

The

# ENGLISH HOME

*Celebrating the essence of English style*

November 2023 | Issue 225 | £7.99 | UK Edition

## TOWN & CITY STYLE

Elegant design solutions and updates for period properties

**ADD  
IMPACT**  
WITH COLOUR,  
PATTERN & PRINT

*Efficient, eco  
& stylish ways  
to heat homes*

### EXPERT GUIDES

- Carpets & Rugs
- Front Garden Design
- Winter Escapes

**BEDS MADE IN BRITAIN**  
in association with

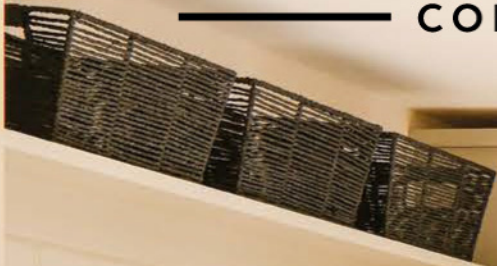


## WELCOME RETREATS

From Georgian and Victorian townhouses to a Cotswold manor



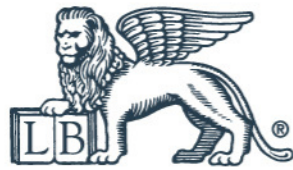
THE  
**WHITE KITCHEN**  
COMPANY





**Beautiful Bespoke Kitchens**  
thewhitekitchencompany.com  
01604 435835





A CENTURY OF CLASSICS

+44 (0)1992 708 316

LEFROYBROOKSOFFICIAL 

LEFROYBROOKS.COM

# CONTENTS

NOVEMBER 2023



## Notebook

- 17 NEWS** Our monthly digest of notable people, places and products.
- 24 DESIGN DISCOVERIES** Enhance interiors with our latest finds.
- 30 UPDATING THE PAST** Old and new combine to inspire heritage style.
- 32 INTO THE BLUE** Decorative designs in navy hues add depth and drama.
- 34 THE EDIT** Pieces and new collections catching our attention this month.
- 39 SUBSCRIBE** Treat a loved one or yourself to a subscription to *The English Home* and any of Chelsea Magazine Company's range of titles.

## English Homes

- 42 NEW ORDER** A colourful transformation gives a Cotswolds manor house a renewed lease of life.
- 52 BALANCING ACT** Traditional style and contemporary design blend beautifully in this Victorian villa.
- 62 A NEW CHAPTER** This North London home has been sensitively reconfigured to pay homage to country house style.
- 70 OASIS OF CALM** Subtle modern-day additions allow a Georgian home's carefully reinstated character to sing.

## Style Inspiration

- 81 A WELCOME CHANGE** Autumnal tones offer a sense of warmth in interiors.
- 82 VIEW AT THE TOP** How to highlight architectural details and add interest to ceilings for the perfect scheme.
- 88 TOWNHOUSE DESIGN SOLUTIONS** Unlocking the potential of awkward spaces through expert designs.
- 101 PATTERN PERFECTION** Introducing warmth and texture to every room with patterned carpets and rugs.
- 108 ABSTRACT APPROACH: CREATIVE COMBINATIONS** The enduring appeal of geometrics and how to use them in the home.



148



101



70

**126 FUELLED BY DESIGN** Stylish and efficient heating to suit every space.

## Living the Season

**135 STICKY TOFFEE PUDDING** A classic crowd-pleaser for the colder months.

**136 WHAT TO DO IN NOVEMBER** Inspiring activities to enjoy this month.

**142 POSITIVE APPROACH** Front garden ideas to elevate a home's kerb appeal.

**148 WINTER ESCAPES** Cosy retreats for a luxurious sojourn.

**154 ONE FINAL THING** A dreamy wallpaper collaboration brings the outside in.



142

— THE —  
**NATURAL  
WOOD FLOOR**

— Co —



## Beautiful flooring, designed to last

Over 100 designs | Expert advice  
20,000m<sup>2</sup> of stock | Express delivery

SHOWROOM  
20 Smugglers Way, Wandsworth,  
London, SW18 1EG  
020 8871 9771

[www.naturalwoodfloor.co.uk](http://www.naturalwoodfloor.co.uk)



## *A letter from home*

**W**elcome to our November edition, dedicated to the art of town and city living in an English home. Our streets are lined with beautiful period dwellings full of character and architectural detail, yet the original designs and layouts of many aren't suitable for how we live today.

In this issue, we explore how to adapt these homes with history to suit contemporary life while ensuring they still work with their surroundings, from creating kerb appeal with a well-designed front garden to adding verve to interiors with smart geometrics and patterned carpets and rugs. Leading interior designers generously share their practical and stylish solutions on page 88, including ways to enhance light, space and storage. And the creative team at Farrow & Ball reveal ways to elevate architectural details on page 82.

We also provide inspiration for smaller updates, alongside examples, from page 52 onwards, of exquisitely decorated city and town abodes, from a Victorian villa to a Georgian townhouse, updated to suit the contemporary lifestyles of their owners. And with heating continuing to be a hot topic, in all senses, we look, too, at the most efficient, eco and elegant options on page 126.

Wherever and however you live, we hope you'll find a cosy spot to enjoy the ideas and escapism.

*Samantha*

Samantha Scott-Jeffries, Editor



## *The English Home subscription offer*

12 months for just £39.95 (US  
\$24.95) plus a free Noble Isle  
Fireside body lotion worth £26

[www.chelseamagazines.com/CEHXM23](http://www.chelseamagazines.com/CEHXM23)  
For more information turn to page 39



**CALLAGHANS**  
— OF SHREWSBURY —  
FINE ART DEALERS

20th Century European  
Impressions



Marcel Dyf (1899-1985) 'Roses & Irises'  
Oil on Canvas - 22" x 18" - Signed



Carlos Nadal (1917-1998) 'The Beach'  
Watercolour & Gouache on Panel - 8" x 11" - Signed



Gen Paul (1895-1975) 'Montmartre'  
Oil on Panel - 15" x 18" - Signed

22-23 St Marys Street, Shrewsbury, SY1 1ED  
+44(0)1743 343452/ +44(0)7810 714545  
+1 615 870 7639  
art@callaghan-finepaintings.com  
www.callaghan-finepaintings.com

Complimentary  
brochure  
available on  
request

The  
**ENGLISH HOME**

**CONTACT US**

**Editorial** 020 7349 3700  
The English Home  
111 Buckingham Palace Road  
London SW1W 0DT  
**Email** theenglishhome@chelseamagazines.com  
**Website** theenglishhome.co.uk  
**Advertising/Publishing** 020 7349 3700  
The Chelsea Magazine Company Ltd  
**Email** info@chelseamagazines.com

**EDITORIAL**

**Editor** Samantha Scott-Jeffries  
**Managing Editor** Sarah Feeley  
**Art Editors** Claire Hicks, Rebecca Stead  
**Acting Art Editor** Andrea Lynch  
**Sub Editor** Lea Tacey  
**Decorating Editor** Katy Mclean  
**Features Editor** Suzanna Le Grove  
**Editor-at-Large** Kate Freud  
**Houses Researcher** Charlotte Dunford  
**Acting Editorial Assistant** Molly Malsom

**ADVERTISING**

**Group Sales Director** Catherine Chapman  
078796 44768; catherine.chapman@chelseamagazines.com  
**Head of Sales Operations** Jodie Green  
**Group Advertising Manager** Ashley Leat  
**Advertisement Manager** Laurina Barry  
07470 813435; laurina.barry@chelseamagazines.com  
**Senior Sales Executive** Tabitha Tully  
07707 167728; tabitha.tully@chelseamagazines.com  
**Advertising Production** 01202 472781; allpointsmmedia.co.uk

**PUBLISHING**

**Managing Director** James Dobson  
**Chief Financial Officer** Vicki Gavin  
**Publisher** Caroline Paton-Philip  
**Subscriptions Marketing Manager** Alex Havell  
**Publishing Executive** Annabelle Lee

**PRODUCTION**

**Reprographics Manager** Neil Puttnam  
**Printing** William Gibbons Ltd

THE ENGLISH HOME (UK EDITION) ISSN 1468-0238 (PRINT)  
THE ENGLISH HOME (UK EDITION) ISSN 2397-7086 (ONLINE)

Did you know you can manage your subscription online? Oversee your print and digital subscriptions online today simply by signing up at [www.subscription.co.uk/chelsea/Solo/](http://www.subscription.co.uk/chelsea/Solo/). Stay up to date with the latest issues, update your personal details, and even renew your subscription with just a click of a button.



COVER PHOTOGRAPH © MATT CLAYTON

**NEXT ISSUE  
ON SALE  
1 NOVEMBER 2023**

**SUBSCRIPTION ENQUIRIES  
01858 438 854**

**SUBSCRIPTION OFFICE**

The English Home  
Tower House, Lathkill Street  
Market Harborough  
Leicestershire LE16 9EF  
Tel 01858 438 854

Email theenglishhome@  
subscription.co.uk  
(UK and Rest of World)

**SUBSCRIPTION RATES**

(12 issues) UK £70  
Europe £90; €116  
ROW £100; USD \$122; AUD \$181

**NEWS DISTRIBUTION**

Seymour Distribution Ltd  
2 East Poultry Avenue  
London EC1A 9PT  
Tel 020 7429 3667

TELEGRAPH MEDIA GROUP



© The Chelsea Magazine Company Ltd 2023, part of the Telegraph Media Group. All rights reserved. Text and pictures are copyright restricted and must not be reproduced without permission of the publishers. The information in The English Home has been published in good faith and every effort has been made to ensure its accuracy. However, where appropriate, you are advised to check prices, opening times and dates etc before making final arrangements. All liability for loss, disappointment, negligence or damage caused by reliance on the information within this publication is hereby excluded. The opinions expressed by the contributors of The English Home are not necessarily those of the publisher. [www.chelseamagazines.com](http://www.chelseamagazines.com): publishers of The English Garden, Artists & Illustrators, Baby, Little London, Wedding Ideas, BRITAIN, Discover Britain, Cruise & Travel, Independent School Parent and associated guides, Racecar Engineering, Classic Boat, Sailing Today, Yachts & Yachting, Scotland Magazine and The London Magazine.



NEW SEASON

# Best of *British* Designs

Sit back, snuggle up and sink into the extraordinary comfort of Bridgman's new premium sofa collections, made here in the UK. From the softness of each cushion to the finish of every fabric, you won't find furniture like it anywhere else.

*Transform your home just in time for Christmas when you shop before 22<sup>nd</sup> October online or at your nearest showroom.*

BRIDGMAN.CO.UK

020 8804 7474

*Bridgman*  
EST. 1977

CHELTENHAM • ENFIELD • OLD AMERSHAM • ROYAL TUNBRIDGE WELLS  
WINCHESTER • WILMSLOW • WALTON-ON-THAMES

# Ian Sanderson

HOME



Lampshades hand made in England

[iansandersonhome.co.uk](http://iansandersonhome.co.uk)

01635 017810

Find us at Decorex 8-11 Oct

TRAVEL SOLUTIONS BY TELEGRAPH MEDIA GROUP

*Exclusive Tours* from our trusted partner Tripsmiths

Tresco and Bryher



## Discover the Isle of Scilly's gardens with Mike Nelhams



**Six days from £2,099pp\***

Departs July 13, 2024

Britain's most charming archipelago, the Isles of Scilly are renowned for their wildlife. On this six-day trip, you'll explore the subtropical haven of Tresco Abbey Garden and hear from its curator Mike Nelhams.

### What's included

- ◆ Five nights' accommodation at The Atlantic with breakfast and dinner
- ◆ Dinner and talk with Mike Nelhams, curator of Tresco Abbey Garden
- ◆ Dinner and talk with Julian Branscombe, CEO of the Isles of Scilly Wildlife Trust
- ◆ Return ferry from Penzance to St Mary's
- ◆ Boat transfers within the islands
- ◆ Visit to St Martin's Vineyard

◆ [telegraph.co.uk/tt-scilly2024](http://telegraph.co.uk/tt-scilly2024)

◆ +44 (0)204 587 5200 Quote **TST4OCT23**

**Terms and conditions:** \*From price is per person, based on two people sharing a room, subject to availability. Price and itinerary correct at time of print but may be subject to change. Single supplement £235. Deposit 20%. Local charges such as tourist tax may apply. Not suitable for people with mobility issues. In the case of unforeseen circumstances, expert(s) may be substituted, and any expert-led events may be subject to change. Expert(s) will not join you for your full trip duration unless otherwise stated. Travel insurance is not included and should be taken out at time of booking. Images used may not reflect your actual tour experience. This holiday may be sold through other selected brands. Tour is operated by and subject to the booking conditions of TS Travel Limited (ATOL bonded). All tours featured are operated by the partner specified, a company wholly independent of Telegraph Media Group Ltd. Calls are made at local rates.

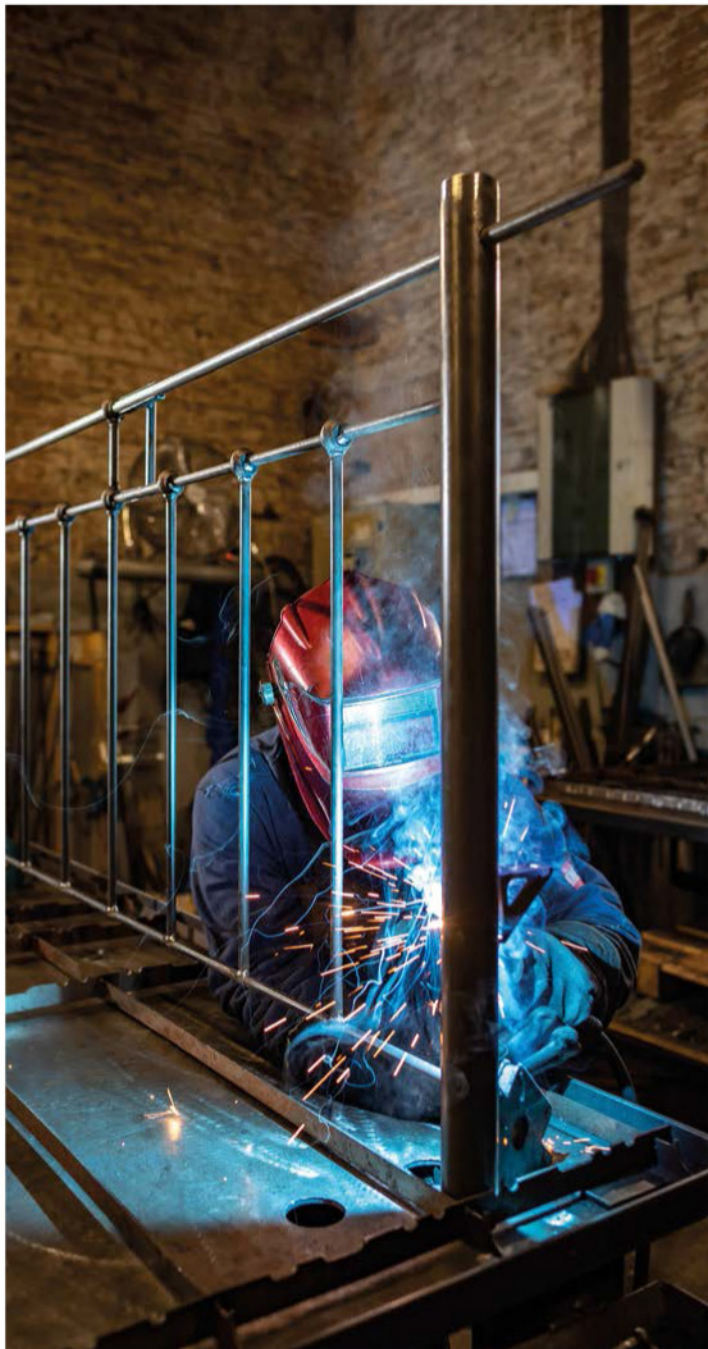
The art of sitting comfortably



SOFAS & STUFF

Visit one of our 23 showrooms | 0808 178 3211 | [www.sofasandstuff.com](http://www.sofasandstuff.com)





  
 BY APPOINTMENT TO  
 HER MAJESTY THE QUEEN  
 BED MANUFACTURERS  
 WROUGHT IRON AND BRASS BED COMPANY LIMITED  
 NORFOLK

**Wrought Iron and Brass Bed Co.**  
 Handmade in Norfolk | Guaranteed to last a lifetime

A family company flying the flag for British handmade metal beds and exceptionally exquisite craftsmanship.

[www.wroughtironandbrassbed.co.uk](http://www.wroughtironandbrassbed.co.uk)  
 01485 542516



For further inspiration on creating a quintessentially English home, visit our website, listen to our podcast or catch up on our socials



*Visit us online for...*

- + Room-by-room decorating advice
- + Interviews with top interior designers
- + Invaluable buyers' guides

**LISTEN TO OUR PODCAST**

*All episodes available now*



Download *The English Home* podcast for insider know-how, seasonal inspiration and dos and don'ts. Leading industry names including Nina Campbell, Kit Kemp and Farrow & Ball's colour curator Joa Studholme share their expert advice and top tips for achieving the best results in your home.

[podcast.theenglishhome.co.uk](http://podcast.theenglishhome.co.uk)

**theenglishhome.co.uk**

FOLLOW US ON...



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

PHOTOGRAPH © JAKE EASTHAM

Come and see us at  
**DECOREX**

8-11 OCTOBER 2023 | OLYMPIA LONDON

Take a new  
look at one of  
the oldest names  
in bathrooms



  
**THOMAS CRAPPER & CO**  
EST. 1861

[www.thomas-crapper.com](http://www.thomas-crapper.com)

The NEW Charnwood Crammore 5



Exceptional British made wood stoves for the home.  
01983 537780 • @charnwoodstoves • www.charnwood.com

charnwood 

# NOTEBOOK

Our monthly edit of news, shopping inspiration and inside information ►

## SPOTLIGHT ON...

### *Utterly Floored: Ken Fulk x The Rug Company*

Designer Ken Fulk's new collaboration with The Rug Company is not only divine - it is revolutionary. Five luxurious wool rugs celebrate the joys and rituals of life and showcase his signature nostalgic familiarity. A sixth rug is entirely bespoke to become a narrative of the buyer's life told in textiles. Inspired by Delft tiles, each tile can be customised to show the people, pets and pastimes that are important to the purchaser. Ken says: "Wouldn't it be wonderful if people could tell the story of their own lives in a rug? A deeply personal, one-of-a-kind rug that could have your dogs, your kids, your favourite activity told in the story of a rug? It's perhaps my favourite thing we've done." [therugcompany.com](http://therugcompany.com) ►





## Consciously Crafted

*Nkuku founders celebrate 20 years*

Sitting on an African beach 20 years ago during a round-the-world trip, Ali and Alex Cooke jotted down the bare bones of a business plan on the back of a paperback, borrowing a name they had seen in a Zambian village – Nkuku. Driven to support the inspiring artisans they had met on their travels, and seeking a business opportunity combining their passion for crafts, interiors, the environment and fair-trade practices, their focus was to be on core ‘ethical, eco-friendly and handmade’ values.

Two successful decades later – with stockists across the UK and Europe, and a flagship store based in stone barns in Totnes, Devon – the same core values remain paramount to the brand. From market stalls to country fairs and wholesale to retail, Nkuku works with artisans throughout the world to create beautifully handmade home and lifestyle products that combine timeless design with traditional skills and natural materials. The recently launched autumn/winter collection is testament to this, with textural handcrafted items to cherish and cosy up with as temperatures dip – think sofas, cushions, throws, rugs, candles, ornaments, vases and furnishings.

Proudly B Corp-certified, a benchmark for high social and environmental standards, Ali and Alex say: “Nkuku was founded with the simple goal to lead the way with ethical homewares, considering our environmental impact by using eco-friendly materials and valuing and sustaining handmade traditional skills through fair and transparent relationships with our suppliers, while working towards mutual success. Throughout the years we have evolved, but we have also remained true to our founding values.” [nkuku.com](http://nkuku.com)



## Prints Charming

*10th anniversary bedding collection*

With unrivalled access to the Liberty archives, Coco & Wolf is celebrating its 10th anniversary with a new bedding collection featuring three iconic Liberty prints reimagined exclusively in bespoke vibrant colourways of fuchsia, pistachio and sage.

While pregnant, former fashion buyer Amy Hemmings Batt could not find the clothes she was looking for, so she started making her own, prompting her to found Coco & Wolf (which shares her children’s names). Her luxury brand range also includes bedding, table linen and homewares, all handmade to order in her Somerset studio, using heritage Liberty print fabrics.

Amy says: “The pieces are designed to be versatile – you can introduce a hint of pattern to a fresh white bed with a single cushion, or layer pattern on pattern for a more immersive look. The prints may be rooted in tradition and heritage, but they work wonderfully well in more modern interiors too.”

The collection is now on sale on the fourth floor of Liberty in London and from Coco & Wolf online. [cocoandwolf.com](http://cocoandwolf.com) ▶

# INCHYRA



## A Glorious Revival

*Isabella Worsley debuts weaves and wallpapers*

Inspired by antique textiles and Italianate block-printing, interior designer Isabella Worsley has developed her first-ever collection of weaves and wallpapers for her interiors projects. “The process began a few years ago when I first came across a pencil drawing in Paris that I felt would translate well into a weave for a residential project I was currently working on,” she says. “This led me to discover some of the oldest mills and printmakers still operating throughout the UK, who I have been lucky enough to learn from while developing the collection.”

A graduate of KLC School of Design with a master’s in architectural history, Isabella trained under Guy Goodfellow before becoming a designer at Firmdale Hotels. She founded her own studio in 2018 and works closely with British artisans and craftsmen on residential and commercial projects in the UK and abroad. Of her new collection, she says: “I have always loved designing with antique textiles and have collected many archive pieces along the way. It has been a joy to develop a range of patterns inspired by antique textiles and Italianate block-printing.

“Core to our studio’s belief is the idea that designs of the past should not be lost, but instead revived to ensure their relevance today. With a primary focus on quality and longevity rather than trend, it is my hope that this collection will stand the test of time, with designs that will sit comfortably within both traditional and contemporary interiors.”

Among the collection’s lustrous weaves, the subtle stripe of Paris was inspired by the aforementioned pencil drawing, Athena references antique fabrics, and geometric Trellis adds warmth and richness, while Temple adds character and gravitas. Wallpapers Cadogan Vine captures the patina and detail of block-printing and Astrid acts as a gentle backdrop.

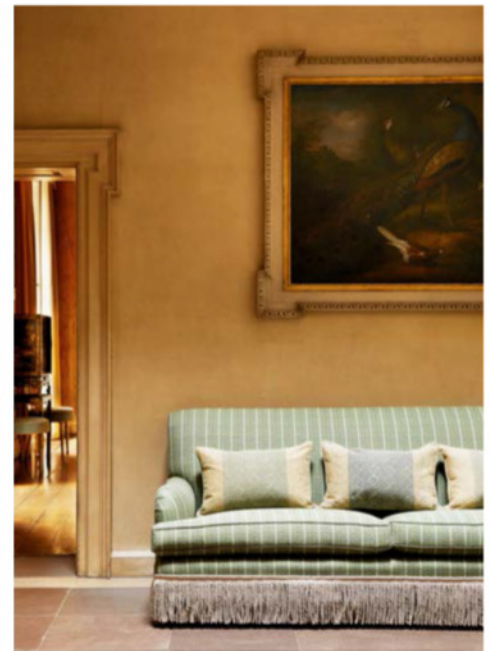
[isabellaworsley.com](http://isabellaworsley.com) ▶

**LEFT** Isabella is passionate about reviving designs of the past.

Block-printed Cadogan Vine wallpaper in Leaf/Sky.

**BELOW FROM LEFT**  
Dining chairs in elegant Trellis weave in Raspberry.

Paris in Sage envelops this sofa, with reversible cushions in Athena in Ocean and Sage.



# WESTLAND LONDON

SPECIALISTS IN ANTIQUE FIREPLACES & FINE ANTIQUES SINCE 1969



295 WILLESDEN LANE, LONDON, NW2 5HY  
TUBE: WILLESDEN GREEN (JUBILEE LINE)

[www.westlandlondon.com](http://www.westlandlondon.com)

TEL: +44 (0) 207 739 8094  
e-mail: [westland@westlandlondon.com](mailto:westland@westlandlondon.com)



## Rebirth of a London Landmark

*Raffles London at The OWO is unveiled*

Sir Winston Churchill's base of operations during the Second World War, this Whitehall landmark's long association with espionage made it the perfect location for Bond films. After a meticulous eight-year restoration, the Grade II\* listed building has opened as Raffles London at The OWO (Old War Office).

Dating back to 1906 and designed by Scottish architect William Young, this historic building has been transformed into a luxury hotel with 120 rooms and suites, plus 85 private residences, with extra floors added both above and below, a grand ballroom, nine restaurants, three bars, a Guerlain spa and a rooftop with spectacular panoramic views across St

James's Park, The Mall and onto Buckingham Palace.

Hundreds of artisans helped restore heritage features, including delicate hand-laid mosaic floors, oak panelling, glittering chandeliers and a magnificent marble staircase, with the family-run Hinduja Group at the helm. "When we came to Whitehall, the team were blown away by the size and beauty of this majestic building," says Sanjay Hinduja. "No expense has been spared in bringing it back to its former glory and paying homage to its heritage, whilst breathing new life into it. We hope to create a legacy that is both timeless and unsurpassed." (Turn to page 88 to discover one of the private interiors schemes.) [raffles.com/london](http://raffles.com/london)



## Interiors Heaven

*New design and retail hub on Pimlico Road*

For those with a passion for interiors, there are so many reasons to visit London's famous Pimlico Road – and yet another opens on 1 November. London's oldest timber yard, dating back to 1844, has been transformed into interior design and retail hub Newson's Yard, bringing elite brands such as Nina Campbell, The Lacquer Company, Plain English, And Objects by Martin Brudnizki Design Studio and Modernity and under one roof.

Max Konig, managing director of Nina Campbell, says: "If Bond Street is the home of luxury fashion, Pimlico Road is the street for luxury interiors. There is simply no better location in the capital and we are honoured to open our flagship space in the new Newson's Yard development."

The transformation of this historic site has preserved and enhanced its existing character and features, retaining the original perimeter wall and a colonnade of double-height brick piers, featuring painted numbers used historically to measure timber lengths. [belgravialdn.com/newsons-yard](http://belgravialdn.com/newsons-yard)

## Diary



Rediscover Victorian society as a vibrant colour-filled era by visiting major new exhibition *Colour Revolution: Victorian Art, Fashion & Design* at the Ashmolean Museum in Oxford until 18 February 2024, with fascinating objects and precious art. [ashmolean.org](http://ashmolean.org)



Source the perfect piece at Cotswold Art & Antiques Dealers' Association (CADA) Fair at Compton Verney Art Gallery & Park in Warwickshire from 17 to 19 November, with 27 dealers and guest exhibitors. [cotswolds-antiques-art.com](http://cotswolds-antiques-art.com)



Works by David Hockney, including more than 30 new portraits, will go on show at the National Portrait Gallery from 2 November to 21 January for the exhibition *David Hockney: Drawing From Life*. [npg.org.uk](http://npg.org.uk)

# CORSTON

ARCHITECTURAL DETAIL



Hardware | Switches & Sockets | Lighting  
corston.com

# DESIGN DISCOVERIES

Homeware, furniture and decor to add autumnal warmth and character to interiors and effortlessly enhance everyday routines



## WOODLAND SCENES

Hand screen-printed in London, these four new Staffordshire colourways are inspired by designer Beki Bright's love of antique Staffordshire ceramics. Featuring leaping deer and other animals, the pattern's abstract movement creates a lively energy.

*Curtain, Staffordshire in Rust/Stafford Pink; cushions (from top): Staffordshire in Navy/Rust, Field Blue/Forest Green, Pink/Straw Yellow, all £120 a metre, Beki Bright*

## ELEVATED PILLOWS

If seeking to add a point of difference to plain bedlinen, scalloped pillows and cushions, edged in a soft contrasting tone, can be matched with neutral covers or paired with patterned quilts and cushions, as here, to incorporate several layers of interest.

*Scallop and Dot pillowcase, £32; Ruffle cushion, £78, Sarah K*



## STYLE UNDER FOOT

Terracotta tiles can bring a richly coloured lift to a timeless herringbone patterned floor. The clay comes from just outside Florence and is baked to create a tactile surface. This design is available in different shapes including mosaics and a newly launched brick style. It is also worth noting, once sealed, the tiles are suitable for shower walls.

*Ema Terracotta tiles, from £99.60 a sqm, Claybrook*

## COSY RETURN

For ease, comfort and organisation in the colder months, a practical place to store everything required for leaving and returning home is invaluable. This hallway unit is inspired by classical architecture and has seven cubbyholes for boots and baskets. Above a handy bench, five attachable hooks make it adaptable for different lifestyles.

*Ashmolean hallway storage unit* £1,795;  
*Berina rug* £1,995; *Allegro dining table*,  
from £3,195, all Oka ▶



## SHOPPING



### RESPONSIBLE LUXURY

Bespoke studio Lorfords Contemporary has collaborated with Jules Haines, founder of eco-interiors platform Haines, to create a slipper chair with a loose-cover design that showcases luxury handmade furniture crafted using responsibly sourced materials. The chair can be covered in fabrics from Haines Curates range or Lorfords Contemporary's Vintage Cloth edit. *Hendal slipper chair in Pomily Checkers fabric, £5,040, Lorfords Contemporary × Haines*



### MARBLE EFFECT

To mark Bert & May's tenth anniversary, the artisan tile brand is launching Marbled, a contemporary new design featuring a painterly, marbled surface. The tiles come in four colours or in any colours from the in-house palette. The mottled texture is designed to enliven neutral schemes or work easily with other busy finishes. *Marbled square tiles, £210 a square metre, Bert & May*



### ARTISTIC PAINTING

Part of the artisan range of 10 special effect paints, this chalk wash can be applied as a topcoat to create a bespoke finish with a sense of movement and unique texture. The versatile formula can be applied with various techniques such as stippling, rag rolling, and sponging. *Terre Vert chalk wash, from £23 for 750ml, Craig & Rose ▶*



BRITISH LEATHER GOODS  
[WWW.ETTINGER.CO.UK](http://WWW.ETTINGER.CO.UK)



ESTD 1934  
**ETTINGER**  
LONDON

## SHOPPING



### SWIVEL CHAIR

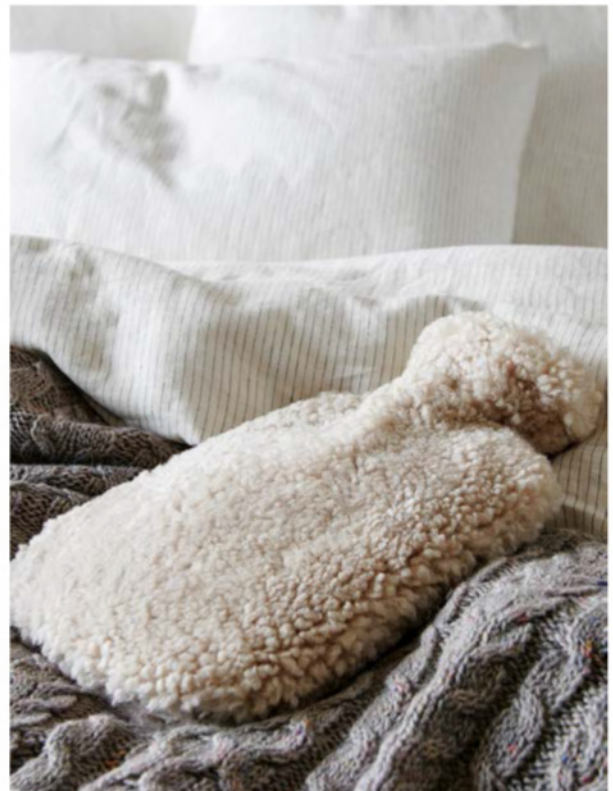
A reception room or office chair with seamless moveability is useful for visitors to easily face each other or to turn towards a screen elsewhere in the room. This tub chair has a hidden swivel base that allows for moveability without compromising the aesthetic. The design can be tailored in a choice of fabrics and it has removeable covers for functional longevity.

*Oliver tub Chair seen here in Whiteley Crystal, £701, King Living*

### NATURALLY COVERED

If hot water bottles are required on cold days, a cosy-yet-chic design is ideal. This handmade shearling cover is naturally warm and looks stylish when casually left out. Add in other shearling details, such as rugs, cushions and stools, to amplify a cosy mood.

*Shearer hottie hot water bottle and cover, £59, other shearling products available too, Loaf*



### LIGHT BALANCE

For lighting with an enduring appeal, Lights & Lamps' 26-piece lighting collection combines modern sculptural profiles with classic hardware in aged metals and woods. For a neutral scheme, as exemplified in this kitchen, opt for tactile linen shades to ensure visual warmth during the daytime.

*Renwick light bronze and linen wall lights, £119 each; Pitt bronze ceramic and linen table lamp, £119 each, Lights & Lamps ■*

FEATURE SUZANNA LE GROVE PHOTOGRAPHS (BEKI BRIGHT) © DEBORAH HUSK; (SARAH K) © ALICE MORGAN; (BERT & MAY) © JON DAY PHOTOGRAPHY



# ENHANCE THE VALUE

*and beauty of your home with real timber windows & doors*



Whether your home is a country cottage, a Victorian semi, a modern townhouse or a converted barn, we have a range of traditional and contemporary timber windows and doors that will complement it perfectly.

Our collection has been carefully and sensitively tailored to complement the English home. Unlike timber windows of old, our products will not twist, will not rot and require very little maintenance. High levels of insulation and security ensure there is no need to sacrifice beauty for comfort.

With **50** local showrooms nationwide we can provide the perfect environment to browse the many options available.

The Timber Windows service is delivered with care by knowledgeable local specialists whose reputation is built on providing an attentive service from initial enquiry to the completion of your project.

Please do get in touch to receive expert advice and to see how beautiful timber windows and doors really can enhance the value & beauty of your home.

- |                       |                 |                  |                         |                |                 |
|-----------------------|-----------------|------------------|-------------------------|----------------|-----------------|
| AMERSHAM              | CATERHAM        | HARROGATE        | HORSHAM                 | NOTTINGHAM     | SHREWSBURY      |
| BATTERSEA             | CHANNEL ISLANDS | HARTLEY WINTNEY  | INGATESTONE             | OLNEY          | STAMFORD        |
| BIRMINGHAM (HARBORNE) | CHELtenham      | HEATHFIELD       | IVYBRIDGE (COMING SOON) | OXFORD         | SUNNINGDALE     |
| BLANDFORD             | CIRENCESTER     | HENLEY-ON-THAMES | KNUTSFORD               | REIGATE        | ST ALBANS       |
| BOURNEMOUTH           | COLCHESTER      | HEREFORD         | LEAMINGTON SPA          | RIPLEY         | TEDDINGTON      |
| BRISTOL (CLIFTON)     | DENBIGH         | HIGHGATE         | LINCOLN                 | SAFFRON WALDEN | TUNBRIDGE WELLS |
| BURY ST EDMUNDS       | DULWICH         | HONITON          | MAIDSTONE               | SALISBURY      | WINCHESTER      |
| CARDIFF               | ESHER           | HORNDEN          | MORETON-IN-MARSH        | SHEFFIELD      | WOODBIDGE       |
| CARMARTHEN            | GUILDFORD       |                  |                         |                |                 |



T: 0800 030 2000

[www.timberwindows.com/eh](http://www.timberwindows.com/eh)





Dante Alighieri portrait plaque, £75, Bridie Hall at Pentreath & Hall



Vaquero velvet stool Camel, £425, Oka

Bella Blue tile, £57.60 a square metre, Porcelain Superstore



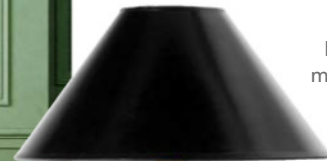
Victorian door knocker, £109, Adams & Mack



Portobello Parade wallpaper, Park Green, £150 a roll, Divine Savages



Dynamo three-light bar pendant, Antique Copper, £174, Dar Lighting Group



Border: Pineapple Lace, Moss, £250 a metre, Soane Britain



Bassingham towel rail, Copper, £450, Renaissance At Home

T5-008 Georgian Candlestick lamp, Mahogany, £395, Besselink & Jones

## UPDATING THE PAST

Blend a mix of modern updates with sympathetic nods to period style for a fresh take on heritage interiors



Joëlle double bed in Sopping Seagrass clever velvet, £2,175, Loaf



Low Scullery Bench, from £6,725, Huckleberry



Rembrandt candelabra, £406, Arteriors

# Prepare to be floored



Scan the QR code to visit  
[alternativeflooring.com](http://alternativeflooring.com)

**alternative**

*Carpets, Rugs & Runners*

[www.alternativeflooring.com](http://www.alternativeflooring.com)

SHOPPING

Pendant linen printed ikat shade in Navy Yoda, £36; classic pendant fitting in antiqued bronze £25, Pooky



Polka Dot lumbar cushion in Navy, £125, Eloise Home



Manhattan reversible super soft merino wool blanket in Navy Blue and Ivory, £180, The Fine Cotton Company

Priya Stripe wallpaper in Blue, £69 a roll; Asher stripe, indigo, £58 a metre, and all fabrics, Jane Churchill at Colefax & Fowler



Charming mirror in Navy, £235, Pooky

Glass pitcher in Atlantic Blue, £25, Natalia Willmott



Set of six Danish taper candles in Coastal Blue, £30, Rebecca Udall

# INTO THE BLUE

Add impact, depth and drama with inky navy, a timeless colour that is seeing a surge in popularity

Trumpet claypaint, £57.50 for 2.5l, Earthborn Paints



Crayford 2.5 seater sofa, upholstered in Baker House Velvet in Baltic, £7,143, GP & J Baker



Flemish wall light in Smoke Blue £174, David Hunt Lighting



Familianna Splash ceramic water pitcher in Royal Blue, £35, Bode Living



Rivage tiles in Indigo and Ivory, £75.20 a square metre, Nina Campbell x Fired Earth

FEATURE KATY MCLEAN



H O M E F R A G R A N C E H A S  
N E V E R L O O K E D S O G O O D



*Discover your new favourite fragrance at:*

[WWW.CHASEANDWONDER.COM](http://WWW.CHASEANDWONDER.COM)

**CHRISTMAS  
SHOP**  
*Now Open*



## BEAUTIFUL BESPOKE

Founded in 1999 by John Hetherington and Ben Newman, Hetherington Newman grew from a shared passion for creating architectural joinery and beautiful bespoke furniture. Creating products designed to stand the test of time, the company chooses responsibly sourced materials, and the best quality components for its designs, whether a splendid staircase, kitchen, bedroom, bathroom, media room or freestanding cabinetry. Very often it will design the cabinetry for the entire house, allowing its bespoke approach to take centre stage throughout the home. [handesign.co.uk](http://handesign.co.uk)

# THE EDIT

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



## ICONIC DESIGN

Known for its classic bathroom products, such as the Marlborough basin (left), Thomas Crapper has launched a new range of products based around its best-selling Bentham basin. Handcrafted from fireclay ceramics in Lancashire, the Bentham is available in Indigo Blue and Forest Green and Gloss White, and now a collection of bathroom furniture to complement the design, available in the same colours, with countertops in a beautiful white or black quartz. Choose from double and single units, as well as a useful cloakroom cabinet to complete the look. [thomas-crapper.com](http://thomas-crapper.com)



## LOOK OUT FOR

Ian Sanderson – famed for beautiful fabrics and trimmings – has launched Ian Sanderson Home, a one-stop lampshade shop, allowing designers and consumers to buy from a site dedicated to the finished product. Available in a wonderful selection of patterns and prints to suit any interiors scheme, there is a huge selection of handmade shades available in up to 10 different sizes. For those seeking inspiration, there is plenty to be found here, with lifestyle images showing the lamps in situ. [iansandersonhome.co.uk](http://iansandersonhome.co.uk) ▶



ESSE

# HEATING STOVES

THE ESSENCE OF COMFORT

[esse.com](http://esse.com)



## ANTIQUÉ ADVENTURES

When Pearse Lukies started dealing antiques, he was eight years old. It was clearly the start of a lifelong passion, as now, more than 50 years later, he works with his son Morgan, selling everything from 17th and 18th-century period objects to Gothic wood sculpture from their base in Norfolk. Primarily dealing to the trade and international decorators, as well as private collectors, they travel the world buying antiques and always encourage their patrons to visit their Aladdin's cave of a showroom. To find out more, turn to page 122.

[pearselukiesantiques.com](http://pearselukiesantiques.com)

## HERITAGE BRAND

When the late Laura Ashley started a business hand-printing fabric at her kitchen table in 1953, little could she have imagined her eponymous brand would be celebrating its 70th anniversary this year. To mark the occasion, fashion and homeware company has reimagined archive prints and products inspired by the past seven decades. Limited edition collections of iconic prints sit alongside brand new patterns, reflecting Laura Ashley's ongoing presence in the world of design, with everything from wallpaper, paint and furniture to bedding, toiletries and lampshades available.

[lauraashley.com](http://lauraashley.com)



# 6 OF THE BEST... BUD VASES



- 1 Jewel bud vase, Pink Sapphire, £40, [shop.ninacampbell.com](http://shop.ninacampbell.com)
- 2 Oblique hand-blown glass bud vase, Light Blue, [summerillandbishop.com](http://summerillandbishop.com)
- 3 Bampton Optic tall bud vase, £10, [thewhitecompany.com](http://thewhitecompany.com)
- 4 Briar glass bud vase, Yellow, £7.50, [oliverbonas.com](http://oliverbonas.com)
- 5 Bud vase, Plum, £9.95, [annabeljames.co.uk](http://annabeljames.co.uk)
- 6 Round bud vase, Green, £10, [gardentrading.com](http://gardentrading.com)

# PEARSE LUKIES ANTIQUES



[pearselukiesantiques.com](http://pearselukiesantiques.com)

[morgan@pearselukiesantiques.com](mailto:morgan@pearselukiesantiques.com)

Norfolk, England

+44 (0) 1263 734 137

# CORMAR

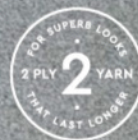
## CARPET CO

*Manufactured in Britain since 1956*



Our new Kingston range is the perfect blend of practicality and elegance. Available in a palette of popular heather and plain shades to suit every style.

Find your local retailer at [www.cormarcarpets.co.uk](http://www.cormarcarpets.co.uk)



Carpet featured: Kingston in the colour Woodbrook

# THE PERFECT GIFT FOR FAMILY AND FRIENDS



**A FREE Noble Isle Fireside body lotion worth £26**

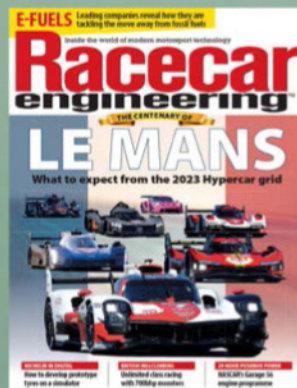


**FREE HOME DELIVERY**

Order online at [www.chelseamagazines.com/CEHXM23](http://www.chelseamagazines.com/CEHXM23)  
or phone 01858 438 889 and quote code CEHXM23  
USA & Canada order online at [www.chelseamagazines.com/I3KI261N1](http://www.chelseamagazines.com/I3KI261N1)

# Give a gift that lasts all year

SUBSCRIPTIONS FROM JUST £21.95



Order online at [www.chelseamagazines.com/Christmas23C](http://www.chelseamagazines.com/Christmas23C)  
or phone 01858 438859 and quote code CUPXM23

**TICK A PRESENT  
OFF YOUR LIST**

**SAVE ON  
THE SHOP  
PRICE!**



# NEW ORDER

Once part of a friary, this Cotswolds manor house has been rejuvenated, thanks to creative colour and pattern combinations, resulting in a warm and welcoming family home

FEATURE EMMA J PAGE PHOTOGRAPHY MATT CLAYTON



A comfortable living area has been created in the dining hall, anchored by a bespoke rug and an ottoman whose sides are upholstered in Pierre Frey's Budapest fabric. A club fender, and drapes in Lee Jofa's Ardley print, add cosy appeal. Sofas, in Claremont's Straub Twill, are finished in Samuel & Son's Rouen tassel fringe.



*‘At its heart, the interior architecture, with its huge fireplaces, elm floors, plenty of stonework and scalloped doorways, nods to the ecclesiastical’*

**L**ittle by little’ was the mantra behind the transformation of this Cotswolds manor house, whose schemes were reimagined with verve over a period of six years. In that time, its owner, Hugo Gibbs, met and married his wife Steph, and had a daughter, Alma, now one, while his friend Cath Beckett, who brought these interiors to life, joined forces with Liv Wallers to start interior design firm, Yellow London. “In that sense, the project has been the backdrop to our own evolution,” says Hugo. “Both of us learnt on the job, grappling with the unique challenges of a large-scale project. We each see this home as a kind of cornerstone in our lives.”

Part of a large estate, which includes a working farm, the manor house is Hugo’s childhood home, bought in

the 1950s by his grandmother, who grew up in nearby Miserden Park. Believed to have originally been owned by the church, the building has early 16th-century origins, and served as both a tithe barn and almost certainly a friary over the years, before being extensively reworked in the 1850s. “You can see where successive generations have each had a stab at adding to it with various wings and a main portico,” says Hugo. “But at its heart, the interior architecture, with its huge fireplaces, elm floors, a church-like front elevation and plenty of stonework and scalloped doorways, nods to the ecclesiastical.”

Returning after a career in London to take over the estate, Hugo began to feel the need to imbue the manor with a sense of homeliness and to relieve it of ▶

**ABOVE** Based on the design of a 17th-century tapestry, the Wolterton Verdure wallpaper by Watts of Westminster creates a dramatic tableau on the first-floor landing. Against it sits a sideboard sourced from Vinterior and antique chairs owned by Hugo’s family.



Bold geometrics and sky blue walls add contemporising appeal to the family's collection of traditional paintings. A bespoke rug by Peter Page adds warmth. The ottoman is upholstered in Marvic's Misa Moire in Bottle and the chair (foreground) in a bespoke fabric by Turnell & Gigon.

*'I wanted to create a comfortable, polished home, whose interiors offered a new take on classic English decor'*

its "1970s chintz" feel. "The avocado carpets and pale blue baths had a kind of dated charm, but I wanted to create a comfortable, polished home, whose interiors offered a new take on classic English decor," he says. The challenge was to incorporate some of the existing furniture, such as the huge table in the dining hall, in the process. Many sentimental objects included family portraits and artwork – Hugo's grandmother was a friend of artist Barbara Hepworth; several of her pieces still hang within these reworked schemes.

Joyful clashes of colour and pattern abound throughout, but, reflects Hugo, they belie Cath's "totally vigorous and ruthlessly organised" approach. "For her, there is no compromise when it comes to detail," he says. "That's evident in many ways, including the installation of the scenic wallpaper in the hallway and on the stairwell, which required mathematical precision."

For her part, Cath says that the protracted length of this project allowed her to hone her design sensibility, aided by a wide brief that specified only a sense of comfortable luxury. In her and Liv's hands, that meant humanising the grand scale of these rooms, creating layered vignettes and cosy corners, purging the building of some of its lesser quality dark furniture and loading every scheme with cocooning pattern and colour. "I like each room to be a surprise or contain something to look at," she says. "For me, that often means deciding on a bold fabric or wallcovering and then pulling those colours through into the rest of the scheme using unexpected touches."

Trims, tassels and skirting are the vehicles for bold colour combinations, from the half-tester bed canopy in the principal bedroom, confidently contrasted with a blue-and-white striped headboard, to the exotic, palm-laden curtains and pelmets juxtaposed with sky blue walls in the drawing room. "Most of the fabrics are fairly traditional," Cath reflects. "It's possibly our application of them that is not. A white wall in ▶



Yellow London reworked this scheme to site the sink at one end of the island for convivial kitchen prep. Joinery in a terracotta painted finish and curtains in ticking by Guy Goodfellow add a softening touch. The rug is by A Rum Fellow and the pendants are from Hector Finch.





*'We have learnt on the job, grappling with the unique challenges of a large-scale project and see this home as a kind of cornerstone in our lives'*

the drawing room would have produced a pared-back result, but as it is, that unexpected shade of blue lends the family's traditional artwork a bold, contemporary frame."

Craftsmanship was also key to this renovation. Natural stone and timber pervade, while insulation and double glazing were sensitively introduced. On the ground floor, two rooms have been knocked into one to create a generous kitchen-diner, whose island houses an integrated butler's sink at one end, so that food prep can look over the convivial sitting area. In the vast dining hall, which also contains the building's original entrance, early 19th-century beams were carefully preserved while a crumbling horsehair plaster ceiling was replaced. "We didn't want to just patch things up," says Hugo. "Giving the house a strong backbone was key."

Several areas have benefitted from Cath's passion for playful opulence and detail, inspired in part, she says, by the living schemes at Chatsworth House and the kitchens at Hampton Court. As a result, cosy seating abounds. "The key is to create intimate areas within large spaces," she says. "For example, it was clear that we had to introduce a seating area around the wonderful stone fireplace in the hall. It was calling out for a club fender and oversized sofas." Now, the natural darkness of this space has been countered with a pale green colour-block rug and an ottoman upholstered in zingy corals and yellows.

Key motifs, such as overscaled, boldly silhouetted headboards in the bedrooms add a note of cohesion to this generous home. They act as ideal showcases for favoured fabrics, from vivid ikats to soft botanicals. But it is the curtains on the hallway landing, with ▶

**ABOVE** In the entrance hall, a Haldon wall light by Vaughan adds contemporary appeal. Adding a dash of colour on the half landing are curtains in a silk from Claremont and a trim from Samuel & Sons.

An array of colours creates a jewel box effect in the principal bedroom and dressing room. Bedside lamps by Penny Morrison sit on bedside tables by Alfred Newall. The bed canopy and dressing room curtain fabric is Bannister Hall by Christopher Moore.





*‘I like each room to be a surprise or contain something to look at – a bold fabric or wallcovering pulled into the scheme using unexpected touches’*



their classic swags and tails, that still bring Cath the most joy. Given an inimitable twist with bright pink silk fabric by Claremont and a pastel blue trim from Samuel & Sons, they sum up the effervescence that underpins this renovation. “They may not be everyone’s cup of tea,” says Cath, “but they represent exactly what we wanted to create here: traditional motifs that carry a bit of punch.”

Though the newly renovated manor is described by Hugo as finally becoming the “heartbeat of the farm”, there is a sense that the story of its dynamic interiors is ongoing. “We’ve already returned to some of our early work to keep it well-preserved,” he says. “We have a cyclical approach. There is no finish line.” ■

**ABOVE** A combination of headboard and half-tester canopy make the bed the decorative focus of the principal bedroom, while a red velvet sofa adds a dash of bold colour. The headboard and curtains are in Nicky Haslam’s Balcony Stripe in Heavenly Blue.

**LEFT** Here, a headboard upholstered in Kashmiri linen by Brunschwig & Fils is teamed with an antique chaise in a Pierre Frey fabric to harmonise with the colour scheme. Coombe End Manor is available to rent, visit [coombe-end.com](http://coombe-end.com). To find out more about Yellow London’s work, visit [yellowlondon.com](http://yellowlondon.com)

LEWIS ALDERSON & Co.

FINE ENGLISH FURNITURE



Explore Luxury.  
**Lewis Alderson.**

01252 844 883  
[www.lewisalderson.com](http://www.lewisalderson.com)

Showroom:  
The Lodge, High Street, Hartley Wintney, Hampshire RG27 8NY



KITCHEN - PANTRY - LAUNDRY - BOOT ROOM

A living room with deep blue walls. A white sofa with wooden legs is the centerpiece, adorned with four pillows: two mustard yellow velvet pillows and two patterned pillows (one with red, blue, and white stripes, the other with a geometric pattern). Behind the sofa is a dark wooden console table with a white ceramic lamp with a fringed yellow shade, two small white ceramic figurines, and a small potted plant. On the wall, four framed tapestries with geometric patterns are displayed. To the left, a wooden side table holds a glass vase with a plant. In the foreground, a patterned ottoman is visible.

# *Balancing* ACT

With a carefully chosen combination of hues and patterns, Olya Lammas has brought a fresh and cohesive design language into her home in Kent

FEATURE JO LEEVERS  
PHOTOGRAPHY RACHAEL SMITH



Olya chose a Soho Hemp wallcovering by Phillip Jeffries in Peacock Blue for the sitting room, enlivened by a set of Ethiopian weavings. Their pattern is echoed in the carvings on the coffee table by Timothy Oulton.



**ABOVE** Olya with Bunny, one of the family's whippets, in the sitting room. For more information on Olya's interior design company, visit [ahousetolove.co.uk](http://ahousetolove.co.uk)

In her Victorian villa in Kent, Olya Lammas has excelled at the art of balance. She has dovetailed the house's heritage with slightly contemporary touches and blended feminine, floral patterns with more masculine designs. But on a deeper level, she has blended past and present, by tapping into the house's past.

Olya was given the keys to this home personally by the previous owner. "She passed them over, saying,

"I know the house will be in good hands,'" remembers Olya. That owner was a French artist, whose husband had written a memoir about his experiences in the Second World War. As a tribute, Olya has respectfully sprinkled a few French flavours through the interiors and, she hopes, approached the renovation in a sensitive yet brave way.

Olya, an interior designer who runs A House to Love, and her husband, Philip, an investor and



financier, their son Danny, 17, and the family's two whippets, Bunny and Alfie, moved here from a larger house nearby. "This house feels far more 'us', with very satisfying proportions," she says.

There was a fair amount of structural work to do, so the family moved into a rental property in a neighbouring village while the layout was reworked, flooring was relaid and the plumbing and rewiring were updated. One of the most significant changes was

enlarging the kitchen, using space from part of the hallway, off which it leads. Olya also had the doorway to the kitchen enlarged to accommodate a pair of vintage double doors, allowing a flow of natural light. "When we bought this house, rummaging in reclamation yards replaced my trips to Design Centre Chelsea Harbour," she says with a smile.

The multi-pane double doors to the kitchen also bring a distinct pattern into the space, which is ▶

**ABOVE** Kitchen company Beyond Joinery mixed samples of yellow paint to find the shade Olya sought. The floor tiles are by Mandarin Stone while the pendants are from Heathfield & Co.

A fine art print of a Chinese empress from The Trowbridge Gallery shimmers with gold and yellow tones. The sofa, frequently commandeered by the family's two whippets, is upholstered in Piper in Soft Blue by Jane Churchill.





echoed in the geometric flooring and the herringbone pattern of the tiles on the wall. The kitchen units are painted in a custom-mixed warm yellow that softens the crisp geometric patterns. Olya also likes how the colour carries a whisper of holidays in the South of France.

The sitting room feels more dramatic, with a Philip Jeffries grasscloth wallcovering in an inky blue. “I’ve never decorated with dark blue before,” says Olya, “but this room doesn’t get much direct sunlight, so I decided to embrace the darkness.” She also used two artworks in Chinese ink by the Spanish artist Francisco Hernández Díaz as her starting point. “These pieces exude a strong energy, so the other elements in this room have to work with their presence,” she adds. This is a room designed for sociable evenings with friends, as Olya explains. “When it is lit by candles and music is playing in the background, conversation flows.” ▶

**ABOVE** The architecture of this handsome Victorian villa displays symmetry and balance.

**RIGHT** The hallway has an original arched window and Olya installed a wall of antiqued mirror glass to ‘bounce’ the light back into the rest of this wide space. A glass pendant from Pooky and a sconce bought at auction, which originally resided in the Dorchester Hotel, add elegant light sources. The rug is a vintage find, bought online.





*'I have tried to reuse as many original fixtures as I could, as they were all a part of a happy family home'*

**ABOVE** A Chinese screen from Yiju Antiques in Tunbridge Wells emphasises the lofty proportions of the room. The bed and headboard were made to Olya's own design, paired with bedside cabinets from Oka.

When designing the sitting room, Olya also had to learn to go with the flow, particularly when she discovered that the builders had ripped out and dismantled the original fireplace, due to a misunderstanding. "Initially, when I walked in and saw it had been removed, I went into shock. Then I gathered myself and decided to see it as an opportunity." Olya had already become a regular at a reclamation yard in nearby Ticehurst, so she sourced a handsome replacement fireplace there. "I now see it as a happy accident," she smiles.

She took an equally creative approach in the principal bedroom, which has views over the extensive rear garden. With an adjoining dressing room and bathroom, the space remains calm and uncluttered. She often uses an artwork as the starting point for her

colour schemes, and here, an antique Chinese screen was the inspiration for the gentle decorating shades that include fawn, green and pale pink.

The en-suite bathroom is in a former bedroom and was part of a larger reconfiguration of the space on the first floor that also saw the family bathroom enlarged. In decorating it, Olya has deftly combined feminine and more masculine elements. "I fell in love with a Colefax and Fowler wallpaper with a sinuous, hand-painted feel," she says. But for the vanity unit, she opted for a bolder, Art Deco style. "If it had also been a feminine style, everything would be too sweet," she says. "I always strive for balance."

In the guest bedroom, Olya wanted to create a classic English country house feel. "When we tell city friends that we live in Kent, they imagine a rural setting. ▶



The headboard in the guest bedroom, is upholstered in Castele in Silver by Colefax and Fowler, with a red braid. The artwork is a museum-quality paper reproduction of a painting by Albert Küchler, made by Neal Scrace Fine Art Services.



*‘If the vanity had also been a feminine style, everything would be too sweet’*

**ABOVE** In the principal en-suite bathroom, a Lutetia vanity unit from West One Bathrooms introduces an Art Deco mood that contrasts with the more romantic wallpaper, Delancey in Yellow by Colefax and Fowler.

**RIGHT** On the landing, Olya has created a seating area where she thinks through design ideas, at a remove from her home office. The natural floorcovering is by Crucial Trading.

So, although we are actually close to a town, I wanted to satisfy their expectations,” she says. To evoke this bucolic mood, Olya opted for a wallpaper from Warner House, with an enchanting pattern in restful tones.

Wherever possible, Olya likes to reuse or repurpose furniture, so she asked her the furniture restorer she regularly uses to refresh the two Oka chests of drawers in the guest bedroom by adding new handles and a colour makeover that coheres with the bespoke headboard. “In my interior design work, I couldn’t live without my upholsterer and my furniture restorer – people who share my vision and have become great friends,” she says.

By drawing on fellow experts, her own interior design eye and, perhaps most importantly, the house’s history, Olya has created a home that feels balanced and cohesive. “We’re very happy here,” she adds. ■





# CHARLOTTE GAISFORD

British Boutique Fabric and Wallpaper Designer



[CHARLOTTEGAISFORD.CO.UK](http://CHARLOTTEGAISFORD.CO.UK)

SUMMERFIELD  
& SCOTT



REVIVING THE ORDINARY &  
THE EXTRAORDINARY  
ANTIQUES • PRINTS • REUPHOLSTERY

[www.summerfieldandscott.co.uk](http://www.summerfieldandscott.co.uk)



## *A new* CHAPTER

When Jack and Rebecca Davidson found their period North London house, they worked with Ben Pentreath to create something that would stand the test of time as a family home

FEATURE COSMO BROCKWAY PHOTOGRAPHY JAMES MCDONALD

**O**n a picturesque street in North London's Primrose Hill, Jack Davidson, who has recently launched his own interior design studio, and his wife, Rebecca, have created a quietly English idyll. Chancing upon an early Victorian stucco-and-brick townhouse languishing in "bohemian chaos" was an exciting moment for the young couple, who had been living in leafy Hampstead but were yearning for something they could put their aesthetic stamp on. "I grew up between London and Gloucestershire, so the countryside is in ►

**ABOVE** Jack and Rebecca stand in their rear garden, designed by Butter Wakefield. Visit [jackdavidsondesign.com](http://jackdavidsondesign.com) to find out about Jack's interior design work.

In the elegant drawing room, the Arabescato marble Jamb fireplace is accessorised with fire irons from Max Rollitt. The jewel-like ottoman, covered in a Tissus d'Hélène textile, was inherited from Jack's mother.





*‘Our compromise was to find somewhere in London where we could create a feeling of a country house – on a smaller scale’*

ABOVE Ikat shades from Pooky add a pop of colour in front of the large-scale London map in 24 frames from The Unique Map Company in the drawing room. The Lordfords sofa was bought at Bonhams.

my bones,” explains Jack. “Whereas Rebecca is an urban girl through and through. Our compromise was to find somewhere in London to create a feeling of a country house – on a smaller scale. Having married six years ago, after serendipitously meeting in the south of France through our mothers, we wanted to put down roots and create something together from a blank canvas.”

The couple’s new house, its position as an end of terrace rendering it the widest in the street, was

ripe for such a transformation, with its large windows and capacious walled courtyard garden. Coming across the house in 2018, their first impression was of an exciting challenge. “We really did fall in love with it at first sight and couldn’t imagine living anywhere else,” Jack says. “We even put a letter through the door to the owner.”

Reworking the building from what was essentially an artist’s studio into a “grown-up, family home” was a challenge the couple threw themselves into with gusto.



“We had stumbled across Ben Pentreath’s studio and instantly knew it would be the right collaboration for us. I was probably their most difficult client,” Jack laughs. “Our brief to them was a rustic feel, traditional but with modern comforts. I wanted a place that felt reflective, peaceful and classic.”

Making a striking first impression upon entering the house is the double-length drawing room, which has panelling designed by Ben Pentreath and created by East Sussex-based Icklesham Joinery. Jack has realised his dream of having Jamb fireplaces, too. “We installed a pair of Easton models in marble and then custom-designed the mantel shelves,” he says. “And we also spent a lot of time thinking about the

back of the fireplaces and the brickwork. We wanted them to feel aged, so we added stone hearths created by Wells Cathedral Stonemasons.”

The classical gravitas set by the fireplace in the front part of the drawing room is offset by the placing of a playful nude by Bloomsbury-group artist Christopher Wood, whose laconic self-portrait can be seen at Kettle’s Yard, above the fireplace. A small horse sculpture by Dame Elisabeth Frink rests on the mantelpiece below this among ceramics by a friend of the couple, Fiamma Colonna Montagu.

The room has been given further depth by a precise grid-like hanging of a 24-piece large-scale map by Unique Map Company, inspired by a similar display ▶

ABOVE In the study, a Persian carpet found at Farnham Carpets in Surrey is a pleasing contrast to the Morris & Co wallcovering, which is offset by woodwork painted in Tanner’s Brown by Farrow & Ball.



*'Our brief was to have a rustic feel, traditional but with modern comforts. I wanted a place that felt reflective, peaceful and classic'*

ABOVE The kitchen is, of course, the heart of the home, with rush-seated dining chairs from Reindeer Antiques, a favourite haunt of the couple. The vast picture is by Elisabeth Frink and found at Beaux Arts.

at Ben Pentreath's own home, and sitting perfectly at home with an abstract portrait by Duncan Grant. "The Bloomsbury school is a period I love and will keep collecting," says Jack, who has a masterful gift for placing seemingly disparate objects together and conjuring complete harmony.

The recently installed bay window in the study cleverly tricks the eye. "It was specially designed for this room to allow the light to flood in and to be in-keeping with the country-house feel we wanted,"

Jack explains. "We continued the theme by covering the walls in fabric from Morris & Co, and furnishing the room with antique rugs found at Farnham antiques and a Georgian desk I came across at James Rolleston Antiques. I work on my current projects in here and enjoy being surrounded by pieces I have collected."

Walking down chalky-white stone steps made by Wells Cathedral Stonemasons, which were worked on "to give the effect of being walked on for years" ►



Jack designed the kitchen cabinets which were built by Icklesham Joinery and are painted in Travertine Green by Little Greene. The hand-stitched canvas is by Alice Kettle.



*‘We are very grateful to have this tranquillity in the heart of the city’*

and years”, the lower ground floor dining and kitchen area is revealed. Jack describes it as being the heart of the home and says, “I loved the kitchen of the country house my family had when I was younger, and the colours here, along with the inherited family dresser, make me feel at home, an oasis in the city bustle.”

A large, refurbished Aga in vibrant orange from Surrey-based Hooker & Co is in frequent use for convivial entertaining. “We are very good at squeezing a crowd of family and friends down here for fun lunches. We were lucky to find the perfect table at Lorfords,” says Rebecca. A reclaimed stone slab floor was sourced from a French chateau and laid in the kitchen, to great effect. Jack has cleverly added a large hand-stitched piece by textile artist Alice Kettle, “for the vital touch of orange that lifts any interior, and it ties in so well with the Aga,” he says.

French windows open out from the kitchen into a cleverly fashioned light well of a courtyard which leads into a panelled television room. “The views onto the garden, ingeniously done by Butter Wakefield, who also designed my mother’s garden, make this room a favourite spot in every season,” says Rebecca.

Standing in the walled garden, it is evident how deftly the couple have integrated their additions to the rear of the period house, without, in Jack’s words, “obviously interfering with the flow of it – which you sadly so often see.” Deciding to work with London-based Butter Wakefield was a harmonious choice. Her thoughtful landscaping, including fruit trees and clever paving using old Dutch bricks, as well as sourcing vintage water features, creates a seamless visual continuation of the interiors. “There was a garden studio which we knocked down to open up the space and we have summer lunches sitting under this slightly eccentric parasol, made by Sunbeam Jackie, created with a mishmash of vintage chintzes Rebecca and I spent hours going through.

“We are very grateful to have this tranquillity in the heart of the city, which is what Butter is so clever at creating,” says Jack. “This house has given me the sanctuary I need to be inspired for my clients. Every minute here is a joy.” What could be a nicer feeling? ■



**ABOVE** The four-poster bed in the principal bedroom is a classic statement of English country house style. Bought from Max Rollit, it is draped in a pretty Morris & Co print.

**LEFT** The walls in the couple’s en-suite bathroom are painted in Old Pink by Farrow & Ball. “We used our favourite veined marble to give a sense of scale and grandeur, and Drummonds for the bathroom fittings – they give it a country house feel which is enveloping,” Jack says.



DESIGN BROUGHT TO LIGHT



Visit our Stand at Decorex, 8 - 11 October  
B57, Olympia, London



Download the New Elstead 2024 Catalogues

+44 (0)1420 82377 | enquiries@elsteadlighting.com | www.elsteadlighting.com



# OASIS *of* CALM

New life has been breathed into this Georgian house on a leafy London square, thanks to its owners' determination to marry its original character with a welcoming contemporary aesthetic

FEATURE SHARON PARSONS PHOTOGRAPHY ASTRID TEMPLIER

**ABOVE** On the ground floor, two seating areas are cleverly united with a quietly sophisticated colour scheme. The rear sitting room's reinstated fireplace creates a classic focal point, while the chandelier with hand-glazed porcelain drops from Ochre adds a dramatic note. The bold Otto coffee table is from Julian Chichester.

In the front sitting room, a contemporary L-shape Pullman sofa and bespoke coffee table in gilt finish, both from Robert Langford, look perfectly at home amid the Georgian features. The striking Indian tiger artwork from Hám Interiors gives the room another layer of interest.





*‘We realised it was everything we’d hoped for – it would just take a bit of time and forbearance to get it right’*

**T**he Georgian townhouse that Melissa Payne and her partner Andrew Griffiths viewed back in the autumn of 2020 was in a sorry state. “It had been in the same family for more than 50 years before being sold to new owners who had literally gutted it, but then decided to sell,” Melissa explains. “It was nothing but an empty shell, and at that point, we were adamant we didn’t want to take such a vast project on.”

While they had been a couple for several years, Melissa and Andrew had not yet bought a home together. “We have four grown-up children between us who have flown the nest, so we felt it was the ideal time to make a big change,” Melissa says. “We both had separate homes in the Midlands, but London has always been a city we love, and a lot of our family also lives here. So, unlike a lot of people at this stage of life, we decided to move *into* a city rather than out of one.”

Having initially discounted the house because of its daunting bare-boned condition, the pair spent a further nine months viewing numerous properties that were ‘finished’, but nothing felt quite right. Somehow this one, still on the market, kept tugging at them. “So much about it was right,” Melissa recalls. “There was the space – it runs over five storeys – and, not least, the fantastic height of the ceilings. There were original features such as the Georgian window panes, the shutters, and the cornicing. Crucially, it already had planning permission in place. It’s a Grade II listed property in a conservation area, so this was a big tick, as it would allow us to make the changes it needed to work for a modern lifestyle. In the end, we realised it was everything we hoped for – it would just take a bit of time and forbearance to get it right.”

Renting a flat nearby, the couple worked closely with the architect who had been working on the original renovation, tweaking the plans to ensure they fitted their requirements. While the layout would remain much the same, the notable new addition of a small extension at the back included a contemporary ▶



**ABOVE LEFT** The Roundhouse kitchen reflects the property’s Georgian origins while incorporating every modern-day requirement. The classic cabinetry is painted in Studio Green by Farrow & Ball, contrasting dramatically with the Zofia limestone floor tiles from Artisans of Devezes.

**RIGHT** Andrew’s study overlooks the garden. Bespoke cabinetry keeps clutter to a minimum. The chair is from Soho Home, and the textured wallcovering is Weitzner Shifu, Altfield.



The dining room, in the newly established extension, features an intricate pendant – Seed Cloud from Ochre – that catches the light beautifully in this airy space. The Solvay table in American solid walnut was sourced at Chaplins, and is framed by Poltrona Frau Isadora chairs.

The entrance hall has been restored to its former glory with painstaking repairs and decades of paint removed from architectural features. The powerful wall colour – Fading Twilight by Benjamin Moore – is complemented by a Porta Romana mirror, leather console table from Ochre, and a Sinclair Till runner on the stairs.



*‘We would go on forays to galleries, antique shops and suppliers – it was so exciting seeing everything come together’*

metal-framed glass structure on the lower-ground floor. This would give more light, and provide a valuable extension to the footprint, allowing additional space in the house for two small studies, guest bathrooms and a small roof terrace. “Getting the glass structure installed was the most stressful part of the entire renovation,” Melissa says. “The sheets of glass were too big to be carried through the house, so had to be lifted up and over the roof by an enormous crane, then lowered down to the site: everyone, from the architect to the building team, was here, we had to arrange for the road to be closed – and pray that it wouldn’t be a windy day. Thank goodness, all went well, and it was amazing to see the glass slowly rising up over the house.”

With the essential building and painstaking conservation work well underway, the couple could turn their attention to the decor. “We’d made the decision to get rid of loads of old belongings from our respective houses,” Melissa explains. “We didn’t want to bring the past with us into our new life together, and wanted everything we chose to be ‘ours’. It was a very therapeutic process.”

Nevertheless, the prospect of completely decorating their new home from scratch was formidable. “We’re both pretty hopeless at that type of thing,” laughs Melissa. “We knew we would need help to get it right, and we were lucky: as soon as we met the interior designer Rebecca Hughes, we trusted her to get it right. She completely understood what we wanted to achieve – a home that was stylish and contemporary, but also felt relaxed, comfortable and calm: a cool, minimalist city style is definitely not us.”

Rebecca’s skilled approach meant that not only did her proposed design schemes completely encapsulate the brief, but she gently pushed the couple to be a bit braver, too. “We’d probably have done everything neutral,” laughs Melissa. “But Rebecca encouraged us with bolder colour schemes, and materials and finishes we might not have otherwise considered. We would often go on forays to galleries, antique shops, suppliers and so on together – it was so exciting to start seeing everything come together.” ▶

**ABOVE RIGHT** In this guest bedroom, fabric wallcovering – Bulu in Fuchsia by Christopher Farr Cloth – is balanced with deeper tones in the upholstery and soft furnishings, including the striking bespoke headboard, which is covered in Yunnan fabric from Tissus d’Hélène. The unusual Anders pendant light came from Pinch.



This sweet little retreat is perfect for guests. The warm yellow walls are painted in Hay by Farrow & Ball and combine with cushions made in Ancouts Copper Moon from Fabricut, and a MID051 bedside cabinet in Custard from Chelsea Textiles.



Throughout the entire process, which took around 16 months altogether, the couple ensured a strong, collaborative approach with everyone involved. “Along with regular updates, we held proper monthly meetings,” Melissa explains. “Andrew would chair it, and I’d take minutes. It worked brilliantly because it brought everyone up to speed, and sometimes we’d invite ‘special guests’, like our fantastic joiner, along for a session. It’s an approach I’d recommend to anyone taking on a project as big as this.”

Finally, despite the inevitable delays caused by the pandemic, the beautifully restored house was ready for the couple, and their miniature labradoodle, Lucy, to move into.

“It was – and is – everything we could have hoped for,” Melissa says. “From the start, we felt we had a responsibility to ensure this renovation was approached in the best way possible: sometimes that costs more and takes longer, but we felt it was so important. We realise how fortunate we are to live in this beautiful house. Hopefully, our part in its story will ensure it can be appreciated and enjoyed for generations to come.” ■

**ABOVE** Painted in Porcelain Blue by Paint & Paper Library, the walls in this bedroom form a backdrop to a large bespoke headboard in Olive Ticking in Indigo by Guy Goodfellow, while the Pooky lamps – Nellie in Orange Glaze – add a punchy note. The footstools are from Nkuku.

**LEFT** In the principal en-suite bathroom, the Audrey freestanding bath from CP Hart, painted in Blue Blood by Paint & Paper Library, is complemented with the Roman blind in Songhai in Pasha by Zak + Fox.

The  
Headboard  
Workshop

[www.theheadboardworkshop.co.uk](http://www.theheadboardworkshop.co.uk)  
or call us on 01291 628216

Headboards | Beds & Mattresses | Ottomans | Valances



Order your free fabric samples at  
[thefootstoolworkshop.co.uk](http://thefootstoolworkshop.co.uk)  
01291 629764

Beautiful.  
Practical.  
Customisable.

The  
Footstool  
Workshop

# STRONG STUFF

How one family's steely determination in the face of adversity has made The Wrought Iron and Brass Bed Company a great British success story



ABOVE The Aurora four-poster bed – designed to mark the company's 20th anniversary – demonstrates the exceptional craftsmanship of The Wrought Iron and Brass Bed Company. Sculpted from 100 per cent British iron, it is finished in a hand-painted heritage-brass finish and surrounded with 100 per cent linen, foam-free, padded panels.

The road to success rarely runs smoothly, an adage the Oldfield family know only too well, but one which has made the success of their business, The Wrought Iron and Brass Bed Company, all the more sweet. Today, they sell an impressive array of designs – available in nickel, brass and iron – alongside mattresses, bed bases and bedside tables. The company even earned a Royal Warrant from Her Late Majesty The Queen along the way. But things did not always look so rosy. “Sometimes I can’t believe how far we’ve come,” says Harry Oldfield, head of marketing and product development. He and his brother, Jack, (who heads up the production side) now run the business, having taken over the reins from their parents, Stephen and Amanda.

The company's story began in 2003, when, following a stress-related health scare, Stephen and Amanda

decided to quit the rat race and return to their beloved Norfolk, where they both grew up. Having moved into their new home, Amanda invested in two wrought-iron beds for her sons, but when they arrived, she was shocked by their poor quality. Spurred on by the disappointment, she surprised herself by suggesting to Stephen that perhaps they should make wrought-iron beds themselves. Despite no experience whatsoever, they decided to give it a go.

Amanda sketched two designs, then reached out to the local blacksmith. He sourced some iron from a nearby merchant and, before long, two simple, solid, powder-coated beds arrived that were exactly what Amanda had in mind. Feeling buoyed by their small triumph, the couple took on a modest industrial unit near Hunstanton, Norfolk and started selling their beds locally.

Having bigger plans in mind, Amanda contacted the chief bed buyer at a major high street retailer and sent him some pictures of the beds, named Isaac and Emily. Her determination paid off. She and Stephen were asked to London for a meeting, taking their samples with them. It was to prove a worthwhile trip, as they left that day with a contract to make wrought-iron beds for the retailer's stores across the country. They were understandably delighted, but knew that in order to meet this increase in demand they would have to remortgage their house and pay for more staff and a larger workshop. A fruitful three years followed and before long the small Norfolk company's collection of handcrafted iron beds became a huge success.

But, as quickly as their fortunes took a turn for the better, their lives were unexpectedly shattered when they lost the contract to cheap imports and everything along with it. "It was a pretty devastating time," admits Amanda.

Not ones to be kept down for long, the Oldfields were steadfast in their belief that there was still something in the business, so decided to try again. "Mum put an advert in the local paper, and we began selling direct to our own customers," says Harry. "We realised there was still a market for what we did, and before long we took on a disused farm building as a workshop on the Sandringham Estate."

This proved ideal for The Wrought Iron and Brass Bed Company's environmentally friendly approach to business – always sourcing local materials and keeping travel to a minimum. It also led to their next venture, using the fleeces from Sandringham sheep to create fully traceable-wool mattresses to sell alongside their beds. "We are truly grateful to have the opportunity to collaborate with Sandringham Estate on the unique collection of mattresses, which have proved a huge success because our customers love to know the heritage of what they are buying," Harry explains.

In the early days of the business, sustainability was important to the company, but on a practical level, the Oldfields just could not afford fuel to travel any further for materials. "But now it really is at the heart of everything we do. We power our workshop with solar panels, use recyclable packaging, and we're very proud of our Carbon Neutral Plus status. We are also the only wrought-iron metal maker in the UK certified by Made in Britain," says Amanda.

To celebrate The Wrought Iron and Brass Bed Company's 20th anniversary this year, they have designed an upholstered metal four-poster bed. "We're really proud of this design, as it demonstrates how far the business has come," says Harry. "As a family, it has been a privilege to work together at The Wrought Iron Bed Company, and having nearly lost it all, we're more passionate than ever about what we do." ■

wroughtironandbrassbed.co.uk



ABOVE Amanda Oldfield on the Sandringham Estate, where the wool is weighed before it is hand-teased into each mattress. This is done by filling a wooden crate set on weighing scales until the required weight for each mattress is met.

RIGHT All mattresses are made using wool from the organic pastures of Sandringham Estate, exclusive to Wrought Iron and Brass Bed Company.

BELOW It is a family affair, as Jack Oldfield welds one of the wrought iron bed frames for the brand. Each weld is done by hand, using electricity powered by renewable solar energy at the workshop.



— est. 1983 —

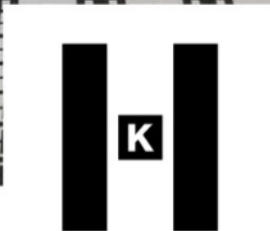
# FIRED EARTH

CELEBRATING 40 YEARS

WALL & FLOOR TILES • BATHROOMS • PAINT • DESIGN SERVICE



NEW COLLECTION FEATURING 9 DECORS & 7 PLAIN TILES



**KELLY HOPPEN**

*the* DESIGNER COLLECTION

Find out more at [fireearth.com](http://fireearth.com)

# STYLE INSPIRATION

Ideas for enhancing ceilings and architectural details, expert design solutions for townhouses, using pattern on carpets and rugs, and how to decorate with geometrics ►

## A WELCOME CHANGE

Rich warm colours are a comfort we naturally turn to during autumn months. While rusty browns are making a return to decorating and oranges are deeply satisfying, try to bring a touch of the unexpected through some colourful highlights. Here golden mustard and inky navy add a playful burst of colour while remaining chic in a classic setting. The use of a subtly striped and patterned velvet adds further notes of intrigue and excitement in a well-balanced scheme.

*Chairs, Pelham Gold and Pelham Blue, £146 a metre, Colefax and Fowler; Paint, Beresford Red, £58 for 2.5l Pure Matt, Sybil Colefax and John Fowler by Fenwick & Tilbrook*





# View at THE TOP

Farrow & Ball's colour curator, Joa Studholme, and creative director, Charlotte Cosby, offer their expert advice on painting ceilings, architectural elements and cornicing

## CEILINGS

**ABOVE** An ageless combination of modest grey-green Mizzle on the walls of this hall gradates into Lime White on the cornice and Slipper Satin on the ceiling, each colour slightly lighter than the previous one as they rise, blending perfectly.

**OPPOSITE** In this ornate drawing room, the paints have been carefully selected to flatter the impressive architectural features. Old White on the walls complements Slipper Satin on the mouldings, Off-White on the trim and Lime White on the plasterwork. All paints and papers in the feature are Farrow & Ball.

Very little thought tends to be given to the colour of the humble ceiling, but the choice made will have a huge effect on the overall feel of a room. Consider the ceiling to be a fifth wall and give it due consideration.

Although ceilings are so often painted in some ubiquitous colourless paint, there is no rule to say that they have to be white; in the past few years, the fashion for painting ceilings the same colour as walls has exploded with the realization that most people don't want the size and shape of their room to be defined by the ceiling.

Your ceiling colour can make a room look lighter or darker as well as change the perceived height of the ceiling. And don't forget that Full Gloss on the ceiling has an amazing effect on a room, as does wallpaper – if you are feeling very brave.

### Decorative ceilings

Using colour on the ceiling has recently become increasingly popular. It will create a focal point, particularly in an otherwise neutral scheme, and shouldn't be restricted to just the obvious blue or, indeed, to paint.

When entering a neutral room with a coloured ceiling, it takes a moment before you become aware of it, introducing an element of surprise. Even the merest

wash of colour on the ceiling will infuse a space with a little individuality. Subtle colours like Tailor Tack or Cabbage White are a light and charming alternative to white, while adding a decorative twist, particularly in bedrooms and bathrooms.

### Changing a room's perceived height

If you use a bright white on the ceiling of a room with coloured walls, the contrast between the two is so great that one's eye is immediately drawn upwards, to read where the wall ends and the ceiling begins. Having read the top edge of the walls, you are immediately aware of the ceiling height, which causes it to drop.

If you choose a white for the ceiling that is more sympathetic to the tone on the walls, it will feel as if the wall colour has just gradated into a lighter tone on the ceiling. You are then much less aware of where the walls end and the ceiling begins, which means that the perceived ceiling height will rise. Old-school decorators would very often mix 25 per cent of the wall colour into the ceiling white to achieve this effect.

It is also worth noting that if you have a very high ceiling and want to bring it down to a more comfortable height, then you should use a darker tone on the ceiling than on the walls. This will visually lower the height of a space and make it more intimate. ▶





**ABOVE** It would be challenging to take the large-pattern wallpaper Heleborus over the picture rail in this room, as the frieze is so small. Instead, a contrasting colour, Mouse's Back, has been used, creating a relaxed feel.

**OPPOSITE** The intricate cornice, painted in Strong White in a Soft Distemper finish, is partnered with Tailor Tack on the walls, Selvedge on the panelling and Pavilion Gray on the woodwork.

## CORNICES

Who could imagine that a seemingly insignificant piece of plaster moulding could change the shape, height and style of a room to such a degree? Most people don't give these architectural mouldings much thought, but they can completely transform a space if painted the appropriate colour.

First, I should point out that the mouldings have different names on either side of the Atlantic. In Britain, we refer to them as cornice, or coving, while in the US they are usually called crown moulding. Whichever term you use, I am referring to the decorative element that runs around the top of a room to cover the transition from wall to ceiling. Embellished cornices tend to be found in larger, more ornate interiors and are to be treasured. The plainer type are generally used in simpler, contemporary homes. However, both can be painted in four basic ways:

- Moulding and ceiling the same colour.
- Gradating colour from walls to ceiling.

- Moulding and walls the same colour.
- Pick out the moulding in an accent colour.

### Moulding and walls the same colour

Painting the moulding the same colour as the walls will make the walls appear taller and the room feel loftier. This approach is particularly effective with plain convex moulding that is used purely as a means to soften the transition from wall to ceiling. Using the same colour on the walls and mouldings also gives a simple and strong, contemporary feel to a room.

### Gradating colour from walls to ceiling

To draw attention to your moulding, use a subtle gradation of colour between the walls and the ceiling, thereby creating a visual balance in the room. With a very strong colour on the walls, it may feel uncomfortable to use the same tone on the moulding. In this case, it is best to consider a gradation of colour. Not only will this make the room feel higher, but the eye will be led gently upwards, rather than being pulled dramatically towards the ceiling.

### Pick out the moulding in an accent colour

It tends to be only the very adventurous who take up the option of painting mouldings in a strong colour. Doing so creates a sharp contrast between the wall and the ceiling, resulting in you constantly reading the shape and confines of the room, which makes the space feel smaller overall.

This method of decoration is most often used when one wants to draw the eye to both the decorative moulding and a ceiling rose, which are best painted in the same colour.

All too often, decorative mouldings, including ceiling roses, have been painted over so many times that they end up losing a lot of their delicate detail. To prevent this from happening and to create an authentic look, use a specialist finish such as our Soft Distemper. Available in a range of colours, its exquisite, soft powdery finish is perfect for very detailed interior plasterwork. Make sure that you check the product details for its suitability in your home, and bear in mind that the moulding must not have been previously painted with an emulsion paint.

### Same colour for ceiling and walls

Having the same colour on the ceiling as on the walls creates a soothing atmosphere, and the overall look is much more subtle than you might imagine. With both planes painted in the same colour, it is difficult to tell where the walls end and the ceiling begins, which makes the ceiling appear higher than it really is.

This is particularly effective when there is no cornice and you don't wish to draw attention to the point where the walls and ceiling meet. A continuous field of colour covers up a multitude of sins, and you can camouflage an oddly angled ceiling by taking the colour up the wall and over the ceiling. ▶





## CHAIR & PICTURE RAILS

ABOVE Hegemone wallpaper, with its jolly Vardo background and Churlish Green pattern, is the epitome of joyful decorating. The wallpaper has been taken over the picture rail to increase the perceived height of the ceiling.

It is important to remember that there are no hard-and-fast rules when it comes to decorating picture and chair rails. These architectural elements, and the walls around them, can be treated in many different ways, all of which will have a great effect on the overall appearance of your room.

Picture and chair rails are often painted white through force of habit or, if the mouldings are particularly grand, to draw attention to their architectural beauty. Although there is nothing inherently wrong with this form of decorating, it does tend to create overly busy rooms, because the eye is constantly drawn to the white stripes running around the room, rather than to the beautiful wall colour or the view.

These rails are purely functional parts of the architecture – chair rails protect the walls from furniture, while picture rails are for hanging paintings – so there is no practical reason for them to be picked out in a different colour from the wall. It is only relatively recently that people have attempted to transform them into a feature, giving them misplaced importance and often making them the guiding decorative force.

### Chair rails

If you decide to pick out chair rails and make a feature of them, it is best to do so with the same white (or other colour) that you have used for the rest of the trim. Alternatively, you could try a tone that is sympathetic to the wall colour for a more harmonious

visual balance. Simplest of all is to paint over them in the wall colour to make them ‘disappear’. And, of course, having a chair rail gives the opportunity to consider a range of options for the walls: two sympathetic paint colours, a combination of paint and wallpaper, or two different wallpapers – one above and one below the rail.

Again, there are no rules about which area should be lighter or darker, but using a stronger colour above the chair rail than below can create a feeling of the walls tipping in towards you and the room closing in. Using a darker colour below the chair rail grounds the room and tends to make it open up and feel bigger.

### Picture rails

There are a number of useful visual tricks that can be played with picture rails to change the appearance of a space. If the picture rail and the area of wall above it are painted the same colour as the rest of the wall, the ceiling will appear much higher. On the other hand, if the wall colour stops at the picture rail, the eye will be deceived into thinking that that is where the wall ends and the ceiling begins, giving the impression that the ceiling is lower than it really is – a useful device in making a very tall room appear less intimidating.

Another option to consider is to use gradations in colour, where the wall and picture rail are painted the strongest colour, with a slightly lighter version above the picture rail and a sympathetic white on the cornice. This approach opens up a room, making it feel lighter and more spacious. ■



### FURTHER READING

*Farrow & Ball: How to Redecorate* by Joa Studholme and Charlotte Cosby is published by Mitchell Beazley (£35)

**CB**  
CORNISH BED<sup>CO.</sup>



The Tetbury Four Poster

 **Manufacturing  
Guild Mark**  
Awarded by The Furniture Makers' Company

*Authentic. Traditional. British.*

HANDCAST IN CORNWALL TO LAST FOR GENERATIONS



# TOWNHOUSE

## *Design Solutions*

Leading designers have deftly introduced space, light, storage and, most of all, style, into the sometimes-tricky interiors of these archetypal urban homes



The architectural symmetry expressed through the period features in this drawing room by Elicyon in the OWO Residences by Raffles in London are echoed in the furniture layout.

The terraced townhouses that march the streets of London and other cities across England boast elegant proportions, high ceilings and large windows, and often retain desirable original features, such as marble fireplaces and architectural mouldings. Many are set within conservation areas or are listed by Historic England, celebrating their architectural and historic interest. Modern life, however, does not always fit automatically within homes that are hundreds of years old. The typical challenges presented by a townhouse include small, narrow or dark rooms, a jumbled layout, very limited storage and a lack of space for socialising or entertaining. The following examples demonstrate how thoughtful – and often bold – design can transform imperfect spaces, while still respecting their period character, ultimately creating functional and beautiful homes for the future.



## CLASSIC DETAILS

Holly Beazley, *Elicyon*

### Apartment in The OWO Residences by Raffles, Whitehall, London

“This three-bedroom apartment is within a Grade II\* listed Edwardian building that is one of London’s most historically important addresses. Our aim was to craft a captivating and refined space that honours the stories the building holds. The apartment is on a very grand scale, and we introduced classic, Victorian-style wall panelling to work with the high ceilings and doorways. In the drawing room (*previous page*), we fitted a black marble fireplace, which references the beautiful black-and-white mosaic floors in the building’s corridors. We also added small plaster casts either side depicting architectural details. The window dressings are floor-to-ceiling and are quite tailored, which is all about creating a contrast between old and new. In the master bedroom, it was important to play into the height of the ceiling, so we used a four-poster bed to help fill the volume of the space, with other furnishings creating a lower level for a more homely feel. We emulated the symmetry of the architecture with the furniture layouts and, overall, we complemented carefully sourced antique furnishings with classical art and modern ceramics, creating a contemporary take on a classic English home.”

[elicyon.com](http://elicyon.com)



## A NEW LAYOUT

### Naomi Astley Clarke

#### Victorian house in Shepherd's Bush, London

"The original floorplan of this three-storey house was cluttered and cramped, and our clients were keen to open it up, adding a basement and a family-friendly kitchen extension. Working with Smith Brooke Architects, we improved the flow of spaces for a more efficient and practical layout. On the ground floor, an enfilade of rooms now leads from the drawing room to the new kitchen-diner. We created a walk-in pantry, which meant there could be fewer units in the main kitchen scheme, and added a fireplace to the seating area – creating cosiness and also a sense of permanence to the new space. A large skylight lets in plenty of light, in conjunction with powder-coated steel doors and windows that also offer views out to the garden. The kitchen itself is simple, timeless and sophisticated, with shelving rather than wall cabinets for a light and open feel, while a marble worktop with a double bullnose edge gives the space a more traditional element. The new layout and look allow for different zones – all connected to each other, yet well defined. The end result is elegant and sophisticated whilst still being practical and welcoming, ideal for both everyday family life and entertaining guests."

[naomiastleyclarke.com](http://naomiastleyclarke.com) ▶





## CONTEMPORARY CHARACTER

David Sant, *Martin Moore*

### West London Victorian townhouse

“The kitchen in this house has plenty of natural light, with typically high ceilings and large sash windows at each end, adding to its characterful elegance. It needed updating to fit the needs of a growing young family and suit their contemporary style. The clients wanted an all-white room with a fresh, sleek and modern feel and – as there were no building restrictions –

we were able to fulfil their vision without compromise. Townhouses are typically not the largest of spaces but with clever design, they can be made to feel larger. Colours are important, and here, with white incorporated in the cabinetry, walls and whitewashed oak floor, the room is opened up and feels more generous in size. As there wasn't enough space for a utility room, we hid the bins and dishwasher behind faux drawers, maintaining a streamlined look. Respecting the period architecture, we took great care to create a symmetrical, linear design either side of the island, combining our classic-contemporary New Deco cabinetry with state-of-the-art appliances. Although contemporary, the kitchen employs luxurious-yet-practical durable materials and finishes that are absolutely timeless, and work seamlessly with the period architecture.”

*martinmoore.com*





## MADE TO FIT

Sarah Vanrenen

### Terraced cottage in Notting Hill, London

“When we bought this house, it had no bathroom and no doors, and eventually, the only thing left standing was the front facade. We dug down to give the rooms extra height, and built a further floor for another bedroom and bathroom. This spare bedroom was once a narrower room above the original kitchen. It was hard to figure out how to fit in a double bed and lots of storage, and then I remembered Veere Grenney’s ingenious trick of enclosing beds under a window, with curtains – and often bookshelves – to make it cosy. I had a four-poster bed that fits perfectly under the window, and made a pelmet and curtains, which I attached to batons on the frame. I built bookshelves at the end of the bed, and fitted in a long row of deep storage cupboards, and another cupboard with a sink for my husband to shave in (it is good, where possible, for men to have their own spaces!). The Berber rug is heaven under bare feet.”

[sarahvanrenen.com](http://sarahvanrenen.com) ▶



# ACRES FARM

## Club Fenders

Photo by kind permission of Jane Churchill Interiors

Made to measure in Berkshire since 1980  
Measuring Service. Brochure Available.  
[www.acresfarm.co.uk](http://www.acresfarm.co.uk) Tel: 01189744305

# JULIETTE O DESIGNS

*Juliette* designs

DECOREX  
Stand J52

BEAUTIFULLY DESIGNED  
100% SUSTAINABLE FABRIC  
[www.julietteodesigns.co.uk](http://www.julietteodesigns.co.uk)

ENERGY • Oils on canvas • 80 cm x 80cm • Framed

## VICTORIA CURLING ERIKSSON

Contemporary artist Victoria Curling Eriksson from Bath now living in southern Sweden, sells and exhibits her artworks internationally.  
She creates minimalistic original paintings using oils.  
She is greatly inspired by the energy yet peacefulness of nature.  
Explore Victoria's reflective working online at:  
[www.curling-eriksson.com](http://www.curling-eriksson.com)  
@victoriace\_art

deVOL  
Simple Things, Beautifully Made



## WINDOW TREATMENT

Susie Atkinson, *Studio Atkinson*

### Queen Anne house in London

"Updating this early 18th-century family house required a light touch. Due to its Grade II\* listing, a huge amount of care and detail had to go into the internal proposals, and only small structural moderations were possible. In the drawing room – which has all the original painted panelling and old floors – we installed window seats under the sash windows, creating extra seating for when the family has guests, as well as a nook for taking in the pretty view. Because curtains don't really work with window seats, I wanted to add blinds with an element of formality but with a softness, too. These are London blinds, which are simple, elegant and suit the period styling of the house. We had them made in a lightweight cream sheer wool to keep a feeling of space, and contrast-bound in a darker taupe, which frames them and helps them look more sophisticated. Behind them, we fitted traditional Holland blinds for privacy, and as a screen for sunnier days when light pours in."

[studio-atkinson.com](http://studio-atkinson.com) ▶





# VALE GARDEN HOUSES

FOR THE FINEST ORANGERIES AND CONSERVATORIES

+44(0)1476 564433

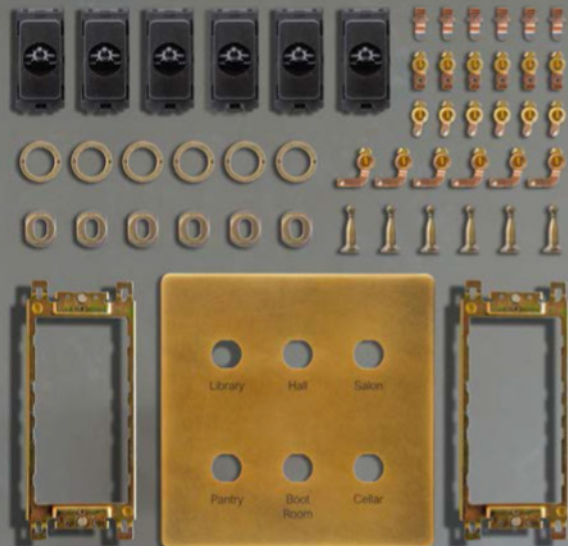
[www.valegardenhouses.com](http://www.valegardenhouses.com)

SO  
HO



## It's in the detail

Sustainable, artisan lighting. Designed, engineered and hand-crafted in Britain.



THE SOHO LIGHTING CO.

Transforming Lighting | [SOHOLIGHTING.COM](http://SOHOLIGHTING.COM) | 0208 106 1221



## BATHING SPACE

Ozge Caglayan, *Ozge Caglayan Studio*

### Early 1800s house in Chelsea, London

“This was a complete renovation of a nine-bedroom house in West London, focusing on light, space, and volume. I wanted to reflect a modern English style, mixing traditional and modern, creating a cosy-yet-stylish aesthetic and a comfortable interior with clean lines. The original master bathroom was limited in space, with no room for a shower. I reconfigured the layout, replacing the integrated bath with a free-standing, cast-iron bath placed by the sash window as a focal point, and adding a walk-in shower in a new corner created by ‘stealing’ some space from the adjacent bedroom. I worked closely with Drummonds, which is known for its signature English style and rich combination of artisanship and quality materials. We used brushed brass and marble throughout for a sense of refined quality, and handmade De Gournay wallpaper behind the vanity unit. Shallow, built-in cabinets on each side provide essential storage while adding a classic sense of symmetry. Because I wanted a clean, cohesive feeling, I used the same shade of blue on both the cabinets and the bath, which was custom-matched with the blue tones of the wallcovering.”

[ozgecaglayanstudio.com](http://ozgecaglayanstudio.com); [drummonds-uk.com](http://drummonds-uk.com) ▶





## PRIME POSITION

Nicola Harding, *Nicola Harding & Co*

Late 18<sup>th</sup> century retreat on the outskirts of London

“This townhouse had been untouched for years and needed a complete renovation that thoughtfully restored its architectural heritage. We honoured the period of the building, but reimagined its flow to effortlessly meet the needs of a young family. The kitchen lacked space for modern living, so we decided to move it from a small room at the back of the house to prime position in a former reception room, with

views over the garden and the river. One advantage of moving the kitchen into what was previously a principal room is that there is often a fireplace – there is literally nothing that makes me happier than an open fire or a wood-burning stove in a kitchen. We also adjusted the access to the room to an earlier point along the corridor, thereby creating a new space at the end of the corridor that we blocked off and turned into a walk-in pantry. With more space in the kitchen, we were able to include a large dining table that accommodates the owners’ passion for cooking and eating, complementing a run of cabinetry and a large Plain English island, which was painted in green and blue to balance the exterior views.”

[nicolaharding.com](http://nicolaharding.com) ■



FEATURE KATHERINE SORRELL; PHOTOGRAPHS (ELICION) PATRICK WILLIAMSON; (HOLLY BEAZLEY PORTRAIT) NICK SMITH; (NACMI ASTLEY CLARKE IMAGES) PAUL MASSEY; (MARTIN MOORE) DARREN CHUNG; (SARAH VANRENIEN) MIKE GARLICK; (OZGE CAGLAYAN PORTRAIT) AYTAG PEKDEMIR; (OZGE CAGLAYAN IMAGES) © DRUMMONDS; (NICOLA HARDING) PAUL MASSEY

**LENNOX CATO**  
ANTIQUES & WORKS OF ART  
Est. 1978

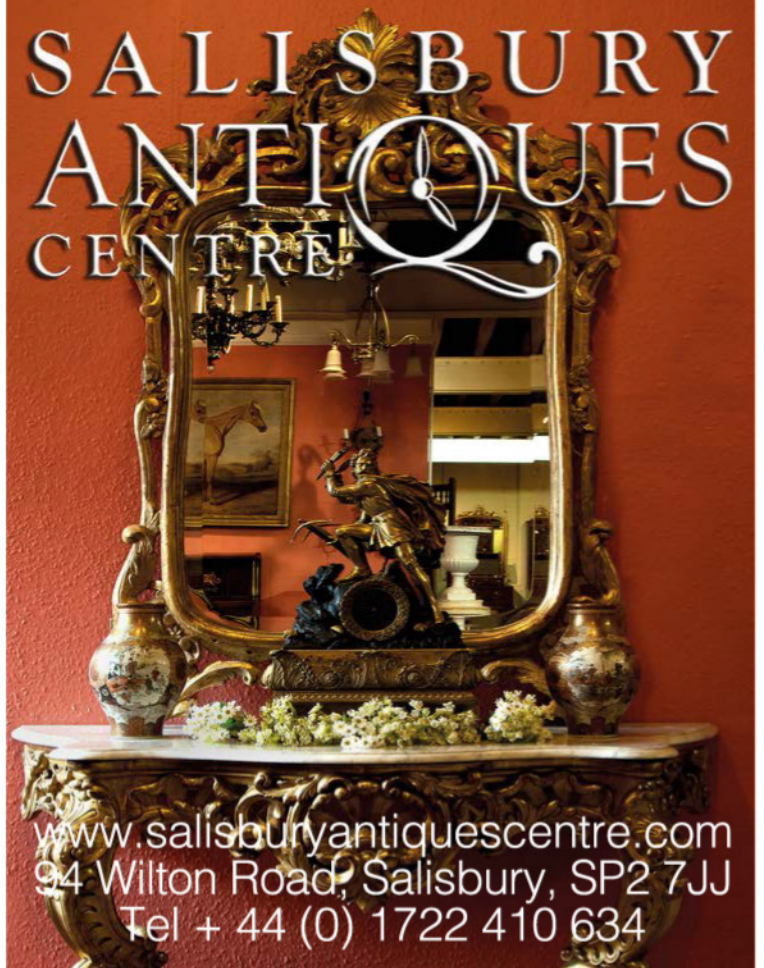


1 The Square, Church Street, Edenbridge, Kent TN8 5BD  
T: +44 (0)1732 865988 M: +44 (0)7836233473

[www.lennoxcato.com](http://www.lennoxcato.com)



**SALISBURY**  
**ANTIQUES**  
CENTRE



[www.salisburyantiquescentre.com](http://www.salisburyantiquescentre.com)  
94 Wilton Road, Salisbury, SP2 7JJ  
Tel + 44 (0) 1722 410 634

**JUSTFABRICS**



FABRICS | MADE TO MEASURE | HOMEWARE

[www.justfabrics.co.uk](http://www.justfabrics.co.uk)  
01242 388390



exquisite  
room  
accessories

baskets  
tissues  
jardinières

.. just too  
good to hide

T: +44 (0) 20 3744 2384  
E: [info@musthavebins.co.uk](mailto:info@musthavebins.co.uk)  
W: [musthavebins.co.uk](http://musthavebins.co.uk)

**Must-Have Bins**  
MADE TO BE SEEN



*Fire Your Imagination*



STOVAX  GAZCO

WOODBURNING | GAS | MULTI-FUEL | ELECTRIC

[stovax.com](http://stovax.com)



# PATTERN PERFECTION

Whether traditional motifs, dramatic artistic designs or understated tonal styles and textures, patterned carpets and rugs create endless possibilities when looking to unleash the decorative potential of a room.



## TIMELESS PATTERNS

Decorative designs have adorned floors for centuries and a well-scaled, traditional-inspired patterned carpet or rug will prove a versatile and enduring choice. Timeless styles can provide a generous expanse of pattern to instantly add depth and personality to a room without overpowering it. Jodie Hatton, design manager at Brintons, advises, "Any scheme should start from the floor up, with the carpet or rug being the basis for all design choices." Specific colours can then be picked out

to use on walls, accessories and soft furnishings. Keep it tonal when looking to create a calming, tranquil ambience, or pick up on complementary shades where more vibrancy and contrast are required.

In terms of scale, small, detailed patterns are often suited to smaller spaces, whereas large-scale designs can add warmth to generously proportioned rooms. However, if there is to be other pattern within the room, varying the scale will provide a more pleasing

**ABOVE** The result of a collaboration between Liberty and The Rug Company, this hand-knotted silk rug features a tapestry of flora and fauna. *Milo rug*, from £5,470, Liberty x The Rug Company



**ABOVE** This 100% undyed wool carpet with cut-and-loop pile brings three-dimensional structure to the sitting room. *Plato woven wilton carpet, £92.99 a square metre, Brintons*

**LEFT** Neutral tones can help draw attention to interesting textures and directional patterns. *Aperture II Parchment, hand-knotted, £9,366.55, Tai Ping*

result. It also pays to avoid replicating carpet designs elsewhere, as this can be overwhelming. Rather, opt for a mix-and-match approach, such as florals and geometrics or stripes. After all, the pairing of patterns has long been a quintessential feature of the English home.

A rug is the easiest way to add pattern to any room and “a vintage rug will instantly inject authenticity of colour and design”, according to the experts at London House Rugs. Whereas Hatton points to “the practicality of patterned carpet for higher traffic areas”. Classic stripes and warm, welcoming tartans or plaids are hallway and sitting room staples, yet can work equally well in bedrooms, where subtler shades will prove restful yet impactful. Traditional florals, sprigs, birds, butterflies and oriental motifs tend to be popular in bedrooms and living areas. However, regular spots or Art Deco and classical-inspired geometrics can offer a fresher approach and work in all areas. For continuity, selecting a single patterned theme across adjoining rooms or opting for a mix of patterns and plains is preferable. “Sticking to a similar colour palette will ensure a smooth transition from one room to another,” says Hatton.



## SUBTLE INTEREST

Pared-back neutral patterns and textural finishes offer a restrained introduction to decorative flooring while still increasing a room's aesthetic depth. Calming, classic base notes of greige, beige or cream have become popular, and designs in these warm, versatile shades set the stage for all types of schemes.

For those keen to keep it classic, decorative woven-wool mixes, selected in a palette of neutrals and earth tones, offer a softer aspect to contrast patterns or motifs. Tone-on-tone florals, sprigs and damasks are the traditional choice for lighter bedrooms and living areas.

"Timeless stripes add interest and impact without dominating any space," Alexandra Hindle, marketing manager at Cormar Carpet Company, suggests. "In terms of scale, a subtlety in contrast allows for experimentation, so consider upscaling when it comes to statement rugs."

Alternatively, Anjana Sethia, founder of Flock, says, "Textured carpet is an excellent way of introducing pattern, as the graduated effect of varying pile heights allows for even quite striking patterns, such as a zig-zag or wave." These textural designs also provide a grounding base for different colours, textures ▶

**ABOVE LEFT** Artist and designer Helen Amy Murray created a scalloped motif that is hand-carved to highlight the shimmering silk fabric on this rug.

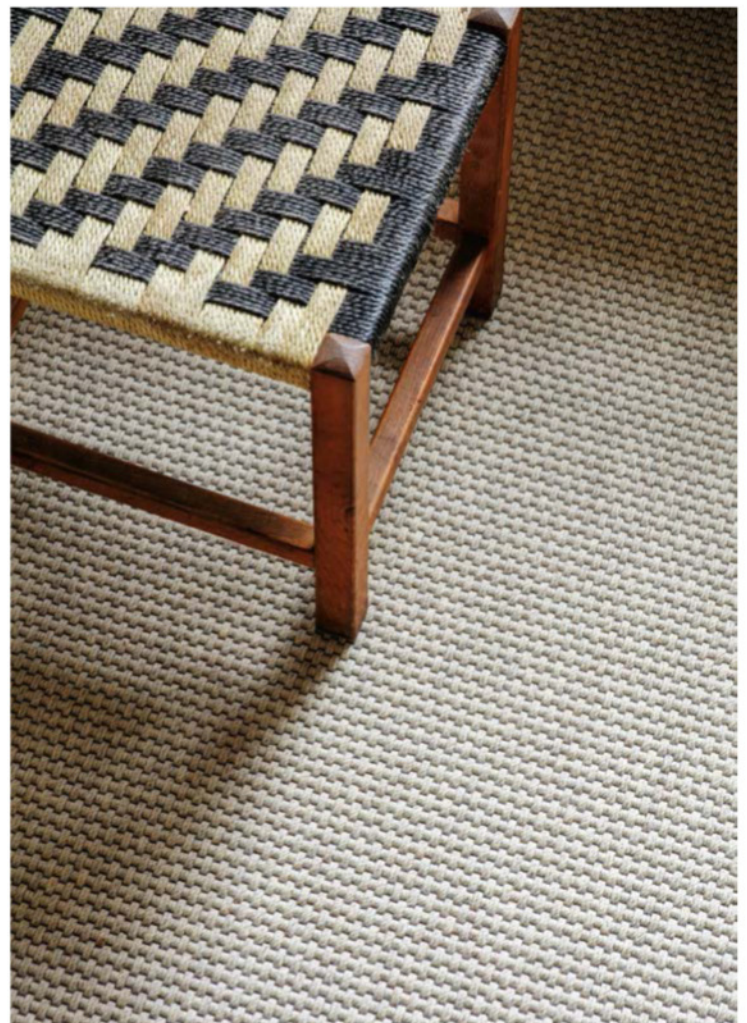
*Scales Pearl, from £6,140 (1.83 x 1.22m) or £2,750 a square metre, Helen Amy Murray x The Rug Company*

**ABOVE RIGHT** This flatweave is ideal to bring delicate pattern to high-traffic areas.

*Alpine Frosted Peaks, £115 a square metre, Crucial Trading*

**RIGHT** Consider a wool flatweave for textured warmth underfoot.

*Mokka wool flatweave, £57.55 a square metre, Alternative Flooring*





and patterns elsewhere in the room, allowing for individuality of design. Whereas a neutral palette combining plains and patterns will ensure consistency throughout the home, subtle patterning should be considered if seeking a more eclectic and colourful mixed aesthetic.

Look to cut-pile designs to create distinct sculptural surfaces, and woven fibres that encompass varying heights, sizes and thicknesses for unique, three-dimensional effects. In busier areas, consider more robust textural twists and loops in caramel tones that can withstand the rigours of everyday wear and tear.

Durable wool mixes and stain-resistant synthetics will also prove beneficial, as will carpets or rugs crafted from hardwearing, natural plant fibres. "Sisal, seagrass and coir boast a significant number of herringbone and cross-hatch weaves, both intricate or chunky, that introduce great texture underfoot," advises Guy Gibbon, managing director at Sisal & Seagrass.

## CREATIVE FLAIR

With confidence in choosing colourful and patterned flooring seeing a resurgence in recent years, carpets and rugs have become a canvas for creativity and innovative design. Fresh interpretations of old favourites, abstracts and designer collaborations lead the way and these, in the right hands, are akin to introducing works of art to a room, setting a strong, yet relatable, design tone.

Dynamic, quirky and artistic designs bring character and personality to a scheme and can work surprisingly well in period homes, mainly due to many graphic and painterly designs having their roots in the past. In fact, as rug designer Amy Kent points out, "despite desiring a modern look, many homeowners remain inherently classic in their tastes," which makes designs with timeless connotations, such as florals or geometrics, highly desirable. "A perfect example is our Floral Ogee, as it remains flowery without being chintzy and the colouring soft but not traditional," adds Kent. The design is one of several artistic collaborations by Kent and fellow creatives. Brands such as Floor Story, The Rug Company and Alternative Flooring also partner with established designers, artists and emerging talent to bring a new sense of creativity, freshness and unique artistry to the floor.

Of course, introducing any bold design is a brave decision. While graphic



**ABOVE** Custom designs offer ultimate flexibility of design, scale and colour combination. Hand tufted or knotted custom rug in 100% wool, from £300 per sqm, *Iconic Rugs*

**LEFT** Rug designer Amy Kent offers standard, bespoke and collaborative designs options. *Moorish by Rapture & Wright* standard wool flatweave rug, from £995. Bespoke hand-knotted wool and art silk option, £810 a square metre, *Amy Kent*

**OPPOSITE** For an authentic mood, source graphic interpretations of classic flooring patterns. *Modern Herringbone* hand-knotted wool and bamboo silk rug, from £4,557, *Jennifer Manners*





**ABOVE** A vibrant twist on tartan designed by art student Sophie Anne Campbell. *Quirky Tartan*, 80% wool, 20% nylon, woven carpet, £134.30 a square metre, *Alternative Flooring*

monochromes can prove a less daunting option, Hatton points out that more heavily patterned designs “will withstand room renovations for years to come due to different colours and design details that can be carried through to the wider scheme.”

It is vital to look to room proportion and scale a rug or carpet accordingly, and adhere to the same colour palette throughout a space to ensure cohesion. Popular pairings include neutral walls that allow patterned flooring to sing in a bedroom or drawing room, and bolder accents that inject drama in a dining room or library.

For the adventurous, Lorna Haigh, creative brand leader at Alternative Flooring, suggests, “experimenting with pattern and scale by using a large-scale statement on the floor and smaller designs on furnishings, or vice versa.” Which according to Kent, “is often the only way a rug won’t look lost or insipid in an existing room full of pattern and colour.” ■

## STEP UP TO PATTERN

Andy Guard, creative director at Roger Oates Design, provides key advice for selecting patterned stair runners

- As hallways, stairs and landings link spaces, a stair runner takes colour and texture through the house, and is the perfect place to introduce pattern and colours to draw upon in other areas.
- It is better to choose flooring first as it is far easier to match paint colours to flooring than the other way around. In terms of impact, rich colours are dramatic and make a statement, while neutrals are calming and create an airy feeling of spaciousness. Bear in mind that softer patterns and fine multicolour stripes may appear neutral from afar, but individual colours can be picked out for paint and accessories.
- Landings present many opportunities, so ask about runners with complementary pairs – which can work effectively together to unite hall, stair and landing areas.
- Stripes are versatile as they work with wooden floors, tessellated tiles and even floral wallpaper. Bolder designs with generously sized patterns are a more contemporary option, while subtle fine lines can be more classic.
- Small details, such as the direction of stripes, can have a big impact as they change our perception of the space – stripes running along a hallway make it appear longer, while stripes running across a small space or narrow landing make it appear wider.

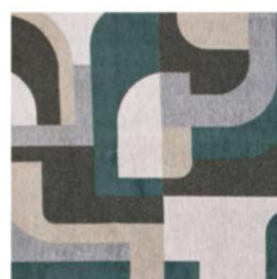
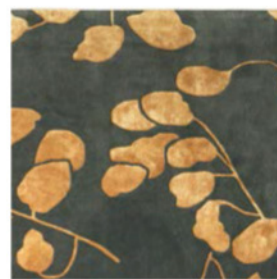
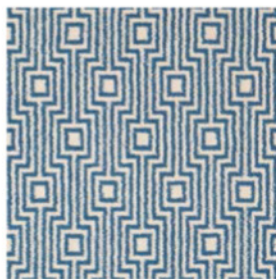
## BOLD CARPETS AND RUGS

### CLOCKWISE FROM TOP LEFT

*Havana Geo carpet*, 80% wool, 20% nylon carpet, £92 a square metre, *Axminster Carpets*

*Moon Leaf wool, tencel or silk rugs and carpeting by Jacaranda Adam Panache*, 80% wool, 20% nylon, twist stripe carpet, £74 a square metre, *John Lewis & Partners*

*Module Nuance polyester jacquard flatweave rug*, from £165, *Louis De Poortere*





JENNIFER  
MANNERS

LUXURY HANDMADE RUGS



LONDON

Design Centre Chelsea Harbour  
Lots Road  
London, SW10 0XE

[WWW.JENNIFERMANNERS.COM](http://WWW.JENNIFERMANNERS.COM)

NEW YORK

New York Design Center  
200 Lexington Avenue  
New York, NY 10016



# GEOMETRICS

## *Creative Combinations*

In the sixth of our series exploring the evolution of colour and pattern in British interiors, we look at how trends and historical influences have shaped British interiors, this time turning the spotlight to geometrics

FEATURE EMMA J PAGE

**P**riced for their familiar repeat and pleasingly angular silhouettes, geometrics have been a recurring motif in both architecture and interiors for centuries, across several cultures and civilisations, from Ancient Egypt to Greece. Their form appears in art and design movements including Cubism, Bauhaus and Art Deco, bringing symmetry,

balance and rhythm. Versatile and dynamic, geometrics are a staple of the fashion world too, with their simple, striking shapes and bright colours populating catwalks from the 1960s onwards. “Geometric patterns are a visual language all humans understand,” thinks A Rum Fellow’s Dylan O’Shea. “They are the building blocks of design. ▶

**THIS PAGE** In this Georgian townhouse by interior designer Angel O’Donnell, zig-zags, chevrons and stripes have been layered onto a neutral base to add verve. **OPPOSITE** In this scheme by interior designer Kate Guinness, striking curtain edging from Jennifer Shorto complements a striped chair a Kantha velvet bedspread.





**ABOVE** A Waver hand-spun hemp flatweave rug by Adam Bray for Vanderhurd and an ottoman top in Lost and Found fabric by Christopher Farr Cloth adds a softly geometric note to this scheme by Louise Robinson.

**LEFT** In a riff on traditional encaustic flooring, K Space's Krystyna Martin-Dominguez has added contemporary geometric tiling to a hallway, for a fresh, 3D effect.

This is especially true in cultures with strong weaving traditions, as the shapes achievable within the warp and weft are geometric, leading to a natural affinity with these forms."

### *Right angles*

Geometry has long existed in architecture: panelled walls, parquet flooring, moulded ceiling patterns and tessellated floor tiles are all examples of geometrics in action. Part of their enduring appeal is that a repeating shape or pattern can feel soothing and reassuring, creating a sense of balance. "Using different shapes, lines and angles produces a dynamic result," says Jeffreys Interiors' Georgina Frazer. "Geometrics add just the right amount of interest to a pared-back Scandi scheme, or can be thrown into the mix of a maximalist design to shake up florals and curves. David Hicks, one of my favourite designers, used these patterns on carpets, creating bold and timeless interiors."

This is a design that can also add colour and vitality in a structured, less frilly way than a traditional chintz. On tiled flooring and walls, the effect can be achieved either through the shape and design of the tile itself, or via configuration of different coloured tiles to form a repeating pattern. In fabrics and papers, geometrics ▶



Mardi Gras 576 Estrella Vinyl flooring by Carpetright creates a classic anchor for this traditional utility room. Joinery and architraves are finished in teal and biscuit tones to complement its colourway.

Barney beds by Studio Peake in collaboration with Christopher Clark feature headboards whose fluid shape echoes the pattern of the geometric rug by Amy Kent.





*‘Geometric patterns are a visual language all humans understand. They are the building blocks of design’*

Dylan O’Shea, A Rum Fellow

are often softer and more organic in form, including stripes, dots and Ikats.

Black-and-white geometrics are perhaps the most classic of all, because they are both impactful and timeless. “Pair a high-contrast monochrome chequerboard pattern with more delicate shades, like sage green, dusty rose, or pale turquoise, to soften the feel of a room,” advises interior designer Naomi Astley Clarke. “For a modern look, I also like using geometric and non-geometric repeats together within a scheme. For example, in the living room, ticking stripe cushions pair well with a kilim rug. And in the kitchen, parquet flooring sits beautifully alongside a scalloped, ‘fish scale’-style, splashback.”

Though their design can be bold, geometrics are refreshingly enduring. “Rooted in tradition, I am always surprised how modern these classical designs

can be,” says architect Ben Pentreath, whose recent collaboration with Alternative Flooring includes a striking cube geometric. “They create complex, three-dimensional patterns that trick the eye and play with space, resulting in a deeply contemporary English interior.”

### *Fine lines*

As we tend to build homes in square, rectangular or occasionally octagonal shapes, most spaces already bear a sense of geometry. In older buildings, these lines have often been softened by curvaceous elements, such as decorative cornicing, skirting and pargeting. Contrast is key. “A bold geometric can easily sit in an older building, complementing its slightly softer form,” says interior designer Kate Guinness. “Conversely, contemporary buildings are often clean-lined, with ▶

**ABOVE LEFT** In this pretty children’s bedroom scheme by interior designer Lara Clarke, Happy People wallpaper by Ottoline provides a pretty pink and red geometric backdrop.

**ABOVE RIGHT** A richly detailed Balineum bathroom designed by Henri Fitzwilliam-Lay features chevron wall tiles and honeycomb mosaic flooring for a modern take on Art Deco style.



*‘Rooted in tradition, these designs can create complex, three-dimensional patterns that trick the eye and play with space, resulting in a deeply contemporary English interior’*

Ben Pentreath, architect and interior designer

fewer softening architectural elements, so it makes sense to look to softer geometrics – perhaps mixing in a beautiful old Kente cloth as a wall hanging or installing plain curtains with a geometric patterned border or panel.” Opting for the unexpected is a good approach. “Tiling a whole floor with a geometric or installing a Mondrian-style glazed dividing wall adds instant impact. Equally, a pared-back drawing room layered with different tones of the same colour can look wonderfully striking with a bold, geometric artwork above the fireplace.”

Geometric patterns can be a good way to create visual illusions, manipulate perceptions of space or accentuate the focal point of a room, but use them judiciously by avoiding overload, balancing them out with alternative patterns and textures to allow for breathing room. The key to fresh appeal, rather than an overly retro look, is to use some solid colour pieces to ground the patterns and keep a scheme from feeling too busy. “Be sure to incorporate different-sized repeats and use similar colours to create a visual balance,” advises interior designer Nicky

Dobree. “Although geometric wallpaper is often associated with a mid-century feel for example, it doesn’t have to conjure that feeling in a room. Some geometrics are easier to work with than others, such as hexagons and stripes.”

Think of plains as the perfect canvas for bolder additions. “Different geometric patterns should connect in colour,” says Studio Raymond’s Carina Raymond. “I like to use a plain trim with a geometric pattern in order for the forms to pop. Patterned rugs, cushions or window treatments are all good ways to introduce this motif.”

### *Paving the way*

The beauty of geometrics is that they can stand out or blend in, depending on the treatment. Bathroom and hallway flooring are natural partners to geometrics because of their grounding appeal. “They are surprisingly easy on the eye and can blend into the background,” says Studio K Space’s Krystyna Martin-Dominguez, whose own entrance hall features a contemporary alternative to classic encaustic

**ABOVE LEFT** Song of the Nightingale wallpaper by Ottoline, a blind in Selendi fabric by Vaughan Designs and side chairs in Damascus Stripe by Soane Britain combine for a fresh take on geometrics in this study by Kate Guinness.

**ABOVE RIGHT** Hexagonal tiles in a monochrome colourway lend depth and elegance to this period bathroom designed by Lolita Colenso.

Bold shapes and strong silhouettes define this scheme by Henry Prideaux, who chose geometrics in order to visually widen a narrow space.





*'Different geometric patterns should connect in colour. I like to use a plain trim with a geometric pattern in order for the forms to pop'*

Carina Raymond, Studio Raymond

**ABOVE** In this elegant scheme by Kit Kemp for Firdale's The Soho Hotel, playful geometric patterned frames nod to the design of the curtain edging for a cohesive yet colourful look.

tiling. "I love the 3D effect it produces, which both statement making and anchoring."

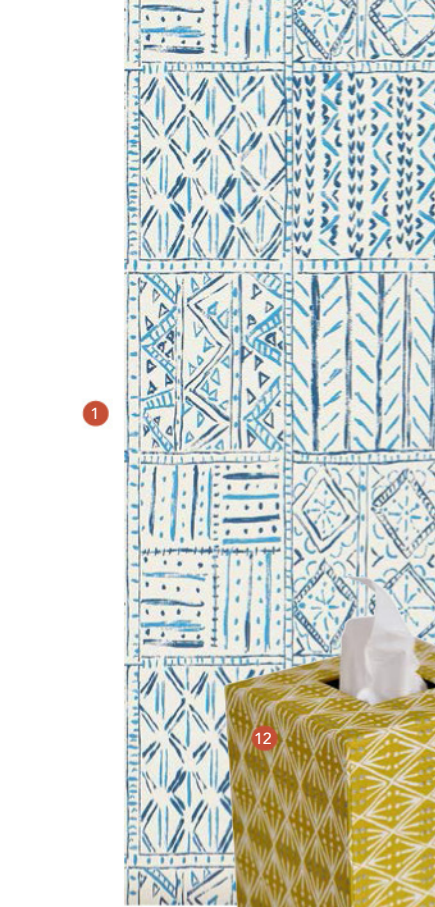
There are also plenty of possibilities to be playful. "I encourage a daring 'jewel box' powder room," says interior designer Naomi Astley Clarke. "Glossy floor-to-ceiling geometric tiles catch the light beautifully, creating a sense of space and added intrigue. I'm a big believer that even the tiniest of downstairs loos should thrill as much as they function."

Softer designs are also a good opportunity to add depth and edge to classic schemes. Upholstering furniture in geometrically-patterned fabrics is a relatively simple way to customise or upcycle key pieces in the home. "In a recent Georgian townhouse project, we layered colourful zig-zags, chevrons and stripes onto a neutral base palette," says Ed O'Donnell, co-founder of design firm Angel O'Donnell. "The dynamic shapes, colours and textures of these fabrics gave striking appeal to traditional bobbin dining chairs and

contemporary angular lounge chairs." Other exciting ways with geometrics include faceted wallpapers featuring a repeat pattern of polygonal shapes, bespoke wood panelling comprising a jigsaw of diagonals and book-matched angles, or an upholstered wall inspired by a classic chevron design.

Sometimes just one deft touch is enough to create impact. Hotelier and designer Kit Kemp regularly turns to geometrics to add scale and depth. "They work because they are both tailored and striking," she says. "I love a monochrome, such as a diamond print upholstered headboard, framed by smart piping, complemented by cushions in a smaller repeat for contrast."

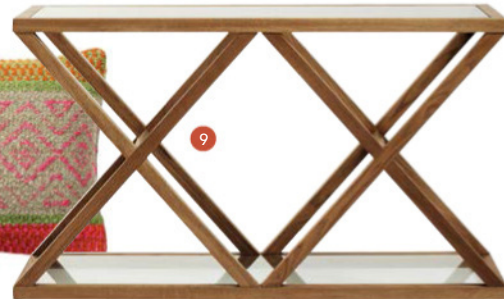
As with all patterns, the key is harmony. A combination of geometrics and soft, curvaceous elements will look considered and lived-in, resulting in layered schemes that feel authentic, comfortable and infused with a sense of natural accumulation. ■



## ABSTRACT APPROACH

From classic symmetrical prints to dramatic geometric-inspired designs, repeated patterns add effortless flair

1 Cloisters wallpaper, £87 a roll, Nina Campbell from Osborne & Little  
 2 Chaise and bolster cushion, Shadow Stripe Weave, £170 a metre; cushions (from left): Trepak Weave, Si, £164 a metre; Shadow Line, £150 a metre, all FuturLiberty at Liberty 3 Limited edition handblown glass lamp base with hand-printed shade, £1,475, Cathy Nordström x Salig Studio 4 Moxie footstool in Chevron Moss, £499, Sofology 5 Hanley Tube Lined tiles (from left): Lines 16 square and Decorative 7 square, both from £31.80 a tile, Balineum 6 Large Celadon porcelain bowl, \$438 (around £350), Caitlin Wilson 7 Mr Godfrey chair, from £1,800, Jonathan Adler 8 Casey Sideboard, £3,195, Andrew Martin 9 Marylebone console table in weathered Oak, £1,895, Oka 10 Pampas cushion, £79, Andrew Martin 11 Reims coffee table set, £249, Atkin and Thyme 12 Tissue box cover in Selvedge Mustard, £24, Cambridge Imprint



FEATURE SUZANNA LE GROVE PHOTOGRAPH MAIN IMAGE FROM FUTURLIBERTY © CHRISTOPHER HORWOOD, CATHY NORDSTRÖM IMAGE © BOZ GAGOVSKI / LAURA STEPHENS INTERIOR DESIGN

# tetrad



**Fine Furniture Makers** since 1968

Explore the **Tetrad x Harris Tweed** collection

Arbroath midi sofa in Harris Tweed Jura Stag  
[tetrad.co.uk](http://tetrad.co.uk)



FIND A STOCKIST



FOCUS ON

# ART & ANTIQUES

Go behind the scenes of three family-run businesses specialising in sourcing the rare and beautiful



CALLAGHANS OF SHREWSBURY

# BEAUTIFUL BRONZE

Stella and Daniel Callaghan of the art gallery  
Callaghans of Shrewsbury, demonstrate the  
breathtaking power of a sculpture in bronze

Whatever form a sculpture may take, whether the subject matter is real or imagined, there is something remarkable about taking a rough and raw material and turning it into an arrestingly beautiful work of art. Stella Callaghan, who, with her husband Daniel, runs Callaghans of Shrewsbury, knows this more than most. Over their 35-year history, the couple have garnered a reputation worldwide for their extensive knowledge of paintings and sculpture. “I feel very fortunate to be surrounded by beautiful things every day,” says Stella. “And nothing is more striking than bronze sculpture in particular.”

Sculptors can create remarkably different finishes

with bronze, whether sculpting the human or animal form. “Bronze sculpture can add an extraordinary element to a room, changing the ambience with its presence,” explains Daniel. “It’s no wonder it is the most enduring and demanding of all the visual arts.”

Callaghans of Shrewsbury is fortunate enough to represent four talented sculptors specialising in this medium, two of whom – Tobias Martin (b.1972) and Richard Smith (b.1955) – are animalier sculptors (whose subject matter comes from the animal rather than human world), though both favour different techniques and finishes. Martin uses a textured depth of bronze to render an animal’s skin or fur, such as his piece, *Best Friends*, which depicts two life-size puffins



with exquisitely detailed features. His works never sentimentalise, but reveal, with respect and sensitivity, a deep knowledge of, and wonder at, the animal kingdom in all its splendid glory.

Conversely, unlike Martin's textured works, Richard Smith favours the smoothest of finishes with polished bronze adding another sensory element to his pieces. Smith is surrounded by nature in his remote studio, set in a former gamekeeper's cottage, so, unsurprisingly, it proves his greatest inspiration.

Adding another diverse element to Callaghans of Shewsbury's collection of bronzes are works by Carl Payne (1969–1921), whose focus is on figurative sculpture, with a contemporary twist on the female form using striking patinas and polished bronze. Finding inspiration everywhere from ancient mythology to history and music, his work is beautifully executed and packed full of symbolism as he focuses on the sacred feminine form, like his modern, dynamic figure of *Sienna*.

Last but by no means least is Benson Landes (1927–2013) who, following a career in haute couture became a full-time sculptor, primarily inspired by the world of dance and ballet. He would listen to classical music in his studio while sketching and sculpting, and one can feel the movement in his depictions of female



dancers, along with the natural flow of their clothing. His pieces such as *Relaxing Dancer*, which captures the stillness and quiet repose of a dancer at rest, are mesmerising and moving to behold.

“Each and every sculpture at Callaghans has been commissioned directly with the artist,” Stella explains. “We work closely with them all, sharing ideas, supporting and encouraging them and constantly discussing projects and pieces. It is a great privilege to work with such talent, and certainly adds another element to being an art dealer.” ■

[callaghan-finepaintings.com](http://callaghan-finepaintings.com)

**TOP** *Best Friends*, Tobias Martin (b.1972), height 43cm, edition of 12, signed  
**ABOVE** *Hammock*, Benson Landes (1927–2013), length 68.5cm, edition of 12, signed  
**OPPOSITE** *Rapunzel*, Carl Payne (1969–2021), length 33cm, edition of 20, signed



PEARSE LUKIES

# A FAMILY AFFAIR

The father-and-son team behind Pearse Lukies, whose Norfolk-based showroom is an Aladdin's cave of antique treasures, reveal an exciting new chapter for their business

**ABOVE** Known for its eclectic collection of antiques, at any one time Pearse Lukies can have everything from a 19th-century French Boulle commode to a 16th-century French reliquary and 18th-century paintings to Baroque miniature commodes at its showroom in Norfolk.

“Dealing in antiques has always been about the thrill of the chase,” explains Morgan Lukies, who, with his father, Pearse, runs the eponymous Norfolk-based antiques company Pearse Lukies. “We are searching for the extraordinary, the rare and the beautiful.”

This flair for finding antique treasures clearly runs in the blood, as Morgan, who joined the company in 2011, clearly gets the same thrill from his work as his father. “My dad has taught me how to look at an object and how to understand it,” Morgan says. “People often ask how a dealer knows whether something is period or by a certain maker. In reality it’s a mixture of both knowledge and instinct, developed by looking and handling thousands of objects, both good and bad.”

It will come as no surprise then that Pearse’s expertise was hard-earned during a 50-year career that saw him begin selling antiques as a child. His first business venture was dealing in Georgian tea caddies, before moving into selling furniture and early English oak. At 18, once school was done, he decided to formally set up his business – a decision which was to prove a shrewd one – as it continues to go from strength to strength to this day. The company specialises in everything from furniture and architectural antiques to paintings, oriental porcelain, sculpture and works of art from the early medieval through to the 19th century, with an emphasis on Georgian and Continental furniture.

Having worked in the trade for so long, the Lukies enjoy the same familiar faces on the circuit. As Morgan says, “It’s a rich tapestry of characters, with a shared

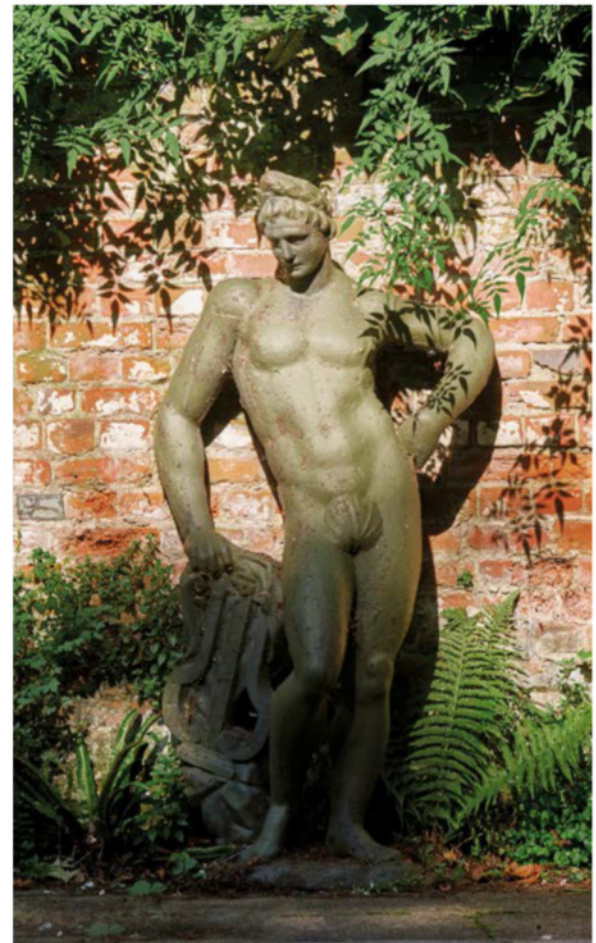


enthusiasm. You are constantly learning from each other, so it keeps the job exciting.” Of course, it is not all camaraderie, as one moment everyone is socialising, the next they are trying to outpace each other at the markets, to find the best pieces first.

Over the years, the business has remained unchanged, proving something of a trade secret, found in the address books of only the most discerning collectors and decorators. But in an exciting next step, it is now launching a new website – [pearselukiesantiques.com](http://pearselukiesantiques.com) – to show customers the essence of the brand and the eclectic array of objects and furniture on offer from around the world. “The website is a great place to start, but we hope it will encourage people to come and visit us in Norfolk to see the full extent of pieces we have,” Morgan says. “In fact, lots of our favourite pieces are displayed at home, so I grew up with a constantly changing interior. Sometimes long-standing customers will pop in for a cup of tea and leave with the kitchen table!” Perhaps it is for this reason that the Lukies remain philosophical about what they do. “We see ourselves as custodians and the objects we source will live beyond us,” explains Morgan. “We are just a moment in their story.” ■

**ABOVE** A collection of 18th- and 19th-century Imari vases sit alongside a 17th-century Continental tapestry, a pair of grand Majorcan early 19th-century mahogany commodes, and an English 18th-century walnut bureau cabinet.

**RIGHT** This 19th-century German cast-iron life-size figure looks resplendent in a garden setting.



KINGHAM DESIGN

# ANCESTRY & ANTIQUES

How Charlie Kingham has cleverly combined his parents' antiques business with his own kitchen and cabinetry company to create a one-stop shop for home design



Charlie Kingham, with his colleague Ox (who Charlie describes as the ‘heavy lifter’), and dog, Bertie, has made quite an impression on the antiques scene since taking over the running of Kingham Curios two years ago. Especially so in a recent appearance on Channel 4’s *The Greatest Auction* – where millionaires, private collectors and antique dealers bid for extraordinary items in a specially created auction house – when he was selling an aeroplane no less.

Despite a clear passion for antiques, which began in childhood, Charlie has not always worked in the antiques industry. Specialising in handmade bespoke kitchen design and joinery for the home – from boot rooms and larders to wine cellars and walk-in wardrobes – he has also built a successful business across Surrey, Sussex and Hampshire. But when life took an unexpected turn, when his father sadly died, Charlie realised that despite his passion for his own business, he did not want to let the company his

mother and father had started more than 50 years ago disappear. “My parents had built a thriving antiques business, and I was determined to continue their legacy as a second-generation antiques dealer,” he explains.

Now, two years later, Charlie and his team are working under the tagline ‘Sourcing the splendiferous’, and that is exactly what they do. He, Ox and Bertie travel the country sourcing all manner of antiques, whether a vintage fairground ride or an antique church pulpit, and more. They also travel further afield (minus Bertie for overseas jaunts), from France and Italy to India and Asia on the hunt for specific antique pieces for clients. A recent visit to India, for example, proved extremely fruitful with the acquisition of two Pierre Jeanneret chairs. “We are passionate about the discovery and curation of rare and unique vintage treasures,” Charlie explains. “Each antique piece has a story to tell, connecting the past to the present. That’s part of the magic of it all.”



Today, Charlie has combined Kingham Curios with Charlie Kingham Kitchens under the umbrella brand Kingham Design, which is designed to be a one-stop shop for specialist cabinetry alongside a host of antique treasures with which to decorate the home and garden.

Kingham Design's headquarters are in the picturesque market town of Alton, Hampshire, where the amalgamation of these two distinct worlds can be seen in the beautiful kitchen studio, showcasing the artistry of the company's bespoke cabinetmaking, alongside a treasure trove of antiques. It is an extraordinary space, and it comes as no surprise that Charlie and his team have garnered such a reputation

for uncovering hidden gems, from meticulously crafted antiques to weathered artefacts. And the same dedication to quality and authenticity that defines the antiques division is reflected in the meticulously crafted kitchens.

"I'm really proud of what we've built with Kingham Designs," Charlie says. "It's a dream come true to be able to continue with both sides of the business. But the thing I look forward to most? Travelling across the country or the world on a journey of antique discovery. The joy is you never know what you're going to find next!" ■

[www.kingham.design](http://www.kingham.design)

**ABOVE** Also referred to as a monk's bench, this fine example of a carved Louis XVIII French Chateau settle dates from the early 19th century. **OPPOSITE** The flying saucer parody portraying the space race element of the 1950s is clearly evident in the design of this gorgeous pair of c.1958 European ceiling lights.

# Fuelled *by design*

Heating the home requires a careful blend of cosiness and clever solutions – we hear from experts how to combine the best of both





Whether fires, stoves, range cookers or additional elements such as underfloor heating, the different means of heating a property are as diverse as the requirements of any one household – and whilst little

**LEFT** Stoves in colours inspired by nature will draw the eye and enliven room schemes without being overtly bold. *M Series 5 wood-burning stove in Pine from the Earth Collection of colours, available in all models, Arada*

lifts the spirit more than stepping into the warming embrace of a cosy home, giving careful forethought to efficiency, innovations and technical expertise leads to a smart selection that marries form with function, as our industry experts reveal in their insider advice. ▶

**ABOVE** A reproduction fireplace frieze can help reinstate appropriate period details to anchor classic schemes. *Berkeley fireplace with plain frieze, £7,500, fluted frieze also available, Jamb*

## FIRES & STOVES

Few could overlook the romantic allure of a burning flame, be it within the setting of a fire or stove. Although wood-burning sources often first come to mind, consider, too, the benefits of other options such as multi-fuel, gas and electric varieties (the latter having no need of a flue and therefore allowing greater freedom of placement across the home).

First and foremost, be aware that for fires and stoves, there are important government restrictions in place to reduce emissions and improve air quality – these will dictate what fuel can be burned and where. “Check whether you are located in a smoke-controlled zone as designated by DEFRA, and always seek the advice of a professional first, as this will guide what type of fuel and appliance can be used,” says Alix Eltringham, brand manager at Esse. Ensure that these comply with certification, emphasises Jon Butterworth, director of Arada Stoves: “All wood-burning and multi-fuel stoves must now be Ecodesign Ready as standard,” he outlines – meaning they must have a minimum 75 per cent efficiency – adding that “a qualified OFTEC installer will be able to advise on the correct laws and regulations, as this will differ depending on your home and where you live.”

The positioning of a stove is key: “Wood-burning, multi-fuel and gas stoves provide

an incredible amount of heat, so their location will determine if and where you need other heat sources,” says Butterworth. “Electric options offer comfortable heat but at a lower output. If a more generous feel is required, we’d recommend pairing them with other types of heating according to preference.”

As government controls have increased, so, too, have industry innovations. Paul Chesney, creative director at Chesneys, points to the brand’s new range of wood-burning stoves launching this winter, with an efficiency level of over 86 per cent. He also highlights an increased demand for bioethanol fires and stoves, which burn fuel extracted from plants and require no chimney for installation. Cedric Wells, creative director of Charnwood Stoves, outlines the company’s plans for the launch next year of a new app-controlled wood-burning stove that adjusts airflow accordingly for efficiency.

In terms of electric models, there is a new generation of fires and stoves emerging. These are much more realistic and aesthetically appealing than models of years gone by – a number are even programmable to minimise energy use. Electric heaters such as Everhot’s new compact model (*see below*), can be simply plugged in and used in bedrooms, home offices and conservatories. ▶



## EIGHT OF THE BEST FIRES AND STOVES

The right shape and colour will add individuality to a scheme



1 Stratus Inset electric fire, from £1,055, Rayburn

2 6843 wood-burning stove with log storage, £2,200, Morsø

3 Ecoburn 5 Widescreen stove, from £1,616.80, Arada

4 Westbury electric stove, from £1,620, Aga

5 Chesterfield 5 electric stove, from £1,395, Gazco

6 Skye E700 wood-burning stove, from £4,500, Charnwood

7 Electric heater, £1,195, Everhot

8 Huntingdon 30 wood-burning stove (also comes as multi-fuel, electric or gas), £1,695, Stovax



2



3

4



## BUYER'S GUIDE

This sleek woodburner looks as at home in a traditional setting as in a more pared-back scheme. Futura 8 wood-burning stove, £1,645, Stovax

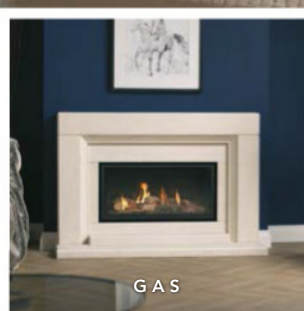


The greatest love begins with a little spark.

# Ignite the fire within.



ELECTRIC



GAS



WOOD BURNING



MULTI-FUEL

## Charlton & Jenrick<sup>LTD</sup>

Scan, click or call to find out more



01952 200 444

[marketing@charltonandjenrick.co.uk](mailto:marketing@charltonandjenrick.co.uk)

[www.charltonandjenrick.co.uk](http://www.charltonandjenrick.co.uk)





## HOW TO CHOOSE AN ELECTRIC HEAT-STORAGE COOKERS

Key pointers from Guy Goring, owner and technical director of Everhot

- **SIZE MATTERS** Large spaces tend to come to mind when considering range cookers, but smaller areas equally benefit from electric models. These generate warmth with a heat radiance proportionate to their dimension and surroundings, so select a size suitable to fulfill the needs of the kitchen.
- **THINK GREEN** Use of renewable-source energy in the home is increasingly a consideration for those with the environment in mind. Electric models lend themselves particularly well to this, as they need only a small steady flow of power to operate on maximum.
- **LOCATION IS EVERYTHING** The only requirement for an electric cooker is a socket. This opens up possibilities across the entire space, allowing for placement in areas such as islands or other interesting alternatives.
- **HIGHLIGHT OPEN SPACES** Often an electric range cooker is the only heat source required, with no need of others. The open space freed up as a consequence can be a great opportunity to play with schemes that enhance the feel and look of the kitchen.
- **EMBRACE THE TECHNICAL BENEFITS** For maximum efficiency and temperature control, consider a fully digital cooker which can be programmed for every day of the week.



## HEAT-STORAGE RANGE COOKERS

Range cookers have traditionally been powered by oil, solid fuel or gas, harnessing radiant heat held within their cast-iron form to cook food on hotplates and in ovens. Today, electricity is becoming a popular way of fuelling them, either just for cooking, or with options to heat water and power central heating too.

Electric models do not need ventilation or a flue, allowing for greater freedom of placement – added to which, their consumption of electricity highlights efficient use of resources, says Guy Goring, technical director and owner of Everhot. “In terms of power, we work with a 13amp draw specifically created to integrate with renewable energy sources,” he explains, highlighting that the trickle feed design was originally conceived to harness power from a water turbine.

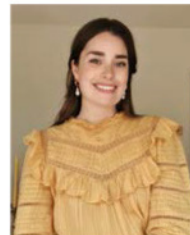
Historically, range cookers have had to be permanently switched on. However, today “the vast majority can be switched on and off as you need them, and ovens and hotplates can be operated independently,” says Jenny Hyatt, brand director at Aga. Hyatt also points to eco-mode options for

keeping a cooker on constantly but with reduced oven temperatures when food is not being cooked.

Wood-burning stoves with range cooking facilities may be suitable to meet smaller-scale requirements. For cottage-size rooms or niche areas of the home, Esse’s Ironheart range comes in a compact size with cooking hobs and a baking oven powered from a wood-burning firebox. Similarly, Charnwood’s new Haven Cook Stove is a log-burning range cooker.

At the other end of the scale, for homes requiring large cookers, Rayburn’s new Heatranger series was developed as a solution to reach the government’s target on reduced carbon emissions, and it is compatible for use with both kerosene and HVO (the 90% carbon-free alternative fuel made of hydrotreated vegetable oil from sustainable and environmentally friendly sources such as waste crops). ▶

**ABOVE LEFT** Compact range cookers can warm small kitchens. 60 Sage, £7,095, Everhot  
**ABOVE** Aga’s eR series combines cast-iron radiant heat with conventional fan ovens and induction hobs. eR3, from £7,650, Aga



## CHOOSING AN ANTIQUE FIREPLACE

Advice from Laura Dadswell, director of Westland London

- Fireplaces that do not have a fitted interior are essentially decorative and can be used with any modern form of heating, so you can pair a super-efficient modern system with an antique fireplace, which will make all the difference when you are trying to create an inviting, period interior.
- The condition of an antique fireplace is paramount. Ensure there are not any unrestored cracks or losses and look for large areas of staining, too. A good retailer will ensure that all restoration is carried out free of charge so the fireplace is ready to be installed.
- The quality of carving is immediately apparent on a fireplace of any material. Modern reproductions are often carved with electric drills, but antique pieces are carved by hand with chisels, you can see the marks made by these tools and that is part of the charm of the antique.
- View a fireplace as a structural element. By choosing an antique fireplace you're giving something back to the building, which was missing before, so ensure it is a sympathetic addition that will stand the test of time.

## UNDERFLOOR HEATING

Underfloor heating emits a higher percentage of heat by radiation allowing for greater efficiency over traditional heating, says Chris Stammers, portfolio manager at BEAMA Underfloor, the UK's national trade association for underfloor heating. "This, combined with the large surface area of a floor, means that lower temperatures can be set and give the same perception of warmth," he explains, highlighting that high-ceilinged rooms and open-plan living benefit particularly from an even distribution of heat across the space as a whole.

Two types of underfloor heating exist – hydronic (water-based and fitted to an external heat source such as a boiler or heat pump) and electric – both of which have their respective pros and cons.

While hydronic underfloor heating is more complex and expensive to fit, it is more powerful in heat output and less costly to run. It requires a 'wet' installation – meaning a concrete screed is poured over the system before subflooring and a flooring material are fitted. Although some low-profile systems are shallow enough to not require screeding, bear in mind that with most systems floor levels may have to be raised. Hydronic underfloor heating is suited to larger surface areas as a primary heat source as it comes to temperature slowly

and retains heat for a greater length of time. "Often it can mean no need for radiators," says Stammers, "allowing for more space and greater freedom in the layout of a room."

In comparison, electric underfloor heating is low-profile by design, and it does not impact on floor levels as it is fitted 'dry' on top of the subfloor, with no need for screeding. While simpler to install, it differs in efficiency – its swift on/off response means it heats up quickly, making it ideal for use as a supplementary heating system in smaller areas, such as bathrooms or kitchens, where underfoot feel is important. Although, it is worth noting that it loses heat faster than hydronic underfloor heating.

With either option, subsequent flooring materials must also be encompassed in the decision-making process. "Underfloor heating systems are compatible with all types of flooring," says Stammers, "but the right underfloor heating system has to be selected, and only an experienced installer can do this. Costs are typically between £100–£200 a m<sup>2</sup>, as underfloor heating must be designed and commissioned by an experienced installer who will adhere to the correct BS 57593 industry guidance." ■

**ABOVE** A suitable antique fireplace can be found by searching for fireplaces from specific historic eras; alternatively, try sourcing by materials. Rare Louis XV stone fireplace mantel, £24,500, Westland London

REDUCE YOUR ENERGY BILLS  
WITH BESPOKE SECONDARY GLAZING



STORM

BESPOKE SECONDARY GLAZING

HANDCRAFTED BESPOKE SECONDARY GLAZING  
FOR HISTORIC, PERIOD AND LISTED PROPERTIES

BENEFITS OF OUR GLAZING INCLUDE:

Elimination of draughts and  
improved thermal efficiency

Acoustic protection  
from outside noise

Virtually invisible preserving  
the character of your home

ASK US ABOUT OUR AFFORDABLE FINANCE OPTION!

T - 01384 636365



STORMWINDOWS.CO.UK

# Your social calendar *just* got an upgrade

Riverstone is for the *less retiring*

*Luxury apartments for sale within vibrant communities in Kensington and Fulham, for residents over 65*



*Riverstone*

To book a tour, call us on 020 3839 8554  
Visit [riverstoneliving.com](http://riverstoneliving.com)

1, 2 & 3 bedroom apartments available. Property prices start from £785,000\*  
Ts & Cs apply / \*Other fees apply. Prices correct at time of publication.

# LIVING THE SEASON

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



## STICKY TOFFEE PUDDING

Round off a bonfire night supper with this classic crowd-pleaser

Serves 10–12 slices

### INGREDIENTS

150g dates, pitted  
1 tsp bicarbonate of soda  
160g butter  
450g brown sugar  
1tsp vanilla extract  
2 large eggs  
245g self-raising flour  
150g double cream

### METHOD:

- Preheat the oven to 170°C and grease a 900g loaf tin.
- Put the dates in a pan, cover them with water, bring them to the boil, add the bicarbonate of soda, then set aside.
- Beat half the butter, half the sugar and the vanilla extract until pale. Beat in the eggs one at a time.
- Drain the dates and blitz them in

a processor. Add them to the mix with the flour and beat well.

- Pour the mixture into the loaf tin, place in a roasting tin half full of hot water. Bake for 50 minutes until cooked. Cool.
- To make the sauce, heat the remaining sugar with 4 tbsp water until caramelised. Stir in the cream and butter.
- Serve the loaf with sauce.

# *What to do in* **NOVEMBER**

Make it the month for meandering, meditating, embracing the new and making all sorts of comforting, warming treats, from spice-laden, slow-cooked roasts to home-baked bread



## LEARN... *a new skill*

**N**ovember is a great month for finding time to immerse oneself in a new craft or skill. Take a course online that allows for study in the comfort of home, either independently or as part of an online group. Plan ahead and consider the fruit of one's labour becoming gifts for friends and family at Christmas time. All sorts of courses exist, from photography and floristry to cooking and baking. Why not dabble in the art and science of cheesemaking, and take informed guidance from award-winning cheesemaker Marcus Fergusson, formerly of River Cottage. Online tutorials, notes and tutor feedback on practical cheesemaking assignments are all included. Indulge in creating a tasty Camembert, Caerphilly, ricotta or labneh, and imagine the joy when presented to family and friends as a Christmas gift or as part of the festive feast, alongside crackers and wine. ▶

*Cheesemaking at Home* taught by Marcus Fergusson, from £45, [learningwithexperts.com](http://learningwithexperts.com)



## SLOW-ROASTED DUCK LEGS WITH CHINESE FIVE SPICE

Serves 4

### INGREDIENTS

4 large free-range duck legs  
3 medium onions, cut into 1cm rings  
2 carrots, cut on an angle into 1cm slices  
750g new potatoes (skin on), halved  
1 tbsp Chinese five-spice powder  
Sea salt and freshly cracked black pepper

### METHOD

- Take the duck legs out of the fridge at least 30 minutes before cooking to bring them to room temperature.
- Preheat the oven to 160°C/140°C Fan/Gas 3.
- Put the sliced onions, carrots and potatoes into a large roasting pan and toss to mix.
- Place the duck legs in a bowl with the five-spice powder and a little salt and pepper. Tumble to coat the duck with the seasonings and then place on top of the vegetables. Cook in the oven for 2 hours.
- Take out the pan and turn the oven up to 220°C/210°C Fan/Gas 7. Carefully lift the duck legs out and place them on a wire rack over a tray to drain off any fat, then transfer to a plate and set aside to rest in a warm place. (If there is a lot of excess fat in the pan, tip it into a small container and save for roasting potatoes another time.)
- Return the vegetable pan to the oven and roast for 10 minutes, stirring halfway through. Remove the pan from the oven, place the duck legs back on top and serve.

### FURTHER READING

*River Cottage Great Roasts* by Gelf Alderson (Bloomsbury, £20), photography by Emma Lee

## EAT... *aromatic, slow-cooked dishes*

This is the time of year to indulge in food enhanced by the warm fragrance of exotic spices and a long slow roast in the oven, such as slow-roast duck legs with Chinese five spice by Gelf Alderson, executive head chef at River Cottage. "I love duck - it's so rich and indulgent, and the fragrant spicing makes this dish a real treat. Duck legs need plenty of time to tenderise, so don't rush the cooking here. In the unlikely event you have some duck left over, you can turn it into an amazing salad for lunch the next day. Simply crisp up the duck in a hot oven and then toss through some shredded veg and bean sprouts with just a touch of hoisin sauce. To be honest, I always cook extra duck so the salad is a guarantee!" says Gelf.

## UPDATE... *a snug or spare room into a cocooning winter retreat*

**D**ark colours are instant mood soothers, encouraging the body to sink into a soft slumber, particularly when teamed with lighting turned down low or just the glow of a candle. There are no better shades to set this indulgent scene than rich forest, moss and fern greens, emulating dense woodland and appealing to our deep emotional connection with nature. Keep it simple and uncluttered, with bookcases and storage furniture painted the same hue as the walls to blend into the background, allowing the focus to be on larger, upholstered pieces. Team with dusty pink, neutral tones, soft-to-the-touch, luxe velvets and hints of natural wood. Accessorise a daybed or low-level ottoman with cushions and throws in sheepskin, reminiscent of alpine chalets and woodland cabins, to snuggle down in style. ▶

*Wall, Constable Green, £48 for 2.5l Emulsion; Grace cushions in British Bouclé, (57cm x 57cm) £168, and (39cm x 55cm) £113; Bailey throw, £225, Southdown Sheepskin rug (on footstool), £135; Aldwych rectangular side table, £345, painted in Constable Green £65 for 2.5l Eggshell, all Neptune*





FEATURE SARA EMSLIE PHOTOGRAPHS P136 © ADOBE STOCK/SONYAKAMOZ, (RIVER COTTAGE) © EMMA LEE

## MAKE... *bread*

Revisit the time-old tradition of making bread, and learn how to make the tastiest of bakes from loaves and rolls to country cobs, plaits and twists. Basic recipes are easy to find online or in a good cook book, and need only four simple ingredients – strong white flour, yeast, sugar and some salt. So, stock up and enjoy getting messy with plenty of flour, while using the warmth of the stove or Aga to encourage the yeast to activate and the

dough to rise. There is as much of a ritual in the making of bread as there is in hand-thrown ceramics, so why not invest in a set of nesting bowls, each handcrafted, thrown on the wheel and finished by hand, and use to make the dough by mixing, kneading, proving and kneading again, until it is ready to be shaped and put in the oven to bake. Then enjoy warm from the stove, simply with lashings of butter, or dunked into a bowl of soup or a hearty casserole.

*Set of three hand-thrown Leach Pottery stoneware nesting bowls, £99, Toast*



## GATHER... *favourite artwork and display alongside everyday objects*

Put the spotlight on your much-loved masterpieces by interspersing them around the home to create curated focal points that capture the mood and essence of the piece of art itself. November is a great month for wandering around art galleries, losing oneself in the charm and sophistication of some of the most inspiring and iconic paintings from all eras. Be inspired when upon returning home and reimagine the sense of composure and solemnity of quiet calm that objects can bring by introducing favourite

paintings and prints to high-traffic areas of the home. Use soft tonal variations in colour that are perfectly in tune with the intended backdrop, as well as subject matter to define each collection. So, for example, it may be a grand oil portrait in a gilded frame that sits proudly on a mantelpiece alongside tarnished gold accessories, or equally, a kitchen scullery scene, alongside pretty antique bowls, ceramic serveware and delicate china. ■

*A4 print of Unknown Portrait by the artist Vilhelm Hammershøi, £25, in Frame 004 (296mm x 384mm) £105, from a selection, Musee Home*





# *Positive* APPROACH

Whether admired daily by their owners or glimpsed for the first time by visitors, front gardens play an important role in our homes

**F**ront gardens are often underestimated and overlooked, yet a well-designed and beautifully planted front garden can make a powerful, long-lasting impression on the homeowners, visitors and passersby. Granting an uplifting welcome as well as boosting a home's desirability and value, they play an important part in the emotional relationship we have with our homes.

"There's a temptation to see the journey from front gate to front door as simply a means of getting from A to B, but I like to encourage my clients to place equal importance and value on the front garden as on the

rear," says garden designer Richard Miers. "While it may not be the place where one dwells for long, a front garden is the first thing one sees, and gives a sense of arrival and homecoming."

## *Perfection & performance*

Exemplary front garden design is a careful mix of the practical and the aesthetic, all while conveying the personality of the property and its owners. "We believe that front gardens are important for creating a good first impression," says garden designer Kate Eyre. "They should be practical, but also reflect the

ABOVE LEFT AND RIGHT Three neat, meticulously trained vertical panels of yew and ivy plus a modern application of a traditional parterre garden cleverly blend the Cotswold stone property with its front garden, designed by Hendy Curzon Gardens.



## EXPERTS

The designers and specialists we consulted for their expert advice on how to create an appealing front garden



**Richard Miers**  
RHS-award-winning garden designer with internationally acclaimed designs



**Kate Eyre**  
Accomplished London garden designer and owner of Kate Eyre Garden Design.



**Lucy Taylor**  
Garden designer creating country gardens across Surrey, Sussex and nationwide.



**David Harber**  
Renowned sculptor creating innovative and contemporary art for gardens and landscapes.



**Annie Blackledge**  
Interior designer at Holloways, advising on styling gardens.



**Chris Martin**  
Founder of the The London Front Garden Company.



**Simon Scott**  
Head of design at Ornamenti by Lapidica.



Taylor Garden Design teams a multi-stemmed olive tree with lavender hedging, bay laurels and a row of Japanese holly clipped into spheres.

character and quality of the house. You don't use your front garden for socialising or relaxing, but it needs to have kerb appeal."

Shape and scale hold significant sway when planning a front garden. With many town gardens being compact and often wider than they are deep, some smart design skill and ingenuity are often needed. Whether an artful combination of planting, colour selection and placement, as used by Lucy Taylor in a North London garden to conceal the necessary bike and bin stores, or Kate Eyre's masterful use of curves to bring movement and unity to an awkwardly shaped plot, these projects often challenge designers to be highly creative.

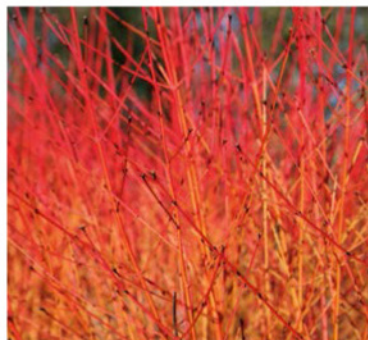
### *Proportionate response*

The transition from pavement to home, public to private and vice versa is the main role of a front garden, and the route taken plays a pivotal role in the experience. "If space allows, a meandering as opposed to linear path towards the front door works well, creates interest and allows the space to be considered a 'garden,'" explains Richard Miers. "It also helps to root the property to its landscape."

Where space is tight, or a linear path is required, symmetry, meticulous detailing and a careful balance between hard landscaping and soft planting are key. Typical of Georgian, Victorian and Edwardian properties, period features such as stonework steps and coping, ornate tiled paths, gates and railings often take centre stage and are well worth perfecting. "For me, it is important to make sure the new front wall is

## *7 front garden gems for year-round interest*

A selection of plants to provide an ever-changing rainbow of colour for eye-catching variety



### **DOGWOOD**

Few shrubs offer as much drama as cornus. Impressing with large green leaves during spring and summer, they put on a spectacular autumn show before foliage drops to reveal vividly coloured stems in black, claret, lime green or orange. Height and spread 2m x 2m. *Cornus 'Midwinter Fire'*, £9.99 for a 9cm pot, Crocus



### **HEBE**

The evergreen foliage of these small-leaved shrubs varies from deep green through to pink and white striped with green. Smothered during summer with long-lasting pink, white or blue flowers, they add year-long interest to any bed or planter. Height and spread from 40cm x 40cm. *Hebe 'Wiri Charm'*, £14.50 for 2l pot, Burncoose Nurseries



### **MAHONIA**

Adored by bees for their sweet-scented winter blooms, these tough, shade-loving beauties impress year-round. Bright yellow or soft orange flowers sit against glossy, spiny evergreen leaves and mature into blue-black berries. Height and spread from 1m x 1m. *Mahonia media 'Charity'*, from £6.99 for a 9cm pot, J Parker's

in proportion to and complements the design of your house,” says Chris Martin, founder of The London Front Garden Company. “The Victorians had a great sense of proportion and the classic half-and-half wall-and-railings is a great place to start.”

### *Thoughtful planting*

Planting a front garden can be challenging, especially if space is tight. Working with existing mature shrubs and trees is often a good starting point, as these add invaluable height and structure. Topiary is another popular option. “When including topiary structures, I tend to opt for *Ilex crenata* Japanese holly or English yew, which are brilliant alternatives to buxus, as they are not as susceptible to pests and disease,” explains garden designer Lucy Taylor.

A harmonious balance between structure and natural beauty is key when she devises any planting. “Generous and thoughtfully chosen planting is crucial to softening hard landscaping, and provide interest, beauty and structure throughout the year,” she says. “It is often very effective to repeat a select number of plants, especially within a smaller space such as a front garden, to ensure a cohesive and classic design is achieved.”

Kate Eyre follows a similar approach: “We always start with an evergreen structure, so the garden stays beautiful all year round, and then layer on the colours throughout the seasons. In one recent project, we used olive trees and *Hydrangea arborescens* ‘Annabelle’, along with agapanthus, echinops, *Perovskia* ‘Blue Spire’ and grasses to name a few.” ▶



Hendy Curzon Gardens injected style with key landmark statements such as the hugely oversized pots.



#### **PHOTINIA ‘RED ROBIN’**

Perfect as a hedge or shrub, photinia needs little attention. The large glossy green leaves remain all year and are the perfect foil for bright red spring growth, frothy white blooms and red autumn fruits. Height and spread 4m x 4m. *Photinia ‘Red Robin’*, from £5.99 for a 9cm pot, J Parker’s



#### **SWEET BOX**

Also known as sarcococca, this dense spreading shrub is a popular hedging choice. Tough and shade-loving, the small white winter flowers are highly fragrant and are followed by blue-black berries. Height and spread 60cm x 90cm. *Sarcococca hookeriana* ‘Winter Gem’, from £12.99 for a 9cm pot, Thompson & Morgan



#### **FIRETHORN**

This spiny evergreen beauty is perfect for growing up walls or as a freestanding shrub. Covered in tight, dark green leaves, it produces small white blooms in spring followed by glossy orange berries in autumn. Height and spread 3m x 3m. *Pyracantha ‘Saphyr Rouge’*, £22.99 for a 2l pot, Primrose



#### **VIBURNUM TINUS**

Glossy evergreen leaves with delicate pink buds developing into white star-like flowers from February to April. Dark, shiny black berries appear in autumn. Enjoys full sun or part shade. Height and spread 3m x 3m. *Viburnum tinus* ‘Eve Price’, from £24.99 for a 2l pot, RHS Plants



As with any garden project, being considerate when designing is paramount, particularly when choosing plants, says Richard Miers. “Large trees which have the potential to be problematic, anything with a suckering habit, or plants considered to be invasive, such as bamboo, must be considered carefully or avoided altogether. No one wants to initiate a falling out with the neighbours.”

### *Make a statement*

Incorporating an eye-catching sculpture or feature into a front garden, courtyard or driveway will immediately draw the eye and make an unforgettable impression. “Traditionally, sculptures and water features are placed in the centre of something, that being a landscaped garden or pathway,” says David Harber, founder of David Harber Sculptures. “This idea dates back hundreds of years and is a typical English garden staple. Using a circular driveway to border a sculpture or water feature is another popular and effective way of including sculpture. The driveway acts as a frame

and looking both onwards and from an aerial view will create a perfectly symmetrical entrance.”

Thoughtfully chosen and placed pots and planters also introduce memorable structure and detail. Not only adding colour and texture, they can help visitors navigate the approach too. “Using large-scale planters can create drama in your front garden,” says Simon Scott, head of design for Ornamenti by Lapidica. “Placing one or two large planters is often more effective than placing many small planters, as these can easily look disorderly and cluttered. Alternatively, grouping planters of different sizes together can create interesting undulations and serve as a focal point.”

If a house has a central front door, Holloways designer Annie Blackledge advises a symmetrical layout. “We love our oversized galvanized planters filled with topiary box or bay, underplanted with grasses or summer bedding, placed either side of the door,” she says. “In grander Regency or Victorian settings, antique or limestone urns will look as if they’ve always been there.” ■

### CLOCKWISE FROM ABOVE LEFT

Use sculpture to personalise a front garden and provide year-round interest and form.

*Armillary Sphere, Stainless Steel, from £12,766, David Harber*

In this garden design by Kate Eyre, a cedar wood bin park with an evergreen living roof blends in and adds an ecological touch.

Handcrafted in Tuscany, these terracotta planters are made from Galestro or Impruneta clay.

*Festooned Vase, £99; Liscio Vase, £297, both Ornamenti by Lapidica*

# George Barclay

ENGLAND



Featured:  
Orthopaedic Box Bed, Medium  
RRP: £89.99 (excl. delivery)

George Barclay dog beds are available in a broad selection of styles and sizes to suit miniature breeds, through to Great Danes. Visit our website to view our extensive collection of dog beds, or purchase the ultimate indulgence for your faithful companion.

[www.GeorgeBarclay.com](http://www.GeorgeBarclay.com) Tel: 01722 712203 Email: [sales@georgebarclay.com](mailto:sales@georgebarclay.com)

## Silk Road Rugs

Westway farm, Bishop Sutton, Bristol BS39 5XP

\*can not be used in conjunction with any other offer or discount



[silkroad-rugs.co.uk](http://silkroad-rugs.co.uk) | 01275 319950 | [info@silkroad-rugs.co.uk](mailto:info@silkroad-rugs.co.uk)





# Winter ESCAPES

Discover an array of luxurious winter havens, each with its own style, indulgent facilities and variety of seasonal activities for guests to enjoy

## HIGHLAND CASTLE

Journey deep into the wilds of the Scottish countryside to discover a 16th-century castle with a warm welcome. Destroyed by fire in 1640, today Forter Castle has been transformed into a luxurious retreat by interior designer Katharine Pooley and her father, Robert, who have spent over 20 years carefully rebuilding it with help and advice from Scottish Heritage. The historic five-bedroom abode boasts a great hall ideal for grand winter feasts, with traditional candelabras and tartan-clad dining chairs adding atmosphere to the elegant decor. Outside, the Perthshire hills form a scenic backdrop in which to enjoy winter pursuits including riding and skiing.

Forter Castle, Angus Tel 01637 88118; [fortercastle.com](http://fortercastle.com) ▶



## CAPITAL HOTEL

Brown's Hotel opened its doors almost 200 years ago in 1837 and is purported to be London's first hotel. Situated in the heart of Mayfair, its location is ideal for enjoying all of the capital's finest winter attractions - from the latest theatre shows to shopping at some London's finest boutiques. For those who wish to stay put, the hotel has its own spa. Post-treatment, follow in Queen Victoria's footsteps and enjoy a classic afternoon tea in The Drawing Room restaurant, which in the evening offers seasonally inspired fine dining. The night can be rounded-off with a unique cocktail invented by the in-house mixologists at the stylish bar. In the hotel's more recent history, its luxury suites and rooms have been redesigned by Olga Polizzi, who is renowned for her ability to combine historical English architecture with classic modern interior design. For an elevated home-from-home experience, small dogs are also invited to stay.

*Brown's Hotel, London*

*Tel 020 7493 6020; [roccofortehotels.com](http://roccofortehotels.com)*



## TUDOR ESTATE

Whether strolling around the knot garden as the morning mists lift or gathering fireside for an evening board game, Tudor House is a peaceful sanctuary that mixes cosy corners with grand features. Tucked away on the Halswell Park estate, near Somerset's Quantock Hills, this Grade I listed Tudor home has period details aplenty – from beamed ceilings to mullion windows and antique furnishings. The kitchen, known as Lady Tynte's dairy in the 18th century, is furnished with modern essentials including an induction hob and a coffee machine.

A separate dining room provides a formal space for celebratory meals. Upstairs there are six bedrooms, three with indulgent en-suite bathrooms, and a principal suite that overlooks the Elizabethan garden. Further afield, the Jurassic coast has far-reaching views, perfect for winter walks.

*Tudor House, Somerset*

Tel 01872 553491; [boutique-retreats.co.uk](http://boutique-retreats.co.uk) ▶





## COTSWOLD MANOR

In *The Buildings of England*, British architectural historian Sir Nikolaus Pevsner described Temple Guiting as “one of the finest, if not the very best, of the small Cotswold Tudor Houses”. Set in 14.5 acres of landscaped grounds (the estate includes other properties for hire), the Grade I listed five-bedroom honey-hued stone manor blends modern amenities, such as an all-weather tennis court and a secret cinema room, with a sympathetic restoration of its heritage architecture. If the weather is less than ideal, activities can be arranged to enjoy at the manor, these include cookery lessons, wine tastings and floristry classes. Alternatively, relax and book a private chef to provide any style of dining from a formal 10-course tasting menu to an informal afternoon tea, adding a special touch to any stay.

Temple Guiting Manor, Gloucestershire  
Tel 07748 118288, [templeguitingmanor.co.uk](http://templeguitingmanor.co.uk)

## QUAINT COTTAGE

As *The Fable's* charismatic facade suggests, this traditional thatched Cornish cottage is as charming inside as it is outside. Benefitting from a recent update in collaboration with The White Company, the interiors have everything needed for a snug stay. After winter walks on the nearby beaches of Perranporth and Holywell Bay, spend a cosy afternoon pottering in the farmhouse kitchen making delicious dishes with local produce. For a slower pace, read a favourite book in the roll-top bath. Two double bedrooms, a sitting room and sunroom provide plenty of relaxing areas for a restful holiday.

The Fable, Cornwall  
Tel 01637 88118, [uniquehomestays.com](http://uniquehomestays.com) ■



## Energy Efficient Timber Windows and Doors

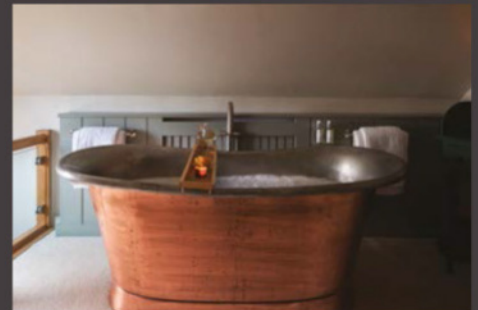
*High quality, traditional timber windows and doors. Crafted in the UK and designed to complement your home. Conservation Area specialists.*



01344 868 668    [www.sashwindow.com](http://www.sashwindow.com)

THE SASH  
WINDOW  
WORKSHOP

## STYLISH RETREATS IN THE UK'S HOTTEST LOCATIONS



*boutique*  
RETREATS

From cosying up fireside in a country cottage, to stargazing from a dreamy hot tub at your clifftop hideaway, escape the everyday and seek the magic of a staycation with Boutique Retreats. With over 260 luxury abodes to choose from, uncover our curated collection of luxury retreats, set in unique locations across the UK. **We know how good getaways should be.**

[boutique-retreats.co.uk](http://boutique-retreats.co.uk)

+44 (0)1872 553 491

[enquiries@boutique-retreats.co.uk](mailto:enquiries@boutique-retreats.co.uk)

A room with floral wallpaper, a blue chest of drawers, and a blue chair with a beige seat. The wallpaper features a bird perched on a branch with flowers. The chest of drawers is dark blue with brass handles. The chair is dark blue with a beige upholstered seat and backrest.

# ONE FINAL THING...

Use wallpaper to create an immersive and luxurious decorative experience

Following their well-received collaboration four years ago, Kit Kemp and Andrew Martin have teamed up once again to bring her creativity to life in immersive mural-style wallpapers. The original Mythical Lands design has been expanded to include four new colourways, and two brand new designs have been launched, including Songbird (shown here). This take on classic chinoiserie has been softened with a relaxed, anglicised character. Painterly strokes are captured on a textural paper that comes in a five-panel roll that is easy to cut, match and repeat for an achievable 'bespoke-style' mural around the room. *Songbird, Rain, £710 an 18m roll, Kit Kemp x Andrew Martin*



# NEPTUNE

Thoughtful design, built to last a lifetime.

Kitchens Furniture Accessories Lighting Paint Design services  
[neptune.com](https://neptune.com)



BY APPOINTMENT TO  
HER MAJESTY THE QUEEN  
SUPPLIERS OF FURNISHING FABRICS  
AND WALLCOVERINGS  
G. P. & J. BAKER LTD. POOLE

# GP & J BAKER

TIMELESS DESIGN

GERTRUDE, A GP & J BAKER ORIGINALS WALLPAPER

FABRIC · WALLPAPER · FURNITURE

GP&JBAKER.COM