The
ENGLISH HOME

PRINT & PATTERN SPECIAL

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April 2024 | Issue 230 | £7.99 | UK Edition



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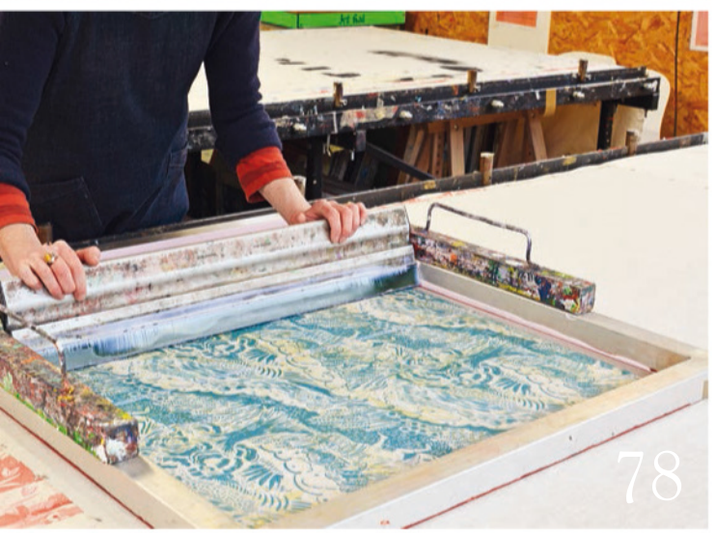



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PORTRAIT GRANT SCOTT

A letter from home

One of the fascinating things about our homes, is that they are never 'complete.' Homes evolve as we do. We adapt how they function to suit our changing lifestyles, along with how we choose to decorate and what we surround ourselves with. At *The English Home*, we've always believed that this incremental approach is one that creates a uniquely personal, meaningful and comfortable British home.

It's at this time of year we are often tempted to refresh interiors – it's the perfect time to have a clear out and spring clean, rediscover or give prominence to what we have perhaps overlooked, and make changes to enhance all that we love about our homes. In this issue, we've focused on the power of print, pattern and colour to do just that.

Wallpaper and fabrics can instantly add a new vibrancy to interiors in a relatively cost-effective way and the new season collections present plenty of new options in playful designs and scales along with recoloured, classic motifs. Why not revitalise a kitchen by adding wallpaper to it for the first time in its recent history? Use a pretty toile de Jouy to add a scenic panorama to a bedroom? Or envelop a room in print by papering the ceiling for impact? This issue provides plenty of decorating ideas and expert know-how, as well as some enjoyable insights into the history of decorative styles. There's much to discover, such as ways to add borders to add zip to a room or highlight its architectural details.

Spring is also the perfect time to focus on the garden, plan a luxurious English escape or indulge in seasonal projects, all of which you'll find explored in our *Living The Season* section. We hope our pages provide you with plenty of temptation!

Samantha

Samantha Scott-Jeffries, Editor

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



COVER PHOTOGRAPH © RACHAEL SMITH

NEXT ISSUE ON SALE 27 MARCH 2024

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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

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SPOTLIGHT ON...

Bed linen fit for The King's goddaughter

With an impeccable Royal and interior design pedigree, India Hicks is the perfect bedfellow for double Royal Warrant holder Heirlooms, whose bespoke luxury linens are made in West Sussex. Exclusively for Heirlooms, India designed her new Warm Harbour collection of bed linen and accessories to encapsulate the natural beauty of her island life in the Bahamas, with three colourways to evoke a distinct sense of peace and sophistication: Morning Mist, Tidal Blue and Shell White. Air-jet woven for sumptuous softness and high performance, included in her collection are duvet covers, pillowcases, bed runners and decorative cushions featuring a toile print of India's Bahamian life with her late dog Banger and parrot Jenga. *heirlooms-linens.com*



Classic Meets Couture

Giles Deacon x Sanderson

Globally known for mixing fashion, fine art, theatre and grand-scale glamour, English couturier Giles Deacon has reimagined Sanderson archive prints with sublimely theatrical effect. Across 11 wallpapers, nine fabrics and one velvet in 15 colourways all steeped in sumptuous drama, he has layered daring and eccentric touches onto iconic historic prints, with influences spanning Greek mythology, medieval and more.

He spent two years carefully crafting the collection, which he describes as "sublimely theatrical, eccentrically refined and classically elegant fabrics and wallcoverings. This is a collection that delights in the theatrical and fantastical yet is always tethered to a strong sense of Britishness. With these anchors of design comes a thoughtful and universally beautiful story of decoration, each design holding its own. It's a classic story. There is a transportable aspect to interiors a world away from the outside, which fascinates me, where you are immersed in your own utopia. There is an immersive aspect to the storytelling of the collection which travelled from a bygone era to the modern day and then moving back and forth. These designs have been imagined for all – for those who are entranced by the sublime, eccentricity, decadence and beauty."

Sanderson's lead designer Rebecca Craig says: "The aim was always to create a new and enduringly beautiful decorating story with Giles's hand elevating the collection." *sanderson.sandersondesigngroup.com*



Delightful Departure

Curiousa's founder presesnts its first ceramic collection

Glass luminary Curiousa has unveiled its first ceramic lighting collection – the playful Maya Collection, inspired by Aztec and Mayan graphic fabric patterns and architectural motifs. Although a first for the Derbyshire company, this move marks a return to her roots for its founder and designer Esther Patterson. After feeling unfulfilled as a graphic designer, she went back to university as a mature student to study decorative arts which included ceramics. A visit to a local glass blower sealed her love of glass and led to her launching her business in 2010.

She says: "I've loved making again and I can while away many hours experimenting with colour palettes and creating new shapes. I really feel connected to clay – it's a beautiful and intuitive material with endless possibilities. It grounds me to the earth somehow. It feels comfortable but sometimes irksome as it can rebel and not comply, so when you open the kiln to see final results and something really turns out beautifully, you feel like doing a little dance to celebrate – it really is exciting."

Of her new collection, which incorporates bone china, she says: "The initial process was a journey of discovery, allowing the materials and shapes to converse and harmonise organically. I played with the shapes in different combinations, inverting them, creating mirrored geometric compositions and marrying them with glass elements." *curiousa.co.uk*


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Threads of India
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ABOVE Little Eden wallpaper in Meadow is a joyful expression of biophilic design featuring wild plants.

RIGHT Luxury textile designer Katya Nappolini founded Deus ex Gardenia in 2022 epitomising 'botanical glamour'.

BELOW Exotic birds adorn Passiflora from the new Luxury Velvet Collection made from recycled plastic bottles.





Heavenly Creations

Luxury wallpaper from Deus ex Gardenia

"Botanical glamour" is how Deus ex Gardenia founder and designer Katya Nappolini describes her luxury made-in-England wallpapers that fuse heritage with horticulture. Before starting Deus ex Gardenia – which means 'God from the Garden' – Katya honed her natural artistic flair studying fashion, textiles and print design at Central Saint Martins and London College of Fashion.

A former costume designer for the English National Ballet, Katya created luxury surface prints across interiors and fashion for the likes of Liberty, Karl Lagerfeld, Etro, Ralph Lauren, Anthropologie, DKNY and many more before founding her own business in 2022, later joined by her husband Marco to help expand her brand globally. "Our collections explore the rich and diverse landscapes of the world's jungles, forests and country gardens," she says. "With a sophisticated colour palette of warm, rich and elegant hues, the Deus style pairs the distinctly modern with timeless elegance, layering historical motifs with meticulously hand-illustrated, watercolour and digitally painted newer visual styles to create one-of-a-kind visual narratives."

With a personalised service and a range of exquisite finishes, each of Katya's meticulously crafted collections is equally inspired by the natural flora found in faraway lands as that just beyond the doorstep of her London home, as well as her treasure trove of botanical sketches.

Tropical palms, climbing jasmine and andira tree flowers surround ripe forbidden fruit in the newly launched Little Eden wallpaper. Available in three colourways, this joyful flourish of wild plants creates an immersive experience akin to forest-bathing, evoking the tranquillity of biophilic design.

The Luxury Velvet Collection is at once brand new yet old, its sumptuously soft pile belying its origins as 100 per cent recycled polyester sourced from plastic waste – primarily plastic bottles. Exotic birds hide amid lush foliage and sinuous floral blooms, with a decadent harmonious palette of green, teal, marigold and pink.

deusexgardenia.com







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CLOCKWISE FROM LEFT Bombay Sprout founder Zara Bolingbroke-Kent (*left*) and interior designer Laura Stephens with their Tessa rug; the Pearl rug in Antique Blue and Walnut; the Joni rug in Moss Green and Apple Green.





Useful and Beautiful

New rugs from Laura Stephens and Bombay Sprout

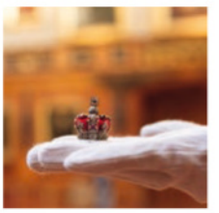
Good design should always be both beautiful and practical – elegantly exemplified by the new bespoke hand-woven jute rugs by Laura Stephens and Bombay Sprout. All five designs – Skye, Alys, Pearl, Joni and Tessa – are a joyful juxtaposition of colour and pattern, with decorative borders inspired by 19th-century antique ribbons, representing, in the words of their creators, "the fusion of beauty and practicality for everyday life". Hand-woven by a family of fourth-generation weavers in Northern India on traditional looms, these durable rugs celebrate the heritage of pattern, from timeless stripes to whimsical vines and splashes of pink and sky blue.

A shared passion for eclectic interiors and design brought together interior designer Laura Stephens and Bombay Sprout founder Zara Bolingbroke-Kent, who say of their new collection: "As our lives are wonderfully busy, and our houses are full of friends and family, nothing can be too precious. Our aspiration with this collection was to ensure that our rugs were beautiful, practical and durable to make our homes sing."

The duo chose jute for its sustainability and durability, being 100 per cent biodegradable and recyclable and a renewable source grown without fertilisers and pesticides. These rugs are easy to care for and hold their depth of colour, even after years of use. Each takes up to 12 weeks to produce, from hand-harvesting the jute to weaving it.

With over two decades of experience as an interior designer, in 2017 Zara founded North Norfolk independent design studio and shop Bombay Sprout offering decorative homewares and rugs made in India. Today it is one of the UK's leading rug studios, with clients worldwide. Laura's London-based residential interior design practice undertakes projects of various sizes, creating beautiful, practical interiors to elevate her clients' mood and bring pleasure to the everyday, elegantly layering pattern, texture, light, colour and details. *bombaysprout.com*; *laurastephens.co.uk*

Diary



Throughout this year, Windsor Castle is hosting a centenary display of Queen Mary's Dolls' House. A replica of a grand Edwardian residence, it is the world's largest and most famous doll's house, with a new miniature library. *rct.uk*



The *Colour & Movement* exhibition at the famous Leach Pottery in Cornwall's St Ives celebrates contemporary and emerging potters who work with colour, flowing decoration and lively movement. Until 18 May, with all works for sale. *leachpottery.com*



Thousands of tulips, cherry and apple blossom, bluebells, magnolias, hyacinths, camassias, early rhododendrons and more will greet visitors to Hever Castle in Kent's Celebration of Spring, with tours and workshops from 15–28 April. *hevercastle.co.uk*

FEATURE SARAH FEELEY **PHOTOGRAPHS** P15 © BRITTAN GOETZ. P16 (TOP) © CHRISTOPHER HORWOOD; (BELOW) © WILL SLATER. P18 (TOP) © BILLY JO CATBAGAN. P18 © BOZ GAGOVSKI. P20 DIARY (TOP) ROYAL COLLECTION TRUST/© HIS MAJESTY KING CHARLES III 2024; (MIDDLE) PLATE BY JENNIFER HALL; (BOTTOM) © HEVER CASTLE & GARDENS



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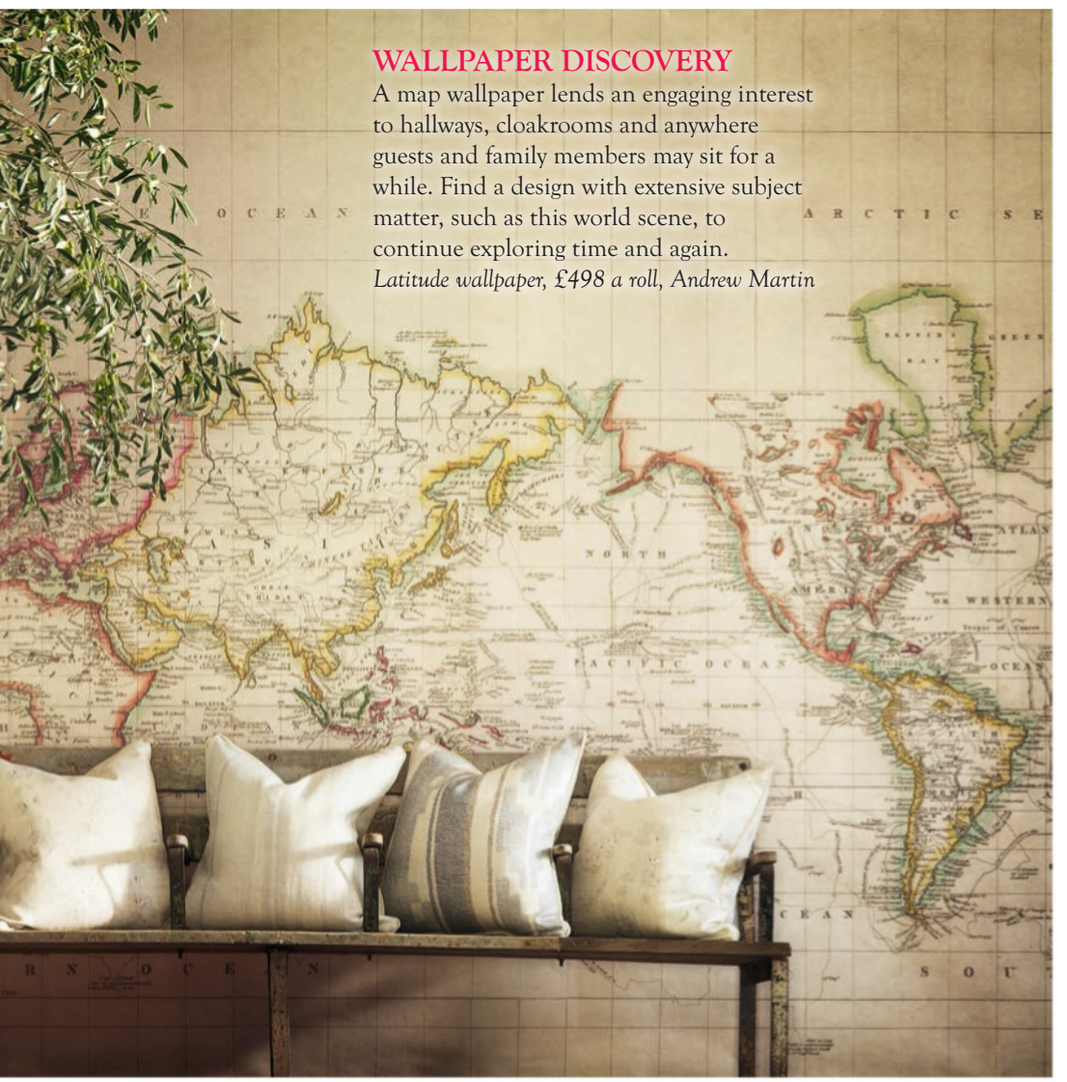
DESIGN DISCOVERIES

Maximise the airy feel of longer days by employing a light decorative touch that focuses on considered details, natural prints and harmonising colours



WALLPAPER DISCOVERY

A map wallpaper lends an engaging interest to hallways, cloakrooms and anywhere guests and family members may sit for a while. Find a design with extensive subject matter, such as this world scene, to continue exploring time and again.
Latitude wallpaper, £498 a roll, Andrew Martin



LIGHT SCULPTURE

The fluid folds of the sculptural Anders light are made from layers of abaca fibre, a traditional millinery material derived from the banana plant family. Each light is crafted by draping and stitching the material around a central bronze three-way bulb fixing. When illuminated, the light casts a gentle and atmospheric glow.
A smaller version of the pendant design is also available, along with a wall light and a floor light with the same style of shade.
Anders light, £3,680 (large), Pinch



COLOURFUL DRINKS

Capture the spirit of sunny days by the coast with glassware in a striking design reminiscent of glistening sea glass or sticks of rock enjoyed at the beach. This handblown collection embraces the perfectly imperfect joy of each piece's uniquely individual colours and shapes.
Salty Caramel Stripe Murano Gio Ponti 'A Canne'-style Italian glasses, £65 each, and carafe, £260, The Edition 94



ENERGISING FABRICS

Swedish pattern designer Cathy Nordström is launching a collection of fabrics inspired by fellow countrywoman and celebrated 19th-century textile artist Karin Larsson and the vibrantly decorated summer house she inhabited. Rölakan (seen on the stool) emulates a geometric flatweave rug, while Karin's Dress reflects the lively style of Larsson's clothing, symbolic of her desire not to follow textile trends of the era. *Bed linen, Karin's Dress, Rose, £141 a metre; stool, Karin's Rölakan, Indigo, £146 a metre, Cathy Nordström* ▶



RHYTHMIC PATTERN

Annika Reed's new wallpaper collection, Dancing Queen, is a jubilant interpretation of the exuberance of dancing channelled into six colourful print designs. The vine-like lines of the motif on this paper bring an almost tangible, natural sense of movement to this kitchen. Each distinctive paper in the range is designed by Reed in Somerset and printed by hand in her London studio.

Tetris Garden wallpaper, £170 a roll, Dancing Queen collection, Annika Reed

LIGHTEN UP

These rechargeable indoor and outdoor lamps have three settings for different levels of brightness. From illuminating al fresco dining to adding a soft glow to after dinner drinks, these portable lights can vary the atmosphere and Original BTC aficionados will also note the brand's signature bone china shades.

Blossom portable light, £489, Original BTC





SPECIAL CONSOLE

This neatly proportioned console table is an elegant solution for narrow spaces. The oak and travertine composition underlines its luxurious finish. Aside from being perfect for a townhouse hallway, it could also work behind a chair or sofa to delineate a seating area.

Anais console in oak and travertine, £1,479; Linje fabric table lamp, £129; Wavy oak frame, £99, all Heal's

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COLLABORATION AFOOT

Following the success of their previous projects together, Salvesen Graham and Jennifer Manners have turned their collaborative flair to reinterpreting a classical motif. The Greek Cane rug features a playful bamboo border around a solid central colour. Available in five colourways, it is crafted in a flatweave using sustainable fibres.

Greek Cane rug, Biscuit, £700 a square metre, Salvesen Graham x Jennifer Manners



FABRICS IN HARMONY

Fermoie's Maple fabric edit is inspired by woodland walks near its Wiltshire studio. Also launching this spring is Ticking – a contemporary woven stripe. Each range has 15 colourways designed to easily blend together and includes four new cushions.

Ticking fabric on David Seyfried box stool and background, £170 a metre; cushions, from £140 each, shown in (from top): Ticking, Colonel, and Maple, all Fermoie





FLOOR SCHEME

These geometric triangle tiles from Fired Earth can be selected in heritage hues, as shown in this classic light and dark combination. Alternatively, for a fresh design which will remain timeless, this classic style is available in three shapes – triangles, stars and circles – and seven shades that can be mixed and matched in any combination to create a unique modern colour palette.

Marble Blends Triangle tiles, £135.45 a square metre, Fired Earth ■

FEATURE SUZANNA LE GROVE **PHOTOGRAPH** (CATHY NORDSTRÖM) © FANNY RADVIK

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Themis marble balls, £60; marble pear, £30, Oka



Marble Luxe porcelain tiles, Bellissimo, £93.00 a square metre, Ca 'Pietra



Red Tanaro Marbled pendant light, £57, Pooky



Amber Hexagon wall tile, £78, Porcelain Superstore



Marbled ceramic match pot, Teal/White, £22, Great House Farm Stores

Suminagashi hand-marbled wallpaper, £190, Nat Maks

IN A SWIRL

The organic ripples of marble and marbled pieces in soft colours or natural tones create unique, intriguing accessories and backdrops



Melange wall light, £750, Andrew Martin

Pink Marble cutlery set, £49, Antipodream



Jupiter Light Gold & Cream Metallic Marble velvet rug, from £119, Rowen Homes



Isla round marble side table, £365, Graham & Green



Antique Marble octagonal stand, and candle lid, £85 each, Diptyque



Lithos marble bookends, £323, Ligne Roset



Zahara drink table in Mojave, £906, Arteriors

FEATURE KATY MCCLEAN

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Spindle shade, £745, Rothschild & Bickers

Tangier Rhubarb Stripe Frilly cushion, £85, Alice Palmer & Co

Moorish rug by Rapture & Wright, from £995, Amy Kent

Wall in Touch of Pink, from £20 for 0.94l Interior Matte, Benjamin Moore

Hearts and Minds wallpaper, Blush, £160 a roll, Kelling Home

ZigZag mirror, Pink, £110, Bøde Living

Twisted Wooden candlesticks, Pink, from £30 each (small), Birdie Fortescue

IN THE PINK

A happy companion to many colours, a sweep of blush, peach or rhubarb is both chic and pretty

Kitty, £60 for 2.5l Emulsion, Edward Bulmer Natural Paint

Pink Gin linear jug, £30, Garden Trading

Pretty In Pink scalloped plates, £85 for a set of four, Casa by JJ

Indian teak bench, Pink, £650, Raj Tent Club

Walls in Ruse, £67 for 2.5l Architects' Matt, Paint & Paper Library

Pre-Loved Soho Baby Drum in Rouge bouclé linen, £600, George Smith

Tubby Torre freestanding bath, Pink, £2,932, Albion Bath Company

Rose Pink, 1829 Vintage Collection paint, £45 for 2.5l Chalky Emulsion, Craig & Rose

Capel Blossom linen duvet cover set, Pink, £350 (king size), Liberty London

FEATURE KATY MCLEAN

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Athena wall light, £95, Neptune



Alexandra hand-blown glass jug, £90, Rebecca Udall

Reclaimed Cotswold Fleece cladding, £49.50, Osborn Interiors x The Main Company

Dave Regester hand-turned ash bowl, 35cm, £255, David Mellor





Rachel Dein plastercast nature prints, £225 a tile, exclusive to JamJar Edit



Reclaimed wooden table, £1,900, and all tableware, Layered Lounge

LIGHT REFRESHMENT

Rustic, natural tones bring a sense of the outdoors to indoor dining this spring

Borrowed Light, £31 for 750ml of Dead Flat Paint, Farrow & Ball



Wishbone chair in oiled oak by Carl Hansen & Søn, £919, Heal's



Franconi sideboard, Cloud Wash, £1,850, Oka



Alto rug, from £2,995, Soho Home



Cove White Wash candle holder, £140 (large), Daylesford Organic



Woven placemat, £10, ProCook



Recycled glass dome cake stand, £95, Nkuku

FEATURE SUZANNA LE GROVE PHOTOGRAPH (JAMJAR EDIT) © HELEN CATHCART

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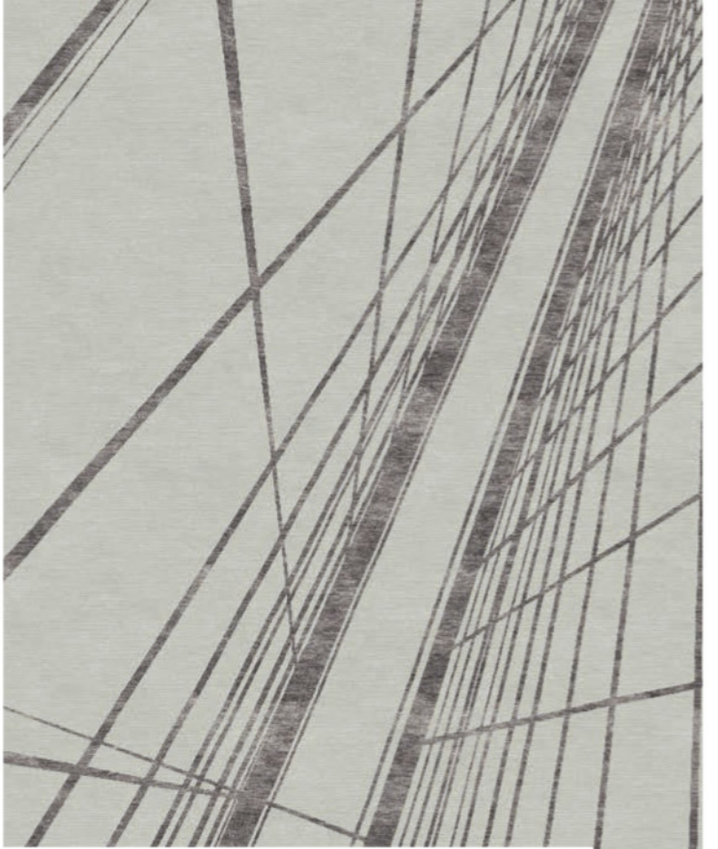
THE EDIT

The new products and brand discoveries that have caught our eye this month





LUXURY UNDERFOOT

Founded in 2022 by Lucy Todd and Sophie Clarke, 16TEN Rugs is a boutique studio specialising in luxury handmade rugs sold to interior designers and directly to the public. The Alfie rug is the duo's latest design, inspired by the iconic cable-stayed bridges seen in London and New York. Each rug is hand-knotted in Nepal, and has an individual finish crafted from tactile wool and a silk motif which result in a design that blends architectural inspiration with luxurious textures. *16tenrugs.com*





SPRING VIBRANCY

Handmade close to Delhi in India, stamped with an embossing plate and hand-painted and glazed in uplifting colours, Turnbull & Hooch's lightweight enamel trays add colour and craftsmanship to spring interiors. With a background in interiors and sourcing unique pieces for clients as part of a wedding business, Sarah Turnbull decided to source, design and create a carefully curated collection of homeware. Launching her brand in 2020, she now offers a range of accessories for the home, from glassware and tablemats to rugs and photo frames, but it is the round enamel tray collection, available in nine colours, which has become her hallmark. *turnbullandhooch.co.uk*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IMPECCABLE PLUMAGE

Inspired by 17th-century Dutch master Melchior de Hondecoeter, who was known as 'the Raphael of bird painters', Brillig & Borogove's charming new wallpaper collection, Aviary I, features hand-drawn illustrations of 16 different birds. Launching in April, the designs will be available in two colourways, digitally printed in Britain using eco-friendly water-based inks on Forest Stewardship Council-compliant substrates. As well as a burgeoning range of wallcoverings and textiles, Brillig & Borogove specialises in one-off works of decorative art, antiques and period furniture hand-picked for their charm and character. *brilligandborogove.com*



WONDER WOOD

A revolutionary approach, combining Scandinavian techniques with German engineering, has formed the basis of Timber Windows since its inception in 2004. The brand's engineered timber windows and doors are tailored to complement every style of home and provide improved security and insulation while resisting issues which can affect traditional wood, such as rotting, twisting and warping. A sign of the company's ongoing success, it now has 49 showrooms across the UK. *timberwindows.com*



ARTISANAL FLAIR

Sketching patterns inspired by nature from a young age, Fiona Howard has turned this passion into a business, designing wallpaper from her hand-drawn, hand-carved lino prints. "It's a much slower, traditional way of designing than computer-aided design," she says, "and has all the hallmarks of the designer embedded in its marks and beautiful imperfections." Her recently launched Orchard collection of wallpaper and co-ordinating borders in Jasmine Leaf, Squiggle and Sunflower will add character to any interior. *fionahoward.com* ■




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Natural BEAUTY

An unusual brief to create a fully non-toxic home did not hold interior designer Pandora Taylor back when decorating this warm, cosy and characterful flat in London

FEATURE CHARLOTTE DUNFORD PHOTOGRAPHY CHRISTOPHER HORWOOD



In the sitting room, a mohair sofa and armchair upholstered in Jasper heavy weight linen, both from Rose Uniacke, are arranged around a Robert Kime ottoman covered in Arley Print in Lagoon by Lee Jofa. Walls in Farrow & Ball's Lamp Room Gray are a perfect foil for the paintings by Venetia Syms.



BELOW Bespoke joinery in Farrow & Ball's Hague Blue contrasts against the Perrin & Rowe tap and Mandarin Stone's Zellige tiles in Nouveau White in the kitchen.

OPPOSITE A Louis Poulsen pendant light from Nest hangs above the vintage Saarinen Tulip table and Niels Møller chairs in the kitchen's dining area.



'Arts and Crafts is a favourite period of mine in design, but I also have a thing for cleaner, more modern-looking interiors'

ABOVE Tactile materials create a warm and cosy feeling in the sitting room, from the armchair upholstered in Lewis & Wood's Rooksmoor velvet to the mohair rug from The Rug Company. The floor lamp is from Richard Taylor Designs.

Situated in a bustling, village-like borough of North London, within walking distance of a number of idyllic green spaces, this Arts and Crafts home boasts an appealing balance of town and country. It was the perfect find for Bronwyn Preston, her husband, Grant Hill, and her 14-year-old son, Finn, who divide their time between Los Angeles and London. "I felt that there was no better area for us, the location is unbeatable," she says.

Attracted to the innate character of period buildings, Bronwyn was charmed by the Victorian property, which was originally built late in the 19th century on a former Eton College estate, before being converted into eight separate flats in the 1980s. "I wanted the place that we bought to feel like a London flat and not like something we could find anywhere else," she adds.

While its red brick exterior and period detailing captured Bronwyn's eye, the flat's interior felt outdated. "I don't think anything had changed since the 1980s in terms of fittings and tiles and so on. It was also very diddy and the rooms felt cramped," she explains. Deeming a blank canvas the best place to start, she and Grant completely gutted the flat and altered the layout to open up the rooms into larger, brighter spaces.





'I wanted it to feel like a traditional marble bathroom you'd find in Claridges or The Savoy'



ABOVE A vintage console table and antique mirror sit beautifully alongside floor tiles from Victorian Tile Company and a Vaughan wall light in the hallway.

ABOVE RIGHT Arabascato marble makes a statement in the master bathroom. The Tom Faulkner mirrors have been made into cabinets to provide extra storage space. The bath is from CP Hart.

Originally, Bronwyn and Grant were travelling back and forth from America to oversee the renovation work, an arduous task which was complicated further when Covid unexpectedly hit. Luckily, they had been introduced to interior designer Pandora Taylor via their contractors at Wishbone Build and hired her to assist them in creating their dream home. "We needed a designer because we were doing this long distance and Pandora became even more critical as Covid hit," explains Bronwyn. "We weren't able to travel, so we were absolutely reliant on her and she, without fail, executed it all brilliantly."

After the building work was complete and with a strong foundation to build upon, attention turned to decoration. Working collaboratively, Bronwyn and Pandora have brought together an eclectic mix of old and new, employed a bold use of colour and layered textures and patterns to create a home that feels at once playful and elegant.

A key part of Bronwyn's brief was ensuring the entire flat was non-toxic. "People often don't know what that means," she says. "There are so many toxic materials that are used in building, from plastics and glues to formaldehyde and various chemicals, and it's very important to me and my family that we don't have any of that in our living spaces." A focus on 100 per cent natural materials and expertly crafted British pieces has ensured a toxic-free, yet warm and elegant interior.

This use of organic materials works beautifully alongside the nature-inspired motifs spotted throughout the flat, originating from Bronwyn's love of the Arts and Crafts movement, a passion which has only grown, thanks to her frequent visits to the Victoria and Albert Museum. "It's a favourite period of mine in design, but I also have a real thing for cleaner, more modern-looking interiors, like those by Rose Uniacke. I noticed that in a few of her projects



An elegant pelmet and curtains crafted from Chelsea Textiles' Cupid in Antique Blue create a cocooning bed nook in the children's bedroom. Colourful accents have been added to the classic blue-and-white scheme through the Pooky lamp and artwork from Pandora Taylor.





ABOVE In the principal bedroom a custom-made wardrobe has been crafted from oiled oak and horsehair panels from John Boyd Textiles. The curtain fabric is Squawk in Parma Pink from Lewis & Wood.

she has also turned to Arts and Crafts papers and designs," says Bronwyn. There is a similar blend of styles at play in the flat, where modern and mid-century designs have been cleverly incorporated into the Arts and Crafts look. A prime example is the charming breakfast spot in the kitchen where a vintage Saarinen Tulip table and several Niels Møller chairs are set in front of a classic William Morris wallpaper.

The joyful palette of pink, green and blue was inspired by Brownyn's favourite colours, but has been elevated further by Pandora's talented eye. "What I loved about working with Pandora is that she really listened to what I wanted and liked, and took that as her starting point and then ran with it," explains Bronwyn. "She introduced teal in the bedroom, which is not a colour that I'm normally drawn to, but she made it work. She had a great sense of how that bedroom should feel colour-wise and teal was her choice and now I love it."

One of the biggest changes to the interior was the redesign of the kitchen. "Pandora designed each and every aspect of that kitchen and it works beautifully," says Bronwyn. Each detail has been considered and curated, from a curved worktop end that complements the circular dining table to the contrasting textures of the brass hardware, gloss tiles and wood-grain cabinets. "It's a small kitchen, because it's a flat in London, but it doesn't feel small. It has everything we need and it's very tightly organised," Bronwyn adds.

When it came to designing the principal bathroom, Bronwyn drew inspiration from the iconic London hotels she has stayed in while travelling for her job as a



'I wanted everything to be very cosy, soft and tactile ... It's a really beautiful little jewel of a place'

publicist in the film industry. "I wanted it to feel like one of those traditional marble bathrooms you'd find in Claridges or The Savoy," she says. A timeless white marble with intricate veining now covers the walls and floor, along with a matching washstand. "It's a really standout room of the house," she adds.

Reflecting on her collaboration with Pandora, Bronwyn couldn't be more pleased with the result. The interiors are a testament to the wonderful movement of organic textiles and furnishings that are readily available today and the fact that using solely natural, toxic-free materials can still create an elegant, colourful and textured scheme. "We live most of the year in California where there's sunshine every day, and in London I wanted to feel and work with the weather," she laughs. "I wanted everything to be very cosy, soft and tactile and I didn't want a beige house. What I have is exactly what I wanted and more. It's a really beautiful little jewel of a place," she adds. ■

ABOVE A beautiful antique desk and chair complement the Arts and Crafts leaded windows. An Ensemblier headboard is covered in Quaintrelle in Jade from Holland & Sherry.



ECHOES *of the* PAST

Tucked into the folds of Dartmoor, this traditional Devon longhouse has been given a new lease of life by its creative owners, whilst fully respecting its long history and intrinsic character

FEATURE SHARON PARSONS PHOTOGRAPHY RICHARD GADSBY

ABOVE Owner Sue Harragin is fascinated by the history of her home and its previous inhabitants.
RIGHT The thatched Devon longhouse dates from the 16th century in parts and is settled within a deeply sloped garden.



'I rather like the fact that this is exactly how so many people before us would have lived in this room. It's pretty much unchanged'

Sue Harragin has a clutch of old black-and-white photographs which, though not in any way exceptional, offer a beguiling glimpse into everyday life at her moorland cottage some 70 years ago. The neat little windows beneath the thatch are flung open to let in a spring breeze, a tiny lamb huddles next to an old garden gate, a cat stretches lazily on the dipped stone threshold, and the silhouette of a man is captured in the narrow passageway, the pages of a letter in one hand. The gnarled wooden lintel above the front door and the thick stone walls surrounding it look no different to how they look now, and although the years have passed and the house – which dates back to the 16th century – has been home to one generation after another over time, there is a reassuring sense of permanence.

"It's true," says Sue, an artist and designer. "There's something very settled about this place which makes us feel content and happy and seems to rub off on everyone who comes here. There is, I'm sure, a good vibe that comes from the people who lived here before."

Nevertheless, when she and her musician partner David first came to view the property four years ago, neither were entirely sure it was right for them. "We had a beautiful house deep in rural Devon, but it was, quite literally, in the middle of nowhere," Sue explains. "We wanted to be closer to a village, and either near the sea or on the moors. I knew this area well because I'd grown up near here, so we started to look – which wasn't easy during the pandemic."

As is so often the case, serendipity was to play its part. "We'd made an offer on another property which



RIGHT The oak table – made by Sue's partner David's brother, Ken Rhodes – is framed by an assortment of chairs. The crystal sconce, set against the rough oak panelling, is from a market in northern Tuscany, and the armchair is upholstered in Bukhara by Lewis & Wood.





'We couldn't be happier – we've fitted so much into a small space without it feeling in any way cluttered'

had fallen through and were feeling a bit bruised, when a friend unexpectedly suggested we buy this cottage from her," Sue explains. "At first, we weren't sure, mainly because David – a keen gardener – didn't think there was enough land, but the more we considered it, the more we began to feel that it could work."

The property was comprised of a unique cluster of buildings which the couple found intriguing. "We could suddenly see the potential," Sue recalls. Framing an old cobbled courtyard on three sides, there was the cottage – a classic Devon longhouse – on one side, a little outbuilding at the back of the yard which would make a sweet self-contained guest suite, and a huge barn opposite. The latter had been used for storage, but Sue and David could immediately envisage what it might be: a studio for their work, along with a library for their huge collection of books amassed over the years, and not least a large, welcoming place to entertain their extended family and friends.

The property overall was in a good state of repair, having recently been renovated. In the cottage, the floorplan downstairs is typical of Devon longhouses: there is a straight central hall with a door at either

ABOVE The kitchen features bespoke fitted units made in oak by Ashley Johns at Ashwood Kitchens. The antique Florentine mirror above the cream Aga is a prime example of Sue's confidence in marrying the pared-back with the ornate.



An original oak beam sweeps across the entrance to the peaceful sitting room. The carved painted chair – "probably Spanish" – came from Emma Leschallas in Tetbury, and the gold-framed painting is by the 19th-century Flemish artist, Lodewijk Apol. The sweet little milking stool is from Catherine Waters Antiques in Ashburton.

'David is an advocate for simple, beautifully made 20th-century pieces, while I definitely lean towards 'Old Florentine' – not the easiest mix!'

end and an elegant sitting room to one side, which would have once been a barn or stables. On the other is a room with a vast inglenook fireplace, exposed granite walls, and old oak panelling, leading in turn to a compact kitchen. "We think this room is the oldest part of the house," says Sue. "It's beautiful, but we've had to compromise to make it work: I have always loved open-plan kitchens with a big table for everyone to gather, but as the cottage is Grade II listed, we weren't able to knock down the wall separating both spaces to make that happen. I think creating a casual dining and living room here is probably the best we could hope for, and now I rather like the fact that this is exactly how so many people before us would have lived in this room. It's pretty much unchanged."

Upstairs, however, the layout is altogether more idiosyncratic. The winding staircase leads to a landing that is large enough to create a comfortable open-plan room, with a doorway leading to a guest room beyond. A crooked passageway leads to further bedrooms, the family bathroom, and finally the principal suite with an airy vaulted ceiling. "It has a storybook feel with all sorts of funny little places," Sue says. "Needless to say, the grandchildren love playing up here when they come to stay."

Back in January 2021, as soon as the couple got the keys to the house, Sue started updating it. "I wanted to make it feel like our home straight away," she says. "We'd barely unpacked before I'd got my paint pots out to create a mural on the landing wall." Other changes



RIGHT The sitting room is a masterclass in combining pieces from different places and eras. The striking portrait is called *Amore* and was painted by the artist Nicholas Beer, senior instructor at the Charles H Cecil Studios in Florence. The Indian textile from Artique in Tetbury makes a wonderfully vibrant curtain and stands out against walls painted in Calamine by Farrow & Ball.


WALTER SICKERT
BEFORE THEY PASS AWAY
JIMMY NELSON
PLANTING THE NATURAL GARDEN



'It has a storybook feel with all sorts of funny little places. Needless to say, the grandchildren love playing up here when they come to stay'

ABOVE Painted in Ethereal by Edward Bulmer Natural Paint, the couple's bedroom has a calm, gentle ambience. The antique painted chest at the end of the bed is Hungarian.

followed: the barn was soon transformed into a generous studio space and library with a relaxed seating area at one end; the little outbuilding became a cosy and luxurious 'bedshed' with an en-suite bathroom; and the compact kitchen was given a new lease of life with bespoke fitted units made by a local craftsman, and a new Aga.

Despite all of this, however, it is probably the furnishings, textiles, artwork and artefacts collected by the couple over the years which makes this home so unique. "I lived in both Italy and Sri Lanka for many years, and love the traditional style of furniture from both countries," Sue explains. "David, however, studied art at Goldsmiths and has very different design sensibilities to mine. He is an advocate for simple, functional and beautifully made 20th-century pieces while I definitely lean towards 'Old Florentine' – not the easiest mix!" ▸



This generous landing area at the top of the stairs has been used to create a room in its own right, and features a confident array of different furntiture. A talented artist, Sue created the whimsical mural herself, adding to the storybook charm of this space. The open doorway offers an intriguing glimpse of the cosy bedroom beyond.



'It helps that David's mantra has always been 'Be bold – make it count' ... Somehow or other, it all comes together'

ABOVE The rustic charm of the family bathroom is amplified by the addition of an aged copper stool found at Catherine Waters Antiques in Ashburton.

Unsurprisingly though, this couple's creativity, eye for detail and design acumen have ensured an easy fusion of influences which meander effortlessly from room to room, resulting in a home that feels cohesive, yet uncontrived. "It helps that David's mantra has always been 'Be bold – make it count', so we haven't worried too much about the end result. We've just gone ahead and let it happen. Somehow or other, it all comes together," Sue reflects.

"Sometimes while we're working in the studio, I find myself looking across at the cottage. It still looks just like it did in those old photographs," Sue says. "I wonder who the man in our hallway was, and what that letter said. Perhaps the people destined to live here in years to come will wonder who we were too, and what we did while we were here. I think much of this place will stay just the same as it is now, though – and that's rather a comforting thought, isn't it?" ■



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History in COLOUR

Liliya Salakhutdinova used her creative skills to the full when she reinvented a lacklustre country house interior with vibrant ideas drawn from her childhood

FEATURE AMANDER MEADE PHOTOGRAPHY RACHAEL SMITH



Family portraits add a personal touch to the drawing room, which is furnished with antiques collected over the years. The chandelier was purchased at Christie's. The silk cushions are all by Anor Living.



The conservatory, where the family enjoy leisurely weekend breakfasts, is filled with Liliya's plant collection. "I wanted to create an oasis in here," she says.

The process of creating a characterful family home has been filled with enriching learning experiences for Liliya Salakhutdinova. The founder of fashion and lifestyle brand Anor Living, Liliya drew upon her design instincts as well as her huge passion for colour when she moved with her husband from London to Somerset 13 years ago. Since the couple's move, they have become parents to two children. "We agreed it was the right time to move out of the city to raise our family in a more rural setting," she says.

Finding the right home, however, proved more of a challenge. Liliya and her husband focused their search on the West Country, due to its commutable distance to the capital, but the elusive 'this is the one' feeling evaded them until they viewed a striking Grade II listed former rectory. "I immediately felt a strong emotional connection with the house and often feel I must have lived here in a previous life," Liliya



RIGHT A lover of plants for the energy they bring to a room, Liliya says that early mornings are especially delightful in the conservatory.

BELOW The rear facade of the elegant assymetrical Italianate villa and its beautifully landscaped garden.

'I immediately felt a strong emotional connection with the house and often feel I must have lived here in a previous life'







ABOVE Embracing the formality of the Regency period, the dining room easily accommodates 12 guests. The dining table by Oka is paired with a split set of near-matching chairs found at auction and local antique shops.
LEFT Book-lined alcoves and a comfortable antique chair near the fireplace have created a cosy reading nook in the billiard room. The wall colour is Caulk Green by Farrow & Ball.

says. Selling their former property took much longer than expected so hopes of her dream home still being available had all but disappeared, until 12 months later, when the vendor rang unexpectedly to ask if they were still interested. "Of course, we were, and had just sold our own house, so the timing was perfect," says Liliya.

Designed by renowned English architect, Charles Edward Davis and built in 1836 for the second son of the Earl of Cork, Liliya's new home immediately provided her with a constant source of pleasure as she immersed herself in learning as much as she could about its rich history. Although the existing decor was a little uninspiring, she was not in a hurry to begin redecorating, choosing instead to take her time to get to know the house thoroughly. "Structurally everything was in good condition, so no major building work was required," she explains. "I needed to live in the house for several months to fully understand how we would use the rooms and how the light moved around the space before I could consider which colours would work best."



Many of Liliya's collection of blue bottles in the kitchen were found in Spain and the Balearics. Betty, a French bulldog, is one of the family's three dogs. The cabinetry is by Smallbone, painted in Bone China Blue by Farrow & Ball.





'Colour has a huge impact on both mood and well-being and I take inspiration from the feelings colour can convey within a space'

Colourful surroundings are vitally important to Liliya and are a priority for both her work in sustainable fashion and at home. She found it straightforward to transfer her creative skills from clothing design to conceiving lively room schemes to lift and complement the traditional English architecture. "Growing up in Uzbekistan I was surrounded by the exotic history of the silk route, so all those rich colours and intricate patterns became immersed into my imagination from a young age," she explains. "I am convinced that colour has a huge impact on both mood and well-being and take inspiration from the feelings colour can convey within a space." She also loves to uncover the stories and history behind items she owns.

Beginning with the drawing room, Liliya decorated one room at a time to allow herself the freedom to focus on the details. "This approach meant each project was manageable and didn't feel like a chore. I created each scheme personally without input from a designer," she explains. Determined to maintain the charm and character of the house, Liliya was keen to incorporate contemporary elements into her plans. "The result is a harmonious blend of old and new, so we now have an inviting interior that beautifully merges history with modern aesthetics."

As well as finding ideas in interiors magazines, Liliya is a history lover and a member of both the National Trust and the Historic House Association. Visiting heritage homes across the region has proved to be a

ABOVE LEFT The principal bedroom is spacious enough to allow the luxury of a seating area. The vintage Colefax and Fowler chair is one of a pair purchased at Dreweatts. The decorative pieces in the fireplace and the magnificent antique wall hanging are family heirlooms originating in Tibet. The rug is by Gallery Yacou.
LEFT A guest bedroom in gentle tones is lifted by the addition of vintage prints, a rug and a single cushion in richer hues. The bed, bedside table, chair and rug are all antique.
OPPOSITE The exquisite hand-painted wallpaper in the principal bedroom is by de Gournay. The bed from Dreweatts is topped with cushions from Anor Living and the Scudo Saraceno glass light is by Fortuny.







'Pay attention to what makes you feel relaxed and happy, and focus on that to make your house a home'

joy and a useful mine of ideas. "I have relished the whole process of decorating and restoring the house and luckily, all the surprises were good ones. I had chosen a paint colour for the front door and when we stripped off the top layer of paint, the exact colour I had chosen was already underneath, which was a happy coincidence. We also removed an ugly wall which had been built to conceal a staircase, but we love the staircase so were happy to let it be seen once more. Other original features including fireplaces, cornice work and original flooring have been retained and restored along the way."

Liliya is proud to say that her home perfectly reflects her original vision for it and her advice to anyone undertaking a major redecorating project is to "trust your instincts and take your time. Pay attention to what makes you feel relaxed and happy, and focus on that to make your house a home. I have included various elements that hold deep significance for our family. Precious photos have found their place on the walls, allowing us to cherish and relive special memories. We have carefully chosen objects that evoke a sense of nostalgia and personal history, adding a touch of sentimental value to the living spaces. These personal touches have truly made our home a warm and inviting place that reflects our unique journey and creates a sense of belonging."

With the design and restoration work now complete, Liliya's hard work is appreciated by their many visitors. "We love entertaining and sharing our home when our family and friends come to stay. London friends especially love to relax here and enjoy the beauty of the countryside. The house itself and the surroundings are absolutely ideal for our family and our children are lucky to grow up in such a special location. We all appreciate our home so much and I can't imagine ever moving away." ■

ABOVE LEFT The painted beds in this twin guest bedroom were sourced from an online antique dealer while the framed Geisha prints were found at the Shepton Mallet Antiques, Vintage and Collectors Fair at the Bath and West Showground.

LEFT The whimsical wallcovering, Acquario by Cole & Son, in the guest bathroom was chosen to make visitors smile.

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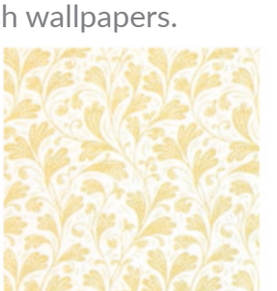

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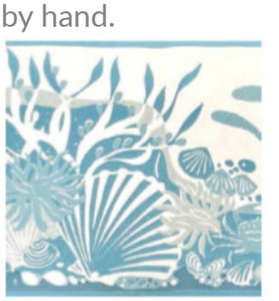

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Creative ACCORD

The new owners of this handsome Arts and Crafts villa have enhanced its welcoming feel with colour, pattern and vibrant works of art

FEATURE RACHEL LEEDHAM
PHOTOGRAPHY JONATHAN BOND

Even before she had set eyes on the handsome Arts and Crafts villa that was to become her home, Sarah Davies recalls sensing that it was going to be 'the one'. "You cross a little white bridge before you arrive at the house, and I think that by that point, my husband John and I both knew we wanted it. The setting is really glorious," she says.

Surrounded by 10 acres of land, including formal gardens, woodland, paddocks and an orchard, the house feels incredibly private, yet it is situated on the outskirts of a pretty Hampshire village. "The countryside has a lovely rural feeling even though we are still close to London – an important factor, as John and I both work there during the week," Sarah says.

The proportions of the house were another big draw. Built in 1907, it has generous rooms that afford ample space for Sarah and John and their two children – Billy, 12, and Felisha, 10 – without feeling



RIGHT Sacramento grasspaper wallcovering by Stereo lends texture and depth to the sitting room, which is furnished with Elmstead sofas from Lorfords and a bespoke armchair in Carolina by Vanderhurd. The curtains are in Olive Sacking by Guy Goodfellow, while the contemporary Perspex table is from Carew Jones. A rug from Jaipur Rugs anchors the scheme.


The SHACKLETON VOYAGES
Alan Titchmarsh



ABOVE Beneath the scalloped console by Georgie Wykeham are handwoven stools from Ilala. Artwork includes a landscape by Dafila Scott, *Pears* by Michael Weller and *Bosham* and *Sheep Grazing* by Tom Stevenson.

intimidating. "The previous owners had reconfigured the layout, and its sense of openness, particularly the spacious kitchen, really appealed," explains Sarah. "It is a true family home – it feels as if it has been loved by every previous occupant."

It was the house's innate sense of warmth and conviviality that the couple wanted to preserve when they updated the interiors, but with both having very demanding jobs, they knew they would need some professional help. It was during a conversation with art consultant Georgie Grandy of GrandyArt that the name of interior designer Alice Leigh came up. "Georgie had helped us source art in the past and we were telling her about our new project," Sarah recalls. "She mentioned that she had an interior designer friend who could be the perfect fit."

Alice's ability to create characterful, layered spaces resonated with the couple, as did her practical approach when it came to devising furniture layouts. "We had never had console tables in our lives but now we would be lost without them," Sarah laughs. "Alice is also very clever at devising flexible spaces –





RIGHT A bespoke extendable table, designed by Alice Leigh, ensures the dining hall can easily be transformed into an entertaining space. The brass lamp is by Matilda Goad & Co and the Bobbin console is by Alfred Newell, while the mid-century Swedish rug is from Robert Stephenson and the wallpaper is Benaki by Lewis & Wood.



'You cross a little white bridge before you arrive at the house ... the setting is really glorious'

for example, stools and benches were sourced to provide extra seating, but they also look great when not in use."

Prior to putting together the schemes, Alice met Sarah and John, armed with a huge selection of fabrics and wallpapers. "I call it my scattergun approach," she explains. "If clients gravitate towards a particular pattern or colour it can help to guide a scheme; it grows organically from there."

A case in point is the drawing room scheme, which was influenced by a rich blue sisal wallcovering that caught Sarah's eye. "I also loved the blue wool fabric

ABOVE The ornate brickwork on the house's facade is typical of Arts and Crafts architecture.





'We set out to create interiors that are comfortable and cosy yet also stylish and modern'

ABOVE LEFT
Majadas tiles from Bert & May create an eye-catching splashback, offset by walls in Lime White by Farrow & Ball. The Shaftesbury pendant light is from Neptune.

ABOVE RIGHT
The David Seyfried Editor's chair in Cove by Fermoie and ottoman in Las Salinas by Andrew Martin, add vibrancy to the family space.

for the sofas – we wanted this room to feel cosy and inviting and felt these choices would be perfect," Sarah says. These saturated tones, which are teamed with tobacco shades to further the sense of warmth, offer a wonderful foil to the room's original beams and fireplace. "The fireplace is situated in the corner, which makes the room a slightly awkward shape, but I introduced a circular rug to help mitigate this," Alice points out.

For Sarah and John, the large dining hall had been a huge selling point when they originally viewed the house: "We love to have family and friends over and this space, together with the open-plan kitchen, offered us lots of scope for entertaining," explains Sarah, who requested a dining table that would comfortably seat 14 guests. Alice's solution was to design an elegant circular fluted table that extends to occupy much of the length of the space, while two mismatching benches provide seating that is augmented with chairs from the adjoining kitchen. An arresting ogee design wallpaper by Lewis & Wood gives the room a sense of occasion. "I always encourage clients to be bolder with transitory areas and dining rooms and this space is both of those. The pattern helps to elevate the room without feeling overwhelming," Alice comments.

Keen not to waste perfectly good fixtures and fittings, Sarah and John, together with Alice, decided to keep the upstairs carpet, which was brand new, and had the existing oak flooring on the ground level sanded and stained a sophisticated dark hue. The kitchen cabinetry, which the previous owners had



A striking abstract oil on canvas, *Bounce* by Emily Thornton, draws the eye to the fireplace, flanked with a fender from Rockingham Fender Seats. The Mrs B table from Benchmark and Holland chairs from West Elm nicely combine traditional and contemporary elements.







recently installed, was tweaked with new cupboard handles and repainted in natural stone and green hues that nicely tie in with the colours of the garden. Touches of red lend punctuation to these soothing tones, most notably with a striking abstract oil painting above the fireplace. "Georgie and Alice worked together brilliantly on the art," says Sarah. "They understood our style but introduced us to pieces we wouldn't have been brave enough to try on our own."

The chosen paintings and ceramics, all by emerging British artists, bring vibrancy and texture to the spaces, adding another layer of interest to this characterful home. "The pictures have brought everything together," notes Sarah, adding, "We set out to create interiors that are comfortable and cosy yet also stylish and modern. It's a wonderful home for our family." ■

'It is a true family home – it feels as if it has been loved by every previous occupant'

ABOVE LEFT A framed suzani from Loom Designs and a throw from de Le Cuona inspired the principal bedroom scheme. Lampshades by Rosi de Ruig top lamps from Pooky and the Maugham side tables are from Charles Orchard.

TOP RIGHT In the twin bedroom, the patterned headboard fabric, Anthos by Sanderson, is juxtaposed with striped bed linen from Toast. The Malu rattan bedside table is from La Redoute and the table lamp is from Zara Home.

ABOVE RIGHT Alice placed the curtain pole well above the window to give a sense of height to the bathroom. The curtain fabric is Chaney by Colefax and Fowler and the bath exterior is painted in Oval Room Blue by Farrow & Ball.

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STYLE INSPIRATION

The stories behind enticing new collections, how to decorate with toile de Jouy, commissioning bespoke pieces, and adding interest with wallpaper on ceilings ➤



THREADS OF LIFE

Showcasing detailed embroidery and tactile crewelwork, this highly decorative fresh take on a suzani from the new Manuel Canovas collection is a true celebration of colour and pattern. Perfect for spring, it will give an instant revitalising uplift to classic interiors. *Fabric, Margaux, Fuchsia, £150 a metre; bullion fringe, Louison, Fuchsia/Pin, £56 a metre, both Manuel Canovas at Colefax and Fowler*

FEATURE KATY MCLEAN

NEW COLLECTIONS

Behind the scenes

Discover the inspiration for some of the best new fabric and wallpaper collections and the craftsmanship used to create them



GP & J Baker x Kit Kemp

Visionary designer Kit Kemp's collaborations are always exciting, and this new collection is no different. Joining forces with renowned fabric and wallpaper company GP & J Baker and its managing and creative director, Ann Grafton, Kemp has applied the craftsmanship and talents of its team to reimagine designs from its archive, giving them a modern twist for homes today. The collection comprises playful contemporary pieces, too – one inspired by pop artist Joe Tilson, and another by the folkloric work of ceramicist Robina Jack. Tall Trees, from Kemp's own collection, has also been taken to a large-scale fabric and mural wallpaper. As expected, there is whimsy, colour and a celebration of craftsmanship, and all the designs are surprising, intriguing and full of character. A complementary collection of plain linens has been developed to help anchor schemes while allowing the statement pieces of the collection to steal the show.





ABOVE *Kit Kemp (left) and Ann Grafton, managing and creative director of GP & J Baker. Backdrop, Knight's Tale, Fuchsia, £110 a metre*
LEFT *Bunty, Indigo, £159 a metre*

SWATCHES ABOVE, FROM LEFT *Knight's Tale, Jewel, £189 a roll; Worlds Apart, Green, £189 a metre*
OPPOSITE, LEFT *Front Row, Jewel Blue, £189 a roll*

All fabric and wallpaper on these pages, GP & J Baker x Kit Kemp





'The collection is a joyous celebration of design ideas and reflects a true shared passion for fantastic contemporary and heritage textiles and wallpapers'

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

ABOVE *Armchair, Robina's Dinner Party, Green, £110 a metre; curtain, Knight's Tale, Plaster, £110 a metre; walling, Kit's Linen, Soft Red, £79 a metre*

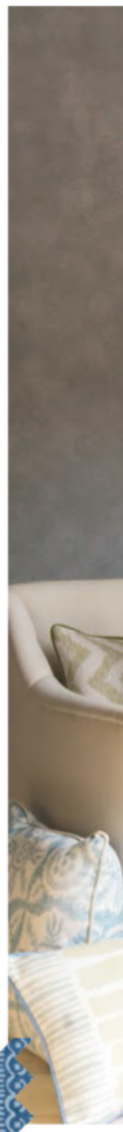
SWATCHES BELOW, FROM LEFT *Potato Print, Sage, £189 a roll; Wriggle Room, Blue/Yellow, £179 a roll; Robina's Dinner Party, Blue, £189 a roll*





FAR LEFT *Mifflin Stripe, Aquamarine, £143 a metre*
SWATCHES, FROM LEFT *Camden, Gold, £132 a metre; Hana, Blue/Green, £180.20 a metre; Eden, Coral/Green, £217.80 a metre*







Blithfield

Blithfield's new Eden collection is a celebration of its signature style. Known for over 25 years for creating considered, gently contemporary interpretations of archive documents, founders Anne Dubbs and Liz Downing are both American yet have an innate skill in capturing designs that appeal to the English aesthetic. Amassing a collection of archive fabrics from around the world, the pair have a passion for reimagining classic designs in updated palettes and scales, always championing artisan techniques to produce woven and printed textiles.

The Eden collection features eight designs, encompassing a range of decorative prints, embroideries, stripes and textured plains. Hero piece Eden is a striking embroidered piece that has its roots in a 20th-century Scandinavian sampler, while the plainer fabrics, such as Webster, a chenille weave, and Casper, a heavier upholstery textile, are inspired by 19th-century fragments and documents. With florals, stripes and a charming hand-block-printed design, the collection offers something for most tastes, in a gentle yet colourful palette.

ABOVE, MAIN IMAGE *Fabrics from Blithfield's Eden collection*
SWATCHES ABOVE, FROM LEFT *Springfield, Red, £143 a metre; Portland, Lagoon, £132 a metre*
ABOVE RIGHT *Elizabeth Downing (left) and Anne Dubbs, co-founders of Blithfield*



'The archive is always the starting point for our collections, and we never plan the design choice or colour palette so that they match or co-ordinate precisely. The Eden Collection includes embroidery. rustic weave linens and charming hand-blocked motifs, so it is a beautiful melting pot of textures and patterns'

ANNE DUBBS,
creative director, Blithfield

Omexco

For those seeking a showstopping, textured wallcovering, Omexco – with its innovative use of unexpected materials, from woven banana leaves and silk saris to crushed stones and mica – never fails to deliver. The captivating new Archipelago collection uses capiz shells to create iridescent, shimmering textures that gently catch the light. Working with the natural variation in colours, the five wallcoverings in the collection each utilise the beauty of the shells in different ways. Some feature weaves combining paper and shells, others have an embossed look, mixing shells with glimmering mica. The result is a luxurious showcase of craftsmanship and innovation for a truly captivating backdrop.

LEFT *Padar ARC32 wallcovering, £310.20 a metre*
BELOW *Nias ARC42 wallcovering, £294.80 a metre*







'We like the eclectic blend of patterns within the collection, from Sweden to the South Pacific, from small to large-scale designs. The fresh colour scheme ties everything together seamlessly'

EMMA VON BRÖMSSEN AND DANIEL LÅNGELID,
founders, Långelid/von Brömssen

Långelid/von Brömssen

Founded in 2018 by Swedish design duo Daniel Långelid and Emma von Brömssen, this wallpaper company specialises in timeless yet playful patterns. The latest collection, Vol 3, includes a modern take on toile de Jouy, a floral inspired by wood-block printed fabrics, and a pattern that captures the organic beauty of coral. Many of the designs are lino-printed so have subtle variations in the design, or what the pair describes as 'mischiefs in the print'.

An appealing composition, Bird's Nest, inspired by Kurbits – a Swedish style of painting gourds, flowers and leaves in light brush strokes – and executed with the addition of a Japanese-inspired pinstripe background. It results in a truly eclectic blend that still remains a crisp, bold choice in simple palettes of green, blue or red. For a more delicate look, Rose has a classic bloom repeated in a tile formation, while those looking for a toile with character (perhaps inspired by our feature on p98) will be delighted with Grape Thief – a classic monochrome toile with cheeky monkeys clambering along the trailing vines. The papers are created in close consultation with traditional screen and surface printers using eco-friendly water-based inks.



LEFT *Como, Burgundy, £129 a roll*
ABOVE LEFT *Floret, Nude, £129 a roll*
ABOVE *Bird's Nest, Ink, £129 a roll*

SWATCHES, CLOCKWISE FROM TOP LEFT *Tiny Flower, Faded Denim; Rose, Faded Red; Coral, Faded Denim; Grape Thief, Burgundy, all £129 a roll*

Zoffany

Damasks have long been chosen for a truly classic look – adding grandeur and period flair. Zoffany has revisited this traditional design for today in a collection that celebrates the heritage and craftsmanship of jacquard woven silks. The Suffolk Damasks and Stripes collection is named in homage to the history of damasks, which, after being introduced by Huguenots settling in Spitalfields in the 17th century, later began to be produced in Suffolk mills, a tradition that continues today.

The new collection is produced in one of the last remaining Suffolk mills to use original jacquard-weaving techniques, using linen, silk, wool and cotton. Key to giving new life to this most classic of designs is the new palette of colours used to gently modernise these interpretations of archive pieces.

With origins in the 18th century, standout design Long Gallery Brocade has been given an up-to-date look in striking teal and gold. Created using wool and cotton, it has an unexpected tapestry-inspired finish. Clandon Damask, meanwhile, exemplifies a grand-scale damask. Based on an original 15th-century document that has long been in the Zoffany archives, it has been reinterpreted several times by different generations. Complementing these ornate designs, the Regency-inspired Suffolk Stripe is an ideal foil to the rich damask fabrics.



'These damasks have come together from a sharing of Zoffany's and the mill's extensive knowledge of design and making of these fabrics. The colour, yarn, heritage and skill are all of equal importance and significance in the process'

PETER GOMEZ, ***lead designer, Zoffany***

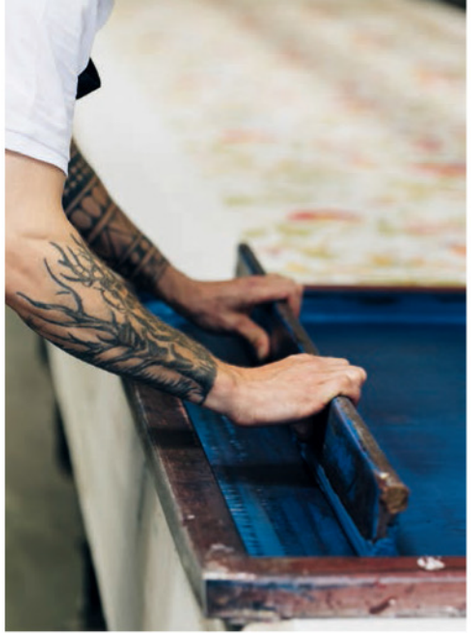


ABOVE *Sofa, Long Gallery Brocade, Teal/Gold, £229 a metre*
FAR LEFT *Pomegranate Brocatelle, Wedgwood Blue, £255 a metre*

SWATCHES, FROM LEFT *Suffolk Stripe, Soft White, £189 a metre; Knole Damask, Stockholm Blue, £189 a metre; Ararabesque Silk, Warm White, £225 a metre*



Wallpaer, Segolene,
Porcelain, £269 a metre







'This culture and know-how are present in the work of our craftsmen; combined with typically English designs, this is what makes Thorp of London products so beautiful'

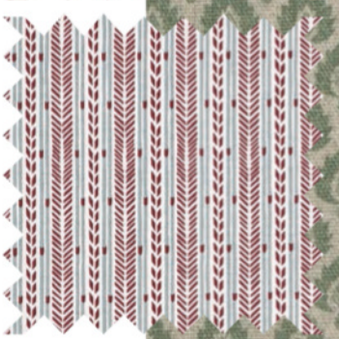
SÉBASTIEN PAILLARD, *manufacturing director, Thorp of London*

Thorp of London

Founded in 1971 by Bernard Thorp, and long established as an artisan producer of made-to-order fabrics, Thorp of London was acquired by Pierre Frey in 2022 and has worked to cement its reputation for high-quality, bespoke textiles, made in Norfolk. True to its roots, patterns are based on archive pieces and artist's drawings, all with English charm, and Pierre Frey remains dedicated to capturing the eclectic English spirit, and the beauty of the countryside, in this first complete offering from Thorp of London.

The current collection has a vast range of designs, however, as pieces are made to order, they can all be customised to bespoke colours, scales and even new designs created. Customers can select from 95 designs and a palette of 460 colours for fabrics and wallpapers printed onto 35 different materials including linen, cotton, jute or silk. Thorp of London is one of the leading experts in silk screen printing and use this method today, with a small but highly skilled and passionate team of young colourists and screen printers who handcraft each and every piece. It is truly inspiring to see the revival of heritage skills being preserved for the future by a new generation of craftsmen, creating pieces that will sing out in an English home.







ABOVE LEFT *Thorp of London's fabrics are screen-printed by hand in Norfolk. The brand offers a bespoke service with a choice of 33 diferent grounds to print on.*
ABOVE *Sofa, Chevron Diamond, Malachite, £159 a metre; Ottoman, Chloe Thorp, Duck, £248 a metre; curtains, Seville, Harvest, £279 a metre*
FAR RIGHT *Pineapple Leaf, Celadon, £180 a metre*
SWATCHES, FROM TOP *Segolene, Calypso, £269 a metre; Arrow Stripes, Cabernet, £202 a metre; Seville, Magnolia, £370 a metre*







TOP *Becki Bright printing Apple Pickers, £120 a metre*
LEFT *Hillside, Ivy Paperweave wallpaper, £161 a metre, Brook Perdigon*

ABOVE *The Plough, Field Blue/Dawn Grey, £120 a metre, Becki Bright*
BELOW *A selection of vintage-inspired designs by Cloth & Clover*

The Fabric Collective

A fabulous one-stop-shop for a range of artisan textiles, The Fabric Collective is home to a curated collection of artistic designers. Homegrown and global talents deliver a diverse selection of fabrics and wallpapers that are available to handle and view at the newly refreshed Langton Street showroom in Chelsea. There are florals, tribal prints, ikats, stripes, block prints and textural pieces to peruse – narrowing down our favourites is a tough task, but some designs of note are:

- Works by California-based **Lake August**, who translates her paintings of the natural world into enticing fabrics.
- The rhythmic repeats of artist and textile designer **Serena Dugan**'s delicate Anya design.
- **Brook Perdigon**'s painterly ivy leaves forming a pattern of climbing vines on 100 per cent linen.
- The hand-block-printed and screen-printed designs from **Walter G** that give life to a neutral palette.
- The beautiful way **Beki Bright** has captured the spirit and movement of her artwork in printed fabrics.
- **Cloth & Clover**'s archival-inspired vintage florals, designed and printed in England. ■





TOP *Virtuoso Collection, £197.40 a metre, Walter G*
SWATCHES, FROM LEFT *Agave Americana, Pacifica, £230 a metre, Lake August; Anya, Blue, £235 a metre, Serena Duggan*

All fabric and wallpaper, The Fabric Collective

FEATURE KATY MCLEAN PHOTOGRAPHS (KIT KEMP AND ANN GRAFTON PORTRAIT) © SIMON BROWN; (CLOTH & CLOVER) LOU SOUZA PHOTOGRAPHY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BESPOKE SOLUTIONS

From flooring to furniture, these inspiring examples highlight how commissioning a bespoke piece offers a uniquely satisfying design solution

Offering the answer to a variety of design problems, both functional and aesthetic, bespoke furnishings can be employed to fit awkwardly shaped spaces, complement existing decor, replicate or complement antiques, perform a specific function or fulfil a personal vision. Whether required to blend in or stand out, these pieces may range from joinery that spans the uneven walls of an old house to furniture created for a specific space within a new extension. Much like the way in which a tailor-made outfit transcends fashion, a high-quality, bespoke item will be a beautiful, much-loved and long-lasting investment.

TOP LEFT Flatweave and dhurrie rugs by Vanderhurd are made by hand in India.

ABOVE LEFT A craftsman at work in the Jonathan Sainsbury workshop.



THIS PAGE AND OPPOSITE RIGHT
A mappa burr veneer and lacquer cabinet commissioned by Elicyon and made by Rochford Joinery.



LARGE CABINETS

Cabinet by Elicyon, made by Rochford Joinery

To suit the modern architecture of a Westminster penthouse, Charu Gandhi, director of Elicyon, commissioned a cabinet that combines a striking wood veneer with bold lacquer. "We wanted a piece that was vintage-inspired but with a contemporary twist," she says. "We loved the mappa burr veneer, and we also had a specific cherry red we wanted for the accent lacquer. In terms of overall design, this veneer is often found on 1920s furniture, but instead of typically bold, angular forms, we preferred softer curves. Working with Rochford Joinery, based in London, enabled us to select the specific veneer bundles in person, and also to develop the design in the workshop with the craftsmen, manufacturing in a very short lead time to a high level of quality," says Charu, concluding: "It's a very successful piece, a fusion of period styles creating something which is timeless."

Peter Kasakov, project manager at Rochford Joinery, explains that it took about three weeks to make the cabinet, using a combination of computer-controlled machinery and hand-making. It was often a tricky process as the mappa burr veneer, which is limited in supply and comes in small leaves, is difficult to work with. "It is very hard and wavy when raw, so has to be soaked in a special solution to soften it, so it can be pressed to avoid any bubbling. Also, because there were so many knots, we used a matching epoxy to fill all the holes, protecting the veneer while maintaining its unique character. We don't get to work with burr every day, but it is unique and has so much character."

ELICYON CABINET – FACTS & FIGURES

- The makers had only 15 leaves of veneer to work with, which meant that every element had to be painstakingly matched to avoid waste.
- The cabinet's rounded corners were made using templates that were carefully mitred to the exact millimetre.
- Mappa burr veneer comes from the lower part of the timber, where the roots start. Very limited in size and shape, it is unique in texture and highly sought-after.

'We loved the mappa burr veneer, and we also had a specific cherry red we wanted for the accent lacquer'



Wall-to-wall joinery by Kitesgrove

When revamping a tired apartment in a Chelsea mansion block, Kitesgrove designed a joinery niche in the guest bedroom to fit precisely across an entire wall from floor to ceiling, incorporating a Kingcombe sofa bed, lighting and display. An effective way of utilising the space, it provides a focal point to the room as well as a cosy library and seating corner. The joinery has an understated, modular design that blends inconspicuously with the room's architectural features while its bold colour adds a distinct style.

ABOVE Charu Gandhi of Elicyon mixed styles in a bespoke cabinet. LEFT Joinery designed by Kitesgrove in Farrow & Ball's De Nimes contrasts with light walls.







CLOCKWISE FROM LEFT Nicola Harding; the bespoke rug in the scheme for which it was designed; Christine Van Der Hurd, who says of the bespoke process: "The final rug looks different to the original sketch, as we had to play with proportions and use my expertise to make it work in a large scale."

FLOORING

Rug designed by Nicola Harding and Christine Van Der Hurd, and made by Vanderhurd

Interior designer Nicola Harding collaborated with textile designer Christine Van Der Hurd to create a rug for the drawing room of an 18th-century riverside house in London. When the design was finalised, the rug was woven in hemp, washed, stretched and hand-finished by Vanderhurd's highly skilled weavers in India. "I couldn't find something that had the combination of scale, colour and geometric-style pattern that I wanted, so I leapt at the chance to make something completely new with Christine," says Nicola. "The rug needed to be fairly

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'We needed something unique but that spoke the same language as a series of rugs we had already designed for the house'

robust and forgiving in terms of material, pattern and colouring. I wanted something bold – a strong pattern in a large scale – and to pull in shades of blue, but deeper and inkier than the mixed-blue rugs that you usually find."

In this instance, Nicola developed the pattern and colours, while Christine helped refine her ideas. "Christine always makes some wonderful suggestion that evolves my ideas into something infinitely better," says Nicola. "What's more, I know that all Vanderhurd's pieces are made in a way that chimes with our values of sustainability. I love this rug – it brings so much dynamic energy to the room and is a forgiving backdrop to family life."

Christine says, "When it came to designing the drawing-room rug, Nicola needed something unique but that spoke the same language as a series of rugs we had already designed for the house." The plan was inspired by these previous pieces, as Christine explains: "We came across some old sketches and found a design that worked perfectly. Nicola is always very brave when it comes to scale, so we really had the opportunity to create something quite bold and unique."



VANDERHURD RUG – FACTS & FIGURES

- A refined, mill-spun hemp yarn was used rather than a hand-spun yarn, to achieve a high quality of line and saturation of colour.
- A one-off rug like this goes through up to eight separate production processes, involving up to 15 individuals.
- For every rug, a naksha is made – a full-scale, hand-painted map of the design that weavers follow by eye. It accommodates the shrinkage that will occur in the later washing process, too.

ABOVE This bespoke stair carpet echoes the spectrum of blues and greys on the stone ground floor below, cleverly providing a considered, subtle sense of continuity.

Stair carpet designed by Shalini Misra, made by The Rug Company

Designed by Shalini Misra, this tailor-made stair carpet from The Rug Company includes a graduated range of tonal blues and greys in an ombré design that blends from light to dark and back again. Shalini's vision was brought to life by The Rug Company's in-house studio team, working with the company's expert Nepalese craftspeople. The wall-to-wall carpet enhances the curve of the helical staircase and picks up on the blue and grey tones of a bespoke stone floor by Venice Marble in the entrance hall below.

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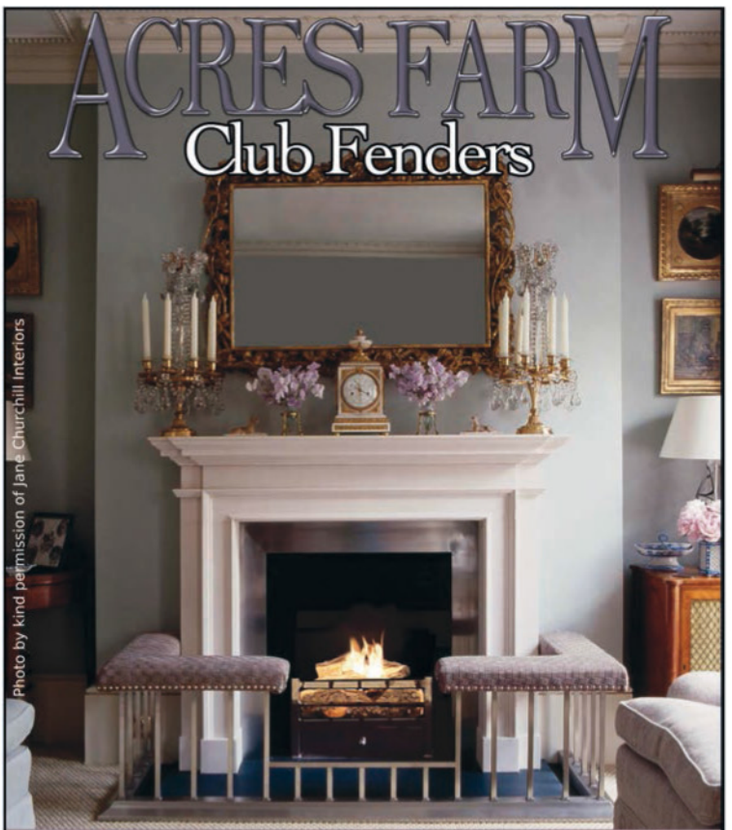

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'These pieces sit perfectly in the house. You would never know they are not antiques'



FURNITURE

Consoles by Sims Hilditch, made by Jonathan Sainsbury

When seeking a pair of consoles for a formal dining room in a historic manor house, interior designer Emma Sims-Hilditch turned to reproduction furniture specialist Jonathan Sainsbury. "We wanted a particular size, and for the tables to look as if they had always been there, but antique options did not fit the bill," Emma explains. "Jonathan is an expert in faithfully reproducing antiques and getting the proportions, details and finish absolutely spot on."

Emma specified a marble top with an ogee profile and a slightly rustic gilt patina, so that the new tables looked as if they had been handed down through generations. "Reproductions are hard to get right, but these pieces sit perfectly in the house," she says. "You would never know they are not antiques. Because they were created using traditional techniques and craftsmanship, their longevity and sustainability for the future is ensured."

Jonathan is frequently briefed to supply fine furniture that draws on the inspiration and quality of the great makers from the 18th century and, for

SIMS HILDITCH CONSOLES – FACTS & FIGURES

- To make the consoles, from the initial timber selection to the final gilding, took about 10 weeks.
- The gilding process is identical to that of the 18th century and generally uses 23.5 carat gold leaf.
- Jonathan Sainsbury's highly skilled craftspeople use a selection of more than 30 types of carving tools.

TOP LEFT Emma Sims-Hilditch knew a bespoke reproduction piece could meet the needs of this scheme.
ABOVE LEFT Jonathan Sainsbury drafting a furniture design at the workshop in Dorset.
ABOVE The company's carvers and gilders carefully crafted the consoles using 18th-century techniques.



Perhaps not commissioned as often as larger bespoke pieces, small bespoke designs – such as this upholstered chair – can provide a solution to design dilemmas.

this project, the exceptional carvers and gilders in his Dorset workshops constructed and finished the tables using the same historic processes. "The challenges are always the same: to replicate the quality of 18th-century carving and gilding," says Jonathan. "We made the tables from pine – exactly as would have originally been used – and used the same hand-cut mortise and tenon joints. We use very little machinery, and everything is solely hand carved. The finished tables were truly beautiful. Emma and her clients were delighted, which is always our goal."

Chair by Kitesgrove (above)

For an apartment in Hampstead, North London, Kitesgrove designed a discreet home office in a cupboard, with flush doors that conceal a small desk, plug sockets and storage space. The studio also designed an upholstered chair that can be pushed below the desk when not in use. Streamlined and ergonomic, it has a simple silhouette and a short but comfortable back support, making it suitable for short periods of work, but still glamorous enough to be pulled out and used as an extra seat for cocktail hour. The focus is on decorative details – a practical leather handle on the back and the cut basket weave texture of the Osborne & Little velvet upholstery. ■

CUSTOM CREATIONS

Some brands offering bespoke originals or customisation of their products

Beaumont & Fletcher
In addition to its timeless designs, Beaumont & Fletcher can craft entirely bespoke pieces to complement clients' interior requirements, whether a modern circular sofa, a captivating statement chandelier, or meticulously hand-embroidered wall panels.
beaumontandfletcher.com

Bisca
Bisca designs and makes bespoke staircases. The company has the scope and experience to design each staircase completely unique to the client and their property, unrestricted by material, size, style or layout.
bisca.co.uk

The Cornish Bed Company
Custom options include adjustment to knuckle heights, removal of foot ends and modifications to the design. The company can powder-coat beds in almost any colour and sizes can be customised as required.
cornishbeds.co.uk

David Hunt Lighting
For non-trade customers, David Hunt Lighting can create any standard shade in a bespoke fabric, and offers a bespoke paint finish service where metal finishes such as polished chrome, butter brass or rich antique brass finishes can be specified alongside a palette of 12 colours. Bespoke colours are also available on request.
customise.davidhunt lighting.co.uk

GP & J Baker
As an option, GP & J Baker has specialist designers who can undertake specific bespoke projects, whether adapting an already existing product and design, or developing individual commissions to fulfill a particular brief.
gpjbaker.com

The Headboard Workshop & The Footstool Workshop
Headboards and footstools handmade to order in the UK, with customisable options or completely bespoke to a customer's own design.
theheadboardworkshop.co.uk; thefootstool workshop.co.uk

Jennifer Manners
The entire library of rug designs at Jennifer Manners can be customised according to exact requirements in terms of colour and size. Alternatively, customers can collaborate on a unique bespoke piece.
jennifermanners.co.uk

Roger Oates Design
A bespoke, hand-tufted rug design service is available, with options ranging from recolouring or resizing an existing rug to creating an exclusive rug to suit any space.
rogeroates.com

Susie Watson Designs
A team of craftspeople will work to individual specifications, creating original furniture, curtains, quilts, rugs and tablecloths.
susiewatsondesigns.co.uk

Edward Bulmer Natural Paint
From a snippet of fabric, a sample of paint or a colour found from natural ingredients, the team at Edward Bulmer Natural Paint can offer a bespoke colour-matching service.
edwardbulmerpaint.co.uk

FEATURE KATHERINE SORRELL PHOTOGRAPHS (KITESGROVE) © MARK BOLTON PHOTOGRAPHY; (NICOLA HARDING LIFESTYLE) © PAUL MASSEY


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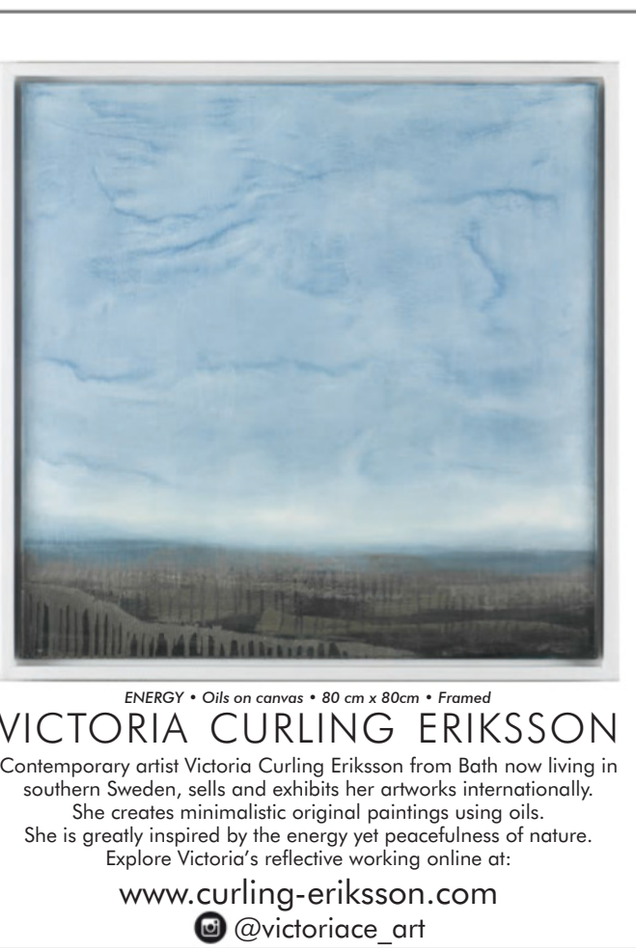
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TOILE DE JOUY

Creative Combinations

Continuing our series celebrating the evolution of colour and pattern, we explore how trends and historical influences have shaped British interiors, this time focusing on perennially popular toile de Jouy

FEATURE EMMA J PAGE

ABOVE Sporting stripes are the perfect accompaniment to the lively scenes depicting a day at the races in Mind The Gap's Grand Prix toile wallpaper.
OPPOSITE Mythical Land Flax wallcovering, by Kit Kemp for Andrew Martin, introduces a fantasy element in this contemporary version of classic toile. Created by Kit Kemp Design Studio, the scheme has a richly botanical air.







ABOVE Neutral or earthy toned toiles, such as Arte's Le Mythe wallcovering in Sand, can create an ideal backdrop for otherwise contemporary looks.
LEFT The dynamic Eglantine fabric in Printemps by Quenin and Lelièvre Paris is anchored by a classic stripe, adding a softly modern touch to this traditional dining room.
OPPOSITE Woodwork finished in Little Greene's Puck picks out the colourway of its Lovers' Toile wallpaper lending this bedroom a cohesive feel.

Toile de Jouy first surfaced in 18th-century Ireland before gaining popularity across France. A printed fabric, it featured depictions of rural life, scenic vignettes and romantic patterns in repeat on unbleached linen and later, wallpapers. In 1760, to capitalise on the prevalence of this popular motif, German-born Christophe-Philippe Oberkampf opened a textile factory in Jouy-en-Josas, in the suburbs of Paris, thus coining the fabric's name. With the help of painter Jean-Baptiste Huet, he produced a wealth of scenic designs referencing history, nature, travel and European mythology. Patterns in monotone – often black, brown, blue or red – define this classic style. Toile has since evolved to incorporate a wider colour palette and occasionally more abstract or pared-back designs. More than two centuries later, it continues to lend a sense of grace, elegance and narrative to an interior.

Picture perfect

Known for its pictorial storytelling approach, toile adds an instantly classical or a wryly modern feel, depending on its design. Traditional motifs include Maison Lelièvre's recently revived Quenin brand, which revisits 19th-century archives, while contemporary





In this elegant bedroom scheme by Ashdown Studio, Pierre Frey's Au Bord Du Lac wallpaper injects a whimsical feel.





'I prefer using it in smaller rooms, where the design seamlessly enhances walls, curtains and beds, elevating the overall cosiness'

Henriette von Stockhausen, VSP Interiors

urban scenes, such as those depicted in the updated toiles by Timorous Beasties, offer a fresh take. Both approaches lend depth, interest, colour and cosiness.

"Toile brings an immediate sense of refinement and an element of historical grandeur to a space, evoking the nostalgia of days gone by," believes interior designer Henry Prideaux. "When I worked for Nicky Haslam, we introduced curtains, headboard, bed valance and armchair in a blue toile to a guest bedroom. The walls were lined with fabric in the same pattern, but hung on the reverse side, which lent a faded air. It all tied together beautifully without being overwhelming. More recently, I've used House of Hackney's bold and playful Dinosauria – a modern take that gives edge to a powder room."

Because of its largely monotone pattern, toile has the ability to add a cosseting feel to small spaces or gravitas to larger rooms without intensity. "It introduces a wonderful yet calming sense of storytelling that is soft and dreamy," says Little Greene's Ruth Mottershead. "Often in a single colour with a patination that feels subtle through gentle brushstrokes, toile patterns are easy to scheme with. I like to take my lead from the colour found within the toile and extend it across furnishings and woodwork for a cohesive interior."

Synonymous with attic bedrooms and cosy spaces, traditional toile has a reassuring quality. "It's brilliant for eaves rooms because you can use an all-over approach that easily disguises lumps and bumps," says interior designer Nina Campbell. "Like all the best designs, including leopard print or trellis, toile manages to evade trends, largely because it carries the nostalgic appeal of granny's home."

Timeless style

As with many patterns, toile works best with a confident approach and because of its whimsical nature, it is particularly suited to personal spaces such as bedrooms, bathrooms and dressing rooms. "I prefer using it in smaller rooms, where the design seamlessly enhances walls, curtains and beds, elevating the overall cosiness," says VSP Interiors' Henriette von Stockhausen. "I love using it in bathrooms, too, because it turns utilitarian spaces into havens. The

ABOVE LEFT Classic blue and white adds a fresh and playful air to this bathroom, whose walls are papered in Little Greene's Stag Toile wallpaper in Juniper, with the bath exterior painted in its Hicks Blue for cohesion.

ABOVE RIGHT Schumacher's Chariot of Dawn Toile wallpaper, upscaled from an original 18th-century design, lends the bedroom of textile collector Jill Lasersohn a bold, monochromatic backdrop, contrasted with red accents for added drama.



soft, romantic designs harmonise seamlessly with white porcelain, adding a touch of elegance. I might limit its use to one room, but apply it comprehensively for maximum impact. The key lies in not spreading it too thinly and ensuring the pattern corresponds with at least one other element in the room."

Smaller spaces also enhance the intrinsic beauty of toile. "We have recently used it to line a bed nook," says interior designer Pandora Taylor. "It's a successful treatment because you are able to get up close and enjoy its nuances. There are also lots of fun, modern toiles available depicting scenes like the London skyline or contemporary groups of people going about their daily lives. If these feel too bold, a botanical toile will act as more of a colour story within a scheme."

Mixing too many other colours and patterns can dilute the effect of a toile or create disharmony, so pair it with plains, or as Nina Campbell advises, a stripe or check in a corresponding colourway. Likewise, complement a key toile feature, such as curtains, with other toile elements such as a lampshade, valance or upholstered bench for a scheme that feels intentional.

Toile wallpapers are best enhanced by dynamic colours for integrated appeal. "Papers add depth and dimension as well as a whimsical ambience," says Ruth Mottershead. "But avoid combining them with harsh whites and instead pair with complementary hues for a more harmonious finish. For a contemporary approach, introduce a pop of colour, painted as a highlight across woodwork or panelling, such as Little Greene's hot pink 'Leather' or bold yellow 'Mr David', which can transform what might feel like a traditional wallpaper into a modern design statement."

'I also like to see toile framed within painted panelling, where it becomes its own piece of art'

Philippe Desart, Arte



ABOVE In this country house bedroom, a lampshade and cushion in Octavia Dickinson's Edie, in Cherry, inspired by a fragment of a hand-drawn 19th-century French textile, have given toile a fresh twist.
LEFT A zingy cloakroom designed by Henry Prideaux features House of Hackney's playful Dinosauria wallpaper in Turmeric, complemented by panelling in Paint & Paper Library's Very Well Red.

Creative ways to maximise the impact of toile is to introduce it as a highlight. "It's one of the few patterns that does suit an accent wall," suggests Arte's Philippe Desart. "For impact, choose the wall that you face on entering the room, as this is where the eye naturally falls. Quite often, that's where the fireplace is, which creates a natural focal point. I also like to see toile framed within painted panelling, where it becomes its own piece of art."

With a twist

Though toile is seen as a classic print, there are many ways to give it a twist, either through choosing a revamped design or presenting a traditional pattern in a new context. "It need not be conservative in feel," suggests designer Kit Kemp. "Toile can be given an airy and more contemporary look by the spacing of motifs and the colour choice. I like to use it in reverse on curtains – so a coloured backdrop with white



A sophisticated blend of plains, paisleys and modern toiles is pulled together by a palette of soft greys and sage greens in this scheme in California's Greystone Mansion, designed by Nina Campbell.





'Toile brings an immediate sense of refinement and an element of historical grandeur to a space, evoking the nostalgia of days gone by'

Henry Prideaux

ABOVE LEFT In this bathroom by HÁM Interiors, chequered flooring provides a contemporising note to a classic, pastoral toile, Pierre Frey's Martinique in Celadon, whose forest green tones are picked out in the vanity unit.

ABOVE RIGHT Interior designer Kate Earle's country house bedroom features walls papered in a Chinese-style toile – Canton by Pierre Frey. The design is inspired by the works of French painter Pillement and likely first printed around 1770 at the Réveillon factory.

motifs. It's all about balance and scale. It's also great to use inside wardrobes for an unexpected detail with a contrast braid or trim."

Using antique toile or a design based on an archive print, such as Octavia Dickinson's 'Edie', inspired by a 19th-century French textile, injects flair. "I find it works well on the inside of bed dressings or as cafe curtains on bathroom windows," she says. "I often come across antique toile pelmets, which can be made up beautifully as curtain pelmets or sewed onto the bottom of chairs acting as skirts. I also think a toile dining room is very chic, especially in red and white balanced by heavy framed works of art."

Many specialists, such as fabric house Rubelli, often experiment with unconventional colour palettes or applying toile to unexpected surfaces, such as a ceiling. This approach can breathe new life into a traditional pattern. "Over the years, we've designed many toiles, often evoking a sense of adventure, travel and excitement," says Alberto Pezzato of Rubelli. "Based on a classic, but featuring ancient Venetian engravings rather than bucolic scenes, our 'Toile de Venise' is one of my favourites because it's instantly transporting."

To elevate this motif, consider vibrant colourways and a generous approach. "You can't overdo it," says HÁM Interiors' Pamela Cox. "I especially like the look of walls battened in a toile fabric, finished with a tape border. When co-ordinated and layered across wallpaper, curtains, and furnishings, it can look quite affecting. We recently decorated a cloakroom in Pierre Frey's 'Martinique', a paper first designed in 1953. It's a bold design that will always remain timeless."

Beyond its origins in rural scenes, toile has evolved to include exotic landscapes, florals, architectural elements and abstracts, and can be found on a variety of decorative objects too, including plates, cushions, lighting and bedlinen. "At tea time or dinner time, what could be more chic and delicate than tableware with a toile de Jouy print?" suggests Lelièvre's Emmanuel Lelièvre. "This is a pattern that has been democratised and reworked," he adds.

Evoking a sense of both cosiness and grandeur, few other motifs have toile de Jouy's ability to envelop a scheme without overwhelming it, introducing both playfulness and gravitas – one of the many reasons perhaps that it retains enduring appeal.

PHOTOGRAPHS (QUENIN/LELIÈVRE PARIS) © ALEXANDRE TABASTE; (ASHDOWN STUDIO/PIERRE FREY) © ANGELA NEWTON ROY PHOTOGRAPHY; (HENRY PRIDEAUX) © TOM SULLAM; (NINA CAMPBELL) © PAUL RAESIDE; (KATE EARLE) © PAUL MASSEY **STYLING** (ASHDOWN STUDIO/PIERRE FREY) KRISTI HUNTER

TOILE WALLPAPERS

Create a contemporary scene or tell a classic story with engaging toile wallpapers in a wide range of colourways that evoke different moods

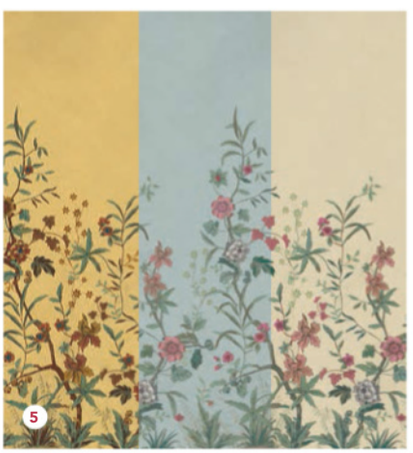






1 The Derby Grand Prix wallpaper, from left in Green and Smokey Red, £219 for three rolls, Mind the Gap
2 Villandry wallpaper, from left in Red on Parchment, China Blue on Chalk, Pale Violet on Dove, £169 a roll, Cole & Son
3 Extinctopia wallpaper from left in Blush and Peppermint, £150 a roll, Divine Savages







4 Stag Toile wallpaper, from left in Burgundy, Chocolat, Juniper and Moss, £110 a roll, Little Greene
5 Peacock Toile Scene 2 wallpaper, from left in Sepia, Sky Blue and Parchment, £220 a roll, John Derian for Desigers Guild
6 Fleurie wide-width wallpaper, from left in Anemone, Forget Me Not, Honeysuckle and Peppermint Rose, £90.42 a metre, Lewis & Wood







7 Toile de Jouy wallpaper, from left in Coral and Lavender, £62 a roll, Lucie Annabel
8 Toile Baptiste wide-width wallpaper, from left in Ciel, Dijon and Rhone, £90.42 a metre, Lewis & Wood
9 Lover's Toile wallpaper, from left in Blush, Mazarine, Puck and Attic, £95 a roll, National Trust Papers III for Little Greene ■

FEATURE SUZANNA LE GROVE

HEAVEN ABOVE

Inspiring ideas and expert advice for wallpapering a ceiling

Among the ways of adding decorative impact to a room, wallpapering the ceiling is gaining ground as an exciting choice. It can be used to add instant character to any space, giving the option of creating an individual look, be it in lighter tones and attractive patterns to draw the eye upwards and boost the sense of space, or in dark colours for a cocooning effect.

The tradition of wallpapering ceilings dates back to Victorian times, as wallpaper designer Fiona Howard explains: "Around the 1880s, there were often co-ordinating wallpapers above and below the dado rail, as well as a frieze or border along the picture rail, so, to complete the abundance of pattern, the final available area to wallpaper was the ceiling." In keeping with the Victorian vogue for ornate decoration, wallpapered ceilings were the order of the day. William Morris is known to have designed wallpapers specifically for ceiling use, some of which, dated 1883 and 1885, can be seen at the Victoria & Albert Museum.



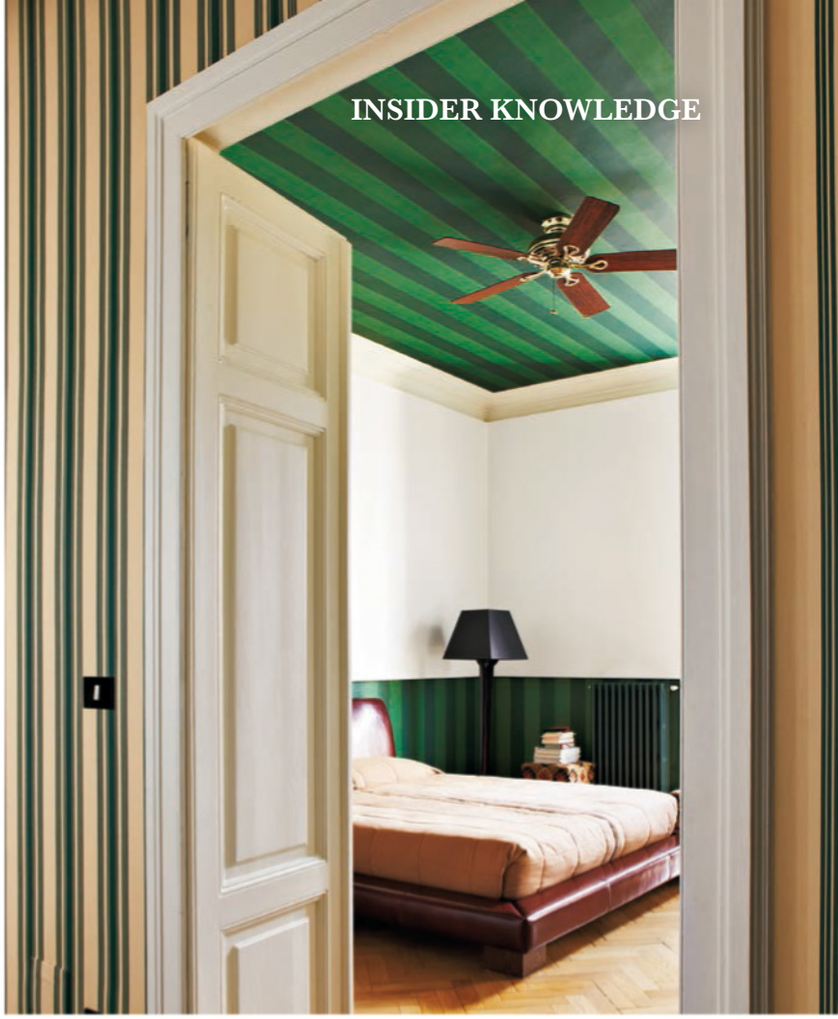
RIGHT Reproduced from an original oil painting on the ceiling of the state dining room at Grimsthorpe Castle by Francesco Sleter, c1724, this bespoke mural adds to the grandeur of the space.
Sleter's A Representation of the Liberal Arts bespoke mural, £42 a square metre, Tate Mural collection, Graham & Brown





Both ceiling and walls provide a joyful burst of colour and pattern. *Ceiling, Charter, Coral, £201 a roll; walls, Protea, Brights, £168 a roll, both Thibaut*





'Papering the ceiling works to unify a room or can be used to bring drama to a scheme'

Peter Thwaites, design director, Rapture & Wright

In addition to its decorative impact, wallpaper also serves a practical purpose in covering up uneven walls and hiding defects, so less preparation is usually required than for readying walls for painting. "I can remember my parents wallpapering my bedroom ceiling when I was a child, mainly to cover the cracks of an old Victorian house," says Howard. "They used a ditsy, all-over floral design, which I loved – I spent many happy times gazing into its repeating patterns while lying in bed."

Now there is a resurgence of interest, as Patrick O'Donnell, brand ambassador for Farrow & Ball, explains: "The fifth wall – the ceiling – is often omitted from decorating decisions, but the last few years have seen a buck in the trend. We are considering this plain as potential decorating territory." The ceiling often offers the largest expanse of space in a room for pattern and colour, so designers are using it as a way of ramping up decorative style and creating all kinds of different effects. No longer the forgotten 'wall' with a light fitting marooned in the centre, as ▸



ABOVE LEFT A ditsy floral paper produces instant charm.
Spring Flowers, Garden, £127 a roll, Little Greene
ABOVE RIGHT The key to success with striped wallpaper on the ceiling is to plan where the stripes will fall to create a balanced result.
Ceiling and lower half of wall, Broad Stripe, £79 a roll, Farrow & Ball
RIGHT In this design by Pandora Taylor, the stylised leaf pattern on the ceiling adds bright and fresh character.
Raphael, Green, £111.72 a roll, Sandberg Wallpaper





HOW TO WALLPAPER A CEILING

Ruth Mottershead, creative director of Little Greene, on how to achieve the best results

- Move furniture out of the way. Cover any pieces that remain, as well as the floor, with dust sheets for protection.
- For patterned wallpaper, find the centre of the room, apply paste to the ceiling and apply the first length, making sure that it is straight. A 4D laser level can help you create straight lines.
- If you have a large ceiling rose or central light fitting, consider starting to one side of the feature, overlapping it slightly, then cut the paper to allow for the feature and trim off any excess. Having a wallpaper join over a light fitting will make it easier to cut than if you try to cut into the centre of a wallpaper length.
- Wallpapering a ceiling does take slightly longer than papering a wall, so consider adding 5-10% water to your paste to prevent it from drying while you are working.
- Fold the paper in a concertina to help with unfolding on to the ceiling. Brush out any bubbles from the centre outwards to ensure a smooth finish.
- When cutting your wallpaper lengths, leave a few extra centimetres, allowing them to overhang slightly at each end. Then use a Stanley knife or a pencil and scissors to trim any excess paper.
- A tall stepladder for easy reach of the ceiling is a must, but I recommend hiring a platform ladder for a large project. This creates a safe platform to move along, saving on multiple trips up and down a traditional stepladder.

OPPOSITE Covering the slightly sloping ceiling as well as the walls adds cossetting elegance. *Iznik, Pale Celadon, £29 a metre, Rapture & Wright*

ABOVE Brightly coloured wallpaper masks a low corner. *Balangan, Kiwi, £96 a roll, Manuel Canovas*

Peter Thwaites, design director of Rapture & Wright, describes it. "Papering the ceiling works to unify a room or can be used to bring drama to a scheme," he says.

Hang it

To paper a ceiling, Thwaites recommends choosing a paper without an obvious direction, if possible. "When working in a standard room with four walls and a flat ceiling, bear in mind that with a directional wallpaper, only one of the walls will match the ceiling," he explains. "Decide where in the room the main viewing point is located – this may be a seating area or the entrance – and use this to influence the direction in which the paper is hung." Alternatively, in a square room, quarter the ceiling from a central point, such as a light fitting, to each corner, creating the impression of a tented ceiling. Thwaites also suggests using a cornice to overcome the issue of trying to get a perfect match





'Wallpapering sloping ceilings works particularly well to create a more cosy and enveloping space'

Louisa Greville Williams, interior designer



ABOVE LEFT In this design by Louisa Greville Williams, wallpapering the sloping areas of the ceiling creates a cocooning effect. *Violet, Blue/Green, £190 a roll, Sarah Vanrenen*

ABOVE RIGHT Here, the vertical floral stripes draw the eye upwards to create an illusion of more space. *Daisy Chain, from £99.23 a metre, Sarah Vanrenen*

LEFT All-over pattern makes this pretty bedroom feel cohesive and taller. *Floral Sprig, Meadow, £190 a roll, Salvesen Graham*

between the two different planes of wall and ceiling. Another solution could be to use a wide-width grosgrain ribbon between ceiling and wall, continuing this down the corners of the walls.

Sloping ceilings

"Wallpapering sloping ceilings works particularly well to create a more cosy and enveloping space," says interior designer Louisa Greville Williams, who prefers to use smaller or busier designs in these types of rooms. "They make it easier to disguise joins where you can't match the pattern," she adds. The all-over pattern effect can work to mask awkward heights and shapes, creating a more cohesive result.

Single ceiling

For a striking, unusual look, consider wallpapering only the ceiling and painting walls in a block colour. "It is a great way to inject colour and a sense of fun into a space without it being totally overwhelming or too statement-making," says interior designer Pandora Taylor. "You can create an elegant, sophisticated room and then go a little wild on the ceiling."

Striped success

While stripes may seem a bolder choice, Patrick O'Donnell recommends them in certain settings such as under sloping ceilings. "They can be used to create interesting graphic lines and dissipate the perception of low walls around the space," he says. Another option is to use striped paper on the ceiling alone. "The stripes can create a lovely contrast to plain walls and give textural relief, especially good for high-ceilinged rooms," he notes. ■

FEATURE AMELIA THORPE **PHOTOGRAPHS** (THIBAUT) © KIP DAWKINS / SHOE HEEL FACTORY; (FARROW & BALL) © JAN BALDWIN; (PANDORA TAYLOR AND RAPTURE & WRIGHT) © MIKE GARLICK; (SALVESEN GRAHAM) © JONATHAN BOND; (LOUISA GREVILLE WILLIAMS) DAVID PARMITER



Interior designer Natasha Howard of Philamena has used wallpaper throughout to add a note of whimsy to a child's bedroom.
Sweet Pea, £127 a roll, Cole & Son



BORDER CONTROL

We look at 10 ways to create definition in a decorating scheme with a clever border in wallpaper, paint, tiles or fabric trim

Borders are back on the agenda, with interior designers, decorators and homeowners all enjoying their creative versatility. Experiment with wallpaper, paint, tiles or trims and add a playful and stylish edge to a room scheme. Borders work well in creating maximum impact with little effort due to the design being naturally confined to a linear shape of limited size. Opt for a classic feel and run a border towards the top of a room, or alternatively look for intriguing ways to experiment with the scale and size of a room by adding a border further down, or even as a vertical, or as a frame to add 'panel' style interest to a plain wall or cabinet door. Play with colour and pattern and use borders to create notes of interest in a room, emphasise intriguing period features, or to add a welcome layer of visual interest to an otherwise simply decorated room. The possibilities are endless.

1 A border can take the place of a dado rail in a modern space and also marry together two colours from opposite ends of the colour spectrum, or to provide a degree of separation between two similar shades of the same colour. Play with colour combinations as well as the width of the connecting stripe and lavish with a little bit of a decadent shade to add drama without committing to the colour for an entire room. Use masking tape for a clean, sharp and straight finish.

OPPOSITE *Lower wall, Can-Can; upper wall, Bugle; border stripe, Humpty Dumpty, all £57.50 for 2.5l Claypaint, Earthborn*



2 Adding a border of fabric to all sorts of home furnishings can enliven a look simply and affordably as only a small amount of meterage of fabric or a remnant is needed. A border on curtains, blinds, rugs, and even loose-covered sofas, quilts and headboards, can be incorporated as a visual mechanism to suggest a sense of space or add a finishing touch with a frill or pleated finish. And, of course, fabric borders are ideal for bringing together a room scheme that incorporates several different designs and colourways.

Fabric and wallpaper designer Vanessa Arbuthnott advises: "A fabric border is the perfect opportunity to add another colour into a room. A way to link upholstery, a headboard or a bed quilt to curtains or blinds, tying the colours together and giving a sense of cohesion."

ABOVE *Curtains, Sepals and Petals, Light Kale, and Pretty Maids, Damson/Winter, both £68 a metre; sofas, Fruit Garden, Damson/Light Kale/Winter, £68 a metre, and Plain Linen Union, Charcoal, £62 a metre, and all other fabrics, Vanessa Arbuthnott*

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3 Be inventive and use existing types of wall dividers to create a border. Even a peg rail that stretches the entire length of a wall can act as a border, particularly when painted in a contrasting shade. For a twist on period style, a wooden dado rail can be cleverly positioned further down the wall and painted to create a cheerful pause in an elaborate decorated wallpaper pattern.

Ruth Mottershead, creative director of Little Greene advises: "There are various approaches to incorporating architectural details into your design scheme. Woodwork, skirting, dado and picture rails are fantastic hosts for incorporating a border of colour, whether co-ordinating with wallpaper for a subtle cohesive feel or contrasting for a more dynamic look and creating a focal point."

So, be playful with colour and add a splash of vivid pink or orange to enliven all sorts of neutral tones, such as taupe and grey, as well as adding a fresh feel to greens and blues. Remember, too, a dado rail can be easily repainted in an alternative colour, providing an update without too much fuss.

ABOVE *Wallpaper, Palace Road, Oakes, £110 a roll; dado rail, Hellebore, £80 for 2.5l Intelligent Eggshell, all Little Greene*

4 A decorative wallpaper border used on its own is sometimes all it takes to add interest to a room that oozes period charm. Select a design that makes a strong style statement, such as a folk-style floral pattern that instantly speaks of rustic country charm. Use in a quaint cottage with low beams and tiny doorways to accentuate the quirkiness of the period features and to add visual interest in just the right amount. Alternatively, use in a small attic bedroom to enliven the space with pattern and imbue it with cosy appeal, while at the same time alerting the eye to areas of low head height.



ABOVE RIGHT *Folk Flower wide border, Parchment, £150 a 10m roll, John Derian x Designers Guild*


QUAY



5 Versatile and playful, borders can be used as visual indicators in a room to lead the eye to areas of interest or connecting spaces. Draw the eye to a garden or landscape beyond with a floral design strategically positioned beneath a window to create a cohesive visual link between the flowers outside and the interior. A border used in this way can also provide a subliminal link to a sense of summer all year long; the flowers depicted in the border will act as a reminder of warm, sunny days when the garden is full of flowers in bloom. Choose a wide border for maximum effect.

6 Ingenuity knows no bounds when decorating with borders as they have the potential to add so much visual interest to other, less obvious areas around the house. Think creatively and consider using borders on surfaces and pieces that are naturally long, flat and slender in their functionality or design. Use them to emphasise individual panels on wardrobes or to add a splash of pattern above a skirting board, or as a flat, paper alternative to one. Similarly, why not enhance the outside stringer of a staircase with a floral sprig design that gently weaves its way upwards?



7 Borders and bathrooms are a match made in heaven. With so many tile configurations available, it is simple to incorporate a border into a bathroom scheme and create a bespoke look in the process. For best results, source tiles designed as part of a series where colours and designs naturally complement each other, and configure in all areas of the room, including floors, inset shelving and basin surfaces where a border can add that all important finishing touch. Use border tiles to zone areas of interest for statement pieces such as a roll-top bath, or to create a rug-like effect on the floor.

ABOVE LEFT *Floral Trail wide border, Delicate, £125 a 10m roll, Salvesen Graham*

ABOVE RIGHT *B border tiles, Rosemary, from £157.50. a square metre; plain square tiles, Rosemary, from £126 a square metre, both Bert & May*

RIGHT *Babushka border, £60 a 5m roll, Yolke x Tess Newall*

OPPOSITE *Wall, Kennebunkport Green; border paint, Unspoken Love and Apples and Pears; shutters, Springview Green, all from £20 per 0.94l, Benjamin Moore*







ABOVE LEFT *Vivien wallpaper border, Blue/Green, £80 a 10m roll, Studio Atkinson*
ABOVE RIGHT *Empire gathered 20cm shade in Teal Savannah block-printed cotton, £37; Blanche lamp, £117, both Pooky*
BELOW *Wallpaper, Bacchus, Grigio, £90.42 a metre, Lewis & Wood*



8 Have fun with borders and use them around the home to update even the most everyday of surfaces. Susie Atkinson, founder and creative director of Studio Atkinson, enjoys the versatility that borders can bring. "The subtle addition of our Vivien wallpaper border used on this cabinetry (*above left*) adds charm and enhances the overall character of the space while complementing the existing colour scheme," she says. These colourful but otherwise plain shaker-style kitchen cabinets have been transformed by the addition of a graphic border design in a picture frame-like configuration to act as a contemporary take on traditional panelling.

9 Fabric borders are wonderful at enhancing all sorts of home furnishing and accessories such as cushions, lighting, sofas and even linens for the bed. Source brightly coloured striped ribbon, textured braid, bias binding or pom-pom trim and create a border to update an existing piece with minimum fuss. Alternatively, source items that already come complete with a border in a co-ordinating colour that can be used to create visual harmony with other decoration within a room scheme. A ribbon or bias binding border on a lampshade need not be bold as sometimes the simplest of touches are the most effective.

10 Wallpapers and fabrics with borders integrated withing the overall design can be particularly joyful to work with. Wallpaper with a border down both sides and which comes ready trimmed makes it easy to join in half-drop repeats, creating a more seamless effect. Seek out patterns inspired by past eras and use them to add elegance and a note of history to a period home. Stephen Lewis, founder and director of Lewis & Wood, says, "Borders used well finish a wallpaper and curtain installation beautifully. The addition of a border to an all over design adds interesting possibilities to its end use." ■

FEATURE SARA EMSLIE PHOTOGRAPHS (SUSIE ATKINSON) © MILO BROWN

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ASPARAGUS AND RICOTTA TART

Embrace the short British asparagus season (which starts at the end of April) with a fresh savoury tart

Serves 4

INGREDIENTS

500g asparagus
Salt
1 clove garlic; peeled
1 egg
2 tbsp grated Parmesan
250g ricotta
lemon juice
freshly ground black pepper
200g puff pastry
2 tbsp olive oil
2 baby courgettes, thinly sliced lengthways

METHOD

- Preheat oven to 200°C/gas 6.
- Blanch asparagus in boiling salted water for 5 minutes. Drain. Chop 4 spears. Cut the rest in half lengthways.
- Blitz the chopped asparagus, garlic, egg, Parmesan and 150g ricotta in a blender until smooth. Flavour with salt, lemon juice and pepper.
- Roll out the pastry to 22cm x 32cm. Cut off 1cm from each side; place on top of the pastry to make a thicker rim. Brush with oil.
- Spread the blended asparagus mix over the pastry. Top with the courgettes and asparagus.
- Dot with the remaining ricotta, season and drizzle with oil. Bake for 25 minutes until golden. Serve.

FEATURE SUZANNA LE GROVE RECIPE STOCKFOOD PHOTOGRAPH © STOCKFOOD / WINFRIED HEINZE

What to do in APRIL

Be inspired by the freshness of spring with pretty floral patterns, interior updates, a flavoursome tart, and making dyes with foraged finds

LEARN *a new craft*

Reconnect with nature by mastering the art of natural dyeing. Learn how to transform all sorts of organic materials from foraged foliage to flowers picked from the garden under the expert guidance of tutor Rebecca Desnos. Take an online course and learn how to use these natural dyes to create coloured wools, ribbons, artwork and even ink. Natural dyeing can be a relaxing hobby or craft to enjoy and an online learning platform is perfect for those with a busy schedule. No matter whereabouts in the country you are based it is easy to access, so sign up for a course today or join Rebecca's Natural Dye Club and enjoy learning alongside other members, with tutorials, guidance and mentoring included. ▸

Natural Dye Club, £15 a month subscription. Online courses in natural dyeing, from £47, rebeccadesnos.com







GROW *herbs*

Now is a good time to get the greenhouse back in action and for pottering around, refreshing plants with new compost and also starting to sow seeds such as herbs and annuals ready for planting out later in the season. It is also the ideal time to pot up smaller plants into larger containers. Setting aside a morning or afternoon, undertake this satisfying task with a clean bench, terracotta pots or seed trays and a set of garden tools that are suitably sized for the job. Once seedlings are established, they can easily be lifted out from seed trays and transplanted on. Remember to label each pot or tray accordingly, using specially designed plant or herb markers as a reminder of what has been planted.

Ceramic herb labels, £30 for a set of six, Little Garden Shop

LIGHTEN *up*

It always feels so uplifting when, in the middle of spring, the days start to get longer and lighter and the air feels that little bit warmer. Make the most it by opening windows on clear days to reinvigorate each room with a waft of spring breeze. Now is also a good time to do some seasonal cleaning, dusting away the last of the winter cobwebs, wiping down paintwork and reflective surfaces to remove any marks that are more noticeable in the spring light.

It is also a good time to bring in accessories that will enhance a room beautifully. Mirrors are a great addition to any space, maximising the incoming light by bouncing it around a room, particularly in small spaces or areas devoid of much natural light such as hallways, as the reflections provide the eye with an increased sense of space and light. Why not invest in several and create a gallery wall displaying different shapes, sizes and types of frames alongside each other for visual impact? ▶

From left: Oliver oak oval mirror, £426; Oliver oak small mirror, £236; Oliver oak large mirror, £284; Oliver oak full-length mirror, £468, all Rowen & Wren

HARVEST *rhubarb*

The beautiful pink stems of this sharp and tangy fruit herald the arrival of spring like nothing else. Celebrate its freshness and sweetness in this delightful tart.

RHUBARB & MASCARPONE TART

SERVES 8-10

INGREDIENTS

FOR THE FILLING
500g fresh rhubarb, cut into 2cm slices
175g caster/white granulated sugar
30g salted butter, softened
225g mascarpone
30g plain flour
Finely grated zest of 1 orange
2 eggs, separated
100ml double cream

FOR THE SHORTBREAD BASE
135g salted butter, softened
65g caster/granulated sugar
160g plain flour
15g cornflour
25g rice flour

FOR THE SYRUP
2 teaspoons arrowroot
Freshly squeezed juice of 1 orange
23cm loose-based tart pan
Baking parchment
Baking beans

METHOD

- Preheat the oven to 180°C fan/190°C/375°F/gas 5. Put the rhubarb in an ovenproof dish, sprinkle 60g of the sugar over the top and cover with foil. Roast for about 15 minutes. Remove from the oven and strain it, reserving the juice for later. Set aside. Leave the oven on.
- To make the shortbread base, put all the ingredients in a large bowl and rub together using your fingertips until it forms a paste. Knead gently into a smooth ball of dough. Alternatively, put the ingredients in a food processor or stand-mixer and blend until it forms a smooth ball of dough. Roll out the pastry on a lightly floured work surface to form a circle about 5cm larger than the pan. Drape the pastry over the rolling pin and transfer it to the tart pan. Gently mould the pastry into the base and sides. Trim the top edge with a sharp knife. Line the tart case with baking parchment. Fill it with baking beans and blind bake for 15–20 minutes. Remove from the oven, remove the baking parchment and beans.
- To make the filling, put the butter, remaining sugar, mascarpone, flour and orange zest into a large bowl. Beat until evenly mixed, add the egg yolks and cream. Beat to a creamy consistency and set aside.
- Put the egg whites in a grease-free bowl and whisk on a high speed until light and foamy and soft peaks are formed. Transfer to the mascarpone mixture and whisk together, then spoon into the tart case. Distribute the rhubarb evenly over the filling. Bake for 40–45 minutes or until golden brown and the filling is set like a hot soufflé – firm but with a slight wobble.
- To make the syrup, stir the arrowroot and 2 tablespoons of water together in a cup. Put the reserved rhubarb juice and the orange juice into a saucepan and bring to the boil. Remove from the heat and start stirring in the arrowroot – it may not all be needed, depending on how much juice the rhubarb has produced. The syrup should be just slightly thickened, as it thickens further with cooling.
- Serve the tart warm with the syrup poured on top.



Fermented Foods for Everyday Eating (Ryland Peters & Small, £14.99)

FEATURE SARA EMSLIE PHOTOGRAPHS (P130) CLARE WINFIELD © RYLAND PETERS & SMALL



PLAY *with pattern*

A pretty pattern can update a space in an instant, adding a joyful feel to any interior space, particularly if it features a favourite spring flower. Here, the choice of a fabric with graphic tulip motifs adds softness and balances out the tessellated structural composition of the hexagon tiled floor, its rich pink colourway in tune with the terracotta of the tiles. If looking to add other finishes, bear in mind that opting for a pattern in a pink colourway will suit the warm, rose tones of copper and bronze perfectly.

Tulip block-printed fabric, Rose/Copper, £204 a metre, Molly Mahon; Marlborough Terracotta Picket tiles, from £78 a square metre, Ca' Pietra ■





HARVEST *BLOOMS*

Create a dedicated cutting patch and fill vases with pride

A cutting garden allows space for trialling new plant combinations and regular flower picking without spoiling the outlook from a stylish vantage point. *Bespoke freestanding greenhouse, £POA, Alitex*









Take pleasure in nurturing seasonal flowers and foliage to pick and savour indoors by creating a dedicated cutting garden. Raised from seed or seedling to bring exquisite colour, perfume and personality to any room, there is little to rival the deep satisfaction of gathering an armful of one's own garden-grown blooms.

The advantages of establishing a cutting garden are many. Not only can the plant selection be curated to suit personal preferences and colour palettes in the home, but new plant combinations can be trialled without upsetting the balance of meticulously designed and highly visible borders. Reducing the monetary and environmental cost of imported cut flowers is another attractive motive.

Planned to perfection

Knowing where to locate a cut flower garden is key to success. Full sun and nutrient-rich, well-drained soil are ideal and should guide positioning, but this is often outweighed by concern about how visible a cutting patch will be from the house or main terrace.

While the temptation is to hide cutting plants within borders, many professionals prefer cultivating a separate area so that prized borders can remain intact. Rosebie Morton, founder of The Real Flower Company, says: "I am loath to cut flowers from my existing borders, so I like having a specific cutting patch to provide flowers for the house. When planning, be realistic about the size of the patch. It's going to need weeding."

While heat-retaining brick walls have traditionally been used to secure and protect kitchen gardens, there are other screening options when planning a cutting garden. Latticework panels, handwoven hazel hurdles and quality picket fencing all have the advantage of letting light and wind through, helping to encourage strong and healthy plants. Features such as arches and pergolas add charm, structure, and provide support for flowering climbers such as sweet peas and clematis.

Curated collection

Deciding which plants to grow is highly personal. Flower types and varieties with a particular meaning, fascination or resonance are all sound reasons for selection. Heirloom varieties of tulips, snowdrops or cosmos create captivating floral displays and differ from commercially available blooms.







Freshly cut garden blooms bring seasonality and a personal touch to any setting. *Boutique Palace fabric bench stool, £745, Furniture Village*

OPPOSITE LEFT Marvel at the exquisite beauty of individual blooms with a statement bud vase. *Circular test tube vase, £94.95, Annabel James*

OPPOSITE RIGHT Bring delicate fragrance and beauty into any interior with a vase of dreamy, sweet peas. Select from shades of palest pink and lilac through to deepest claret and purple. *Lathyrus 'Geranium Pink' seeds, £2.49, Stocks & Green*

TOP Dahlias are perfect late-summer showstoppers, for home and garden.

ABOVE *Pastel Cosmos Collection, £9.50 for 120 seeds, Sarah Raven*

Growing flowers and foliage to be used in the home in succession throughout the year is a common aim among cut flower growers, and this often relies upon growing a mix of annuals, perennials, bulbs and foliage plants.

"I love cosmos for injecting invaluable colour in late summer and autumn," says plant expert Sarah Raven. "Grown en masse for maximum impact, they are always beautiful come August. Another favourite that you can't go wrong with is tulips. My annual cutting garden is absolutely crammed with rich and vibrant jewel-toned tulips, and I find that the abundant look creates a truly eye-catching display in a big vase."

Reliable plants that bloom prolifically the more you pick them are also essential. Emma Martin, cut flower grower and owner of Pitfield Barn, West Sussex, recognises the value of these 'cut and come again' heroes. "Calendula is an easy-to-grow hardy annual," she says. "It's a classic cottage garden flower and comes in bright oranges, yellows and creamy white



'My annual cutting garden is absolutely crammed with vibrant jewel-toned tulips and I find that abundant look creates a truly eye-catching display in a big vase'

Sarah Raven

LEFT These vintage and handcrafted jugs are the perfect complement to freshly cut flowers. *Flora hand-painted jug (third from right), £54, Rowen & Wren*

OPPOSITE ABOVE Many easy-to-grow garden favourites produce more flowers the more they are harvested. These were grown by the Real Flower Company.

OPPOSITE BELOW Growing two or three evergreen shrubs, such as *Eucalyptus cinerea*, provides a ready supply of bloom-boosting cut foliage. *Eucalyptus cinerea 'Silver Dollar', £36, for a 1l pot, Hardy Eucalyptus*

OPPOSITE FAR RIGHT Encourage strong, straight stems and sizeable flowers with robust plant supports. *Plant support, £34.99, Ivyline*

tones. Zinnias are very easy to grow and add an explosion of colour to the cutting patch. They love heat and sunshine, so we don't start sowing too early. You can also dry the flowers for use later in the year."

Large-headed blooms such as roses, peonies and sunflowers are often grown for their distinct personality, but to extend the flowering season, Alitex brand director Nelly Hall says: "Add some late bloomers such as dahlias and echinaceas for fabulous vibrant autumn colour."

Foliage plays a crucial role in any floral display and should be incorporated into any cutting garden. "*Pittosporum tenuifolium* 'Variegatum' and *Pittosporum* 'Tom Thumb' provide beautiful, coloured foliage for both the garden and vase arrangements," says Suttons' horticultural expert Annelise Brilli. "Eucalyptus is a standard, but for a textural foil, include grasses such as *Miscanthus sinensis* 'Kleine Silberspinne'."

Herbs are another valuable source of foliage to set off home-grown blooms. "We grow a variety of mints such as apple, chocolate and pineapple for their wonderful fresh scents and flowers, plus other herbs such as rosemary, fennel and dill," says Emma Martin.

Secrets to success

Organisation is essential when designing and growing a cut flower garden. Arranging the plot to ensure easy access on foot for weeding and harvesting without treading on precious flowers will always pay off (adding stepping stones works well), but deciding on how many raised or in-ground beds to go for is a matter of personal

FEATURE JILL MORGAN **PHOTOGRAPHS** (ALITEX) © SUSSIE BELL; (STOCKS & GREEN) © GAP PHOTOS / STOCKS & GREEN; (DAHLIA) © IBULB / WALTER KOPPEN; (SARAH RAVEN) © JONATHAN BUCKLEY; (FURNITURE VILLAGE) © JON DAY PHOTOGRAPHY; (AGRIFRAMES / ZINNIA GARDEN DESIGN) © MIKE JARMAN; (EUCALYPTUS) © THEJOYOFPLANTS.CO.UK







choice. Garden designer Claudia de Yong says, "It really depends on your preference, available space and aesthetic goals. Planting in neat rows is easier to maintain and allows for efficiency but can look too formal for some. With raised beds, you have better control over drainage and soil quality, but setting these up may be more costly and involved." Raised beds can also help reduce back pain while tending the cutting patch with less need to bend down.

Managing the space can appear daunting, but Sarah Raven says: "For ease, I tend to divide my cutting garden into sections. I have one section that I fill with perennials, while the other is home to annuals, both hardy and half-hardy, as well as biennials. I find it much easier to remove the annuals all at once in autumn before replanting in spring to create a vibrant display of colour and wonderful scent come summer."

A treasured display

The beauty of fresh flowers is fleeting, but experts do have a few trade secrets to prolong their vase life. Cutting stems at a 45-degree angle with clean, sharp secateurs and plunging them straight into fresh, cold water is best practice, as is changing the water in a vase every other day. But some flowers need special treatment. Carole Patilla, owner of Tuckshop Flowers, says: "To use narcissi or daffodils, cut the stems, place them in a bucket of cold water and leave to ooze their slimy sap for a few hours or overnight. After this, they'll be fine to mix with other flowers." ■





HIDEAWAYS & ESCAPES

A restorative, refreshing retreat away from everyday life with the convenience of travel within England could just be the tonic this spring

We all need the occasional escape from modern life. We spend too much time on our screens and not enough time appreciating the natural beauty that is within easy reach and those that are close to us. It is not necessary to go far to find the sanctuary that is craved; from expansive beaches to dense woodland, craggy cliff faces to rolling hills, the cabins here offer a slice of British wilderness that will ensure a feeling of being reconnected. Reconnected to ourselves, our loved ones and the world around us.



PREVIOUS PAGES Aurora's spectacular location overlooking Whitsand Bay. THIS PAGE Drink in the fresh sea air by flinging Aurora's patio doors wide open.

Aurora

Clapboard cabin on a Cornish clifftop

Wedged high above Freathy Beach at Cornwall's breathtaking Whitsand Bay, Aurora is an invigorating treat for all the senses, its unfussy interior and triple-aspect windows providing a clean stage from which to witness salty squalls and supernatural sunrises. Such a wild location could easily feel disquieting, yet here, totally immersed in nature, it is almost impossible not to relax – even when the weather is at its most intense. One for intimate escapes, or when you need reminding of the raw power of Mother Nature.

DESIGN Aurora radiates cool seaside charm by the bucketload, with tongue-and-groove panelling, metro tiles and not a single seashell ornament in sight. Stripped back without feeling stark, the whitewashed cabin acts like a giant picture frame, capturing the constantly altering loveliness of the Cornish skies.

NEARBY Mosey down to the historic Devonpoint Inn for delectable potted crab on toast and Cornish pasties, before heading over to Patchwork Studios for its packed cultural programme of live music, spoken word and cinema. Alternatively, catch the Cremyll Ferry for a jaunt over to Plymouth to mooch around Admiral's Hard or check out Royal William Yard's numerous buzzy bars, pop-up breweries, galleries and cafes.

Aurora, Freathy, Torpoint PL10; uniquehomestays.com

Bowcombe Boathouse

Characterful waterside sanctuary

The end result of owner Miranda Gardiner's decades spent collecting artefacts as a painter and curator, Bowcombe feels more like an artist's clifftop hideaway than a holiday rental. Occupying a former boat store on the edge of a beautiful ria, its private location makes this feel like a getaway in the deepest sense, with a well-stocked drinks cabinet and inviting window nook offering a home-from-home vibe, and heavy wooden gates forming a physical and psychological barrier between the cabin and the rest of the world.

DESIGN Bowcombe's interiors are so characterful that staying in them almost makes you feel like Goldilocks trespassing on someone else's momentarily deserted property. Its numerous nods to its estuary location are set against wood-panelled walls to create the ultimate waterside hideaway.

NEARBY Despite the sense of seclusion, you're only a five-minute walk from the picturesque Crabshell Inn with its moreish seafood and wood-fired pizzas, and a few glorious minutes' paddle (or a 10-minute walk) from pretty Kingsbridge, where you can moor up and head to a plethora of cafes and restaurants. Alternatively, grab your walking boots and discover one of Devon's many coastal walks, or even the wilds of Dartmoor.

Embankment Road, Kingsbridge TQ7; canopyandstars.co.uk





ABOVE AND THIS IMAGE
Bowcombe Boathouse sits on the Kingsbridge Estuary, which is visible from every window of the property.



Firefly

Rustic carpenter's cabin close to Cornish coast

Its owners' ambition to turn an old stable building into a replica of a turn-of-the-century woodcutter's workshop has been so successfully realised in Firefly, you might feel like you've accomplished time travel. Nestled in the Cornish hamlet of Trebudannon, between popular Newquay and pretty Mawgan Porth, this cleverly crafted cabin inspires a relaxed return to the simple life – though without compromising on luxury. In the unlikely event you tire of wildlife-watching by the pond, feasting by the firepit and enjoying lengthy dips in the dreamy hot tub, there are countless sandy beaches, incredible Cornish seafood and some of the UK's best surfing spots mere minutes away. Or why not elevate your escape with a soothing massage or chef-cooked meal from the comfort of the cabin?

DESIGN Firefly has been so skilfully designed it doesn't take much to imagine its woodcutter inhabitants living here – even if they're entirely fictional. Carpentry tools dangle from the kitchen island, while animal skulls are displayed on the wall like trophies, augmenting the narrative along with vintage books and handmade pottery. Honest materials such as rope, an abundance of reclaimed age-worn wood and the recycled corrugated iron sheets used for the roof and shower create a real sense of lived-in warmth, with draped furs and thick curtains and bedding upping the cosy factor.

FACILITIES The open-plan living space is the beating heart of Firefly and comes complete with a top-of-the-range Aga and open fire. The fully equipped kitchen includes a vintage Belfast sink and dishwasher, while the living-room area boasts a velvet sofa, a 'hidden' smart TV, a Sonos sound system and an iPad, plus Wi-Fi. Outside you'll find a spacious veranda with a firepit, luxurious hot tub and wildlife pond, and you can even book a beauty treatment or private chef.

NEARBY As well as offering dog-friendly countryside walks on the doorstep and breath-taking coastal hikes just 15 minutes away, Firefly is perfectly positioned for the spectacular Bedruthan Steps Beach, the 18-mile Camel Trail cycling route, scuba diving with Dive Newquay and Rick Stein's illustrious seafood restaurants.

Stanley Lain House, Trebudannon, Newquay TR8; uniquehomestays.com

The Tree House

Grown-up retreat with playful allure

Unfulfilled childhood dreams of lofty treehouse dens are brought to life at this whimsical Cotswold hideaway, whose lavish interiors and out-of-this-world surroundings may have you wondering if you are in fact still dreaming. Wildly romantic – though located opposite a two-bedroom coach house holiday home, making it good for bringing extended families, too – The Tree House is impeccably placed for exploring the Cotswolds' pretty, chocolate-box villages, with bountiful walks, antiques shops and stately homes at your feet. Situated in the glorious grounds of a 17th-century country house, this treetop hideout possesses a grandeur that belies its tiny footprint with its luxurious fixtures, opulent velvet sofa, sizable deck and extravagant freestanding bath. If you're looking for a getaway that's extra special, it might be time to get your head in the clouds.

DESIGN The cabin has been exquisitely handcrafted from solid oak and cedar by artisan carpenters to create a rustic treehouse feel, with established trees growing through the wraparound deck and a tree-trunk staircase for added authenticity. Spread across two levels, it comprises an open-plan lounge with a woodburner for chillier days and trifold doors that can be flung back on warmer ones, extending the living space onto the deck. Up in the eaves, the triangular bedroom window offers a bird's-eye view of the treetops from the comfort of the bed, while the luxurious bathroom invites long soaks after busy days spent exploring.

NEARBY The 16th-century Hunter's Hall Inn is a 20-minute walk along a country lane, while Tetbury's antiques shops and 18th-century Royal Oak pub are all a five-minute drive away. There's a wonderful circular walk that begins on the doorstep and winds through the Lasborough and Ozelworth valleys, while the Woodchester Valley Vineyard, Highgrove Gardens and Westonbirt Arboretum are all less than 20 minutes by car.

Bagpath, Tetbury, Gloucestershire GL5; sandandstoneescapes.com







Settle

Handcrafted slow-living retreat in private parkland

Time seems to stand still at Settle, a whimsical hideaway set in 30 acres of tranquil private parkland in rural south Norfolk. The Lakeside Cabin, the luxurious jewel in Settle's crown, has been exquisitely crafted using salvaged materials and fittings from owners John and Jo Morfoot's reclamation yard, creating an extraordinarily restful space that epitomises the slow-living experience. There's lots to explore outside (albeit slowly and with intention), from the soulful lakes with their resident swans to the exceptionally well-curated on-site shops, Settle Store and Settle Shop, which offer fine groceries and artisanal lifestyle wares, respectively. Inside, it's just as breathtaking, with heritage timber-clad walls, a chic mix of Scandinavian and mid-century furniture and enormous vista-framing windows that summon in Mother Nature.



FEATURE AND PHOTOGRAPHS HOLLY FARRIER

DESIGN The cabin's bespoke interiors are a lovingly assembled collage of salvaged materials, neutral hues and authentic textures. The craftmanship is astonishing, with every object beautifully made, restored or crafted, and the passionate attention to detail is palpable, from the abundant artisanal wares used throughout to the atmospheric artworks that hang on the walls.

FACILITIES Everything you could possibly require for a peaceful few days immersed in nature can be found here. Outside, there is a deck-top pizza oven and log burner, but the real star of the show is the lakeside bath house, which has a wood-fired bath just a few steps from the cabin.

NEARBY Settle is well-equipped for a stay spent purely on-site, with the thoughtfully stocked Settle Store negating the need for a supermarket run. If you do fancy venturing further afield, nearby Thetford and King's Forest, both a short drive away, offer miles of tranquil tracks to explore.

Larling Road, Shropham, Attleborough, Norfolk NR17; settlenorfolk.co.uk



FURTHER READING
British Cabins & Hideaways by Holly Farrier is published by Hoxton Mini Press and is available to order for £22.95 at *hoxtonminipress.com*


Tresco Abbey Garden

Exclusive to The Telegraph

Six days from £2,099pp*

Discover the Isles of Scilly's gardens and wildlife

with Mike Nelhams



Departs July 22, 2024

Blissfully secluded off the western tip of Cornwall, the Isles of Scilly are renowned for their tranquillity. On this six-day trip you'll discover lush gardens, beautiful sea views and abundant wildlife.

Your tour includes boat trips to and from the mainland, as well as short crossings between the islands. You'll explore the subtropical haven of Tresco Abbey Garden and hear from its curator Mike Nelhams. Known as "Kew without the glass", the garden is home to plants from every Mediterranean climate zone. You'll also learn about the work of the Isles of Scilly Wildlife Trust from its chief executive Julian Branscombe.

What's included

- Five nights' accommodation with breakfast at the Tregarthen's Hotel
- 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 between the islands
- Wildlife cruise on St Agnes

About the expert

Mike Nelhams has spent almost 40 years working at Tresco, having first visited as a student in 1976. An RHS judge, he has also published a book, *Tresco Abbey Garden*.

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My English Home

Cath Kidston, the celebrated British designer renowned for her eponymous brand, has found inspiration through her Gloucestershire home for her design studio Joy of Print and her latest venture, the body care brand C.Atherley



Who do you live with, and where?
I live with my husband Hugh Padgham, a record producer, between London's Notting Hill and our home just outside Stroud in Gloucestershire. Hugh has had a house here since his late twenties, so it's an area we know and love.

How did you find the house?
We stumbled across it in 2012 by chance. It's one of several local Grade II listed 17th-century farmhouses which were bought by wealthy wool merchants during the 18th century and extended. It has a beautiful Georgian front and looks down through a valley. The views are wonderful, with rolling hills, beech trees and a stream.

How have you made it your home?
We were fortunate that when we bought the house it had been a well-loved family home; it just needed some modernisation. We rewired and replumbed, then concentrated on restoring the bones of the place. We refurbished two rooms first, then lived in the house for much of the project, which allowed us to really see how the light worked throughout the day before choosing paint colours and furniture. The whole project took about a year to complete.

How would you describe your interiors style?
I come from a decorating background, so interior design is in my DNA. I would say my style is traditional English, but I adore colour and am fortunate to have a very good colour memory. I have always felt confident in the shades I choose, but also find inspiration in Swedish interiors, books of colour and by looking at old Irish country houses. They are so unfussy but playful with colour too.

How did your surroundings inspire your new 100 per cent natural fragrance line C.Atherley?
When I was a child, my mother taught me about scented geraniums, how many varieties there were and how rubbing their leaves gave you this extraordinary fragrance. As a result, I've always filled my home with geraniums, and during lockdown I started to draw them and think of the beautiful products you could make using them. I built a greenhouse to cultivate different varieties, and my dear friends, who have a bath care range called Heathcote & Ivory, helped me with the production. Now, they kindly manage all the manufacturing and production side of C.Atherley, while I work on the creative side.

How do you bring nature into your home?
I love pattern and print, which led me to set up my design studio, Joy of Print, in 2017, so I have used bold floral designs contrasted with lively pops of colour to bring a cheerful feel to the house. My cutting garden is also full of fresh flowers I can fill the house with all year round.

What is your most treasured possession?
My picture collection. I have collected pictures since I was 17 – from car boot sales, antique shops and auction houses and have various pieces handed down by my parents. I have a sweeping staircase in the house and an eclectic mix of paintings in frames hung all the way up the wall. My most precious paintings are two Dutch landscape panels that were hung in my childhood home and now sit perfectly in my home.

What should no English home be without?
A fireplace, dogs and plenty of geraniums. ■

c-atherley.com

FEATURE KATE FREUD PHOTOGRAPHS © CHRIS FLOYD



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