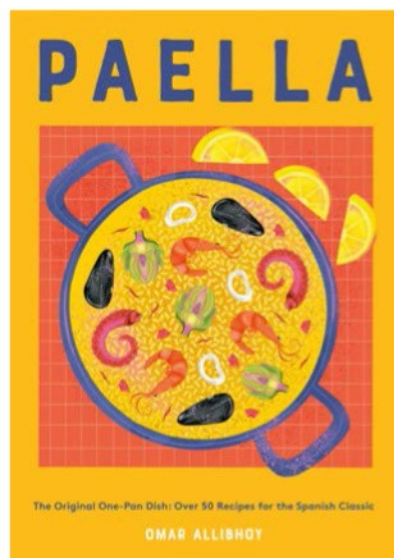
- Heat the mushroom stock in a saucepan over a low heat and crumble in the saffron. Keep warm over the lowest setting.
- Heat the olive oil in a paella pan over a high heat, add the Jerusalem artichokes and fry for 5 minutes. Add the mushrooms and fry for a further 4 minutes, then add the onion and fry for a few more minutes until everything is nicely caramelized. Season with salt. Add the garlic, paprika and grated tomato, and cook for about 2 minutes until the oil starts to separate from the tomato paste.
- Add the rice and stir together for another couple of minutes, making sure all the rice gets coated with the oil. Carefully add the hot stock to the pan and give it a good stir to distribute the rice evenly. Season with pepper and add the sprigs of thyme. Taste and adjust the seasoning, then increase the heat to high and cook for 10 minutes. Reduce the heat to medium and cook for a further 9 minutes, without stirring. Let it rest off the heat for 5 minutes. Use a truffle shaver or vegetable peeler to shave chestnuts over the top, then enjoy.

EAT... *chestnuts*

Serve this heart-warming autumnal twist on the classic paella rice dish that beautifully marries three of the tastiest seasonal ingredients.

FURTHER READING

Paella by Omar Allibhoy (Quadrille, £18), photography by Facundo Bustamante



MAKE... *curtains to keep out winter draughts*

It is getting to that time of year when a drop in the temperature outside can lead to unwanted draughts. Curtains made from heavyweight cotton, linen or velvet are ideal for insulating a room against the cold, and will also provide a noise-reducing cocooning effect, particularly if interlined. A visually striking patterned fabric that beautifully complements the existing decor will work wonders for upping the style stakes, particularly with the addition of a bobble or fringe trim. Bear in mind that sophisticated neutral tones are timeless in their appeal so will suit any season. ▶

Curtain, Kanthakat, Black Bronze, 148.88 a metre, Lewis & Wood





HARVEST... *seeds from summer-flowering seeds*

Simply cut spent flower stems and leave them to dry out in a greenhouse, airing cupboard or on a warm, sunny windowsill. Then gently shake the flower heads or pods into a large bag to release the seeds. Transfer to paper envelopes and store until ready to sow for next year's flowers. Harvested seeds also make good

gifts to give to friends, family and other avid gardeners. Start a home-based seed bank and invest in some small cotton bags in which to put the sealed envelope of seeds along with simple growing instructions, and personalise the bags with lino or potato prints so they are ready to give away.

Small cotton drawstring bags, £4 for five, The Danes

UPDATE... *a room with a rich, indulgent shade of paint*

Using paint in a colour inspired by the sweetest of treats is guaranteed to bring a warm autumnal mood to a space. From the caramel tones of muscovado sugar to the rich buttery tones of baked pastry and even the dark glossy velvety feel of chocolate ganache, these colours will create an environment conducive to embracing the onset of autumn as the nights draw in and will bring a little warmth and comfort on even the dreariest of days. Why not paint the entire kitchen or just add a splash of warmth to a cupboard, shelving unit or even the splashback – first apply a suitable primer and then add one or two coats of eggshell. ■

Muscovado Intelligent Eggshell (applied over Intelligent All Surface Primer), £75.50 for 2.5l, Little Greene





Marking the SEASON

Mark-making with natural pigments is a creative way to harness the colours of autumn and preserve them on paper, as floral and garden artist Lucy Hunter explains

PHOTOGRAPHY LUCY HUNTER

Autumn is a gift for pigment lovers. The summer sun has deepened the colours of the leaves, intensifying their hues. Enjoy the flowers first in a vase, then use the leaves for dyeing. If not using them right away, wrap the leaves in wax paper, place them in a bag and freeze them for use on another day.



I think about colour daily. I admire the new collections of clothes in bright vibrant colours and wonder if I can wear shocking pink. I want to lie among yellow rudbeckias in autumn. Faced with colour, I feel like a child in a sweet shop. Finally the euphoria subsides. I buy another blue jumper and leave the pink one on the shelf. I will bring that colour into my life another way. It could be a delicious rose, whose scent transports me back to carefree moments in my grandmother's garden. Or an explosion of pink cherry blossom that covers the ground for a few weeks in early spring. Or even the pinky red tones of ink newly made from the crushed bark of the birch tree.

Natural pigments have been used by humans since we lived in caves and drew on the walls with whatever

earth pigments came to hand, and natural dyes were used for centuries. Then, in the mid-19th century, a British chemist discovered aniline dyes, which produced a whole new palette of bright, long-lasting colours. Those dyes are still used to this day, but I love the idea of using earth or plant pigments to make inks and drawing stones. There are some incredible suppliers of ancient natural pigments, paints and inks that will send you tubes of colour in hues of the natural world. I sometimes use these myself, because I don't always have time to grind pigments or boil materials. But when I do, I find myself totally captivated by the colours I create and where they might lead me as I record my version of the natural world. ▶

ABOVE If I am not in the garden, I can be found in the studio with a few flowers. Mostly they are arranged, occasionally they are dried or pressed, and sometimes they sit in glass jars suggesting possibilities.

RIGHT An old wardrobe has been turned into a cupboard in my studio. Its shelves hold raw pigments and pots of paint brushes ready for use.





MAKING DRAWING INKS

You will need

Plant material

I encourage you to experiment with what you have. We grow lots of beetroot every year, which we boil and freeze. The extract makes an incredible deep pink. Dahlia heads will give you a range of browns, pinks and yellows. Eucalyptus makes a yellow-brown, acer and *Cercis canadensis* 'Forest Pansy' a ruby red. Elderberries are warm red and cornflowers blue or purple. Blues are traditionally made with woad (*isatis tinctoria*) or indigo (*indigofera tinctoria*), but you can also use blueberries.

Knife and cutting board

Do not use a cutting board that is used for food.

Pan for cooking plant material

I have an old orange marmalade pan that I only use for my dyeing experiments.

Narrow strips of paper

Fine muslin (cheesecloth) or recyclable coffee filter

Pyrex jug or bowl

Small glass bottles or jars

Sterilize to store the inks in.

Gum arabic

This is the sap of the acacia tree and acts as a binder, thickening the colour and making it a suitable consistency for use. It either comes in solid form and will need grinding, or ready to use in liquid form.

Clove oil or salt

To deter mould, use 1 drop of oil or 1 teaspoon of salt.

Method

Step 1 First you will need to extract the colour from your botanical material, so chop it up so that it fits into your pan. Cover it with water. I usually use water from the tap, but the pH value of your local water will have an effect on the final colour of your dye. To be more exact and consistent, use distilled water from a bottle.

Step 2 Bring the pan to the boil and then simmer the contents for 30 minutes to an hour. Every so often, dip narrow strips of paper into the simmering water to check the colour intensity of the dye. Once it has reached your desired colour, remove it from the heat.

Step 3 Allow the liquid to cool before pouring the water through a muslin or recyclable coffee filter into a Pyrex jug or bowl. This will ensure that your ink is free from botanical residues and reduces the risk of mould forming. You may need to repeat this process, depending on the plants you are extracting colour from. The leftover plant material can be composted.



Step 4 Once you have strained the liquid, boil it up again to reduce the amount by three-quarters. This will make the final colour more concentrated.

Step 5 Stir in one teaspoon of gum arabic and a drop of clove oil or one teaspoon of salt in order to prevent mould.

Step 6 Pour the ink into the sterilized bottles or jars, seal and label them. Even with the clove oil or salt added as a preservative, I find it helps to store the ink in the fridge. Mine lasts for about two to three months like this. It can also be frozen.

DRAWING

You are now ready to make marks on paper. I use a bamboo quill or even the thin end of an old paintbrush. I try to keep my mark-making uncomplicated – perhaps a simple outline of a flower or leaf. Sometimes I will use the pink amaranth ink or brown walnut shell ink to draw the outline and then fill it with the dye.

Occasionally, I find it difficult to start. I may have a brand-new sketchbook or handmade journal and feel the pressure to fill it with perfect drawings. Those childish days when we were presented with a box of crayons or bold poster paint and encouraged to make mess and express ourselves can feel like another lifetime. But give yourself this time. It does not have to be anything. You do not have to share it. It is your gift to yourself. ■

READER OFFER

Readers of *The English Home* can buy a copy of *The Flower Hunter* by Lucy Hunter for the special price of £30 (RRP £35). To order go to rylandpeters.com and use code FLOWERHUNTER5 at checkout. Offer valid until September 30th 2023. Free UK P&P.



ABOVE LEFT I collect antique apothecary jars for their colours. They make great props, though I am always wary of the unknown chemical contents. The wine glasses and vases hold natural pigments formed into drawing stones: indigo blues, ochre minerals and madder root pinks.

ABOVE RIGHT I dip a bamboo stick into a pot of walnut dye to make outlines of *Rosa odorata* 'Mutabilis' on handmade paper. Previous drawings have been coloured with madder root dye and stand to dry.



Autumn's GLORY

Indulge in the most colourful season of the year
by visiting England's finest arboreal displays

When leaves turn every fiery shade on the spectrum, from deepest burgundy and scarlet to palest cream, it is a poignant time in the calendar to stand still and take stock. A truly cheerful and uplifting spectacle, it is also an undeniably fleeting moment that deserves to be spent in an inspiring location. Discover where to go to savour England's exceptional seasonal displays.

SHEFFIELD PARK & GARDEN

With four large lakes at its heart surrounded by 450 acres of Grade I listed landscaped gardens, this East Sussex National Trust property is a true autumn jewel to explore. Thoughtfully planted with over 14,500 trees – including 80 with Champion status because of their enormity, age, rarity or historical significance – the glorious array of glowing foliage can be appreciated up close, from winding paths or in the carefully planned mirror-like reflections of the lakes. Featuring a huge variety of native and non-native trees, the breadth of colour is breathtaking. Be sure to locate the majestic black gum tree, that dates back to the late 18th century when Lancelot 'Capability' Brown and Humphry Repton originally planned out the garden.

ABOVE Sit and marvel at the glorious autumn foliage on display at Sheffield Park and Gardens, East Sussex. *Acer palmatum* provides spectacular shades of scarlet and crimson.

Uckfield, East Sussex TN22 3QX Tel 01825 790231; nationaltrust.org.uk ▶

Breathtakingly picturesque, the view from the Middle Lake at Sheffield Park during autumn is a masterclass in seasonal colour.





SHERBORNE CASTLE & GARDENS

One of 'Capability' Brown's first commissions, this splendid Grade I listed garden offers commanding views over 1,000 acres of Dorset parkland. A magnificent English Landscape Garden, features include vast, sweeping lawns, secluded glades and many handsome Champion trees, all of which appear even more memorable clothed in their autumn finery. As well as taking in the Maple Glade, Ginkgo Lawn and Cedar Tree Lookout, head to the 50-acre lake to gaze at the mesmerising and colourful reflections. Open until 29 October 2023.

*Sherborne, Dorset DT9 5NR
Tel. 01935 813182; sherbornecastle.com*

ABOVE Majestic trees surround the 50-acre lake at Sherborne Castle and Gardens in Dorset.

RIGHT The Grade I listed garden at Sherborne Castle is an outstanding example of an English Landscape Garden.



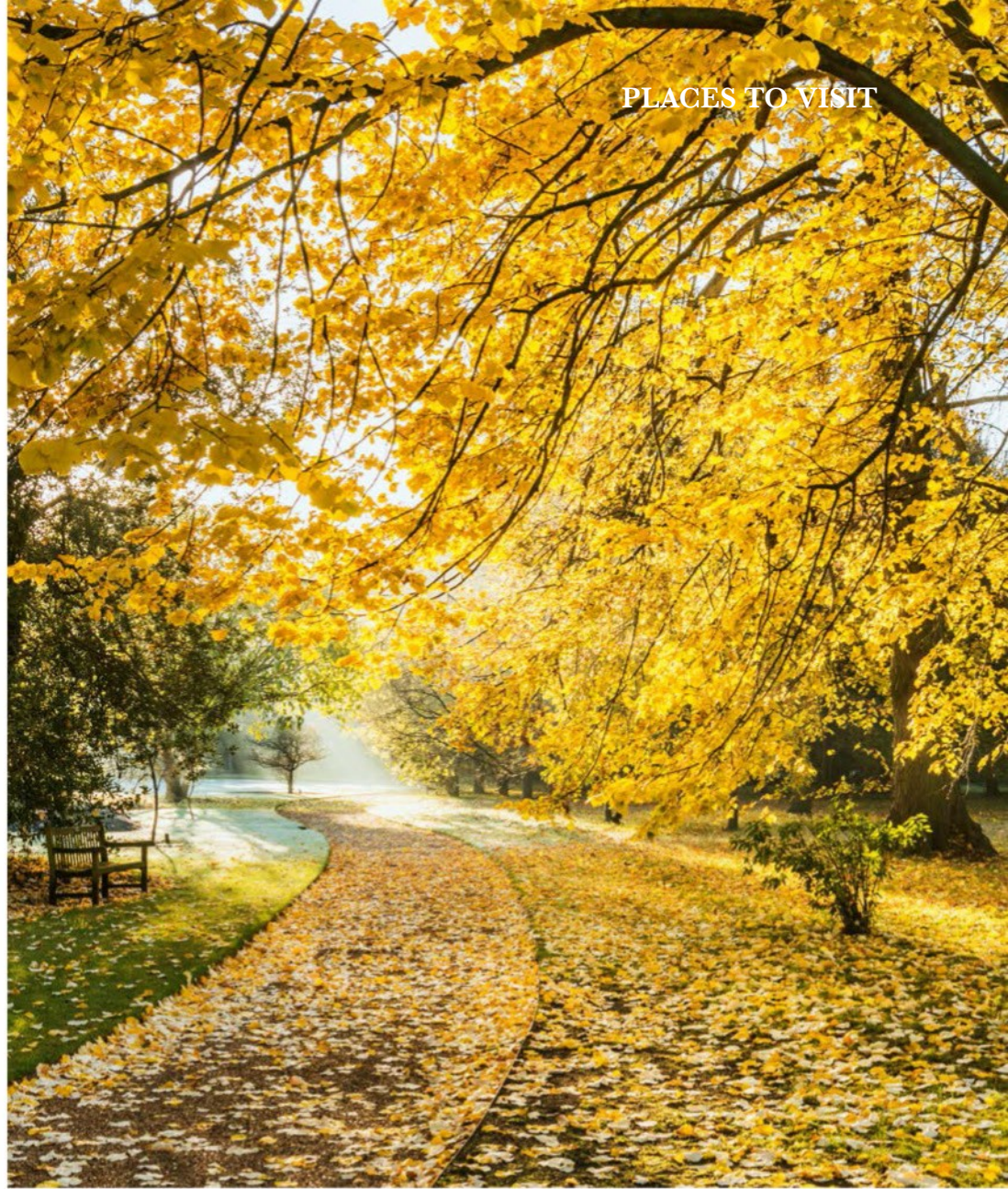
CAMBRIDGE UNIVERSITY BOTANIC GARDEN

A seasonal sight to behold, the Autumn Garden at the 40-acre Botanic Garden showcases a broad range of coloured foliage, including vibrant sweetgums, vivid acers and golden liquidambar. Admire the deep bronze-purple leaves of cotinus as they morph through shades of orange to scarlet and savour the contrast with the butter yellow foliage of the neighbouring ginkgo biloba. Elsewhere, a trio of acer palmatum 'Osakazuki' provides a long-lasting autumn spectacle with its exceptionally bright crimson leaves, while both the Rock Garden and the informal Gilbert Carter Woodland are also well worth exploring.

1 Brookside, Cambridge,
Cambridgeshire CB2 1JE
Tel 01223 336265; botanic.cam.ac.uk

RIGHT The West Walk at Cambridge University Botanic Garden is lined with glorious silver lime trees.

BELOW RIGHT Vibrant foliage is amplified by the dappled shade cast by the Scots pines at Westonbirt.



WESTONBIRT

Home to a world-famous collection of glorious Japanese maple cultivars and five national tree collections, there is no better place to revel in the rich glowing colours of autumn. Founded by avid plant collector Robert Holford in the 1800s, many of the trees were gathered on Victorian plant-hunting expeditions. Explore both the formal Old Arboretum and ancient Silk Wood - which represents the majority of the UK's native species - on foot, by Segway or from the Stihl Tree Top Walkway for an alternative viewing experience. There are also over 140 Champion trees to admire, the largest of their species growing in the country.

The National Arboretum, Tetbury,
Gloucestershire GL8 8QS
Tel 0300 067 4890;
forestryengland.uk/westonbirt ►





BATSFORD ARBORETUM

Nestled amid the glorious undulating countryside of the Cotswolds, this extensive hillside arboretum is a spectacular sight throughout the autumn months. The global collection of trees showcases foliage in every fiery shade, from deepest crimson and scarlet through to zesty orange and yellow. Glossy berries of both mountain ash and whitebeam also add to the drama while a backdrop of evergreen pines lends colour and textural contrast. Follow endless meandering paths and streams across the 56 acres and take time to gaze at the enchanting views that stretch across the tree canopy to the Evenlode Valley and countryside beyond.

Batsford, Moreton-in-Marsh, Gloucestershire
GL56 9AT Tel 01386 701441; batsarb.co.uk

ABOVE Home to prized and rare trees from around the world, Batsford Arboretum is ablaze with colour every autumn.

ABOVE RIGHT With deep red, distinctly cut leaves, this Japanese maple is a firm favourite. Upright and compact, it prefers a sheltered, semi-shady spot. Eventual height and spread, 4m x 4m. *Acer palmatum* 'Bloodgood', £119.99 for an 18l pot, Primrose

7 TREES TO PLANT FOR COLOUR



- **KATSURA TREE** (*Cercidiphyllum Japonicum*) Highly desirable for its distinctive caramel scent and coloured foliage, this tree needs a sheltered position in full sun or part shade. Eventual height and spread 12m x 8m. £27.95 for a 2l pot, Sarah Raven
- **AMELANCHIER LAMARCKII** Also known as 'Snowberry', the young bronze leaves of this compact tree turn vivid crimson in autumn. Prefers full sun. Eventual height and spread 4m x 3m. £75 for a 12l pot, Frank P Matthews
- **GINKGO BILOBA** One of the oldest living trees, this beauty is known for its fan-shaped deep-green foliage, which turns buttery yellow from October onwards. Slow growing, it needs a sunny spot. Eventual height and spread 12m x 4–8m. £27.54 for a 3l pot, Ashridge Nurseries
- **LIQUIDAMBAR STYRACIFLUA** 'Worpleston' Perhaps the most spectacular sweet gum tree, the long narrow-lobed leaves move through fiery hues of scarlet to deep claret. Prefers full sun. Eventual height and spread 4.5m x 3.5m. £49 for a 7l pot, Frank P Matthews
- **ACER GRISEUM** This paperbark maple dazzles in autumn with both its peeling, cinnamon bark and intensely scarlet, deep-lobed foliage. Slow growing, it prefers a sunny or part shady spot. Eventual height and spread 5m x 4m. £80 for a 10l pot, Ornamental Trees
- **ACER PALMATUM** 'Bloodgood' (above) With deep red, distinctly cut leaves, this Japanese maple is a firm favourite. Upright and compact, it prefers a sheltered, semi-shady spot. Eventual height and spread 4m x 4m. £119.99 for an 18l pot, Primrose
- **SORBUS 'Copper Kettle'** Deeply cut orange and red leaves and clusters of burnt orange berries make this compact tree a stand-out feature in autumn. Likes full sun or light shade. Eventual height and spread 5m x 3m. £55 for a 10l pot, Ornamental Trees
- **SORBUS COMMIXTA** 'Embley' A tough, sun-loving rowan, this tree rewards gardeners and wildlife with its bright berries and vivid scarlet leaves. Eventual height and spread 6m x 4m. £59.99 for a 9l pot, Primrose ■

FEATURE PAULA WOODS PHOTOGRAPHS (SHEFFIELD PARK & GARDEN) © NATIONAL TRUST IMAGES/ANDREW BUTLER; (SHERBORNE CASTLE LAKE) © PAUL DIBBEN; SHERBORNE CASTLE ESTATES; (SHERBORNE CASTLE) © SHERBORNE CASTLE ESTATES; (CAMBRIDGE UNIVERSITY BOTANIC GARDEN) © HOWARD RICE; (WESTONBIRT) © JOHNNY HATHAWAY; (BATSFORD ARBORETUM) © BATSFORD ARBORETUM; (JAPANESE ACER) © PRIMROSE

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ENGLISH HOME

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- Explore our expert guide to buying carpets and rugs
- Step inside exceptional homes in town & country locations
- PLUS seasonal pursuits, designing a front garden, AND MUCH, MUCH MORE...

**NOVEMBER ISSUE
ON SALE**
4 OCTOBER 2023
theenglishhome.co.uk

PHOTOGRAPHS (CLOCKWISE FROM TOP LEFT) MATT CLAYTON, RACHAEL SMITH, ASTRID TEMPLER, TARAN WILKSHU



podcast.theenglishhome.co.uk



X (formerly Twitter) @englishhometeam
Pinterest at pinterest.com/theenglishhome
Facebook at facebook.com/theenglishhome
Instagram at instagram.com/englishhomemag



ONE FINAL THING...

Layer pattern to create a stylish, indulgent, cocooning bed to cosy up in on cooler nights

As the nights begin to draw in, the bedroom becomes all the more important as a place of comfort and indulgence. Layers not only add extra warmth, but character and finesse too. Choosing a gently harmonised palette allows for a wide variety of pattern to be mixed without feeling disjointed. Picking an assortment from one collection is a good way to confidently bring together several patterns via quilts, cushions, window treatments...and if one can, luxurious drapes and a canopy for a winter cocoon.

Northwood Collection fabrics, Clarke & Clarke



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