The
ENGLISH HOME

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June 2024 | Issue 232 | £5.99 | UK Edition



THE POWER OF PAINT

Transform summer interiors with colour

Garden party

AN INTERIOR DESIGNER'S GLAMOROUS STYLE GUIDE

EXPERT ADVICE

- Garden furniture & accessories
- Fresh ways with archive prints
- Try a decorative painting project

WHAT'S IN THE TIN?

Paint ingredients & performance explained

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CONTENTS

JUNE 2024



Notebook

15 **NEWS** Our edit of noteworthy people, places and products this month.

22 **DESIGN DISCOVERIES** Summer buys to create enduring and timeless schemes.

28 **LIGHT UP THE NIGHT** Festoon the garden in well-designed lighting.

30 **MIDSUMMER PICNICS** Create an idyllic setting for outdoor dining.

32 **BEHIND THE SCENES AT WOW!HOUSE** An exclusive preview of three rooms at this year's interior design showcase.

36 **THE EDIT** A round-up of brands and products on our radar this month.

79 **SUBSCRIBE** Ensure you never miss an issue of *The English Home*.

English Homes

42 **CHARACTER BUILDING** A neglected Victorian farmhouse is restored with sensitivity and flair in Nottinghamshire, creating a charming, tranquil home.

52 **REVEALING BEAUTY** The interiors of a 19th-century Cornish house are stripped back to its natural finishes revealing its authentic character.

62 **COUNTRY STYLE, CITY LIVING** The owners of a generous townhouse in Wimbledon village have created a haven in the city with country charm.

72 **RETURN OF THE NATIVE** Renowned interior designer Kathryn Ireland on creating a favourite Cotswold home for a special client.

Style Inspiration

83 **ALL IN ONE** Discover the paint finishes making light work of colour drenching.

84 **GARDEN PARTY** Interior designer Katharine Pooley shares her advice on throwing an al fresco event to remember.

89 **SETTING THE SCENE** Create a room outdoors for enjoying all season long with a choice of three key looks.

98 **CREATIVE COMBINATIONS** Discover the enduring appeal of archival prints and their use in contemporary decorating.

109 **PRIMED FOR PAINTING** Creative ways to use colour effectively in interiors.

119 **RECIPE FOR SUCCESS** A fascinating insight into paint ingredients.







Living The Season

127 RAINBOW TOMATO SALAD A recipe to put seasonal produce centre stage.

128 WHAT TO DO IN JUNE Savour the month in an English home with our edit of pursuits and inspiration.

134 HOME AS CANVAS Be inspired by renowned decorative artist Tess Newall and try your own creative project.

142 NOTES ON FOXGLOVES Garden designer Sean A Pritchard's expert insights on these very British blooms.

146 INSIDE A FAMILY LEGACY Homeware designer Sophie Conran on the lasting influence of her late father Sir Terence Conran.





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PORTRAIT GRANT SCOTT

A letter from home

There's nothing quite like a lick of paint to refresh interiors for summer. Not only does it make rooms feel instantly clean and bright, but a change in colour palette or finish can pull everything you set against your updated backdrop into renewed focus. It can literally feel like falling in love with overlooked treasures all over again. The question is, what colour will you choose?

Perhaps now, more than ever, there's a seemingly endless choice of beautiful paint charts and tempting options – from brilliant brights to rich darks and warm neutrals – and that's before you look at texture and finish. In this issue of *The English Home* we've devoted space to the latest, creative ways to use paint in interiors, highlighting winning colour combinations and contemporary techniques to try in classic homes. What's more, for the first time, we take a close look at the ingredients contained in paint tins too. Demystifying what goes into plant-based paint, understanding what we are enveloping our homes and therefore ourselves in, and how this impacts the final finish all makes for fascinating reading.

If a complete room or house redecoration isn't on your radar, perhaps you'll be tempted to try a small creative project having read our feature on decorative artist Tess Newall.

For many, our thoughts turn to making the most of outdoor living at this time of year. Whether you're seeking new garden furniture or a few accessories to enhance summer in the garden, we have plenty to inspire you. And renowned interior designer Katharine Pooley shares glamorous ideas and advice for hosting a special event in the garden. Just add sunshine!

Samantha

Samantha Scott-Jeffries, Editor

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NOTEBOOK

News, people to watch, objects of desire and unmissable events

SPOTLIGHT ON...

Dream Weavers: A Rum Fellow

Founded by Caroline Lindsell and Dylan O'Shea, London textile studio A Rum Fellow is marking its recent 10th anniversary with new handwoven rug collection Tekton, inspired by the Arts and Crafts movement. Caroline says: "For this collection, I delved into what makes craft special to me personally, those small connections inherent in crafted objects, a dovetail joint or stitched detail, or elements of an architectural column. A Rum Fellow has always been about pattern and the positive feelings it can give to you – and that hasn't changed. What has evolved over the last decade is how I use colour, how I explore the properties of weave and develop the flow of the rug patterns and how I want people to feel when they walk over the pieces." *arumfellow.com*



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Nurturing Talent

Five makers chosen by Toast

A glassblower, a basket-weaver, a furniture-maker and two ceramicists have been chosen from worldwide entrants by lifestyle brand Toast for its New Makers programme. As well as offering them a platform to sell their handmade goods and returning full profits to each maker, Toast will provide expert guidance on growing their emerging businesses. Judith Harris, head of House & Home at Toast, said: "We want to support people who have a real appreciation of traditional craft techniques and sustainable materials and who are thoughtful in how they create their pieces."

Working from his harbourside workshop in Falmouth, Cornwall, furniture designer-maker Will Nock's coastal surroundings influence the considered furniture he makes from locally sourced oak, using traditional sculpting tools to gradually remove material revealing his designs. Former homeware designer Rosie Stonham discovered glasswork while studying at the Royal College of Art in London. Her handblown vessels bring a conceptual approach to functional objects and are inspired by human biology, exploring personal narratives and philosophical ideas.

York-based Kate Semple's background in illustration and design influences her stoneware vessels, using traditional pinching, slabbing and coiling techniques before hand-painting their decorative finishes. Another ceramicist, Polly Liu, was raised in China and now lives in south London, and her craft encompasses traditional slab-building and the Japanese nerikomi technique, which involves forming patterns from different coloured clays to craft mugs, jugs and platters.

Amy Krone weaves Appalachian-style baskets by hand from sustainably harvested white oak and white ash in the Catskill Mountains of New York State.

Toast was founded in Wales in 1997 as a brand aspiring to a slower, more thoughtful way of life, with long-lasting pieces inspired by nature and the surrounding landscape. *toa.st*

Cascading Plumage

Fromental's homage to René Lalique

Legendary French glass designer René Lalique's timeless Art Nouveau style was the inspiration for Fromental's new handpainted silk wallcoverings Faisans. Meaning 'pheasants' in French, the birds' full wingspan and long tail plumes cascading downwards evoke a sense of grace and movement, fusing naturalistic precision with stylised ornamentation. All three colourways – Bleu, Charbon and Sepia – echo Lalique's iconic meticulous style. Fromental co-founder and creative director Lizzie Deshayes said: "René Lalique's craftsmanship is a beacon of inspiration for us at Fromental. Faisans reinterprets his timeless allure with a contemporary flair, celebrating his mastery in a fresh light. Each meticulously crafted detail, from the intricately depicted pheasants to the subtle ombré effects, embodies a narrative of luxury and sophistication."

Established in 2005 by visionary designer-makers Lizzie Deshayes and Tim Butcher, Fromental's meticulously crafted, hand-painted, embroidered and printed wallcoverings, framed artworks and *objets d'art* epitomise the intersection of artistry and luxury. *fromental.co.uk*





Charming By Nature

New launches from Sophie Allport

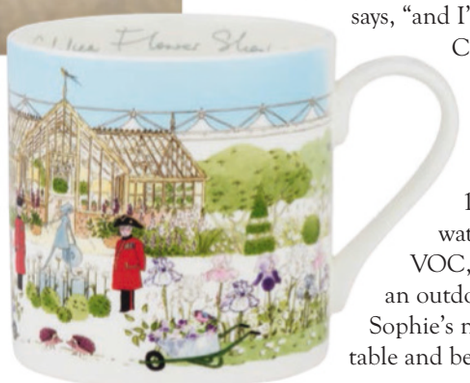
With a talent for illustration and a passion for nature, the business Sophie Allport founded at her kitchen table in 2007 is a global success story today. By 2014 she had already sold 100,000 mugs and tea towels, and today Sophie is still at the very heart of her company, hand-painting timeless designs at her home in the Lincolnshire countryside to bring cosy charm into homes.

She says: "A lot of my designs are inspired by wildlife and nature, whether it's a bee looking for nectar in a flower I've planted earlier in the year, or a hare darting across a field. There's usually a connection with the great outdoors somewhere. My design process has very much remained the same over the years. Sketching initial ideas out and using watercolours – I love the effect it has on a design. We've always created products that make a home feel personal, and we wanted to expand on that. We want to design products that elevate a home and complement it in every way possible, from table lamps and armchairs to vases and dining tables."

New launches include the Blossom collection of kitchen and table linen in partnership with the National Trust – her fifth collection with the charity since 2018, her four previous ranges having raised over £190,000 for its conservation work. Sophie says Blossom was "a delight to work on".

Sophie is also a partner of the Royal Hospital Chelsea, and 10 per cent of net sales from her new Chelsea Flower Show collection will help look after former British Army soldiers. Always a bestseller, this year's collection includes a fine bone china mug, tea towel, serving tray and an illustrated, hand-signed print. "Chelsea really is one of my favourite moments," Sophie says, "and I'm pleased we're supporting the Royal Hospital Chelsea with the collection again. I also love seeing all the amazing garden designs and I leave with so much inspiration."

For her first paint collection, Sophie has teamed up with Coat Paints, who custom-made, in the UK, 12 shades found in her watercolour designs. All are water-based, certified safe for children and pets, low-VOC, solvent-free, almost odourless and vegan. Designing an outdoor furniture collection was a natural next step, and Sophie's new range has an acacia wood lounge chair, coffee table and bench plus a foldable bistro set. *sophieallport.com*



ABOVE Sophie uses watercolours to create designs. **RIGHT** This fine bone china mug is part of her new Chelsea Flower Show collection. **BELOW LEFT** Her first collection of 12 paint shades with Coat Paints. **BELOW MIDDLE** Her new Blosson range with the National Trust. **BELOW RIGHT** Outdoor furniture felt like a natural next step for her.





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TOP LEFT Cecil Beaton took this photograph of Queen Elizabeth The Queen Mother in 1939. TOP RIGHT Her Late Majesty Queen Elizabeth II photographed in 1952 by Dorothy Wilding. ABOVE An intimate portrait of Princess Margaret in 1967 by her then-husband the 1st Earl of Snowdon.

Capturing Royal Moments

100 years of royal portraits

A fascinating new exhibition will reveal 150 photographic portraits of the Royal Family taken over the last century – most of which have never been on public display before.

Treasures from the Royal Collection and the Royal Archives will feature in *Royal Portraits: A Century of Photography* running from 17 May to 6 October in the newly renamed King's Gallery at Buckingham Palace.

Cecil Beaton, the 1st Earl of Snowdon Antony Armstrong-Jones, Dorothy Wilding, Annie Leibovitz, David Bailey, Nick Knight, Yevonde and Rankin are just some of the celebrated photographers whose work is included, as is an Andy Warhol screenprint of Her Late Majesty Queen Elizabeth II.

Photographs dating from the 1920s to now, plus archival documents including never-before-seen correspondence with members of the Royal Family and their staff, unreleased photographer's proofs and handwritten annotations, shed light on the story behind each shot.

Cecil Beaton took many iconic royal photographs over six decades, and the exhibition includes some of his most memorable, including his Coronation portraits of Queen Elizabeth II, and Queen Elizabeth The Queen Mother photographed in the gardens at Buckingham Palace in 1939.

The relationship between royal sitter and photographer is examined throughout the exhibition, seen most clearly through Snowdon's lens in his remarkably intimate portraits of Princess Margaret, whom he married in 1960. *rct.uk*

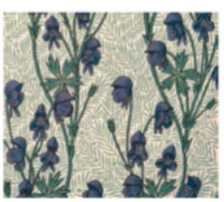
Diary



Successor to Masterpiece, The Treasure House Fair will gather 70 of the world's top dealers for a special blend of art and design from 26 June to 2 July in the grounds of Royal Hospital Chelsea. *treasurehousefair.com*



Celebrating its 20th anniversary and featuring over 200 makers, Craft Festival Bovey Tracey, 7–9 June, in Devon will showcase fine handcrafted creations, offer craft workshops and talks. *craftfestival.co.uk*



Treasured wallpapers from Sanderson's archive are on display for *The Art of Wallpaper: Morris & Co. in Context* at The William Morris Society in the coachhouse of Morris's former home in London's Hammersmith until 11 August. *williammorrissociety.org* ■

FEATURE SARAH FEELEY **PHOTOGRAPHS** P15 © NATALIE DINHAM. P17 (TOAST) © SUZIE HOWELL; (FROMENTAL) © JON GREEN. P20 ROYAL PORTRAITS (ALL) ROYAL COLLECTION TRUST/© HIS MAJESTY KING CHARLES III 2024; (TOP LEFT) CECIL BEATON, QUEEN ELIZABETH, 1939; (TOP RIGHT) DOROTHY WILDING, QUEEN ELIZABETH II, 1952; (BELOW LEFT) SNOWDON, PRINCESS MARGARET, 1967. P20 DIARY (TOP) COURTESY OF ADRIAN SASSOON, LONDON; (MIDDLE) © JIM WILEMAN; (BOTTOM) A.F. VIGERS, MONKSHOOD, 1901, JEFFREY & CO - NOW MORRIS & CO © THE WILLIAM MORRIS SOCIETY - EXHIBITION IN ASSOCIATION WITH SANDERSON DESIGN GROUP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DESIGN DISCOVERIES

Enduring styles and ingenious functionality make these summer updates lasting choices to enhance interiors and create memorable schemes from season to season





ARCHIVE PATTERN

If seeking to start or add to timeless ceramic collections, look no further than Blue Willow tableware, which is being reissued to celebrate this beloved motif. The pattern was originally launched by Burleigh in 1924, and features flora, fauna and architecture inspired by the Far East.

Blue Willow 19cm plate, £24; teacup and saucer, £58; tankard jug, from £45; and teapot, £118, all Burleigh

PAWS FOR THOUGHT

How playful are these dog-themed fabric trims? The Westminster edit includes four distinct bouclé and embroidery borders on linen ground, each portraying a different breed for distinctive looks.

Coton de Tulear border in Wedgwood 61041-02 and Cream 61041-01, both £84 a metre, Samuel & Sons



FABRIC LIBRARY

Renowned designer Rose Uniacke continues to expand her sustainably focused fabric range. Over 20 new fabrics – from jacquard weaves to a new category of silk velvets – are added to her eponymous edit. With a total of 420 designs, the range is an immersive choice of tones and textures.

Phase 9 fabric collection, from £113 a metre, Rose Uniacke



ALL COVERED

Noting an increased interest in the concept of loose covers for furnishings, Lorfords Contemporary has launched a range of covers that can be used on any of its current handmade designs. In addition, when a change is desired, loose covers can also be ordered independently from its in-house seamstress.

The Hendal Slipper Chair with loose cover scalloped skirt, £5,400; The Hendal Footstool with loose cover scalloped skirt, £2,500, both Haines x Lordfords Contemporary



SCENIC TABLE

Sitting on a bench is often compromised by finding somewhere within easy reach to place refreshments. With this in mind, this design has a built-in collapsible table, which can double as an extra seat if not in use.
Naunton garden bench with integral coffee table, £199, The Cotswold Company





DAPPLED LIGHT

This transparent fabric can let light through its tactile weave while elegantly providing privacy and shade when hung across windows and doorways or used as a room divider. Each of the three colourways in the collection has a raised devoré pattern to add a further dimension and contemporary style.
Isoku devoré sheer fabric, £149 a metre, Black Edition

PAINTERLY WALLCOVERING

Moiré fabric is a textile with an artistic wave finish resulting in drops of fabric that create a panelled effect. The Moiré cotton fabric seen on these walls is woven in Italy and traditionally finished by artisans to achieve the watermark style. The 11 colourways come in gentle shades to create a soft cocooning feeling with the light interplaying in different ways around the room.
Moiré wallcovering, Hessian Green, £175 a metre, Zoffany

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MATCHING SCHEME

For consummate entertainers, planning every detail of a dining area is a delight. Sharing this passion, luxury British brands Maison Margaux and Holmes Bespoke have collaborated to create co-ordinating tableware and rugs. Choose from three table linen designs and handcrafted rugs, all created in a harmonising palette evocative of a sunny summer's day.

Bella blue placemats, £92 for a set of four; Bella blue napkins, £80 for a set of four, Maison Margaux. Ikat rug, from £3,032, Holmes Bespoke

WINNING HANDLE

A distinctive handle can instantly upgrade furniture. This leather style is available in antique brown or black, and nods to the classic saddles seen at Chester racecourse. Handmade in Britain, the strap's leather and brass will gradually age with time, akin to the aged patina of antique and vintage furniture.

Waxed leather strap handle with satin brass clasp, £72, available with stainless steel clasp, Brownlow





BOWLS OF CHARACTER

There is no need to compromise on style and practicality in a small cloakroom – a miniature basin can offer the charm and functionality of larger designs in a scaled-down size. For an elevated feel, the mini Sadie basin (*left*) models a hand-carved surface inspired by wave-sculpted ripples in the sand.

Mini Sadie basin, £699; Jasper tap in brushed chrome, £560; mini Felix single vanity unit, from £985, all London Basin Company ■

FEATURE SUZANNA LE GROVE

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LIGHT UP THE NIGHT

Illuminate the garden with stylish outdoor lights to enjoy long evenings after the sun has set

Quad pendant, extra large in weathered brass, £1,449, Davey Lighting





Selection of solar-powered garden lights, The Solar Centre

Fatboy Thierry Le Swinger outdoor LED lamp, £249, Black By Design



Shani aged-brass outdoor pendant, **£2,360, Arteriors**



Peacock lantern, antiqued brass with vintage mirror, £389.23, Jim Lawrence



LED solar caged festoon light chain, £18, Ella James



Swan-neck dome outdoor wall light, brass, £149, Industville



Contardi Lighting Calypso Guadaloupe outdoor floor lamp by Servomuto, £1,245, Artemest



Liaison wall sconce, antique burnished brass, £1,039, Kelly Wearstler for Visual Comfort



Cromer wall light, £219, Pooky



Verpan Pantop wireless rechargeable table lamp, £128, Made in Design



Oslo battery candle lantern, from £39.99, Festive Lights



Miner's lanterns, from £70; Adelstrop lantern, from £38, all Garden Trading





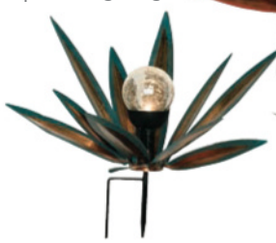
Cordless ribbed glass battery-operated table lamp, £39.95, Sparkle Lighting



Alwar outdoor wall light, £150, Nkuku



Grace tall lantern from £59.99, Ivyline



Lotus Flower solar stake lights, £100 for a set of three, Lesser Spotted



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Green with Clear Spiral recyclable plastic tumbler, £14.50, Summerill & Bishop

Sita nibble bowls and tray, £45, Oliver Bonas



Tasselled canopy, £95, Cox & Cox



Green Floral painted stoneware jug, £65, Summerill & Bishop

Sutherland woven merino lambswool lap rug, £396, Sibyl Colefax & John Fowler



Wicker water glasses, £28 for a set of two, Maison Margaux



Enamelware cake stand, Tarragon, £70, Falcon

MIDSUMMER PICNICS

Celebrate *National Picnic Week*, 17–25 June, with an idyllic setting for elevated outdoor dining



Chinoiserie print deckchair, £150, V&A x Raj Tent Club



Acacia wood round serving paddle, £29.99, Season Cookshop



Citronella garden candle with hanger, £6.99, Ivyline



Herringbone blanket, £55; cushions from £45 each, all Weaver Green

Plaited Bone salad servers, £70, Oka



Dressed En Plein Air picnic set, £470, Alessi



Scalloped-edge hexagonal tray, £22, John Lewis & Partners



Ring Toss Game by Kid's Concept, £20, Pocket

FEATURE SUZANNA LE GROVE



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Behind the scenes at WOW!house

We reveal a preview of three schemes from this year's highly anticipated one-of-a-kind interior design showcase

Back for its third year, WOW!house at Design Centre, Chelsea Harbour is opening its doors on 4 June. A 'pop-up' installation featuring rooms designed by leading interior designers, it is an incredible showcase of talent as well as an inspirational day out to garner creative new decorative ideas. Each year a new cohort of designers is given the honour of working on a specific room of the house. We are delighted to take a behind-the-scenes look with an exclusive preview of three of the rooms: Anahita Rigby's Study; the Jamb Primary Bedroom; and the Colefax and Fowler Morning Room by Lucy Hammond Giles of Sybil Colefax & John Fowler.

WOW!house, Design Centre, Chelsea Harbour, 4 June to 4 July
Open Monday–Saturday, 10am–6pm. For tickets and further information visit dcch.co.uk

ANAHITA RIGBY







BELOW Anhaita Rigby and a sketch of the Study.
SWATCHES A coral cut velvet, Lecco from Pierre Frey, will upholster a chair; James Hare's Orissa Silk in Forest Green will add softness and texture on the walls.



Anahita Rigby's Study

Anahita Rigby's vision for the Study brings together strong Asian influences, in particular Japanese design principles, with a beautiful Georgian aesthetic. "I used to live in a pretty Georgian house and loved the large format of the windows, so I wanted to create that here," she says. The large windows form a focal point of the room and will be dressed with a traditional Japanese Shoji screen that will allow shadows of plants outside to show through to create the feel of a scenic view beyond. A playful approach with colour sets the scene for an intriguing space with green silk walls, a decorative rug from Shame Studios' Watercolour collection and splashes of pink in a lantern light from Nine.

The project has accelerated Rigby's desire to start her own furniture range, which has been used throughout, including cocktail chairs, a console and a daybed. Working with joinery firm Hannaford she has developed an impressive, decorative, modular shelving unit to house an assortment of curated 'possessions' including books, trinkets, Georgian antiques and pieces that "might have been inherited, or even a funny gift given by a friend. I want it to feel lived in and real," she says. An authentic look has been key to Rigby's process, considering how the 'client' might use the space. Though the study is a place to work, Rigby envisages it as a room that might also be used after a dinner party, "where you might take a friend to show them an interesting new object or make a martini."



Jamb Primary Bedroom

"Serendipity" is what Will Fisher calls being asked to design the Primary Bedroom for Wow!house with his wife and business partner Charlotte Freemantle. The pair had recently finished their first interior design project, decorating the interiors of Aldourie Castle near Inverness. "We had 12 bedrooms to decorate," says Freemantle, "and there was still one bed we didn't get to use, so this was the perfect moment to create a room around this 18th-century Chippendale-inspired four-poster."

The centrepiece of the room is based on an original Chippendale bed that Fisher says is "one of the finest I have ever seen," but they wanted to soften the traditional mahogany with a painted finish to suit a "faded English country house". He adds that a four-poster bed provides "a naked frame to complete in all its glory, and Charlotte is fantastic with fabrics. The alchemy is in the dressing." An

JAMB





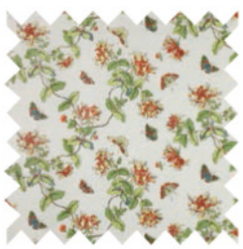
ABOVE Founders of Jamb, Will Fisher and Charlotte Freemantle and a sketch of the Primary Bedroom.

SWATCHES L'Eglantier from Braquenié at Pierre Frey will be used on a chair in the bedroom; Claremont's Faille Lugano silk in Plaster will add romantic glamour to the walls.



antique fabric has been used as a back panel along with sumptuous linens. "Sometimes a bed can be so magnificent you might be scared to sleep in it; we wanted this one to be cocooning, approachable and relaxed. Refined yet inclusive," explains Fisher. A touch of glamour is evident in the pink silk walls chosen by Freemantle, while, as one would expect, Fisher has turned his eye to including stand-out antiques, including a Chinese Coromandel cabinet he says he is "obsessed with – it had to be there".

Fisher notes that though designing rooms "is not our day job, we have collaborated well and the scheme is testament to my conservative nature mixed with Charlotte's flair and romance. It is two worlds colliding."







LUCY HAMMOND GILES

Colefax and Fowler Morning Room by Lucy Hammond Giles

Working on behalf of the entire Colefax Group, which encompasses Colefax and Fowler and fabric and wallpaper brands including Manuel Canovas and Larsen, as well as the decorating firm Sybil Colefax & John Fowler, of which she is associate director, Lucy Hammond Giles is creating her version of a classic morning room.

Full of sunshine yellow, a natural choice for the space, it lends a nod to Nancy Lancaster's Yellow Room. "I like the idea of updating history," she says. "Those that came before us knew what they were doing, and it worked. Of course, it needs updating and this is my take." She has infused parts of her own history in the room too. "We had Colefax's Honeysuckle in our drawing room when I was little, so I have used it on the lining of the curtains."

Contemporary touches have been introduced through fabrics from Larsen, such as "a design based on a Japanese textile," explains Hammond Giles. "When you design, you need layers across space and time – old things to add the depth and things from across the world for the breadth." Above all, she wants the room to be "a refuge, not an entertaining space. I like the idea of being on your own in it, but not being lonely, as it's wrapped in sunshine." ■

ABOVE Lucy Hammond Giles, associate director at Sybil Colefax & John Fowler and a sketch of the Colefax and Fowler Morning Room.
SWATCHES Classic Colefax and Fowler design Honeysuckle will be included as a curtain lining, while its Eaton Check will add a smart note to an armchair.

FEATURE KATY MCLEAN PICTURE **CREDITS** LUCY HAMMOND GILES: WATERCOLOUR, PHILIP HOOPER. PORTRAIT, DEAN HEARNE. JAMB: SKETCH, SUSANNAH GARROD; PORTRAIT, JUKKA OVASKAINEN.ANAHITA RIGBY: WATERCOLOUR, ANAHITA RIGBY; PORTRAIT, OLLIE TOMLINSON



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THE EDIT

This summer embrace the past, present and future with these brilliant brands





HERITAGE REDEFINED

A new collaboration between The White Kitchen Company and English Heritage has resulted in a kitchen range reminiscent of the beautiful interiors of historic stately homes such as Apsley House and Brodsworth Hall that reflects a deep respect for the environment – even down to the paint used. Made of solid oak and FSC-certified hardwood, the English Heritage kitchen collection, a timeless fusion of history and craftmanship, pays homage to classic English cabinetmaking, with period features like cornicing and details from the Duke of Wellington's campaign furniture inspiring the bespoke collection.

Husband-and-wife team Christopher and Rima Proudfoot, who founded the company in 2014, draw on decades of expertise in furniture craftmanship and beautiful finishes to ensure this tailor-made collection is one of enduring elegance. *thewhitekitchencompany.com*

WELL-WORN STYLE

Celebrating its 10th anniversary this year, Hampshire-based family-run interiors company Blue Isle has made a name for itself over the past decade as a purveyor of stylish but affordable furniture and furnishings.

Today, the boutique online shop offers a selection of design-led solid wood pieces – often salvaged – that work with town, country, and coastal themes. The company's signature look is a weathered grey-white oak as seen in its Melbury bedroom chests, which is perfect for mixing with antique or modern pieces to create an layered look. The furniture line is now complemented by a capsule collection of table lamps and other home accessories. *blueisle.co.uk*





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STEEL YOURSELF

Crittall Windows has been manufacturing steel windows since the Victorian era and today it is proud to have evolved to meet modern standards of energy efficiency without losings its cool, industrial aesthetic.

The Essex-based company's most popular windows, available with both double and triple glazing, still offer the minimalist look so popular in modernist makeovers, but today its most popular windows also feature an effective weather-stripping system, meaning they can match the thermal insulation properties of more contemporary window styles.

Russell Ager, the company's MD, says that its customers can now "feel confident their home is well insulated all year round." *crittall-windows.co.uk*



LOVELY LANTERNS

As long summer days drift into evenings, there is no need to rush back inside thanks to this selection of beautiful lanterns from The White Company. Handcrafted Woven Jute lanterns with a rustic finish, will lend a garden party a rather mystical atmosphere this season – line them up around a dining or seating area for the full effect.

Meanwhile, the sleek Westport lantern adds a little sophistication to the scene. Gather several of the metal-framed, glass-panelled lanterns on a table to create a focal point or hang them in little nooks around the garden for more of a gentle glow and romantic feel. *thewhitecompany.com*

THROW SOME (BRIGHT) SHADE

German brand Markilux has been producing designer awnings for more than 40 years, but this summer its mission is to brighten up our outdoor spaces with awning fabrics so colourful they will put our flowerbeds in the shade.

Its new 'colour on demand' service allows customers to choose virtually any colour they wish, whether they are looking for an awning for a balcony, patio, or garden. From delicate hues to bold colours, it is a chance to transform our outdoor covered areas into not only extensions of our homes but also our personalities. And, who knows? We may even raise a smile from the neighbours. *markilux.com* ■



FEATURE SALLY COFFEY

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Designing the next decade

The latest chapter of Juliet Travers Wallpapers and Fabrics will see the designer return to her artistic roots

Having celebrated its 10th anniversary last autumn, Juliet Travers Wallpapers and Fabrics has built up a strong brand identity and loyal customer base across the globe but has its eyes firmly on the future. Juliet's ethos from the start has been to create timeless, carefully curated, high-quality designs that do not follow trends but stand the test of time.

Unlike most wallpaper and fabric designs, Juliet's are all hand-drawn and painted using watercolours, pencils and acrylics in her garden studio in Hampshire, and many are also available as original artworks and prints. Once drawn, Juliet forms the colour palettes, referencing Farrow & Ball, Edward Bulmer Natural Paint and Little Greene colours so her customers can easily co-ordinate the finishing details in a room with complementary paint colours. The designs are printed in England using the iconic gravure printing method, an intricate process that is vital to the brand as it replicates every brush stroke and pencil mark of Juliet's original drawings. Each wallpaper is coloured using hand-mixed dyes and printed on sustainable papers with weighty linen-cotton cloths digitally printed to match.

At the outset of the business, Juliet, who studied Printed Textiles for Interior Furnishings at Edinburgh College of Art, started off drawing her designs with a specific wallpaper or fabric design in mind. Now, though, she is enjoying a freer design process, developing ideas that may end up as wallpaper or fabric designs or become artworks in their own right. "The best part is knowing it all starts with a basic sketch and a mind full of ideas. And, if carefully designed, the pattern can last a lifetime and totally transform a space for many years to come," she says.

Most recently, Juliet launched the company's best-selling Nutcracker design in Plaster Pink, which will be revealed for the first time on *The English Home*'s stand at the RHS Chelsea Flower Show this May. This gorgeous hue is based on Edward Bulmer's Cuisse de Nymphe Emue and Farrow & Ball's Setting Plaster – a fusion of dusty pinks with enough umber to avoid being too girly while making it suitable for a range of different spaces. Inspired by some of the UK's most iconic wildlife,











FEATURE SALLY COFFEY

LEFT Juliet sitting in front of her Nutcracker wallpaper design in its newest colourway, the flattering Plaster Pink.

ABOVE The Waterhole wallpaper and matching fabric used in a project designed by Cotton Tree Interiors in Suffolk.

BELOW The Essentials fabric collection, a range of prints and colourways to co-ordinate with Juliet's other designs.

BELOW LEFT A few of Juliet's hand-drawn and painted designs and ideas at her garden studio in Hampshire.



Nutcracker's whimsical pattern weaves its way around doorframes and along walls without overpowering and the shimmering metallic finish also reflects the light, changing a room's appearance throughout the day.

As well as taking inspiration from nature close to home, Juliet is also known for her African Safari designs, a part of the world that is very close to her heart with her husband's family living in Tanzania. More recently, she released her Essentials range, which is more modern and pattern-focused than previous collections.

Sustainability is a fundamental part of the business. Paper is sourced from sustainable forests, and the pigments used are non-toxic, hand-mixed, widely recycled and tinted for multiple jobs so there is very little waste, plus all the packaging can be recycled.

Reflecting on the past decade, Juliet says: "I can't believe it's already been over 10 years since I started the company. I've cherished the special time with my small children over the last few years, as the business was at a point where it was ticking over on its own. Now they're at school, I've got time to focus on the brand and drive it forward again. I feel really proud of what I've achieved so far, I keep pinching myself that I've worked with some of the world's most prestigious interior designers and seeing finished projects both big and small is very special. Every order means so much to me as it's a hugely competitive (but fun!) industry and I always feel extremely honoured when someone chooses one of my designs for their own home. I'm very excited to see what happens over the next decade. The studio is bursting with artwork and design ideas after spending the first part of this year creating new potential work, so watch this space." ■

juliettravers.com

ABOVE Dazzle wallpaper, from the Safari collection, in a nursery project by Irina Raykher Designs in Russia.



The woodwork in the utility room beyond the kitchen has been painted in Paint & Paper Library's Truffle. The sink is from the Whitebirk Sink Company and the limestone tiles are from Floors of Stone.

OPPOSITE The family's Persian cat, Mittens, is very much at home here. The walls have been lime-washed in a blend of Kalklitir's Calce and Aaido Primo, mixed by Nicola. A porcelain pendant light from deVOL adds a pretty finishing touch.

Character BUILDING

Shocked by the condition of a soulless, neglected farmhouse, Nicola Huthwaite went the extra mile to secure the sale and sensitively create a much-loved home

FEATURE JANET MCMEEKIN
PHOTOGRAPHY RACHAEL SMITH





'We loved the fact it was individual, and I adored the huge windows, particularly the arched ones'

Tenacity paid off for Nicola Huthwaite who, having walked into a crumbling Victorian farmhouse, was determined she would be its next occupant – despite discovering that the property had just sold to someone else. "When we viewed the neglected, damp house, although it was in a sorry state, I was captivated by the wealth of period features and could immediately picture myself living there," Nicola confides. "For some reason, I had a funny feeling the sale would fall through and when the buyers pulled out four months later, my dream of becoming the house's next custodian came true."

In 2020, Nicola and her partner, Scott, who were living in Derbyshire, began hunting for a period property after deciding to relocate back to Nicola's roots in Nottinghamshire. "Up until then, we had lived in new-build homes, but both fancied the idea of buying a house with character to tackle our first renovation project," she says. Having viewed countless properties, nothing made their hearts sing until, in November 2021, they set foot in the red-brick farmhouse on the outskirts of Nottingham, which had been vacant for two years.

"Nowadays, when I describe its condition to people they can't believe it, but the house was hideous and horribly smelly," says Nicola. "Apart from being dark and dingy, the ceilings were caving in, the walls were damaged, there was mould and cobwebs everywhere, and the floorboards were in a shocking state." Further investigations revealed that, rather than humans,

ABOVE Removing the wall between the old dining room and kitchen has created the large, family-friendly space that Nicola and Scott yearned for. The Shaker-style kitchen is painted in Farrow & Ball's Bone. Nicola sourced a brass rail from Yesterhome for the copper pans.



The marble fireplace, carefully restored by Nicola, is a delightful focal point in this elegant space. Nicola painted the vintage-find cupboard in Farrow & Ball's School House White. The checked cushion on the antique armchair is from Projektityyny.



Nicola was enchanted with the Flora Delft Poppy tiles from Decorum Tiles, and felt they would add character to the restored fireplace. The painting is from Trove and the rug was bought from Zara Home.

'As time has gone on, I've introduced some tones such as pale pinks which are warmer and complement my favourite olive hues'

donkeys and chickens had been inhabiting the farmhouse. "Although it needed a complete overhaul, Scott and I could see through the filth, recognising the house's vast potential. We loved the fact it was individual and I adored the huge windows, particularly the arched ones. I just had to have this unique house."

On a mission to secure the property, Nicola rang the estate agent every week to find out whether the sale was still going through. "I'm sure they got totally fed





up with my calls, but my persistence finally reaped rewards since, one day in May 2022, I was told that the previous buyers had pulled out and the house was ours if we wanted it." Naturally, wild horses, or indeed, donkeys, could not stand in the way, and within hours, Nicola and Scott, who works in trading, had clinched the deal.

In July 2022, the couple and their children, Isabella, Lilly, Theo, and Lilah, moved in temporarily with Nicola's mother, who lives just a five-minute drive from the farmhouse. It was all systems go, as the couple lined up a builder to renovate the entire property that, they have been told, dates back to the 1870s. "Right from the outset, I knew that the house needed to be much lighter and brighter," says Nicola. "Thankfully, it wasn't listed, so making changes such as removing the wall between the kitchen and dining room to create one large, family-friendly

ABOVE A Scallop Bell lampshade from Beauvamp and a rug from Rose & Grey add depth and interest to Nicola's study, which is painted in Paint & Paper Library's Powder V.





'To enhance and inject more character, we laid a combination of wooden and tiled flooring in keeping with a Victorian home'

ABOVE LEFT Nicola painted the roll-top bath in Paint & Paper Library's Sand to match the panelling on the wall and basin. The antique brass wall light is from Laura Ashley.
ABOVE RIGHT The Picnic Gingham bedding in daughter Lilah's bedroom is from Gooselings.

space, only needed building consent, rather than planning permission."

Within days, the house was stripped back to brick, and gradually, character features were revealed as its new owners travelled back in time. "It was exciting to discover how the farmhouse would have originally looked," says Nicola. "Removing a wall in the hallway created an open, welcoming space. When the false ceilings were taken down, it felt less claustrophobic."

Working closely with the builders, the new-look home evolved over the next four months as the property was replumbed and rewired, before being plastered and decorated. Shaker-style units were installed in the kitchen and utility room, and the bathrooms were modernised. "Nothing was too much trouble for the team," says Nicola. "They loved my suggestion of replacing the single door leading into the new kitchen-dining area with double doors. I'm very pleased we've done this since it's really practical and has given this part of the home more presence."

As many period features as possible, including the wooden staircase, a ceiling rose, cornicing and the living room fireplace, were sensitively restored during the project. "Working with the building, to enhance and inject more character, we laid a combination of wooden and tiled flooring that are in keeping with a Victorian home, and also incorporated panelling in several rooms," says Nicola.

Having moved into the renovated home in December 2022, Nicola's one regret is that the



Nicola felt the cotton bed canopy, from Smallable, would add an individual look in son Theo's bedroom. The handmade bear is from Prim Dolls on Etsy, while the patterned cushion was bought from Garbo & Friends.





ABOVE The large windows and mature wisteria instantly enticed Nicola to this handsome Victorian red-brick farmhouse.
RIGHT Since the original hallway floor tiles were too badly damaged to repair, they have been replaced with ones from Original Style's Victorian collection in keeping with the era of the farmhouse.

windows weren't replaced at the start of the project. "Unfortunately, although we really wanted to swap the white PVC windows for beautiful wooden sashes, we just didn't have the budget for this at that time," she says. "When we were in a position to replace them, the fitters made a complete mess. There was shattered glass everywhere and they damaged walls, meaning that we had to replaster and redecorate."

In regard to choosing colours for their new home, Nicola selected a palette of muted tones as a backdrop for the couple's antique and vintage finds. "I've always loved the pared-back, Scandi look and didn't want to choose anything too bold here," Nicola explains. "As time has gone on, I've introduced some tones such as pale pinks which are warmer and complement my favourite olive hues."

When Nicola began sharing images of her home on Instagram, she was inundated with requests to use the farmhouse for location shoots. "It's incredible how this has taken off and become my business," she says. "We regularly move into my mother's home for a little while and don't mind the upheaval of location shoots. However, it's always wonderful to return to our farmhouse that we've lovingly brought back to life."

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The front sitting room has a simple yet comfortable aesthetic. A mid-century Stilnovo pendant light adds a touch of modernity beneath the original ceiling rose. The vintage footstool is recovered in linen from Ulster Weavers and the rug is from Emily's House.



REVEALING BEAUTY

Interior designer Rebecca Roundell stripped her elegant 19th-century house in Cornwall back to its natural surfaces to rediscover its authentic, quiet character

FEATURE JO LEEVERS PHOTOGRAPHY RACHAEL SMITH

ABOVE Rebecca sitting in a vintage armchair which has been re-covered in Cabris Paille linen by Manuel Canovas. Visit *rebeccaroundelldesign.co.uk* to see her interior design work.





'My style is timeless. I aim for a longevity that celebrates the authentic character of a home and crafted pieces rather than passing trends'

ABOVE The front part of the sitting room retains its original mouldings and floorboards. The clerk's cabinet was bought in Antibes, France.

"There's a quietness to this house," says Rebecca Roundell of the 19th-century home she has renovated and redesigned in a sympathetic manner. Its previous owner had decorated it in a riot of bold colours, but its innate atmosphere is now celebrated with rustic elements towards the rear of the house and an elegance at the front.

Interior designer Rebecca and her husband Matthew Jones, a lighting designer with Skinflint, came to Cornwall 10 years ago to escape hectic London life. "Matthew had studied fine art at Falmouth University and brought me down here on a mini break one very wet January," she says. Initially they had no plans for such a drastic relocation, but changed their minds when they saw this house.



It was originally built in the 1820s as a home for a captain of one of the packet ships that sailed out of Falmouth harbour, transporting post and goods across the world. The house has incredible views of the harbour, designed to give the sea captain a good vantage point for observing all maritime activity.

The previous owner had used it as a second home and decorated it in a flamboyant style that is a far cry from the serene spaces of today. "The hall and landings were acid yellow woodchip and the bedrooms were purple and red, ceilings and carpets included," Rebecca recalls. But beneath that riot of colour lay a far quieter architecture. "The elegant Regency townhouse frontage had been added to an existing fisherman's cottage, plus outbuildings and a coal shed," Rebecca explains. This gives the house a dual personality, with front living spaces that resemble a London townhouse, and a more cottagey feel at the back.

As an interior designer, Rebecca is used to taking her cue from her clients, but with this project she saw the house as her client and set about uncovering its 'bones' and then added her own aesthetic. "My style is quite timeless," she says. "I love to explore how texture expresses the character of a home, from the patina of wood to the weight of handwoven

ABOVE Used as a playroom, the rear half of the sitting room is furnished with a rocking horse bought by Rebecca's grandmother in the 1940s, an armchair in Claydon Red linen by Colefax and Fowler, and a rug from Tate & Darby.



On the right, a bread rack that Rebecca bought in a second-hand shop on London's Essex Road now serves as kitchen storage. The dresser in the dining area was in situ when the couple bought their home, as were some of the vintage jelly moulds on its shelves.



'I hope we've paid tribute to the house's past and made it a home that can be treasured for generations to come'

linen. These elements influence how a room feels to spend time in."

A major job was joining together the hotch-potch of small outbuildings at the rear of the house to create the kitchen-diner. The vaulted dining room, complete with an original Cornish range, was reminiscent of Barbara Hepworth's studio in nearby St Ives and, with further inspiration from Kettle's Yard in Cambridge, Rebecca opened up the ramshackle outbuildings to create a light-filled family-friendly space. The kitchen has a handcrafted feel, but zinc worktops lend a modern touch. "It was hard to find a kitchen fitter who worked with this material, so I persuaded a local metal fabricator to give it a go and he did it brilliantly. Over time, the worktop has acquired a beautiful soft patina," she says.

Additional texture comes from the walls, where areas have been stripped back to expose old brickwork or pitted original plasterwork, while reclaimed tongue-and-groove cladding adds a faded green. Other tactile materials include weathered vintage metal pendants – Rebecca is a great collector of lighting – and vintage wooden furniture such as a bread rack (used for storing tableware), Ercol dining chairs and a sturdy farmhouse table. Underfoot, poured and polished concrete echoes the modern industrial feel of the lighting.

Renovating a house with such a patchwork of history and stripping it back to its elements to reveal its beauty was a challenge. "We discovered that the slate slabs on the floor of the kitchen had been laid directly on earth, with roots of a wisteria making their way through," says Rebecca. "We used a wallpaper steamer to remove sheets of woodchip from the walls, but the wooden floors were my husband's real labour of love. He spent hours removing paint and plaster spatters with a razor blade. Using a sander would have lost the boards' aged character and patina, so this was the only way to restore them."

The badly damaged original Regency-era windows were painstakingly restored by hand, and glass of a similar age was sourced for missing panes to match

ABOVE A vintage pendant light from Skinflint hangs in the dining area leading off the kitchen. The imposing range cooker is original to the house and was restored to its former glory by Matthew with help from a local blacksmith.



The principal bedroom looks out to sea, with windows framed by painted panels the couple discovered under plywood and whose origins remain a mystery. The bed is from the Rebecca Roundell collection.





the original rippled glass. On the ceilings, thick layers of paint were removed from the cornices to reveal their delicate ornateness. To reinstate details such as door furniture, Rebecca and Matthew spent weekends rummaging in reclamation yards to find pieces authentic to the period of the house.

However, the couple made a joyful discovery in the principal bedroom, uncovering hand-painted panels when they removed plywood sheets from the window alcoves. Rebecca says: "None of the neighbouring houses have them, so they remain a beautiful mystery. It's rather nice that the house keeps its own secrets."



ABOVE LEFT The gilt lamp base and silk artwork, originally part of a Japanese screen, belonged to Rebecca's grandmother. "She had incredible style, making all her own curtains and embroidering cushions. A true inspiration," says Rebecca.

ABOVE RIGHT In the principal en-suite bathroom, a bath bought in a local reclamation yard is a fitting centrepiece. The curtains are in linen from The Cloth Shop.

RIGHT The 19th-century house is built on a hill and overlooks the harbour in Falmouth, Cornwall.





Rebecca and Matthew are bringing up three children – Wilf, seven, Cecily, four, and Theo, one – in this home, using the rear sitting room as a playroom, where, in pride of place, there stands an antique rocking horse that belonged to Rebecca's grandmother. "When we visited her, the first thing we always did was rush to play on the rocking horse. It's very special to watch my children now taking turns on it."

By furnishing rooms with family heirlooms and finds from vintage markets, antique fairs and reclamation yards, Rebecca has added her own layer of history to this remarkable, timeless home. "I hope we've paid tribute to the house's past and made it a home that can be treasured for generations to come," she says. ■

ABOVE The top-floor guest bedroom is a serene space, with views over the harbour. The chair is by Howard Keith and the curtains are in a Tissus d'Hélène linen, hung from poles from Caravane.

LEFT A summerhouse is located at the top of the sloping garden. "It's a wonderful spot to sit and read, looking out towards the sea," says Rebecca. Packet House is available for short stays via *boutique-retreats.co.uk*


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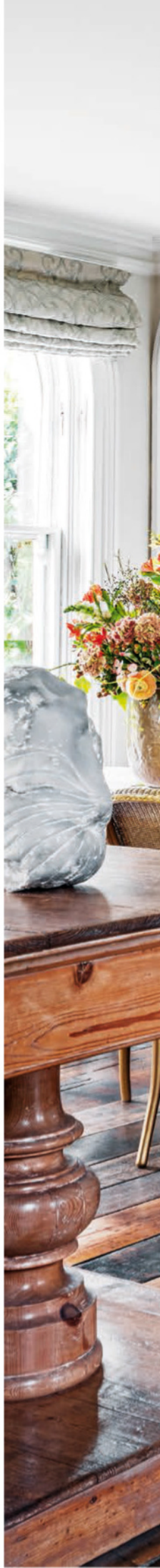
With its generously proportioned lateral layout and abundance of light, this home is imbued with all the charm of a country house while being moments from the bustle of chic Wimbledon Village

FEATURE AMANDA HARLING PHOTOGRAPHY ANDREAS VON EINSIEDEL





THIS PAGE A set of Lloyd Loom chairs sprayed gold at Lucy's behest, provide a contrast to the simple French refectory dining table. On either side of the mirror, books and memorabilia are displayed on Vitsœ shelves. The reclaimed elm floorboards in random widths were sourced from Bert & May. OPPOSITE During the summer months the front of the house is festooned with roses, their fragrance adding to the pleasure of outdoor entertaining.



'We buy what we think will suit the room rather than concentrating on any particular period'

Tucked away down a quiet, no-through lane in Wimbledon Village, Lucy and Mark Woodruff's home is hidden from the outside world by a brick wall and a screen of espaliered trees. "Being totally private, the garden is ideal for entertaining. During the summer months whenever the weather looks promising, we ask friends and family over for drinks on the front lawn before serving lunch on the terrace at the rear of the house," Lucy says. "If there's a sudden shower, we take shelter in the conservatory or the old stable next to it, which we've turned into a rustic dining area. The peace, privacy and space make it feel as though we are living in the country – French windows or doors open onto the garden from all the main rooms and to have that airy, relaxed way of life is fairly unusual in London. We've been here for nearly 20 years and, as our three children have now left home, we do talk about downsizing, but actually doing it is another matter."

Lucy recalls that she and Mark had been planning to move to the country when an estate agent acquaintance called her to say that a property that might be of interest was coming up for sale. "The agent had remembered me saying that this particular road was the only one in Wimbledon which would keep us here," she explains. "We came to see the house and realised immediately that it was a spacious house with an unusually open, lateral layout, and there was plenty of scope for improvement. Mark has been in the property business all his working life, so finding such a gem with a private garden in a quiet street, and enough space for us to co-exist with our teenage children and

ABOVE This part of the living room is painted in Annie Sloan's Graphite. The flowers were supplied by The Stand, in Wimbledon, and were arranged by Lucy's mother, 91-year-old Mary Bennison, a Constance Spry-trained florist.







ABOVE LEFT Lucy in the principal bedroom where graceful folds of floral linen by Chelsea Textiles frame the window. The handmade fringed lampshade is by Zoe Darlington

ABOVE RIGHT A pair of armchairs in the sitting room are upholstered in a summery fern print from Colefax and Fowler. The windows are fitted with simple Roman blinds in an appliquéd linen by de Le Cuona.

LEFT Above the fireplace in the sitting room is a horseracing painting by Geoff Price. The carved figures on the table are by Lucy and Mark's son Maximilian Woodruff, an artist and sculptor.



'I felt the design of the kitchen should be in keeping with the period of the house, so it has that hand-painted, unfitted look'

their friends was an opportunity we couldn't resist. Without hesitating, we bought it and moved in soon after, living in the house for a year before embarking on the extensive renovations. I was 20 when Mark and I renovated our first flat and we still share the same enthusiasm for creating homes that are welcoming and visually interesting. Though I initially worked in fashion, I moved into interiors before opening a country lifestyle shop in nearby Raynes Park, selling mostly British merchandise with a strong emphasis on good design. I'd built up a useful address book of tradespeople, craftsmen and builders, which helped enormously when we started on this project."

The original Georgian part of the house, dating from the early 1800s, was extended during the Victorian era and again in the early 1900s Edwardian era, so an important element was specifying appropriate architectural details for the various parts of the building. "As the house had evolved over more than a hundred years, we covered a lot of miles sourcing everything from flooring to window shutters and door furniture from dealers and reclamation yards up and down the country," Lucy says, pointing out that during the time they were working on the project, it was still customary to visit suppliers rather than buying online, something she still likes to do. "Before ordering, I like to see and feel the product," she adds. "It saves time in the long run and avoids all the hassle of returns and costly mistakes."

While the first floor was completely reconfigured to create five bedrooms and bathrooms, the layout of the ground floor underwent fewer structural alterations. Lucy used her expertise to give the hallway an impressive new look. "The proportions are fairly

ABOVE With underfloor heating, the conservatory can be used as a year-round additional entertaining space. The tongue-and-groove-lined walls are painted in Annie Sloan's Château Grey and the flower painting is by Lucy and Mark's son Freddie Woodruff.



The kitchen was made by Chalon and was designed by Lucy to reflect the age of the house, incorporating traditional features such as aged-bronze taps from Perrin & Rowe, thick Carrara marble worktops and a plate rack above the sink. The fish painting to the right of the sink is by Natasha Arendt.





'Our furniture is a mix of antique and vintage pieces; some Mark inherited from his parents, others we've bought together'

modest, but, inspired by a floor I'd seen at Bryanston School in Dorset, I opted for large-format, aged and cushioned limestone inset with dark cabochons."

Also in the Georgian part of the house, is the kitchen, which Lucy has transformed into a cosy, unpretentious hub for family life. Painted in shades of cream and grey, the cabinetry has a freestanding appearance. "I felt the design of the kitchen should be in keeping with the period of the house, so it has that hand-painted, unfitted look," she explains. "The marble is thick Carrara to resemble the Sainsbury's countertops I remember from my childhood, and there is a simple wooden table and chairs for informal meals. My father was French, so an interest in wining and dining was part of my upbringing, and the children's. Our son Freddie, who is a chef, co-owns fish restaurant The Rocket Store in Boscastle."

With bold use of colour and pattern, Lucy has given each of the two seating areas in the expansive living room a different look. Painting the walls in the smaller section adjacent to the kitchen an inky blue reinforces the relaxed, intimate look of the comfortable sofas placed either side of the fireplace. For the walls and ceiling in the main seating and dining area, Lucy has chosen shades of white to accentuate the flow of light from the tall south-facing windows overlooking the garden. "Our furniture is a mix of antique and vintage pieces; some Mark inherited from his parents, others we've bought together. We buy what we think will suit the room rather than concentrating on any particular period." Displayed on the walls throughout the house is a vibrant collection of art. The paintings, with a few exceptions, are by contemporary artists – the size and

ABOVE LEFT The Edwardian staircase, with its barley-twist spindles, remains unaltered. The hand-painted lampshade and lamp base are by TMO Lighting.

ABOVE RIGHT Decorated in soft, muted colours, the principal bedroom is tucked away in the quietest part of the house. The bedside wall lights are from Hector Finch.



Lucy chose the vintage bath for her en-suite bathroom after trying many others for size and then had it re-enamelled. The basin is a French ice bucket Lucy found in Foxhole Antiques in Hurst Green, Kent and had relined in tin by Sherwood Tinning. A vintage floral toleware ceiling light adds to the charm.





'The peace, privacy and space make it feel as though we are living in the country'

colours providing a striking visual contrast to the furniture and fabrics.

The principal bedroom, which is in the Georgian part of the house and retains the original panelled walls, is above the kitchen and overlooks the rear garden. "The first thing I hear every morning is birdsong," Lucy says. "It's the cosiest bedroom in the house, but it's part of a suite that incorporates a spacious dressing room, my vintage-style bathroom and Mark's shower room. It's a haven – when the children were here, we could shut the door, go to bed and not hear a thing until the birds woke us up." ■

ABOVE The sunny, south-facing conservatory opens onto the sheltered terrace at the rear of the house. A selection of planters are placed around the terrace and a bed of herbs close to the French windows from the kitchen provides a year-round supply to use for cooking.
LEFT The hallway is painted in Ball Green by Farrow & Ball and has limestone floor tiles with black cabochons from Artisans of Devizes. The wall lights are from Hector Finch and are topped with shades by TMO Lighting.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RETURN OF THE NATIVE

Delighted to be back in England, renowned US-based interior designer Kathryn Ireland gives a first-hand account of renovating a special client's Cotswolds home

PHOTOGRAPHY JAMES MERRELL
PORTRAIT SUE HUDELSON



The exterior of the honey-hued Cotswold stone farmhouse.





The centrepiece of the formal sitting room is a wall hanging found at the Joss Graham Gallery in London. The ottoman is upholstered in Kintbury Stripe from the Guy Goodfellow Collection and the curtains were made from panels found at Louisa Maybury Textiles in Woodstock. The club fender came from Jamb and the original Chesterfield from Patricia Harvey Antiques. It is flanked by a pair of standing lamps from Macintosh Antiques, where I also sourced the spectacular gilt overmantel mirror.



ABOVE The dining table was bought from the Blanchard Collective in Marlborough, while the chairs are from Howe London. Curtains in my Bukhara Suzani fabric bring a hint of color and pattern.

Having just completed his house in the Hollywood Hills, I received a call from my client asking if I would not only design the interiors for his newly acquired farmhouse in the Cotswolds, but also oversee the entire renovation. This sort of job is my forte – I always love a big project where I can get to grips with the interior architecture and garden design. In addition, one thing that gets my heart racing is any mention of the Cotswolds, to me the most enchanting of English landscapes. My client is one of the UK's most talented actors and working with him on his LA home had been a joy, so obviously my answer was yes.

I was yearning for an excuse to come home for a while, and this job gave me the perfect opportunity. Even better, this new country place came with a fun provenance. The farmhouse was previously the home of Sir Mark Palmer, hippie baronet and former page to his godmother Queen Elizabeth II, and his late wife, the astrologer Catherine Tennant. Everyone I'd ever known had a story about it during its hedonistic heyday. When I told Lady Jane Churchill that I was doing the house, she immediately shared an anecdote, "Oh, my dear, when I went to stay and said I had to have a bath, I was handed a tennis ball – that was the bath plug!"

Charming though it was, the house needed more than just new curtains and cushions. But the prospect of a full-scale restoration always delights me. I knew I wanted to retain the original footprint of the



FAR RIGHT The back staircase, which leads up from the dining room, has a classic striped runner from Roger Oates Design. The paintings above the fireplace are by Claude Palmier.





ABOVE & LEFT This room was finished apart from the painting over the fireplace, which was found at The Decorative Antiques and Textiles Fair in Battersea. The lampshades are Vaughan, and the smaller artworks came from Oka. Bouclé from C&C Milano and velvet by Lewis & Wood bring luxurious texture to the upholstery. The tables are from Macintosh Antiques in Sherborne, Dorset.



'When it was time to furnish the house, I scoured the surrounding countryside for unique pieces'

house while preserving and enhancing its many quirks and charms. This was a listed building of historic importance and work on the roof had to be delayed for months while the resident bats were rehoused. Luckily, I found an architect and a local contractor who were well versed in dealing with properties of this type. We wanted to preserve the patina of the centuries and stay true to the spirit of the house and the people who had lived there before.

For inspiration, I turned to Jasper Conran's Instagram account for images of his ravishing 17th-century Dorset retreat. We also visited my schoolfriend Rosie Pearson's home at Asthall Manor, the former abode of the Mitford sisters. Rosie's gardens, designed by mutual friends Isabel and Julian

ABOVE Wing chairs upholstered in blue corduroy from Tissus d'Hélène present a bold contrast to the red walls. The curtain fabric is Hilltop Paisley Regal from my Jewels of the East collection. Over the fireplace hangs a textile artwork by Marcia Bennett-Male, which I found at the On Form sculpture show at Asthall Manor.

RIGHT Leaves Red from my wallpaper collection continues all the way up the stairs to the landing, which is lined with a series of vintage runners that came from Albi, France. The curtains were made from two bedspreads I found at Louisa Maybury Textiles in Woodstock.



This room happens to have two of my favourites from my second fabric collection, Toile and Ikat Check, both in Red. The pillows and bedcover are from Louisa Maybury Textiles and the lamps were made by the ceramicist Miranda Berrow.







LEFT The principal bedroom is wallpapered in my Marrakech Natural in Teal, accompanied by a French armchair upholstered in Pampas Teal by Andrew Martin. The armoire is from Lorfords in Tetbury, while the Kente cloth was made by the Ashanti tribe in Ghana. My love for Ghanaian fabrics began in the early 1980s, when making a documentary on new religions.

ABOVE All the bathroom fixtures are from C.P. Hartand the bath exterior is painted in Farrow & Ball's Rectory Red. The curtain fabric is my Sheer Confetti Red.

BELOW A hand-carved bed by Elliott & Co is teamed with a flatweave underfoot made by the Swedish brand Vandra Rugs. A small chair covered in Kid Mohair Oyster by Otis Textiles completes the scheme.

Bannerman, are the exquisite backdrop for her *On Form* sculpture exhibition every other summer.

When it was time to furnish the house, I scoured the surrounding countryside for unique pieces. For me, antiquing, or sourcing, is all about the thrill of the hunt, and the random element of luck cannot be underestimated. I made a couple of lucky strikes whizzing around Pimlico Road and at my favorite hunting ground, The Decorative Antiques and Textiles Fair in Battersea, for pieces that had eluded me. Finding that last element that finishes a room often feels like a miracle and still surprises me sometimes.

Since buying and renovating my house in Ojai, California, this is the first house that has really got under my skin. If it ever comes up for sale, I've told my client that I've got first dibs on it. ■

An extract from A Life in Design by Kathryn M. Ireland, published by CICO Books (£40)



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SAFE AND SNUG

Keep your pet happy and contained with this new travel system from Tavo

ABOVE Take the stress out of travelling with your pet and elevate your adventures with the Tavo Maeve Pet Protection System, designed with safety and comfort in mind.

Our pets are part of our family, and whether we are heading away for the weekend or running errands, their safety and comfort is on a par with our own.

Restraining our pets while we are driving is crucial, both for their safety and the safety of all road users. The Royal Society for the Prevention of Accidents (RoSPA) says that even at 30mph an unrestrained pet could be thrown forward with a force of 30 to 60 times their body weight, which does not bear thinking about, and unrestrained pets can be a distraction to drivers. The RoSPA says: "If animals are secured properly, the chances of serious injury are reduced, so we welcome all innovation in this area to keep more pets and their owners safe when travelling in cars."

If you have ever worried about your pet's safety when driving, then Tavo's new travel system, Maeve, offering pet protection reimagined, is the perfect solution. And it also comes with a handy stroller and carrier, taking the stress out of travelling with your precious pet.

For senior pets, small or toy breeds, or those recovering from injury, strollers are not a luxury but an essential part of everyday life. Meanwhile, the right pet bed can make the difference between a good night's sleep in a strange place and a wakeful night for all. Forgetting one or the other is not an option.

With Tavo's super-portable Maeve Pet Protection System, which encompasses a comfy carrier, a stylish stroller and a car seat, the days of forgetting essential items are behind you. All you need to remember are the treats, water, and toys.

An all-in-one package

The Maeve Pet Protection System comes with a cosy carrier that easily connects via the stroller frame to the included vehicle base. It allows owners to lift and lower their pets into the car even when their pet is dozing.

Since so much of our relationship with our pets is built on trust and familiarity, it is important our method of restraint does not cause them any undue









distress. With Maeve's cosy and secure carrier, your pet will quickly learn that this snug and safe space is nothing to fear, helping ease any anxiety they may have about leaving home, and letting you bring them with you more often. So it is farewell to guilty goodbyes and hello to travelling together as a family.

Your precious pet protected

If this all-in-one system sounds every bit as brilliantly designed and packaged as top-of-the-range baby equipment, that is because it is. Tavo is a revolutionary pet-protection brand from the people behind Nuna, a world leader in premier baby gear, with decades of engineering and safety expertise. And while functionality and comfort are at the very heart of the pet travel range, Tavo understands that your pet's safety is paramount. Crash-test-certified to the latest ECE child restraint standard, Tavo's pet car seats are subject to the same rigorous testing as child car seats.

The carrier is secured into the car using the simple five-second True Lock™ installation system, which is designed to minimise movement or rotation in the event of a crash. The ease of use makes even quick last-minute dashes out of the house a real possibility.

The right choice for your pet

With a choice of two sizes, depending on your pet's weight and proportions, the Tavo Maeve Pet Protection System is available in five luxe finishes: Onyx, Fawn, Merle, Sable, and Brindle. Co-ordinating options are available for the strollers, which are accented with vegan leather details in Black, Cognac, and Chocolate.

Safe, comfortable, and stylish, the all-in-one Tavo Maeve Pet Protection System will transform your travels with your treasured companion. Whether you are simply expecting to take regular short trips or planning longer journeys further afield, with this easy-to-use system, all you will have to worry about is where to go. Now, isn't it time you started planning your next adventure? ■

Available to buy from Halfords across the UK, in store and online (halfords.com), or from tavopets.com

TAVO

TOP LEFT & ABOVE RIGHT
The Maeve's carrier easily connects to the included vehicle base, which has an energy-absorbing stability leg.

TOP RIGHT
The carrier comes with a handy stroller to easily transport toy or small breeds, senior pets or those recovering from an injury or operation.

ABOVE LEFT
Your pet will soon learn that the carrier is a safe, snug place to be.

FEATURE SALLY COFFEY

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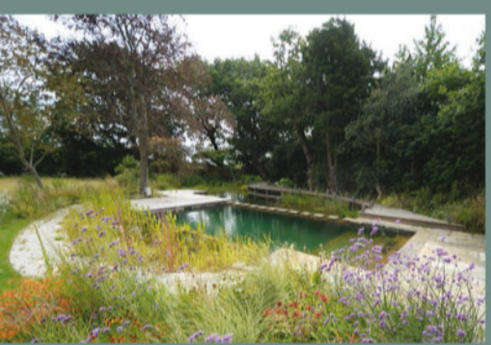





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STYLE INSPIRATION

We reveal creative ways with paint and the ingredients in the tin, discover modern updates on archive designs, and offer expert advice on entertaining al fresco



ALL IN ONE

Colour drenching, where walls, woodwork and even furniture are painted in a single colour for a cocooning, seamless scheme, has been growing in popularity in recent years. Here the same hue in different finishes creates subtle variations in colour and is combined with a contrasting jaunty red floor treatment. Little Greene has made this look even easier to achieve with its new Intelligent Grip technology creating a self-priming paint in a range of finishes for use on multiple surfaces. Read our feature on page 115 to learn more about this as well as which ingredients are crucial to the performance and quality of decorative paints.

Etruria Intelligent Matt Emulsion, Gloss, Satin and Eggshell, from £33 for 1l; Bronze Red Intelligent Floor Paint, from £41.50 for 1l, all Little Greene

FEATURE KATY MCLEAN



Place the table in the most beautiful area of the garden, so guests can enjoy the full splendour of the flowers in bloom. Potted plants and trees can be moved into position and used to add further interest.

GARDEN PARTY

From shimmering chandeliers to floral flourishes, interior designer Katharine Pooley serves up some expert advice on how to add a sense of occasion to a garden party

If a special celebration such as a wedding, anniversary or significant birthday happens to coincide with a spell of glorious weather over the summer months, take the opportunity to entertain guests outdoors with a table styled to perfection and set against the backdrop of a garden in full bloom. Interior designer Katharine Pooley says, "Picking accent colours that will work well with the 'borrowed view' of the surrounding gardens is important in creating a coherent narrative. I love light blues, dusky pinks and soft purples, greens and whites in my flower borders, so I try to incorporate these tones in the table dressing too – classic English flowers like delphiniums and roses always work ▶



Katharine is a fan of English garden roses, and enjoys incorporating freshly picked stems in her table styling.

beautifully." Foliage works wonders as well. "Try placing the table under foliage-bedecked arches or pergolas and adding suspended crystal chandeliers for a truly magical effect," Katharine adds. Of course, romantic lighting ideas can take an event seamlessly from daytime to dusk: "Candlelight and plenty of it, always looks beautiful and that warm glow makes everyone look all the more gorgeous. A mix of tealights and tapered dinner candles will work wonders among the table setting."

A relaxed area for greeting guests with drinks and canapés is imperative. Katharine suggests plenty of comfortable seating and says, "Drinks should be offered when guests arrive, with trinket trays and bowls of nibbles laid on side tables and bite-size canapés should be served throughout. This means the host can easily navigate around the space to greet guests, ensure they're taken care of and be at ease too."

Elegant china and delicate glassware will add an air of finesse, and for large gatherings it may be prudent to hire rather than purchase tableware. Add a finishing touch with handwritten name cards (Katharine recommends Ruth Kaye Design) or monogrammed embroidered napkins. "Playful, personalised, napkins are also a wonderful keepsake for your guests to take home," Katharine says, suggesting Initially London as a source.

When it comes to flowers, use them in abundance: "I say more is more. I love the smell of fresh flowers, and it is an occasion after



A wheelbarrow planted with garden favourites acts as a floral 'signpost' to welcome guests. Try potting up unusual vintage containers to create a similar effect.



Chandeliers that are especially suited to outdoors, along with stands, can be hired through companies such as Crescent Moon, or for a simpler idea, wrap fairy lights around a vintage wireless chandelier and hang from a tree or arch.



all," Katharine advises. Embellish different areas of the garden with floral flourishes to set the scene – create an entrance, line a pathway to the table, or 'signpost' magical nooks by potting up planters, vintage containers, or, as Katharine likes to do, fill a garden wheelbarrow with garden favourites such as roses, delphiniums, peonies, sweet peas, blue scabiosa, and chamomile. "I suggest utilising what you have, embrace your creativity and get those garden gloves and plant as many flowers as you wish to bring the containers to life," she says. "Lavender is a very easy one to work with and to maintain and smells absolutely divine!" The perfect floral back note to the perfect garden party indeed. ■

ABOVE Elegant china such as these plates from Bonadea and delicate glassware will always add finesse.

KATHARINE'S TOP FIVE TIPS

1 First impressions count so welcome guests with a bar table set up prettily to one side and dressed with a lovely cloth and flowers. A tray of truly delicious cocktails and mocktails, something light and summery, works well outside and a simple chilled peach Bellini takes moments to create and looks fabulous if poured in pretty glasses.

2 Have your seating plan done the day before. I like to mix people unexpectedly together as different ages and backgrounds can spark the most interesting conversations. Particular thought must be given to the placing of those who may not naturally know anyone else present – the seating plan can help to keep them at the heart, rather than the periphery, of the event.

3 Consider a cold starter and pudding, this way you can have them all prettily plated up, scattered with edible flowers, and ready to serve whenever it feels right, then you are not tied to specific regimental timings and can enjoy your guests. If you feel a little frazzled with the cooking side of entertaining, plan for a caterer to help you. The best ones (like Last Supper Ltd) make everything seamless and are so charming and impeccably dressed they add to the overall ambience splendidly.

4 I always believe if the host looks relaxed, happy and elegant then the guests follow suit. Make time to find a beautiful outfit that you feel comfortable in for the event, perhaps incorporating a fabulous colour, or pretty pattern or embellishment. A lot of thought will go into the table settings and food, so make sure you find time for yourself as well.

5 I love a little gift bag or parting present. It's such a wonderful way to ensure guests feel special. For a recent lunch I commissioned beautiful little cakes from MonAnnie. They were pretty as a picture and a lovely final thought to end the event.

FEATURE SARA EMSLIE PORTRAIT © JAMES MCDONALD PHOTOGRAPHS © NICO WILLS

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SETTING THE SCENE

From English country to Mediterranean flair to terrace dining, we asked experts for advice on creating three distinct garden designs for stylish summer entertaining



Choose stacking furniture so it can easily be stored during winter. *Windsor bronze round dining table and four stacking chairs with cushions, £2,439, Bridgman*





ABOVE The perfect accompaniment to a traditional country garden scheme. *Porthallow two-seater sofa in natural, £1,000; Porthallow armchairs in natural, £1,400 for a set of two, Garden Trading*

ABOVE RIGHT Green-and-white table decor seems naturally fitting in a tree-lined setting. *Lily of the Valley 'Muguet' linen tablecloth, from £295, and napkins, £27.50 each, Summerill & Bishop*

ENGLISH COUNTRY

Adopt a quintessentially British look outdoors that complements a traditional English home. Whether it is a place to entertain informally by lounging on a daybed with a cocktail or creating a show-stopping tablescape to celebrate a special occasion, a classic country design is timeless.

"Include a special secret seating spot by placing a cosy corner sofa or lounge set beneath a tree or underneath a floral archway. Choose a space that offers shade from the hot sun while providing a wonderful view of your stunning garden," suggests Caron Grant from Bridgman. Offer guests an extra layer of shade with an elegant parasol or canopy.

To create an outdoor area with an English country look, be inspired by the array of colours that adorn the garden's flower beds. Incorporate soft pastel shades that are synonymous with country gardens through a curated selection of soft furnishings and accessories; or a more neutral palette of greens and whites can also work if this is the overall look of the garden.

In terms of hard landscaping, choose local natural materials. John Clifford, managing director of Westminster Stone, says, "Natural stone is formed over millions of years and each piece is completely unique, so using it for your garden paving adds an individual slice of history to your garden design."

Sandstone and limestone paving are the most popular choices. "Both require some annual maintenance to prevent a build up of algae and moss. Limestone is more durable and naturally non-slip, so is better suited to paths. As a more contemporary alternative, granite is extremely durable, and water and stain-resistant, so requires very little maintenance," adds Clifford.



LEFT Lantern lights sets a classic tone as the sun sets on summer parties. *Medstead lantern, £1,925, Vaughan Designs*
BELOW A daybed makes a luxurious party centrepiece on the lawn. *Aurea outdoor cabana, £9,995, Soho Home*



LEFT Reflect traditional English country style with a garden chair based on a Colefax and Fowler design from the 1950s. *Lattice back garden armchair, £7,782, Sibyl Colefax & John Fowler*



When choosing furnishings for a country garden, Katie McKendrick, brand stylist at Bramblecrest, advocates rustic materials. "English country gardens are well suited to woven furniture and teak tabletops styled with stoneware plates and linen fabrics." McKendrick also advises using fabrics that are quick-drying, UV-resistant and wipeable. "With our unpredictable British weather, the ideal materials are those created specifically for their durability. All-weather rattan provides a beautiful, textured weave and won't deteriorate in the same way as natural rattan." However, even all-weather furniture needs some protection. "Use a tight-fitting cover to keep furniture safe from pests, debris and dirt." Clean woven furniture with warm, soapy water and a soft sponge.

Style guide

- Incorporate a form of decorative shading, such as a parasol or canopy.
- Stick to neutral colours or soft pastel shades for a traditional and timeless feel.
- Create a sense of place by using local stone for hard landscaping, and a country look with all-weather rattan furniture.



ABOVE LEFT Sit in the shade in style. *Pinstriped parasol, £275, Ella James*
ABOVE Use for water or for displaying flowers. *Ibbi water jug, £110, Glassette*
RIGHT Create a walkway into a seating area with an arch. *Ascalon Woodland arch, £127.67, Chestnut Mill*







ABOVE Recline in style and comfort when sunbathing next to a pool or in a sunny spot in the garden. *Cheltenham sun lounger, £1,850, Neptune*

TOP Introduce a bright pop of colour to your terrace design. *Case Eos table, £775; armchair, £255; side chair, £235; bench, £470, all Heal's*

TOP RIGHT Outdoor fabrics in a soft palette are reminiscent of coastal summers. *Indoor/Outdoor Prints collection, all £89 a metre, Sanderson*

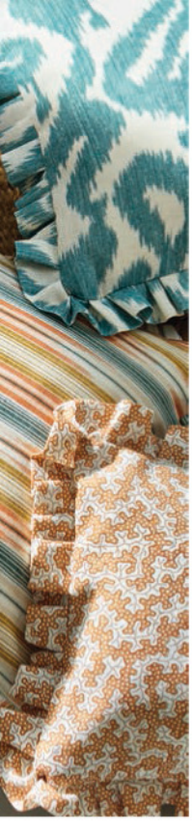
MEDITERRANEAN FLAIR

Whether lounging by the pool or cooking a feast for guests in an outdoor kitchen, a Mediterranean aesthetic can add eclectic flair to outdoor entertaining.

Flooring is a key element of any outdoor space and it is a good place to start when designing a this type of garden. "Create a Mediterranean-style garden at home by choosing the right paving to provide a perfect backdrop. Large-format, light concrete-effect porcelain tiles will immediately give a chic and luxurious holiday feel. Graphic motifs and terrazzo-style porcelain tiles can also effortlessly create a backdrop associated with sunnier climates while being hardwearing and practical too," explains Louisa Morgan, marketing director at Mandarin Stone.

In terms of practical furnishing, Reilly Gray, co-founder of Suns Lifestyle, explains: "When it comes to furniture for a Mediterranean-inspired garden, opt for pieces that are stylish, functional, and built to live a life outdoors. Choose designs that are made from natural materials or which emulate the look with woven textures and warm, earthy tones. It's all about creating a relaxed vibe, so invest in a comfortable outdoor sofa or lounge chairs that you can sink into. Pieces with curved lines and woven detailing will add eye-catching detail and an organic feel that helps you to relax."

When it comes to entertaining, be inspired by the informal and relaxed Mediterranean approach. "Think about how many people you'll want to seat on a day-to-day basis, as well as when you're entertaining," Reilly suggests. "Invest in an outdoor dining table or lounge set that will either seat your maximum capacity or extend to seat more when needed. Pair this with comfortable chairs and choose nature-inspired colours to bring in that cosmopolitan charm."





Choose an outdoor bar set that offers style and comfort. *Porthallow bar stools, £550 for two; Porthallow rectangular bar table, £695, both Garden Trading*



Explore a passion for cooking and design in an outdoor kitchen that is functional and stylish. *Dekton in Avorio flooring, from £300 a square metre, Cosentino*

Style guide

- Consider flooring first. Porcelain tiles come in a variety of designs and patterns and are also durable enough for an outdoor kitchen.
- For a Mediterranean look, adopt a relaxed and informal approach to entertaining.
- Choose outdoor furniture that is made from natural materials and stick to an earthy colour palette.







LEFT, FROM TOP Look out for bold-patterned outdoor cushions. *Volcano Lava outdoor cushion, £78, Andrew Martin*

A green finish gives this lantern a subtle coastal mood, *Exterior wall lantern, Dark Green, £1,800, Sibyl Colefax & John Fowler*

The pattern on this tile lends a gentle elegance to a terrace. *Cotto Ash Decor outdoor porcelain tile, £64.80 a square metre, Mandarin Stone*



An oversized pot has Mediterranean overtones. *Rohan pot, from around £300, Torc Pots*





LEFT A simple outdoor side table has multiple uses. *Anton solid teak side table by Vincent Sheppard, £284, Avant Garden Bronzes*

FAR LEFT This sun lounger is made from natural teak and is available in over 10 colours. *Horizon lounger, £1,795, Sweetpea & Willow*

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TERRACE DINING

A smaller outdoor space for entertaining does not have to compromise on style. Whether seeking inspiration for a compact courtyard or a townhouse terrace, there are many ways of maximising its character and potential. Multi-functional, modular and stackable furniture is ideal for a smaller space as it has the versatility to fit different specifications and requirements.

A bar or bistro-style garden set has always been a popular choice for terraces as it has a slimline frame and can easily be folded and stored away when it is not needed. To add warmth and personality to a bistro set-up, Chrissie Rucker OBE, founder of The White Company, suggests: "The key is to conjure up an intimate, self-contained area – whether it's on a terrace or in a corner of your garden and to take as much care with it as you would a dining room. Think of interesting ways to decorate the space. Hang up strings of solar powered fairy lights and swathes of bunting or dot around rechargeable lamps to define the area and



BELOW Showcase a contemporary sense of texture with this woven geometric cylinder table. *Barolo bistro set, £725, Cox & Cox*

RIGHT Create an informal breakfast or dining spot with a bistro set. *Bistro table, from £150; chairs, £115 each, all The White Company*





RIGHT Use a mid-to-dark colour stone paving in adjoining interior and exterior spaces to show up less dirt and create a seamless harmony between indoors and outdoors. *Grafton limestone, £82.50 a square metre, Artisans of Devizes*

light it carefully. And most important of all is comfort. Really great quality seat pads make sitting on any hard wood or metal furniture easier, and soft throws or sheepskins warm and soften the backs of metal chairs."

When it comes to caring for outdoor furniture, specifically designs made from metal, the most important thing is to prevent corrosion. Aluminium, wrought iron and steel are all popular. As the English weather is unpredictable, try and keep them out of the rain as much as possible and regularly clean them with a solution of mild dish soap and warm water. It is also a good idea to consider painting metal furniture to give it an extra layer of protection.

For outdoor areas that lead straight off the home, blur the boundaries between the two. Design a consistent scheme by installing the same flooring throughout or at least with a consistent surface colour. Pick furniture and accessories for the outside space that reflects the style of the interior to create a cohesive flow, naturally making the exterior entertaining area feel bigger in the process. ■



ABOVE Seat multiple guests for afternoon tea in the garden. *Stretton corner lounge six-seater set, £1,499, Cotswold Company*
BELOW For dining al fresco on a small terrace, choose a compact kitchen grill for multiple uses. *Forno Deluxe garden set, £2,328, Morsø*



For a uniform look, this recycled composite stone can be used on outside floors and walls. *Formation Reformed Stone Tumbled Bianco, from £156.90 a square metre, Artisans of Devizes*

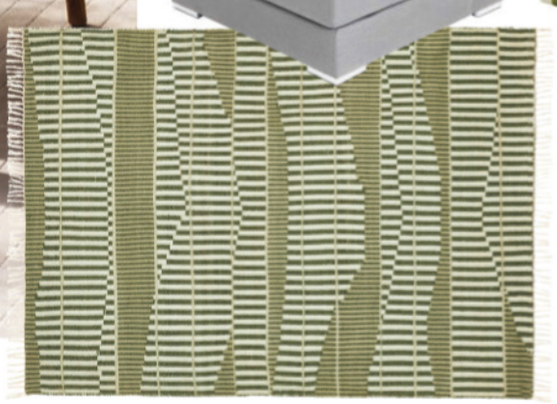
Style guide

- Pick furniture that can be easily moved and neatly stored away if necessary, and regularly treat metal furnishings.
- Add personality with rechargeable or solar-powered lamps.
- Co-ordinate adjoining indoor/outdoor spaces with consistent colours, textures and designs.









CLOCKWISE FROM FAR LEFT
Alter seating layouts with modular seating. *Ascot modular corner, £1,999, Bridgman*
Light a garden dining or side table with a stylish lamp or two. *Phileas rechargeable lamp with 14cm tall tapered shade, £112, Pooky*
Add a weather-resistant rug for softness underfoot. *Collina indoor/outdoor rug, Lake Green, £495, Oka*

FEATURE BECCA CULLUM-GREEN







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ARCHIVAL PRINTS

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 exploring the rich seam of inspiration provided by archive material

FEATURE EMMA J PAGE

Pattern has formed the backbone to our interiors for centuries, and just like fashion, there are colourways, motifs and emblems that prove a returning source of inspiration for designers, makers and fabric houses. Britain has absorbed a number of global influences – from India to the Far East – resulting in designs that have become part of its decorating DNA, whether chintz, damask or chinoiserie. In the late 19th century, the Arts and Crafts movement, co-led by William Morris, spearheaded the revival of British textile arts and methods of production. Today, that legacy lives on, thanks to fabric and wallpaper stalwarts, including Morris & Co, Colefax and Fowler, Bennison and Sanderson, among others. Their rich archives provide inspiration for reissues, often with a fresh twist via



OPPOSITE In this dining room, skirting painted in Air Force Blue adds a contemporary twist to the retro appeal of the Bamboo Floral wallpaper in Heat, both by Little Greene.

THIS PAGE An archival print, 1838's V&A Date Palm Mural in Sand, makes a dramatic impact in this dining room scheme, offset by a Polygon pedestal dining table in Ebonised Oak by Galvin Brothers and dining chairs by Sebastian Cox.





'They speak to us from a period when craftsmanship was central to the design process, and today this level of detail and artistry is understood and appreciated'

James Watson, 1838 Wallcoverings

ABOVE LEFT The Morris & Friends collection revisits works by William Morris and other artists at the studio. Sweet Briar is a design by John Henry Dearle, who rose to become Morris & Co's art director in the 1890s. ABOVE RIGHT In this Swedish-inspired room, a lived-in wallcovering, Schumacher's Colmery Paisley Panel in Parchment, adds depth to simple limewashed floors and antique furniture.

simplification, rescaling or recolouring. "As a nation, we have a deep relationship with pattern, so these historic designs can create a sense of security," believes Ruth Mottershead of Little Greene, which has a number of wallpapers inspired by archive patterns from the National Trust. "They also add a layer of decoration that creates a design statement in both period and contemporary spaces."

Archival revival

Whether historic wallpapers, paintings, textiles, tapestries, hand-painted motifs or architectural detailing, there is inspiration everywhere when it comes to pattern. Large-scale florals, small-scale geometrics, bright colours or neutral tonal designs are all included in the nation's rich back catalogue of decorative emblems. In recent years, interiors have shown renewed appreciation for classic patterns, often with a creative twist. "They speak to us from a period when craftsmanship was central to the design process, before mass production took over, and today this level of detail and artistry is understood and appreciated," says James Watson of 1838 Wallcoverings, whose latest collection is based on archive documents from the V&A. "Plus, during uncertain times, we often look for the comfort and reassurance of familiarity, which these designs evoke."

Many of these archival materials are avidly collected by interior designers as well as textile specialists. "Skilled craftsmen took time to create them, so they are thoroughly considered and exquisitely executed," says colour and design consultant Sophie Roet. "Their work teaches us so much about weave structures, print techniques and endless embellishments. Ironically, it is not possible to replicate some of the production methods that were once used, as we no longer have the machinery or the skills. However, today's technology allows us to interpret designs in new ways. Plus, through handling an old textile, one can experience its tactility, as well as enjoying the subtle nuances of the colours, techniques and yarns used."

Ancient textiles and papers are often used as a springboard for new patterns. "I've gathered inspirational pieces forever," says Annabel Hann of



Colefax and Fowler's ever popular Bowood is a classic chintz based on a document found at Bowood House by John Fowler.





ABOVE LEFT Derived from a vintage remnant bought from a textile designer, Sarah Vanrenen's Daisy Chain fabric and wallpaper reworks the original design, creating a fresh stripe effect in this elegant bedroom scheme.

ABOVE RIGHT A collaboration between GP & J Baker and Kit Kemp has resulted in a colourful, nature-inspired linen chair and window treatment, seen here in Knight's Tale in Plaster, inspired by an original design from the 1920s.

The Mews Furnishings. "My mother threw out a pair of old curtains with a chevron pattern that I had loved for years and it eventually became our Leader Chevron. The motif in our Bowmont design is from an old woodblock that I found in a junk shop, while our Winnie's Arbour originally came from a traditional Swedish embroidered rug with an appealing vine and trellis pattern."

Often a design lends itself to being dissected or simplified, such as an old Gothic trellis repeat Sibyl Colefax & John Fowler is repurposing as a trim (see the Wow!House feature on page 32 for more on this). "Many prints are invariably based on archive documents either found by chance or by research," says Philip Hooper, the firm's joint managing director. "We have a very rich archive. John Fowler was a great collector of fragments that he found when peeling back the layers of a wall covering or reupholstering chairs. As well as keeping them in the company archive, many of these torn and faded pieces were left to the V&A. Not only are the designs to be treasured, but their unfaded colours are wonderful."

Many of our most familiar archival prints date to the Victorian era and versions of these patterns have been in production and associated with English interior design ever since. "Victorians were masters of classic floral prints – the delicacy with which they could bring to life motifs from nature with a limited number of colours is awe-inspiring," says Madeaux's Richard Smith. "I've always reinterpreted documents to try and bring a freshness to them. Yet however much they are moved on, I believe the familiarity of the motifs and repeats of historic textiles appeal to us." William Morris continues to be the epitome of our long-established pattern makers. "His Willow Bough and floral patterns look as fresh today as they did in the 1890s," says interior designer Laura Stephens. "I love how Morris & Co have updated many of these prints; I find them so easy to use in current interiors."

Prints charming

Archive prints often offer a bridge between the past and present, especially when reframed against contemporary furniture or when the designs themselves are reworked or presented in a different colourway. The key to giving them a new lease of life in the home is to present them in fresh, rather than museum-like context. "When looking to use patterns that have a historical link, you don't need to be limited to antique furniture," suggests James Watson. "New colours and play of scale mean these designs can be relevant within a modern interior. I suggest adding pops of colour from the design as a highlight, such as a bright pink or vivid yellow across the paintwork."



An eaves guest bedroom by Olivine Design features William Morris's iconic Fruit wallpaper for a relaxed and playful feel. A chair in Fermoie's Wicker contemporises the look.


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Showcasing historic patterns within contemporary spaces reinvigorates them, ensuring they can be enjoyed for years to come. "Our National Trust wallpapers have been created using beautiful designs from the past – anything from a scrap of wallpaper, an old piece of fabric walling, a tapestry or rolls of wallpaper found in an attic," says Ruth Mottershead. "We take these pieces of history and revisit them. For a cohesive and contemporary feel, I recommend avoiding combining wallpaper with harsh bright white on skirtings and woodwork. Instead, opt for a co-ordinated colour for a rich, cocooning living space."

Often, archive designs find a new audience in fashion and across lighting and tableware collections too. In 2018, GP & J Baker collaborated with H&M, recolouring and rescaling its Hydrangea Bird and Magnolia designs for a capsule clothing range, bringing a new audience to these treasured designs. More recently, several of its archives were reworked for a Pooky lampshade collection, while its Knight's Tale fabric and wallpaper, produced in collaboration with Kit Kemp Design Studio, takes a late 1920s design, inspired by mid-16th-century crewel work, and represents it in fresh colours. "Recoloured in unexpected tones, it represents my love of tradition – not as a pastiche of the past, but as an up to-the-minute reinterpretation," says Kemp. "It's about the joy that can be found when you take something from the past and give it a fresh new perspective."

For a nod to the past with a deeply contemporary twist, design houses such as House of Hackney produce prints inspired by makers such as William Morris, but reimagined with bold colours or amplified repeats. Covering the walls of a powder room or juxtaposed against sleek kitchen cabinetry these designs are thrown into a new light. "Balance is important," recommends interior designer Louise Robinson. "The key is to incorporate elements which convey a sense of nostalgia, or nod to the cosy ambience of a country cottage without being overly wedded to this theme."

Other design houses glean inspiration from their vast global collections. "Our archive holds thousands of lengths, fragments and examples of historic fabrics from all over the world, dating back hundreds of years," says Rubelli's Alberto Pezzato. "We often draw inspiration from these or even incorporate elements into new and contemporary designs. Mixing patterns and textures, incorporating sleek furniture, and playing with contrasting colours can help strike a balance between tradition and modernity. In this way, archival prints become focal points rather than appearing old-fashioned."





ABOVE One of Colefax and Fowler's original chintzes, Fuchsia has long been a popular choice for a pretty, delicate floral.

RIGHT The Pure Morris collection gives a pared-back, contemporary feel to archive designs in muted palettes such as Bachelor's Button. The dramatic swirls are tempered by a monochrome colour scheme.





ABOVE In this child's bedroom by Laura Stephens, Morris & Co's Daisy wallpaper carries timeless appeal in a blue and ivory colourway, while a mustard yellow check introduces a modern note.

LEFT Bold chequerboard flooring lends a graphic twist to 1838's V&A Calico Shell wallpaper in Cobalt, while Round Bobble Shelving in Natural Oak and Yellow by Galvin Brothers adds a playful touch.

New light

There are plenty of creative ways to introduce archive prints to a scheme. These patterns can be detailed and intense, so a simple treatment helps frame them in a fresh way. "Simply bound and gathered curtains lined with a ticking stripe is instantly contemporising," says Philip Hooper. "Use archive patterns in unexpected ways. Run stripes horizontally, or line plain curtains with a pattern. Historic prints create a talking point; your home ends up full of stories that add to the colour and charm – the curtains that came from eBay, the upholstery that was salvaged from a walled room that was no longer wanted; they all add a uniqueness."

Try looking for archival prints that have been softly modernised while respecting their essence. "Whiter backcloths often freshen up a design, as do brighter, more contrasting colours," says Octavia Dickinson. "Combining the prints with modern furniture is very effective, so upholstering a contemporary dining chair or sofa in an archival print, keeping it quite tailored with no frilly skirts and tassels can be striking. Or use them on accent pieces, such as lampshades or cushions. This allows them to breathe and speak for themselves without overwhelming a room."

Pairing archive and modern prints is another way to inject vitality. "My daughter's pattern of choice for a new bedroom is Morris & Co's Daisy in blue," says interior designer Laura Stephens. "We kept it feeling youthful by pairing it with a bold blue stripe and pops of bright yellow on furniture and accessories. The pattern brings gravitas and tradition to this otherwise youthful and whimsical scheme. In my hallway, we've also used the brand's iconic pomegranate patterned wallpaper – it's brilliant at disguising unsightly marks and hand prints and it also gives this tricky area of the home real personality. And in a pretty powder room, we recently used an archive Cole & Son wallpaper, combining it with panelling for longevity and a green ceiling to make it feel modern and cocooning."

Of course, archive material also suits a less-is-more approach. "Original antique hand-drawn textile designs on paper are precious documents that not only provide design inspiration for fashion and interior collections, but are also perfect as framed artworks," says Sophie Roet. "I use minimal contemporary frames to elevate the antique designs in a modern way and, through framing them, their beauty is preserved."

The joy of archive prints is that they can still surprise and delight when used in a scheme. "You can trust wonderful heritage designs from Liberty, Christopher Moore and William Morris," believes Olivine Design's Taline Findlater. "They have a lasting power which remains fresh when placed alongside modern accessories like curved mirrors, striped tiles and bold paint colours." Timeless, yet rooted in history, archival prints will forever add a valuable layer of storytelling to the home.

PHOTOGRAPHS (GP & J BAKER X KIT KEMP) © TORY MCTERNAN; (OLIVINE DESIGN) © RACHAEL SMITH

HISTORY REPEATING

Heritage fabric and wallpaper patterns strike a balance of old and new when reimagined in contemporary colourways and scales for homes today







1 V&A Flower Meadow wallpaper, Spring White, £124 a roll, 1838 Wallcoverings
2 Hardwick fabric, Blue Gold on Oyster, £305 a metre, Bennison
3 Birds & Cherries wallpaper, Red/Green, £179 a roll, GP & J Baker







4 Kahanu fabric, Oasis, £89.90 a metre, Linwood
5 Abberley, Clay, available as a fabric, £118 a metre, and a wallpaper, £78 a metre, Cloth & Clover
6 Bamboo Floral wallpaper, Mischief, £127 a roll, National Trust Paper IV for Little Greene







7 Grand Bouquet wallpaper, Ochre, £120 a roll, Warner House
8 Pomegranate Grand Parchment uncoated wallpaper, Libyan Lime, £203 a roll, Totty Lowther at The Fabric Collective
9 Sylvain Floral Stripe fabric, Teal, £246 a metre, Schumacher ■

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1 SATURATE IT

Colour drenching is as dramatic as it sounds. Use this simple technique to create a striking effect with all surfaces saturated with just one colour. Select one that is available in the relevant finishes for all surfaces, from walls and ceilings to woodwork, and even any metal that may be present, for maximum impact, and then decorate with abandon. Colour drenching is a good way of adding more with less. Inject a clever combination of pared-back simplicity with bags of personality into a space that is essentially functional, such as a utility room or kitchen. Alternatively, colour drench connecting rooms with a single colour for each, but with contrasting colours overall to give each space an increased sense of individual purpose and identity.

PREVIOUS PAGE *Wall, Chimney Brick, £64 for 2.5l Intelligent Matt Emulsion; cupboard, Chimney Brick, £88 for 2.5l Intelligent Satinwood, both Little Greene*

2 COLOUR THE CEILING

Always look up and bear in mind the huge potential that a ceiling space offers when updating a room with a fresh coat of paint. Visually, ceilings can be easily heightened or lowered with a clever use of paint colour, and so too, can period detailing such as a ceiling rose or cornice be brought beautifully into focus. Andy Greenall, head of design at Paint & Paper Library, explains: "There are endless ways to be creative with paint, from combining contrasting colours to painting above and below a dado rail, or even painting a ceiling in a deep dramatic shade. Use layers of colour to emphasise architectural features, define spaces, or build a dynamic colour scheme."

LEFT *Ceiling and cornicing, Powder V, £67 for 2.5l Architects' Matt; lower wall in Powder III, £67 for 2.5l Architects' Matt; skirting, Powder I, £92 for 2.5l Architects' Satinwood, all Paint & Paper Library*

Economical, quick and able to completely transform a room, paint is an effective way to enliven a room with a new look. Either opt for a single colour or several complementary shades and mix with a generous dose of ingenuity to create all sorts of different looks. Paint can be used to enhance a room's sense of space and highlight its architectural merit, as well as, of course, updating all interior surfaces from walls and woodwork to ceilings and cornicing. So, with brushes at the ready, get set to embrace the versatility of paint.

3 CREATE AN ENTRANCE

Use bright shades of colour to welcome everyone into a room designed for socialising. Neutral colour schemes are often a popular choice for living rooms, but a deep, bold colour on the door that leads in from the hallway can cleverly act as a visual prelude to what lies ahead, particularly if it is one picked up from a piece of art, fabric or favourite object in the room. Simon Temprell, interior design lead at Neptune, explains: "If you consider the things that entice you to explore a space, it starts with the entrance. Think of your room as a piece of theatre and set the stage. Using a bold colour to frame a doorway can be an exciting clue to the room beyond, but make sure that it has a strong connection to style and colour inside the room. This can also work in adjoining rooms where you have two different colour schemes but an open door between. If your blue room leads into a red room, make sure you add a little bit of red near the doorway to create a comfortable segue. It could be a small piece of art, a cushion or throw, or simply a vase of flowers."

RIGHT *Doors, Burnham Red, £65 for 2.5l Eggshell; walls, Driftwood, £48 for 2.5l Emulsion, both Neptune*





4 ADD SOME FUN

Paint can result in hugely playful effects without the expense of, or the commitment to, several rolls of wallpaper. Small amounts of paint, even surplus tins left over from other projects can be used as a medium for adding character and interest to a children's bedroom, playroom, or even a guest bedroom. A painted headboard effect on a wall can easily be achieved either by drawing or projecting a shape on to a wall, and filling it in with paint. It is a good way of incorporating an elaborate-style headboard in a room where space might be in short supply. Similarly, add interest to a plain room with a bold and colourful ceiling in the style of a circus big top or canopy with a border that is carried down on to the wall. Patrick O'Donnell, brand ambassador at Farrow & Ball, agrees: "A graphic ceiling of hand-painted stripes adds wonderful design dynamic to a room otherwise painted in a restful green – and the whimsical painted faux headboards add a secondary nod to the playfulness. No room should ever take itself too seriously, and this space delivers smiles by the bucketload."

Walls, Breakfast Room Green; headboard, School House White; ceiling, Incarnadine and School House White, all £54.50 for 2.5l Estate Emulsion, Farrow & Ball

5 BLOCK IT OUT

Colour blocking can create a thoroughly modern statement in any interior. In a classic or period-style home, clean lines and bold areas of colour can be used to add simplicity and visual calm to temper elaborate detailing such as carved panelling or an intricate tessellated floor design in a hallway. James Sirett, head of product at Fired Earth, explains: "Bold colour blocking is a simple but effective way to give a classic room a fresh and eye-catchingly dramatic finish."

RIGHT *Upper wall, Storm; lower wall, Top Hat, both £51.50 for 2.5l Matt Emulsion. Floor, Infusion St Etienne porcelain tiles, £64.80 a square metre, all Fired Earth*





6 ADD DRAMA

Make an impact outside with contrasting bold shades and primaries on a small patio or decked area. All sorts of wood and metal surfaces can be enlivened with a coat of paint. Why not experiment and use a bright colour for furniture to create a stunning focal point and offset this with a very dark background, whether that be wood panelling, masonry wall or even a picket fence? A backdrop painted a very sombre shade of colour will also allow for flowers and greenery to stand out, creating a dramatic contrasting effect. For best results, treat all surfaces that are to be painted with primers and undercoats that are suitable for exterior use and specially formulated to withstand wear and tear from the elements.

LEFT *Cladding, Cragside JB010; window frames, Cooper's Earth JB05; bench, Blomster JB01, all £38 for 1l Plant-Based Multi-Surface Paint, Jinny Blom for Mylands*

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7 DEFINE AN AREA

Paint is perfect for zoning areas of a room, by using two or more colours of paint to suggest spaces for different purposes such as a quiet home-working nook in a bedroom, or to suggest a separate place for dining and relaxing in a larger open-plan area. Different colours can also be cleverly used in a smaller space such as a bathroom, where bath panelling can be painted in a stronger hue than the walls to create a focal point and add character. A pretty shower curtain will further zone the bathing space and soften the look, providing a sense of intimacy, too – crucial for a relaxing soak in the bath.

RIGHT *Walls, Chalk, £55.95 per 2.5l Wall Paint; bath panelling, Olive, £26.95 per 1l Chalk Paint, all Annie Sloan*



8 CREATE A HIGHLIGHT

Use paint to add a gentle note of elegance to period homes by drawing the eye to the intricate detail of any architectural features. Painting a window frame, a recess, an elaborately carved architrave or even a dado rail in a contrasting colour to that of the rest of the room can deliver a considered dose of colour, whether the rest of the room scheme is light or dark. If a window overlooks the garden, select a colour that is dominant in the planting.

LEFT *Walls, Angelica; window recess, Alhambra Stone, both £45 for 2.5l Chalky Emulsion, Craig & Rose*



9 DRAW A LINE

A line painted a different colour has the potential to create a dramatic effect with relatively little effort and can be used in numerous ways to add a defining edge to an otherwise featureless room scheme. Select a classic shade or, alternatively, go for a bright contemporary highlighting colour such as a neon yellow or poppy red. Use to create a visual break or partition laterally along a wall space in very much the same way as a dado rail or as a continuous line that follows the architectural structure of a space and acts as a seamless connecting tool between two adjoining sections of a room where there may be a difference in ceiling height. Preparation is key to ensure the line is sharp and smudge free, so use masking tape to section off the relevant area prior to painting.

LEFT *Upper wall, Isabel's Bloom; lower wall, Aubergenie; stripe, Mellow Mustard, all £45 for 2.5l Matt Emulsion, Claybrook Studio*

FEATURE SARA EMSLIE **PHOTOGRAPHS** FARROW & BALL) © JAMES MERRELL; (MYLANDS) © TOM MANNION; (CLAYBROOK STUDIO) © BEN CARPENTER; (PLAIN ENGLISH) © ANNA BACHELOR



10 EXPECT THE UNEXPECTED

Be creative with colour and use it to add joy and a cheery note to everyday spaces where a dash of the unexpected would not go amiss. A hint of a bright shade of colour can be sufficient. Imagine, for example, opening a wardrobe, cupboard or drawer to discover a vibrant blue, a pretty pink or a splash of energising orange to start the day. Sarah Brown, creative director at Sarah Brown Interiors, advises, "A great way to use a colour you like but couldn't necessarily live with on your walls is to introduce it in hidden, unexpected places. Painting the inside of a tall cupboard or the walls and shelves of a pantry in a joyful, uplifting colour is surprising and fun." ■

RIGHT *Pantry, Nicotine; door, Chop. Joinery and paint colours both by Plain English*

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Recipe FOR SUCCESS

Discover what is in a tin of paint and how ingredients create the perfect finish



When buying a tin of paint, it can be easy to take for granted, or simply not wonder, what ingredients might be inside. As a material that is going to be used to envelop our lives, covering the vast majority of surfaces in our homes, it is perhaps surprising we may not give as much consideration to what goes into it as we do to the food we eat, the body lotions we use, or the detergents we use to clean our clothes.

Much progress has been made in the industry in recent years to move towards more environmentally friendly processes and materials. Terms such as 'natural, 'eco', 'bio' and 'plant-based' are being used to describe a variety of paints, but what do they mean and how does the choice of ingredients impact on the performance, quality, aesthetics and price of a paint?

ABOVE Atelier Ellis lays claim to be the only company to make its own bio-based paint in the UK.
LEFT The palette of colours in the Morris & Co paint collection complements the colours found in the brand's classic Arts and Crafts designs.



ESSENTIAL INGREDIENTS

- FILLER – the main base, which in most cases is water, which evaporates during drying.
- PIGMENTS – these are usually natural and provide colour and opacity.
- BINDER OR RESIN – this holds the paint together and helps it stick to the wall. Often acrylic but can be plant-based.
- MINERALS – these include chalk, clay and marble that offer performance and aesthetic finishes.
- ADDITIVES – these help preserve and improve performance of the paint.

ABOVE Atelier Ellis paint is made to order in a studio in Bath. Tins are despatched the next day.
BELOW Natural earth and mineral pigments are used to make historic-inspired colours at Edward Bulmer Natural Paint, using a plant-based paint formula.



What is in the tin?

Paint is essentially made of four chief components, the first of which is a filler – main liquid or solvent – which carries the rest of the ingredients and evaporates during drying to leave the solid components present. Historically this would have been solvent-based but technology has improved to allow for many more water-based paints. Farrow & Ball cites that its paint being 100 per cent water based means it is "safer, faster-drying, lower in odour and VOCs, and better for the world we share, with absolutely no compromise on colour or performance."

Gareth Hayfield, head of research and technical development at Farrow & Ball, reveals that the other main ingredients typically found in paint are: "Pigments – these give the colour and opacity; a binder or resin, which is the glue that holds it together and makes it stick to the wall; minerals, such as chalk, china clay or marble, which can offer aesthetic properties to the finish; and a small amount of additives. The latter can include preservatives, so the paint doesn't go off or smelly; thickeners, so the paint sticks to the brush or roller and then applies smoothly to the wall; and defoamers, to prevent bubbles forming during application."

The ratios and qualities of these ingredients will affect the final result. Hayfield likens this to a cookery recipe: "If you adjusted the amounts then the taste and look of a dish would differ; likewise you could use the same ratios but better quality ingredients and it would taste much better. The same is true of paint." The ratio and choice of the binder or resin will impact the finish of a paint – floor paint will need to be hard-wearing so will require more impact resistance, while outdoor paint will require UV and rain resistance and the ability to stick to masonry. "You can alter the ratio of binder to minerals to change the aesthetic qualities, too," he adds. "You can create a shinier or more matt appearance and a softer or harder finish depending on the type of mineral and the size of the particles."

Performance factor

The majority of paints use minerals we are familiar with such as chalk, clay or marble, and which give the desirable chalky or velvety finish, for instance. Mylands is known for its Marble Matt Emulsion, which gives a hard-wearing finish, and has just launched an emulsion that uses powdered olive stones, making use of a byproduct of the olive oil industry. Meanwhile at Earthborn Paints, clay is the mineral of choice, giving a creamier, softer look and offering benefits that surpass the aesthetic finish. Bailey Oates, Earthborn's colour expert, explains: "The moisture-absorbing properties of clay paint can help regulate the humidity of a room, reducing condensation, mould and mildew, making for a healthier home. The high clay content also helps to destroy airborne contaminants and emits

'The high clay content helps to destroy airborne colours and contaminants and emits negative ions which are widely accepted as being beneficial to health and well-being'

Bailey Oates, colour consultant, Earthborn Paints





negative ions, which are widely accepted as being beneficial to health and well-being, especially for allergy and asthma sufferers."

Craig & Rose also uses chalk and has developed its Chalk Wash range to help create paint effects, as Flora Hogg, the brand's colour consultant, explains. "Chalk Wash boasts a sheer and watery consistency, enabling effortless movement and the creation of unique textures. It's versatile and buildable, lending itself to various techniques such as stippling, rag rolling, and sponging." She adds, "When applied on top of our Dried Plaster Chalky Emulsion, our Pink Clay Chalk Wash effortlessly mimics the allure of freshly plastered walls, minus the need for a plasterer."

Natural connections

Much is made of whether a paint uses 'natural' ingredients, though sometimes this can be a bit of a misnomer. Minerals are obviously a natural ingredient, but there are some, like lead and other heavy metals, that would not be desirable in paint, so understanding what is good when it comes to natural, and, conversely, what can also be good to be man-made, is important.

Founder of Lakeland Paints, Ian West, has a party trick of eating a spoonful of its Matt Wall Paint to demonstrate the safety aspects of his formula (a video is available on the website). While a dollop of paint might not be a first choice to serve with strawberries, it does highlight that ingredients matter and have a huge impact on not only the look and performance of a paint but its safety too. Hayfield explains safety is the first consideration in Farrow & Ball's formulations: "Is it safe to make and safe to use is a primary concern." Many of us are familiar with the



ABOVE LEFT Farrow & Ball's Dead Flat paint, shown here in Red Earth, has been formulated to ensure matt opacity and rich pigmentation in just two coats.
ABOVE RIGHT Atelier Ellis's curated palette of colours is showcased on hand-painted colour cards.
LEFT Zoffany creates paint colours pigmented to perfectly match its fabric collections.



ABOVE A design house such as Sanderson will ensure its paint colours work in conjunction with its wallpaper and fabric palettes.

ABOVE RIGHT Craig & Rose's Chalk Wash finish can be used to create a plaster effect on walls.

term VOC (volatile organic compound) and these days expect paints to be virtually VOC-free, which the majority are.

Cassandra Ellis, founder of Atelier Ellis, does note though, that a VOC test is performed before pigments are added. "Pigments can be bought at different grades. The grade we use has no VOCs, but just one grade lower will contain some, and so on. The grade we use is twice as expensive as the next one down." Ellis also notes that most pigments will be natural, from umbers or oxides, but, importantly, sometimes man-made alternatives are a better option: "I'd never use cobalt for example, as it is not good to mine, so a man-made alternative is a sensible choice."

Advanced technology

Paint manufacturing is a constantly evolving field, with new finishes and products being launched regularly. This might be to improve performance, for instance, Farrow & Ball has worked to ensure its paint provides excellent coverage and opacity in just two coats, particularly with the recent Dead Flat launch.

Little Greene has been working on a project for a number of years and has now launched a new self-priming paint to be used on multiple surfaces. The Intelligent Paints collection means furniture, woodwork, walls, tiles, metals and plastics can all be primed and painted from just one tin for an easy-to-apply seamless finish – ideal for the popular colour-drenching look. David Mottershead, founder and managing director, explains the science behind this innovation: "The key is the binder with very low polarity, which allows the resin to approach the substrate much more intimately, allowing a very tight grip onto the surface. Cross-linking, in the same way as happened in traditional oil-based paints, the paints become tougher about 2–3 days after application."

The health impacts and environmental factors of paint are a priority for high-end producers. Patrick Folkes, CEO of Graphenstone, explains its range of 'air-purifying paints' have no added chemicals or plastics involved in production, which, as well as having breathability benefits, means the product is good for the environment. "According to one recent pessimistic study from Environmental Action in Switzerland, about 58 per cent of microplastic in oceans and waterways comes from paint alone," he says.

Truly organic

Many paints do have acrylic (plastics) in the binder or resin to enable a desired performance, and largely out of necessity because of technology. There are a few producers seeking to change this and move towards using a plant-based binder. Edward Bulmer has long been a proponent of the movement, championing natural paint and using a plant-based binder made in Germany (with plans to make this in the UK), he adds his specialised pigments to recreate historical colours. "Plant-based paint means that the main constituent – the binder – is made from plant material," he





explains. "Most paints will have some 'natural' ingredients, like clay or water, and the term natural can be used to describe these, but they are not the base of the paint, which in nearly all cases now is acrylic, a petrochemical resin."

A plant or bio-based paint is made predominantly from waste material such as vegetable or linseed oil. Ellis has worked over the last few years to develop the first UK-made 'bio-paint', and says: "The Covid period gave me a chance to re-evaluate what we were doing, and I decided we could do better, so set about making our own paint base." For Ellis this meant avoiding fossil fuels completely in the process, so she worked with a chemist and master decorator for two-and-a-half years to develop a "bio-based paint that is sourced and made in the UK (95 per cent of ingredients are from the UK) and made in a way I think is appropriate for the future."

Every decision in the process is crucial for Ellis, not only in choosing environmentally friendly ingredients, but also in considering where they are sourced, how they have been transported and how the paint is made. She notes that at every step there are decisions and considerations to be made, and this obviously has a result on the cost of the product. "I try to liken this to buying a chicken – you can get one for £4 at the supermarket or spend £25 at the butcher. The choice goes far beyond the cost and people understand the difference in what that means for the chicken; the same is true for paint." She goes on to add, "Just as

'Our hierarchy for formulating paint is zero harm, quality, service and, finally, cost'

Gareth Hayfield, head of research and technical development, Farrow & Ball



ABOVE Minerals are often used for pigments. Here Zoffany's paints are perfectly coloured to harmonise with fabric choices.

LEFT Graphenstone's 'air-purifying' paints are good for the environment and for health in the home.





'I would like to see all house paint made without petrochemicals. This will require consumers to be more discerning and to pay the costs associated with premium paints'

Edward Bulmer, founder, Edward Bulmer Natural Paint

when we know at a farmer's market we are choosing to buy seasonally, locally and organically, so we should question and apply the same concepts to other purchases in our lives."

Atelier Ellis paint is handmade to order in Bath, ensuring no wastage: "Customers place an order and we make it that day and send it out. To customers in Bath, we deliver it on a three-wheel bike," Ellis says. "To justify the price, we have to be the best we can, which means being efficient, as well as ensuring the product is up to the job. Testing is vital and we ensure it is robust. We have actual people making the paint and we take great pride and care in what we do."

Colour choice

For most of us the deciding factor in paint is colour, a fact Ellis is very aware of. "If a customer doesn't like your colours, they won't come to you. Colours are an emotional choice and customers have to live with them, so it is important to get those right."

There can seem to be a mind-boggling choice of colours on offer, and it can seem impossible there could be a new 'off-white' or even a new shade of pink. So how are colours developed? Hayfield explains it can take years. "Our creative director, Charlotte Crosby, will be looking at trends for the next four to five years. While we respond to what is popular, we also want colours that will earn their place on the colour card for the long term – there are some on there that were there before I started 25 years ago – so we want to ensure a colour will have longevity, not just be a fad."

The development can go through several rounds before the perfect hue is reached using a special blend and selection of pigments. Every paint company will tend to have a trusted palette and types of pigments that help achieve a signature look. "This is so you can use our colour card and combine colours and they will hang together well. They all have the same provenance," says Hayfield. Other brands, such as those with ranges of fabric and wallpaper too, will want a complementary paint collection. In the case of Morris & Co, this includes a palette that harmonises with the heritage colours used in its iconic Arts and Crafts designs.

Ultimately, choosing paint will come down to the the colour, whether the ingredients are desirable, and perhaps the price. Ellis recognises a premium product comes at a higher cost, but likens this to other aspects of life where choosing quality and the desire to do better in terms of sustainability, healthier choices and environmentally friendly factors can mean the choice might be to redecorate less frequently. "Perhaps consuming less, but consuming better is the right notion," she says.

Edward Bulmer also reveals his hopes for the future of paint: "I would like to see all house paint made in the way we do, without using petrochemicals. This requires a willingness on the part of manufacturers to invest in the research and on the part of consumers to be more discerning and to pay the costs associated with premium paints. Actually, this should not be too hard and is a fairly small price to pay for healthier interiors and a cleaner planet." ■

ABOVE RIGHT
Eartborn Paints uses clay in its paints for a creamy aesthetic as well as for other performance benefits. Balloon Ride is from its brand new capsule collection of five colours.

ABOVE LEFT
Edward Bulmer has been a long-time champion of creating paints without plastics and hopes for a future where all paints are made plastic-free.

FEATURE KATY MCLEAN

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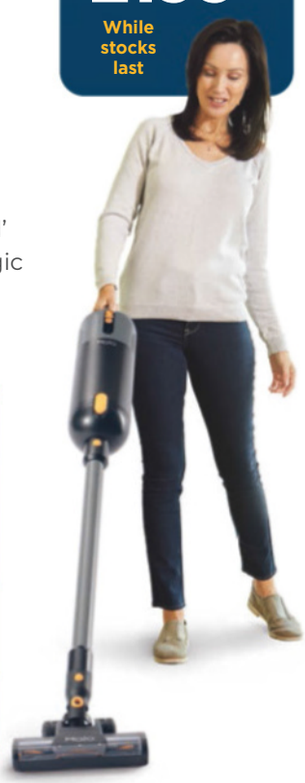

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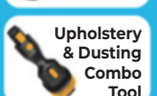
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LIVING THE SEASON

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

RAINBOW TOMATO SALAD

Taken from the recipe book *Cypriana* by Theo A Michaels (Ryland Peters & Small, £22), this recipe celebrates the freshest tomatoes, so use home-grown varieties or buy in season.

Serves 8 as Meze

INGREDIENTS

500g ripe heirloom tomatoes
¼ red onion
2 tbsp freshly chopped flat-leaf parsley
A pinch of Greek dried oregano
4 tbsp white balsamic vinegar
1 tsp pomegranate molasses
2 tbsp pomegranate seeds
sea salt flakes and freshly ground black pepper
olive oil, for drizzling

METHOD

- Slice the tomatoes about 1.25cm thick and layer them on a serving dish.
- Slice the red onion as finely as possible and scatter over the layered tomatoes, followed by the chopped parsley.
- Season generously with the oregano and some coarsely ground black pepper and a pinch of sea salt flakes.
- Drizzle over some olive oil, just a couple of shakes to let it seep through the crevices between the tomatoes.
- Mix together the balsamic vinegar and pomegranate molasses to give you a rich purple dressing (up the quantities of this to store some for another day). Sprinkle it over the tomatoes and finish with a light scattering of pomegranate seeds. (A few shavings of Kefalotyri cheese will not hurt it, but it is not essential.) Serve.



FEATURE SUZANNA LE GROVE PHOTOGRAPH MOWIE KAY © RYLAND PETERS & SMALL

What to do in JUNE

Make this the month for savouring the delights of early summer. Get out the garden chairs, update an interior with floral flourishes, enjoy strawberries and serve up a sensational salad with edible flowers

EMBRACE *the outdoors*

Now is the time to clean garden furniture in readiness for the onset of summer. Chairs, tables and benches made from wood always look good in an English garden, and if constructed of FSC-certified teak, they will not only boast eco credentials but will also be relatively maintenance-free. If storage space is in short supply, do not worry – they can be left outside all year round without any problems and with the added benefit that the patina will weather naturally to a lovely soft silver grey over time. Simply give then a gentle brushing down before cleaning with warm soapy water ready to make the most of any sunny moments to enjoy sitting outside in the warm, fragrant air that heralds the start of summer. Why not invest in a few extra foldable chairs for larger gatherings? They are an invaluable and welcome addition to any existing garden furniture set as they can be brought out at a moment's notice when extra seating is required.

Emerson garden dining chairs, £248 each, Rowen & Wren





The Dorset trough, from £33.95 (40cm), The Interiors Yard

POT UP *plants*

Now is the perfect time to get planters, large and small, potted up with seasonal favourites for colourful displays to last throughout summer. Terracotta or galvanised metal planters displayed on a window sill are ideal for small homes where outdoor space might be in short supply. Even in large gardens, such planters can be placed higher up on a wall or a window sill and used for plants that benefit from space to dangle.

Trough-style planters make an ideal container for growing strawberries, the beautifully sweet fruit that is such an iconic part of the English summer, and is so easy to grow. Always wash them thoroughly prior to planting, and ensure good drainage is in place either via holes in the base of the container or by adding a layer of crock or stones. Fill with multipurpose compost around the tender young plants. Place on a sunny window sill or wall and water well. When flowering starts, feed regularly and water well and before long the plant will start to produce strawberries. Once the fruit has all been eaten and the plant dies back, replenish the display with late summer bedding plants, before potting up again for winter and beyond. The possibilities of a planter are endless.



FURTHER READING

Sensational Salads by Kathy Kordalis (Ryland Peters & Small, £20)

EAT *edible flowers*

Summer flowers are ideal for adding unexpected flavour and cheerful, appealing colour to salads, as the mouthwatering recipe by Kathy Kordalis below shows. Popular edible flower choices include hibiscus, pansies, nasturtiums and roses. If there is any doubt that a flower is edible, do not eat.

SALADE DE CHÈVRE WITH EDIBLE FLOWERS

What says Paris more than *Salade de chèvre*? I love this salad and like to add radicchio as it adds a complexity and a slight bitterness. This pairs well with the walnuts and the creaminess of the goat's cheese. The addition of the edible flowers is for aesthetics – also inspired by the beauty of Paris.

SERVES 6

INGREDIENTS

120g walnut halves, toasted
2 tbsp sherry vinegar
60ml walnut oil
2 tsp Dijon mustard
A drizzle of honey
240g goat's cheese
1 sourdough baguette, cut diagonally into 12 slices
12 sprigs of fresh thyme
1 head of butter lettuce
1 radicchio (pink, if in season)
1 small red gem lettuce
A punnet of edible flowers

METHOD

- Preheat the oven to 200°C/180°C fan/Gas 6.
- Spread the walnuts over a baking sheet. Bake in the preheated oven for 5 minutes or until lightly toasted. Set aside to cool.
- Whisk the vinegar, oil, mustard and honey in a bowl and set aside.
- Preheat the grill to medium-high. Cut the goat's cheese into 12 slices. Place the bread on a baking sheet and cook under the grill for 1 minute on each side or until light and golden. Turn and top each slice with a piece of goat's cheese. Spread the cheese to the edges of the toast and top with the thyme. Cook under the grill for 2 minutes or until the cheese softens.
- Meanwhile, tear the salad leaves into a bowl and mix well. Lightly drizzle with half of the dressing and place onto 6 plates or a large platter. Top with the goat's cheese toasts and walnuts, then drizzle over the rest of the dressing and top with edible flowers.





FEATURE SARA EMSLIE PHOTOGRAPH (RECIPE) MOWIE KAY © RYLAND PETERS & SMALL

BE INSPIRED *by blooms*

Take time to enjoy the floral summer spectacle as it unfolds and watch the garden burst into bloom. Why not take inspiration from the beautiful colours and combinations of petal shapes and flowerheads to update and enliven an interior space?

Something as simple as a pretty fabric lightshade in a delicate floral pattern will bring a joyful touch to any room in the house whether it be a bedroom, living room, kitchen or dining area. Even a reading nook can be transformed with a floor lamp or task light sporting a patterned fabric shade as a fresh alternative to classic glass or metal.

Use lively patterns and bright colours to add a dash of interest to a muted room scheme or a quiet corner and combine with bases that are crafted using traditional techniques and materials but designed with a dash of contemporary flair to introduce some sophisticated charm and elegant style in an instant. ■

Traditional brass standard lamp, from £1,900; Tiffany Wave lampshade, Red Lotus, from £395, both Beauvamp

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HOME AS CANVAS

There is nothing quite as personal as adding decorative touches to a home using brush marks made by your own hand. Decorative artist Tess Newall shares some starting points to inspire creative projects

FEATURE SAMANTHA SCOTT-JEFFRIES
PHOTOGRAPHY DEBORAH PANES

English interiors have become increasingly layered, highly decorated and personal in recent years. We have embraced layering colour, pattern and texture in ways that are braver and speak about us as owners, and we have developed a reverence for the bespoke and handcrafted. It is perhaps no surprise that as a result, there has been a resurgence in the decorative arts.

"Decorative painting gives soul and personality to a home," says decorative artist Tess Newall. "It helps to create a layered room, adding depth to the space and character. It's about being in a space that's inspiring, brings joy, is uplifting and tells a story."

It was these ideas that originally led the Elizabethans to employ skilled craftsmen to emblazon the walls and ceilings of their homes with colourful, hand-painted designs in the 16th and 17th centuries, long before the advent of wallpaper.

In more recent times, owning a hand-painted mural or piece of furniture was the preserve of the affluent or highly creative, but times are changing. "There's been a shift in the value that we place on things that are hand-painted, things that we really cherish and love and hopefully pass down as heirlooms," muses Newall. "I think we are now more conscious about what we put in our homes. People are more inclined to do their own upcycling now, rather than doing away with a



'Decorative painting gives soul and personality to a home. It helps to create a layered room adding depth to the space'

ABOVE Garden Room inspired by the Long Gallery of Parham House, painted by Oliver Messel in the 1960s. Interior design by Isabella Worsley.
PREVIOUS PAGE Tess hand-painting a card lampshade in her East Sussex studio.

piece of furniture someone has fallen out of love with."

Newall also reminds us to think about the impact of small-scale, decorative pieces. "It's amazing how just a small thing like a painted lampshade can transform a room and give it more character and soul – which is really useful where perhaps you live in rented accommodation or aren't ready to redecorate a whole room."

At her home in East Sussex, Newall – who has three young children with her husband, furniture designer Alfred Newall – has painted a mural in six-year-old son Wilf's bedroom, and in the bedroom shared by her daughters, Romy, four, and Alma, two, one of her wallpaper designs forms the backdrop for play.

CREATIVE BEGINNINGS

As a child herself, Newall "always painted and made things". Her mother, Sally Oyler, is an artist and her father restores buildings. "I'm fortunate to have grown up being surrounded by architectural charts and paints and I painted my own bedroom when I was 10 years old with my mum. We sponged it as a sunset," she recalls, remembering that play often involved creating a scene, decorating a room and moving furniture around. "I had my mum's overscaled doll's house and was always making bits of furniture from old toothpaste lids and redecorating it." The doll's house is now enjoyed by all three of her children.

A CLEAR VISION

Tess's inspiration is immediately evident on seeing her studio (*previous page*), but runs deeper than aesthetics alone. "Charleston, country house of members of the Bloomsbury Group, and the Omega Workshops (Roger Fry) were both informed by the principles of the Arts and Crafts movement, which really inspire me, because they believed that people should be surrounded by beautiful and well-made things that are long lasting and can be used in everyday life. I love the idea that even just the small things that are worth decorating to elevate your surroundings.

"The Bloomsbury Group decorated every wall and piece of furniture in Charleston, also upcycling unloved pieces. They also decorated candlesticks, lamps, book covers. I love how they were forward-thinking and radical but that they didn't take themselves too seriously, which you can see in the painting. To me it feels unpretentious and there's a real character and soul in the painting. They would paint without constraint, often quite quickly. In the garden room in Charleston there is a small looped border and it's been painted on so quickly that sometimes the loops don't even create the space in the middle. To me, this is important in getting their feel, because if you try to do things too neatly and carefully it feels too controlled and lacks fluidity – the perfection in the imperfection, the irregularity."

SIGNATURE TECHNIQUE

Tess's enduring style of work owes its basis not just to timeless motifs but also to a key technique. "For lots of my murals, I paint a wall wash first, which has the effect of a lime wash but is created using an emulsion in multiple layers of watery paint that's applied with block brushes [wide, soft brushes] to build up layers. This helps give a slight timeless feel. I've translated this into my wallpaper design, Herbarium, too."



ABOUT TESS NEWALL

How the decorative artist turned her passion into her business

Having studied Anthropology at Oxford University, Newall began a career in set design in her twenties, making props and painting backdrops for fashion shoots and shop windows. She moved into film, becoming a set designer and decorative painter for a decade. "Creating worlds to transport the viewer and often painting in particular styles to channel a character, period in time, or feel," she explains.

She painted her first mural with a film-industry friend for another friend's cottage in Wiltshire. By chance, the interior designer Beata Heuman stayed at the cottage, where Tess also met her now husband – Heuman was one of his clients – and the mural led to commissions. "I instantly preferred working in homes to working in film, where things are seen fleetingly and then scrapped. When you paint someone's home, you know it's going to be appreciated or loved. And if it's a child's room, it will form a backdrop to early memories. It just felt a lot more meaningful."

At first interior designers would ask for a small detail like a border around a room or a wardrobe, then commissions began to grow in scale for both residential and commercial projects and she now employs two permanent and two freelance assistant painters.

"I feel so lucky to have painted some amazing spaces," she shares. "I'm currently painting a frieze for the Great Chamber at Hever Castle (once home to Anne Boleyn), and also recently painted the domed turret in the Old War Office (OWO). But my favourite project so far is a garden room with vaulted ceilings with leaves and flowers growing up a canopy – it's inspired by Oliver Messel's Long Gallery at Parham House in East Sussex."

Newall's name has become one to know in interior design. She has launched her own wallpaper and homeware collections to bring her decorative style to those who perhaps cannot stretch to a commission. While her online course encouraging everyone to have a go at decorative painting themselves launches with Create Academy this month.

'I'm currently painting a frieze for the great chamber at Hever Castle (once home to Anne Boleyn)'

TESS ON STARTING A PROJECT

"I think everyone has creativity in them. It's hard when life is busy to set aside time to work on artistic projects, but it has so much more meaning when you do it yourself," says Tess. Here is her advice for embarking on a decorative project.

Start small

I recommend painting something like a box that's not precious or maybe a junk shop find. Then you can practice techniques and build up to a larger scale like a piece of furniture. It's liberating and gives you a great sense of achievement.

ABOVE Tess Newell's Herbarium 'Wildflower' wallpaper, £168 a roll, with handpainted Bloomsbury panel.

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'If you try to do things too neatly and carefully, it feels too controlled and lacks fluidity – the perfection is the imperfection, the irregularity'

A word about kit

There are not really any set rules. You are in charge and you can really make paint do whatever you want. I normally use very everyday brushes, It is more about your hand, to be honest, than what you are using.

For folk-inspired furniture, I love learning how specific regions in the world have developed traditions for painted furniture and looking at what they might have used. Often it can be everyday items like sponges or combs, which can be lifted through the paint to create a zig-zag effect, and even things like old toothbrushes, which, when they are open and splayed, can create a texture for the paint.

DEVELOP TECHNIQUE

1. Create a palette

You can do this by painting pieces of card and then holding them against the room or against a piece of furniture to see how the base colours work together. Swap different ones in and out until you are happy with the palette.

2. Seek inspiration

Carry a notebook or sketchbook to jot things down, however small. William Morris often looked at something happening in nature that's magical but simple and turned it into a pattern – like the curl of a fern leaf or the way a flower climbs a wall. I might like the pattern on an old Romanian textile and pin it up on a board in my studio to spark an idea when I look around. I may not see a relationship between that starting point and the end design. Inspiration is a way to develop your handwriting and style.

3. Develop your own style

It is important to feel loose and free, have fun, be brave and let your personality come through with your painting. Make it your own. If you try and copy something really neatly, it will come through quite flat and not have the essence or soul of decorative painting. Remember you can develop your own style and feel, and adapt that to what works for you.





ABOVE RIGHT & RIGHT Sampling designs for a folk-inspired sideboard and picture frames. Projects featured in the Create Academy course from June.







A HAND-PAINTED LAMPSHADE

Lampshades are a great way to add a hand-painted element to a room without the cost or commitment of a large piece of furniture or mural. They instantly lift and add character to a room and tie together a scheme.

TOOLS

Card lampshade
Card or paper to practice on
Fabric tape measure
Paint brush and water cup
Pencil and rubber
Paints – acrylic, gouache or emulsion (a good way to use up leftover sample pots!)

DESIGN

- Take pattern and colour inspiration from fabrics used in the room, such as on curtains or cushions.
- Practise on scrap card, playing around with motifs and scale. You may decide on a large design across the whole shade, or interlinking motifs running around in a border formation.
- Have fun and build confidence at this stage – the best painting comes from fluid movements, and the shapes needn't be complex; scallops, circles and dots are a good place to start.

DECORATION

- I usually measure by eye, dividing the shade into quarters from the seam, and fitting, say, three blocks of my pattern repeat into each quarter.
- For a more precise pattern, use the fabric tape measure to measure the circumference of the shade in the position you plan to paint it, and divide this by the size of your chosen pattern repeat. It helps to adjust your repeat to a neatly divisible number.
- Mark on the positioning of your motifs using a faint dotted pencil line – bear in mind that any pencil under paint will be visible.
- Make sure the consistency of your paint is not too fluid, to avoid any paint running when painting your shade.
- Begin painting at the seam, and when you are nearing the end, adjust your sizing to best fit the pattern in.
- Rest on your little finger while painting to steady your hand.
- Delight in the artwork you have created. ■

Tess Newall launches *An Introduction to Decorative Painting*, an online Create Academy course, in June. Visit *theenglishhome.co.uk* to see a step-by-step film of the lampshade project or sign up to the course.


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NOTES ON *Foxgloves*

Garden designer Sean A Pritchard on growing, cultivating and displaying these fleeting yet magical flowers of summer to enjoy both inside and out

At midsummer there's a certain kind of light that washes over the garden very early in the morning: it's bright but also somehow opaque, as though it's being filtered through a sheet of golden paper. At this time of year, I sit outside at dawn and watch the soft illumination of the garden; the stillness accompanied by an orchestra of happy birdsong.

When I think of these summer mornings, the first image to appear is that of foxgloves (*Digitalis purpurea*). They catch the hazy light in a way that makes them appear almost translucent – as though they were towering glass skyscrapers in some herbaceous cityscape. In those quiet moments, I'm completely under their spell.

Sowing foxgloves

I grow a great number of foxgloves from seed every year. They're biennial, so the time to sow them ▸



LEFT *Digitalis purpurea* 'Dalmatian White'. THIS PAGE Foxgloves (*Digitalis purpurea*) grow informally throughout the cottage garden.



'Foxgloves provide me with three things; height, drama and colour and create perhaps the ultimate cottage garden look of all'

is during the summer. In their first season they develop a low, bushy crown of leaves and ready themselves to send up tall rods of flowers the following year.

Since foxglove seed is very fine, I like to broadly scatter it across a tray of seed compost mixed with some horticultural grit or sharp sand for drainage. I then cover the seeds with a thin layer of compost or vermiculite and water well. As foxglove seed is sown in the peak warmth and light levels of summer, germination is rapid and seed trays can be kept outside from the moment they are sown. Once the seedlings have appeared, I thin them out by removing any that are growing too close together and then leave the young plants to grow for a week or two before pricking them out and potting them on, individually, into 9cm (3½in) pots. By autumn, the plants have usually grown to fill these pots and are ready to transplant into the garden in the positions I want them to flower in the following summer. Over winter, foxgloves largely remain dormant and don't need protecting from frost. However, once light levels start to increase in early spring, they'll rapidly put on new growth.

Foxgloves in the garden

Foxgloves provide me with three things: height, drama and colour. I use them in large drifts through perennial planting where they rise above everything else and create perhaps the ultimate cottage-garden look of all. But while their performance is impactful, it's also brief. They die back early in the season, so you shouldn't rely on them to provide continual interest in the way that many perennials do. Instead, regard them as a momentary flourish in the scheme. If foxgloves are allowed to go to seed, then you're pretty much guaranteed a never-ending supply year after year, as they are prolific at dispersal. I let one or two do this to create a small, random spread of self-seeded plants the following year, but never more than that, as otherwise my garden would quickly become overrun. Instead, I create my main foxglove displays with the plants that I have raised from seed because this gives me more control over their placement and their quantity.

In terms of maintenance, foxgloves are very unfussy, as long as they receive enough water in very dry weather.

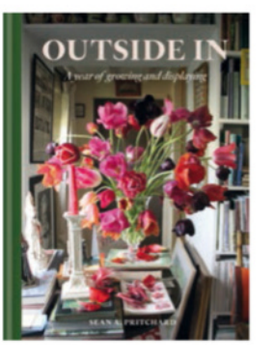
A cottage full of foxgloves

The colour of the common foxglove, sort of halfway between pink and purple, is one of my favourites produced by the garden all year. It's so deliciously pure and undiluted. So honest and unpretentious.

Foxgloves don't quite manage to stay perfectly upright like a delphinium or an iris; instead, they bend and flop more like a giant tulip. But their informality is precisely what makes them feel so at home inside the cottage. They mirror the ways in which everything around them is leaning slightly or bolted together at a curiously disorientating angle.

I enjoy displaying them on tables and shelves, allowing them to touch the ceiling as though they're trying to break through into the room above – you need vessels of substantial size and weight to support them.

The towering foxgloves catch this light as it filters through the small windows, and their little pendulous flowers appear to be illuminated, as if there's a tiny flickering candle inside each one. Outside you hear the wild screeching of swifts and the occasional chirping from a grasshopper. Everything, somehow, feels just as it should be. ■



FURTHER READING
Outside In by Sean A Pritchard is published by Mitchell Beazley and priced £30 at all good bookstores.

PHOTOGRAPHS © SEAN A PRITCHARD



THIS PAGE A jug of foxgloves in the cottage. OPPOSITE The foxglove scrapbook in my studio.



Sophie on the Salthrop sofa with her dogs earlier this year.

Inside a family legacy

Homeware designer Sophie Conran explains the profound influence her father, the late Sir Terence Conran, had on her career and reveals the story behind the relaunch of his classic sofa

More than 40 years after your father first launched the Burnham sofa, why have you decided to reintroduce and update it?
When I was 19, I bought my first flat in London's Bayswater, and remember the thing I wanted most was a pair of Burnham sofas from my father's collection. I ended up buying them myself, but to me they represented having a proper home. I still have them to this day, and though they have seen various guises with new covers over the years, they have been at the heart of my family life. On a rainy day, the kids would put them together to make a camp, and guests would stay on them, too. I realised they have such an enduring appeal they deserved to be reintroduced, so with a small update to the shape of the arms, but keeping the same generous proportions, the sofa has been relaunched as the Salthrop.

What are your early memories of your father as a designer?
As a family – I have four brothers, including the fashion designer Jasper – we all shared our father's great enthusiasm for design. We would sit around and discuss anything from a cup to a duvet or a bunk bed! Even as a child I really came to appreciate how good design could make life better.

How did your father inspire or influence your career path?
My father's enthusiasm was infectious, and it was always clear how much he loved his work. I remember thinking, how brilliant to earn a living from something you get so much pleasure from doing! Whether he was designing a product to inject some fun or comfort or make life easier, my father believed in living life well and helping others to do so too.

Do you see a connection between his style of design and yours?
I think it's fair to say the apple doesn't fall far from the tree when it comes to design, but my pieces tend to be more feminine in style. I grew up in a house full of old and new things, so I – like my father – appreciate both and feel that things should be made to last and be produced in a sustainable way.

Do you have anything he worked on that you treasure in your own home?
When my father was about eight, he began making wooden toys and doll's houses, which he sold for pocket money. By the time he was a teenager, he moved on to making furniture, designing a dressing table for his mother's birthday when he was 16. It's a simple design, with a deep frame and a mirror on a brass stand, held together with wing nuts. It has wooden drawers and legs and a white Formica top. I can't remember it ever not being around, and I still find it extraordinary that he made it at such a young age.

How did he encourage your career?
My father was always very proud of me – as I was of him – and he was protective, though I knew I could go to him for honest advice. When I showed him the sample for the Portmeirion china collection I launched more than 20 years ago, I remember he looked at it and was quiet for a moment. He then said the only thing he didn't like about it is that he hadn't designed it himself!

Do you feel you are continuing his legacy?
My father was a great believer in British manufacturing, which he championed from the beginning of his career in the Fifties, when it was really suffering. I believe the same, and it has been a great joy to see the relaunched Salthrop produced in the same Derbyshire workshop where the Burnham was originally made, using the same traditional methods. It's a testament to the longevity of good design. ■

sophieconran.com

FEATURE KATE FREUD **PHOTOGRAPH** SOPHIECONRAN.COM



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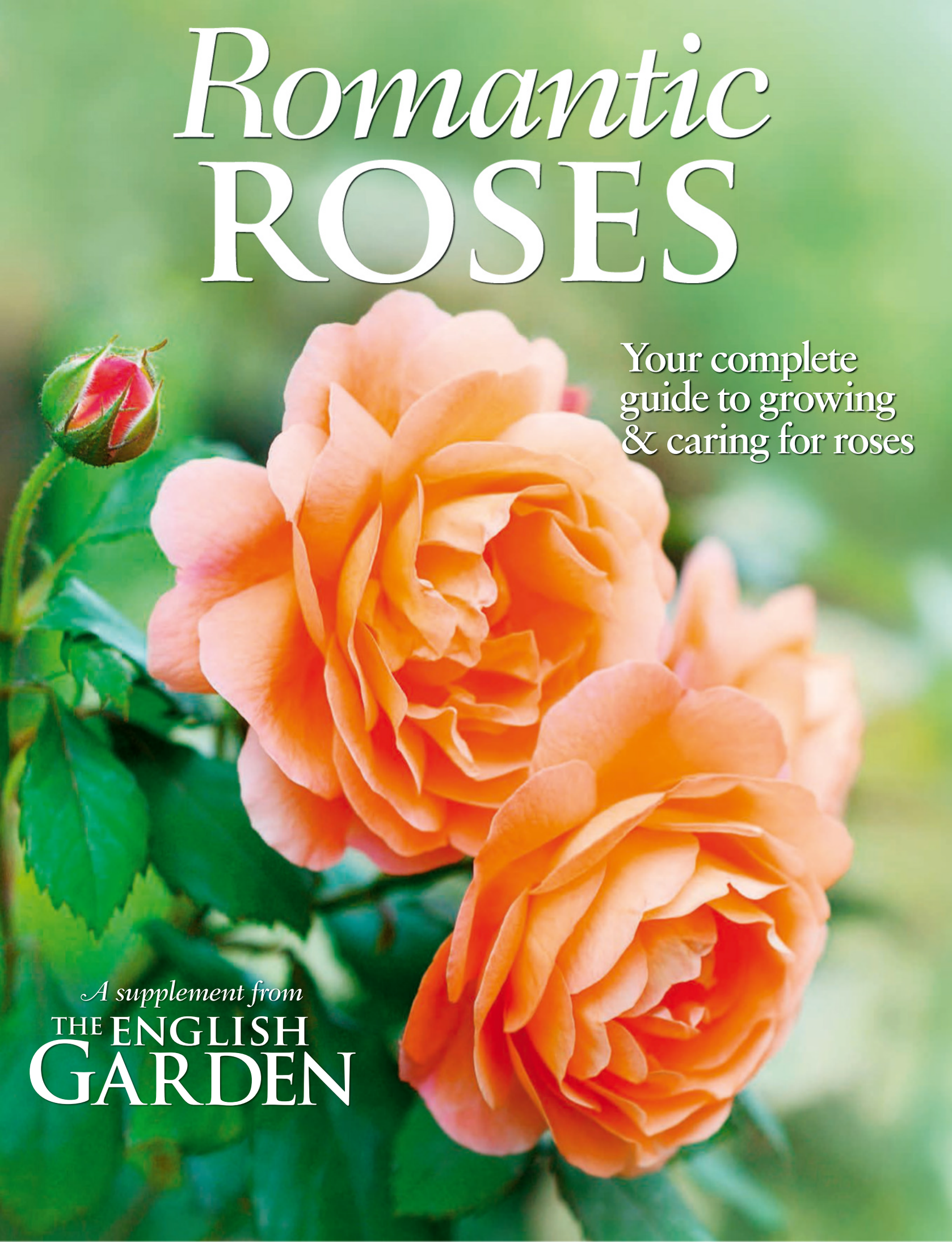
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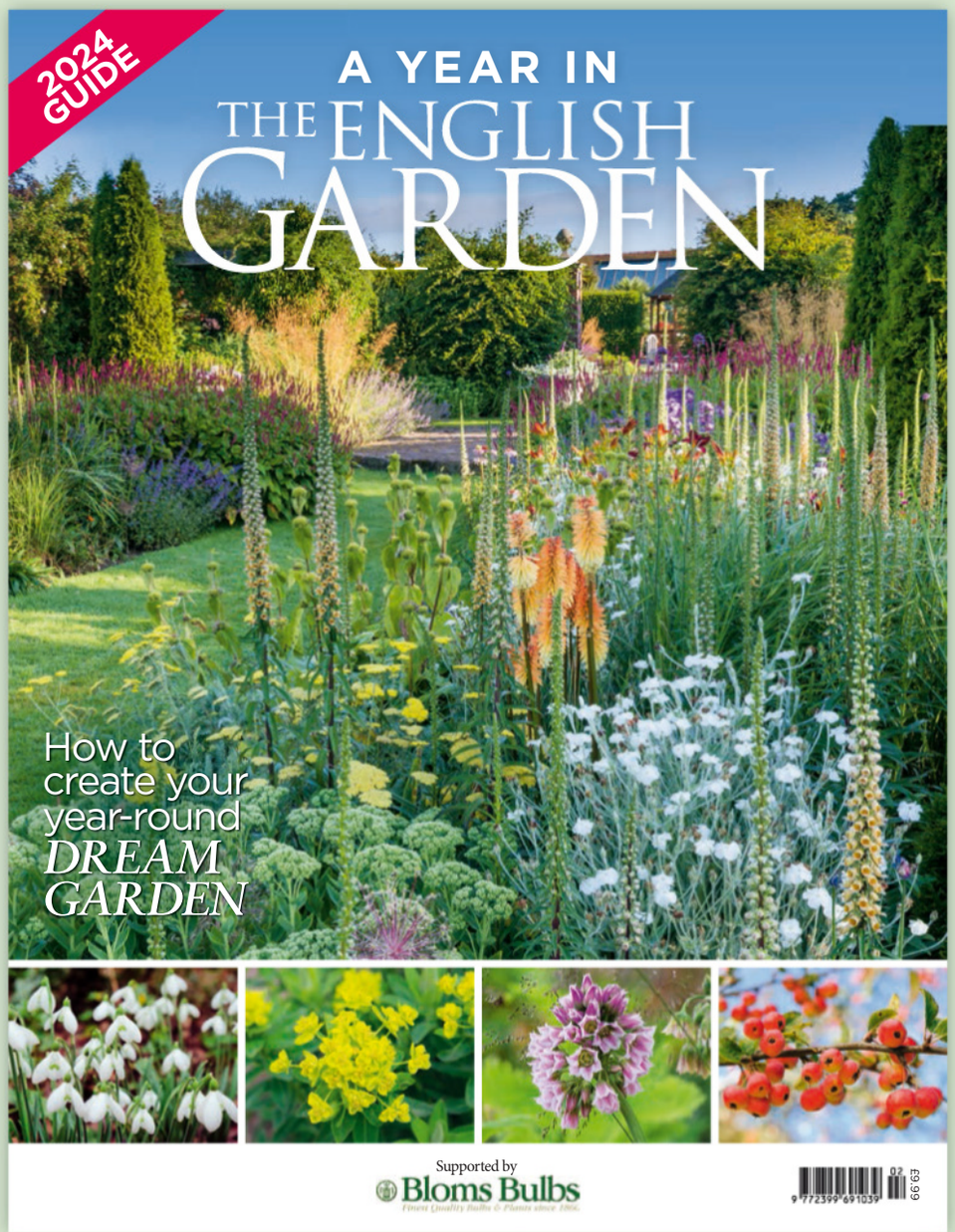

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WELCOME



Roses are often named the nation's favourite flower, and it's not difficult to work out why. Set aside their heart-stopping beauty and look at it objectively: what other plant offers such luxuriant flowers over pretty much the entire summer in such a wide range of colours and forms that it's suitable for almost every spot in the garden? I'm struggling to think of any other plant that can do what roses do. They'll clothe walls or arches, fill borders or pots with opulent blooms, make lovely cut-flower displays in vases, or feed wildlife and add autumn interest with their abundant hips: whatever you need them to do, roses will rise to the occasion.

In celebration of these brilliant all-round plants, we bring you this guide to roses. If you already grow them, I hope you'll find ideas to tempt you to squeeze in a few new additions. And, if you're a novice, enough inspiration to encourage you to take the plunge – you definitely won't regret it.

CLARE FOGGETT, EDITOR







Contents

4 An Introduction to Roses A celebration and exploration of this must-grow plant for every garden in all its infinite variety.

9 Marilyn Stevens' Top 10 Roses The project manager at Roses UK selects ten lovely roses for summer displays.

13 Roses in Situ Draw inspiration from three very different rose-filled gardens, whose owners each explain their particular ways of using these colourful, fragrant plants.

21 Jo Thompson's Top 10 Roses The award-winning garden designer chooses ten favourite rose varieties.

25 Caring for Roses Looking after these gorgeous plants should be straightforward and fear-free.

30 Good Sources Essential resources.

COVER IMAGE SHUTTERSTOCK **IMAGES** JAYNE LLOYD; NICOLA STOCKEN; SHUTTERSTOCK



The cupped pink blooms of shrub rose 'Princess Alexandra of Kent', a David Austin rose that combines the best qualities of old and new types.



Coming up ROSES

With endless varieties available in all shapes and colours, roses are a must in every garden and are surprisingly easy to grow and care for

WORDS **CLARE FOGGETT**

Think of roses and our minds turn inevitably to the summer months, when our gardens are filled with their gorgeous colour and scent. These wonderful flowers are a quintessential component of an English garden, with indescribable beauty – in bud, in bloom and afterwards, when many bear decorative hips.

Roses are also one of our most versatile plants. Centuries of breeding have given us varieties that will hug the ground, cover it with a carpet of flowers and stifle weeds. There are the traditional bush roses that could once be seen in every park's rose garden, usually with an expanse of immaculately weed-free, bare soil at their feet. Nowadays, we're more likely to grow roses in our gardens in mixed borders, letting perennials and grasses throng around their thorned stems and adding to the roses' beauty with their contrasting flowers. Many will thrive in a good-sized container, while standard roses bring a type of grandeur. Then there are the climbers and ramblers, which do such a wonderful job of covering every facade and structure with colour and scent, and the dog roses and briar roses that add flowers and hips to hedgerows.

If you are new to rose gardening, don't be put off by a perception that roses are complicated. Rose breeder Gareth Fryer once said that we should think of them merely as a flowering shrub and, by doing that, the prospect immediately becomes less daunting. The only problem is likely to be deciding which rose – or roses – to grow.

Above For timeless inspiration, Sissinghurst Castle's Cottage Garden combines classic perennials with Vita Sackville-West's vintage rose choices.

IMAGES DAVID AUSTIN ROSES/JONATHAN BUCKLEY; NATIONAL TRUST/ANDREW BUTLER

Choosing Roses

There are thousands to choose from. Nostalgic, old-fashioned varieties and species roses definitely have a place in the garden, but they often flower only once and can be vulnerable to disease. That said, many gardeners believe a few black-spotted leaves are worth tolerating for the magnificent, usually heavily scented, display. More modern varieties repeat flower and have been bred for health and disease resistance. Most also have excellent scent.

David Austin's English roses are well known, beautifully combining the best qualities of both old and new varieties, but other new roses are produced by equally well-regarded breeders across the country. One good way to tell if a rose is worth growing is to be guided by the Gold Standard, which involves tough trials – judged by rose growers – to assess new roses' qualities, from disease resistance to vigour, flower scent, colour and floriferousness. Each year the best one is awarded Rose of the Year.

You might also want to look up the International Rose Trials, held annually in Glasgow, where new roses are put through their paces and judged by experts. Of course, the other way to find your next rose is simply by falling in love with one in a summer garden – by their nature, many prove irresistible.

Rose-growing basics

All roses fare best in an open, sunny site where they'll benefit from good air circulation; just don't put them anywhere too exposed. They are hungry plants, so prepare soil well by adding lots of well-rotted manure or compost – soil rich in organic matter is key to their success – and a handful of bonemeal. A good rose should reward you for 15 to 20 years, so be thorough with your preparation.

Winter is the best time of year to start thinking about new displays, since it's the start of bare-root season. Bare-root roses (dug up from the nursery's fields during dormancy and sold without soil around their roots) are delivered from November onwards and can be planted throughout winter. It's the best way to establish new roses and is often less expensive than buying container-grown plants.

That's not to say roses can't be planted at other times of year. Garden centres and rose suppliers sell container-grown roses for planting all year round. Just remember that those planted in spring or summer will need careful attention to ensure they have sufficient water while they are establishing themselves. Because bare-root plants always go in the ground when they're in a dormant state with no leaves, they can be left alone to establish themselves more or less independently.

Once roses are growing, feeding and mulching will help them give their best performance. All roses appreciate fertile soil, especially those that repeat flower, so in addition to the initial soil preparation,

Below Palest pink 'Elizabeth' is another David Austin rose, bred for health, fragrance and floriferousness. **Bottom** Don't deadhead those roses that flower only once if you want them to form glossy hips in the autumn months.

Right Sweeping beds are planted with masses of roses for a spectacular effect in the Walled Garden of Wynyard Hall in County Durham. **Bottom right** The Shrub Rose Garden in summer at RHS Garden Rosemoor in Devon.









IMAGES DAVID AUSTIN ROSES/JONATHAN BUCKLEY; NEIL HEPWORTH; CLIVE NICHOLS; RHS/CLIVE NICHOLS

you should also spread a thick layer of well-rotted manure or compost around the base of the bushes in spring every year. Work a specialist granular rose fertiliser into the soil around the bottom of the plants at the same time, repeating in mid summer.

A healthy established rose can get by on relatively little water, but in hot spells a good soaking will help. Keep summer displays looking good by removing old dead blooms. Many, if they're not too thorny, will simply snap away in your hand, but if the rose is multi-headed and you remove only the spent flowers, you will leave behind a stalk. Instead, use secateurs to cut back flowerheads and stems to the first true leaf. With once-flowering roses, don't deadhead if you want autumn hips.

Creative ways with roses

Happily, we are blessed with a wealth of beautiful rose gardens to visit for inspiration. Newer rose gardens, such as Wynyard Hall in County Durham, showcase roses in a whole new light. Beds of roses mixed with perennials sweep down the expanse of

the walled garden with sparkling rills and pleached trees for sculptural structure. At David Austin's Shropshire headquarters, the versatility of roses comes to the fore: pergolas, arches and walls display beautifully trained climbers and ramblers, while large terracotta pots show visitors which roses do especially well in containers, and beds full of roses shed their petals over neat grass paths.

At Easton Walled Gardens in Lincolnshire, you'll see roses in summer borders and being grown amid meadow grass. It's a setting that suits species and those with a wilder air, letting them arch upwards and outwards to reach their natural size and potential. In The Regent's Park, London, traditional rose beds house a wide range of varieties that let you sniff out a favourite. Kent's Sissinghurst Castle Garden is worth a visit for timeless inspiration, its White Garden's central pergola dripping with the small flowers of *Rosa mulliganii* in June, while Vita Sackville-West's vintage choices adorn the borders of its Cottage Garden. In Oxfordshire, Asthall Manor is the place to go for creative pruning inspiration. Here, the roses are twirled, twisted and trained into place on walls and in borders to create striking structural features, especially in the winter when only the stems remain. For immaculate displays grown to the highest standards, RHS Garden Rosemoor in Devon offers the chance to compare modern roses with traditional, older varieties.

If you don't choose a rose for its scent, its flower colour is likely to be the clincher. The shades of sunrise and sunset are best represented: yellow and gold, peach and apricot, vivid orange, scarlet and crimson. White and cream roses bring a purity and freshness, while romantics will be drawn to the pinks. Every shade is represented, from the palest opalescent pastel pink to vibrant, strident magenta.

A 'blue' rose has been the goal of breeders for years, but it hardly seems necessary given the wealth of choice we already have, not to mention the prospect of blue flowers looking decidedly odd. Purple is as close as the breeders have come but look at a variety such as 'Veilchenblau' and you'll see that these flowers are beautiful in their own right. ■



Top Modern roses can be viewed in situ alongside traditional older varieties at Devon's RHS Garden Rosemoor.
Above Sumptuous, orange 'Lady of Shalott', with coral-pink 'Boscobel' in the background, in this container-based display.

IMAGES RHS/CLIVE NICHOLS; DAVID AUSTIN ROSES



Stars of Summer

June is the month when extravagant roses are starting to take centre stage in our gardens. Here, Marilyn Stevens of Roses UK suggests ten of the best

If there is one flower associated with June it must surely be the rose. Right now, passionate rose growers are almost certainly assessing their collections and wondering if there is room for just one more. Those bewildered by the choice available could visit Roses UK (*rosesuk.com*), the public-facing arm of the British Association of Rose Breeders, where you can whittle down the choice by selecting desired characteristics.

Marilyn Stevens, project manager at Roses UK has some advice to offer: "The 'ankles' of roses are not their best feature, so I always underplant with low-growing perennials," she says. "Once my roses are established, there is no special treatment beyond extra water during dry spells. Those in containers receive top dressing and slow-release fertiliser in spring." Here she suggests a selection of performers across a range of types, from climbers to hybrid teas.



1 'Buff Beauty'

For lovers of a classic tea rose scent, 'Buff Beauty' is a fine shrub rose to choose. Marilyn grows this as an arching shrub, but it does need space because it can grow to 1.5m in height and width. "In my south coast garden, its soft-apricot flowers appear from mid-May with a second flush in late summer," she observes.

WORDS VIVIENNE HAMBLY **IMAGE** SHUTTERSTOCK



2 'Dunwich Rose'

"I love this variety because the single flowers are reminiscent of the wild dog rose – but it is much better behaved," says Marilyn. It flowers just once, early in the year when its blooms are welcome. As with other wild roses it bears single flowers that make its pollen much more easily accessible to pollinating insects.



3 'Belle de Jour'

"The Rose of the Year in 2021 and one of my newest acquisitions," enthuses Marilyn, who grows this splendid floribunda rose in a container. Its blooms, which can reach 7cm across, are a cheerful, sunshine-yellow, with a scent reminiscent of vanilla. In late summer, the petals will take on a peachy-orange tint.



4 'The Generous Gardener'

This climbing David Austin rose bears large, pale pink flowers with a musky myrrh scent. It reaches around 4.5m, so is suitable for doorways, arches and larger walls or fences. It doesn't have to be in the ground, either: "I grow this in a large container, with a pinky-mauve clematis and *Erigeron karvinskianus*," adds Marilyn.



5 'Champagne Moment'

"I appreciate this variety for its health and creamy-ivory blooms, which are prolific," says Marilyn. A floribunda rose renowned for its disease resistance, this bears luxuriant dark green foliage that offsets its pale apricot blooms well. Flowering until autumn, it's a robust shrub that works well placed in a large border.



6 'Felicia'

This is a hybrid musk rose bred in the 1920s by Romford breeder Joseph Pemberton. "This is one of the most imposing shrub roses in my garden," notes Marilyn. It offers an early and profuse display of pale pink double flowers and continues to bloom sporadically later in the season.

IMAGES GARDEN WORLD IMAGES; SHUTTERSTOCK; CLIVE NICHOLS



7 'Albéric Barbier'

This old rambler with soft yellow blooms is tolerant of a north-facing site. It reaches up to 6m tall and can hold its leaves until December, making it ideal for clothing a wall or fence. "I have allowed my plant to entwine with neighbouring shrubs, so the flowers pop up in the most unexpected places," remarks Marilyn.



8 'A Whiter Shade of Pale'

With an Award of Garden Merit from the RHS, this is a hybrid tea with élan. Flowers have just a hint of pink on their pale petals and they are deliciously scented. This, combined with its deep green leaves, makes it a popular choice. Marilyn grows it in a large terracotta container alongside other pale-hued roses.



9 'Blush Noisette'

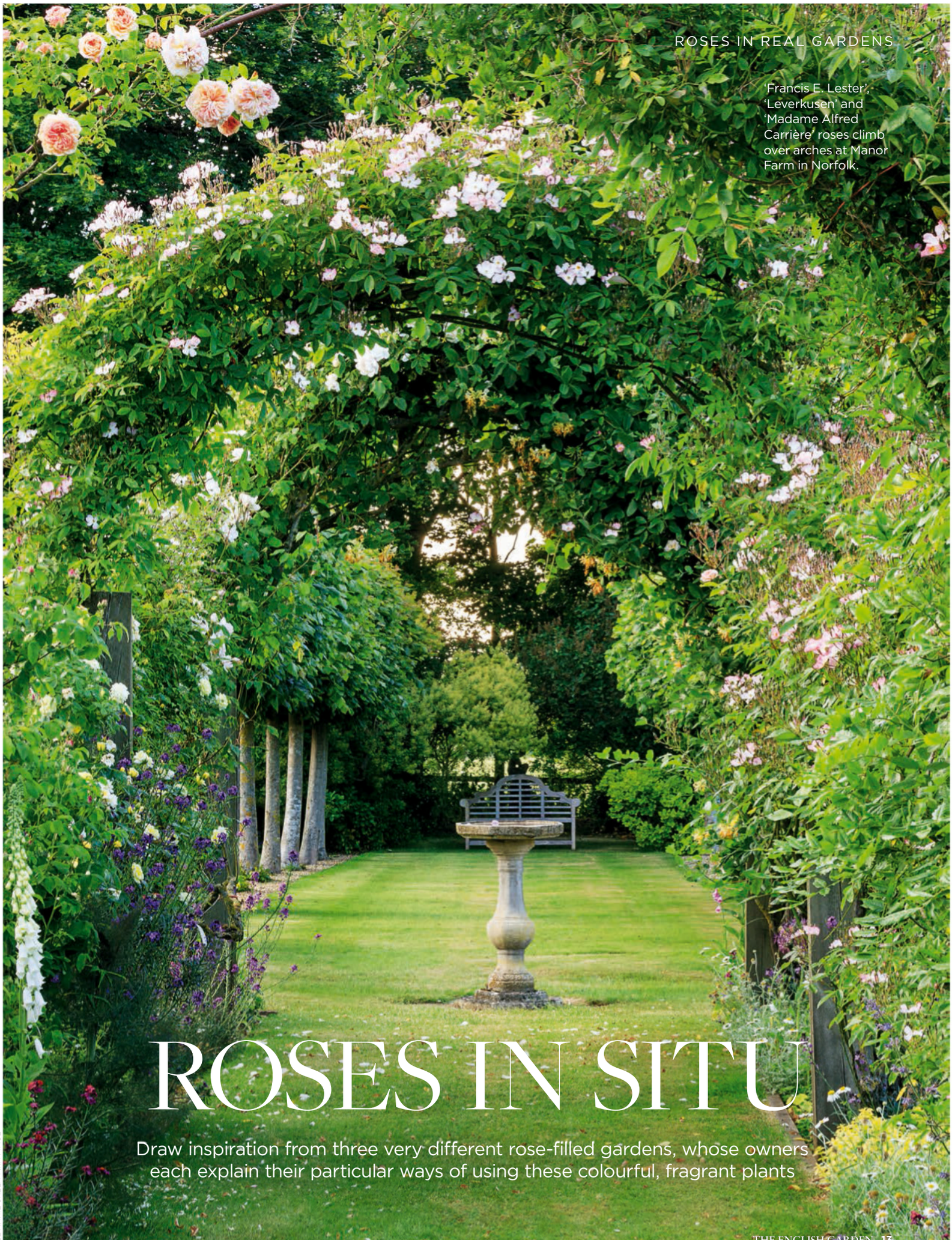
This climbing rose is reputed to date from the 19th century. As far as climbers go, it's compact and suitable for a wall, fence or climbing support. It is repeat flowering, bearing neat, semi-double flowers scented with musk and clove. Marilyn grows hers in "a rather cramped spot at the back of a border" on a rusted obelisk.



10 'The Pilgrim'

Although 'The Pilgrim' is described by David Austin Roses as a medium climber, Marilyn grows this variety as a large shrub rose, where its densely petalled lemon-yellow blooms mingle with those of a neighbouring philadelphus. "My plant is at least 20 years old, but it still flowers prolifically," she maintains. ■

IMAGES: GARDEN WORLD IMAGES; GAP/JACQUI DRACUP; SHUTTERSTOCK



'Francis E. Lester', 'Leverkusen' and 'Madame Alfred Carrière' roses climb over arches at Manor Farm in Norfolk.

ROSES IN SITU

Draw inspiration from three very different rose-filled gardens, whose owners each explain their particular ways of using these colourful, fragrant plants

IMAGE ANNIE GREEN-ARMYTAGE

GARDENERS' COTTAGE

Gardeners' Cottage is the brainchild of two gifted horticulturists: eminent rosarian Michael Marriott, and his partner, Rosie Irving. As such it is a garden of two halves, where each enjoys free rein within their space. On the one hand there are areas of frothing flowers and cascading roses; on the other are oases of calm where simplicity reigns. Michael is keen to be as wild as possible and grow plants close to the original species, while Rosie is more experimental.

Despite their different approaches, the couple are united in their love of roses. In Michael's patch, there are species roses such as *R. palustris* and *R. spinosissima* 'William III', thriving in the rich black loam. "I have a special affection for the species – they are wonderful roses that are all too often overlooked," he says, his encyclopaedic knowledge honed over 35 years working at David Austin Roses.

Above A lovely view across the terrace, with apricot-orange *Rosa* 'Lady of Shalott' in the foreground.
Right Rose expert Michael Marriott with his partner Rosie Irving, a horticultural TV producer, at their home, Gardeners' Cottage.





A few steps through the swaying grasses leads to Rosie's domain, where a rose arch is smothered with rambling rose 'Adélaïde d'Orléans'. Beyond are relaxed borders planted with an orange and gold blend of 'Lady of Shalott' and 'The Poet's Wife'. The stars of this garden are two weeping standard roses that flower in early summer. 'Rambling Rector' blooms first with large heads of creamy white, followed by pink 'Félicité-Perpétue'. "Before meeting Michael, I thought weeping standard roses had been consigned to the history books," says Rosie.

Beyond the terrace, running down the garden, are splashes of colour from *Rosa* 'Summer Song' and *R.* 'Munstead Wood'. "The advantage of having repeat-flowering roses is that they team up with summer's peak, and again with autumn's asters," Michael observes. ■

RHS Roses* by Michael Marriott is published by DK; *michaelmarriottrosarian.org

WORDS & IMAGES NICOLA STOCKEN

Gardeners' GLORY

Michael Marriott's expert suggestions for sumptuous roses in a range of shades



'LADY OF SHALOTT'

The opulent apricot-orange blooms of this English rose open from red buds and have a warm tea fragrance.



'JAMES L. AUSTIN'

Deep pink double flowers adorn this medium-sized shrub rose, which emits a lightly fruity fragrance.



'THE POET'S WIFE'

Plentiful, strongly perfumed flowers in a strong shade of golden yellow on this bushy shrub with glossy foliage.



'ADÉLAÏDE D'ORLÉANS'

This elegant rambler bears masses of white flowers opening from pink buds.



'OLIVIA ROSE AUSTIN'

A very healthy rose bearing cupped rosettes of mid pink from early in the season.



'KEW GARDENS'

A shrub rose with masses of small single flowers clustered in large white heads from summer right into autumn.



'Gertrude Jekyll' roses feature in these deep borders, along with lavender 'Hidcote' and golden *Stipa gigantea*.

THE OLD RECTORY

As the sun sinks behind the Old Rectory, it suffuses the myriad flowers and grasses with a golden glow so that, glimpsed from a nearby hillside, the garden appears as a jewel set within wildflower meadows and copses. "It's hard to believe that when we first came, there was no garden," recalls Louise Ness. "Derek and I had wanted to make a garden from scratch, and then we found this blank canvas."

Today there is nothing blank about this beautiful garden just outside Kingston on the Isle of Wight. The bare canvas has been transformed into a vibrant tapestry of plants contained within a framework of yew or beech hedges. A strip of bearded irises flanks a rose cutting garden, while beyond, an allée of peonies leads past twin sunset-hued borders towards a walled kitchen garden, rose garden and double herbaceous borders that run the length of the house. There is an abundance of roses, scrambling over arches, up obelisks and in countless joyful unions with nearby plants. "I've loved roses for years. They are a real passion, but I have far too many favourites to name any single one," Louise admits.

Louise's father paved a patio area outside the kitchen, while she filled the beds with old-fashioned roses in shades of pink or white: 'Jacques Cartier', 'Fantin-Latour' and 'Blush Noisette'. On an arch, there is the pink rambling rose 'Laure Davoust'. In the walled kitchen garden, two weeping standards of the rambling rose 'François Juranville' cascade with clusters of coral-pink roses, while the rose cutting garden features a wonderful mixture of English roses, old shrub roses and Hybrid Teas. ■



Derek and Louise Ness.

WORDS & IMAGES NICOLA STOCKEN

Island QUEENS

Some of the gorgeous roses Louise and Derek Ness enjoy in their Isle of Wight garden



'RHAPSODY IN BLUE'

A sweetly fragrant shrub rose that has semi-double flowers of deep purple-magenta fading to slate-mauve.



'DUCHESS OF CORNWALLL'

Apricot-pink, cupped flowers fade to salmon-pink as they age, with a spicy fragrance.



'BLYTHE SPIRIT'

Dainty sprays of cupped, yellow flowers among small green leaves on an English rose known for its health.



'BONICA'

This modern shrub rose has clusters of small, rose-pink flowers on a sturdy plant that's pretty yet tough.



'GRACE'

Neat rosette blooms of purest apricot, darker in the centre, are produced in profusion during summer.



'BLUE FOR YOU'

The small, purple-mauve flowers produced from June on this Floribunda rose have a scent akin to violets.

MANOR HOUSE FARM

Take a rambling red-brick farmhouse, nestling in gently rolling Norfolk countryside, and just add roses. On every weatherworn wall, over every gate and archway, roses climb, ramble and cascade, overflowing into borders and even the kitchen garden beds. Look for a moment longer, though, and there is a sense of something deeper at work here. As the sun rises over a parterre at the top of a garden carved out from former lambing fields, cushions of green and plum foliage – box, purple-leaved hebe and *Cotinus coggygria* – and contrasting spires of foxglove and towering annual verbascum, soften this flamboyant show.

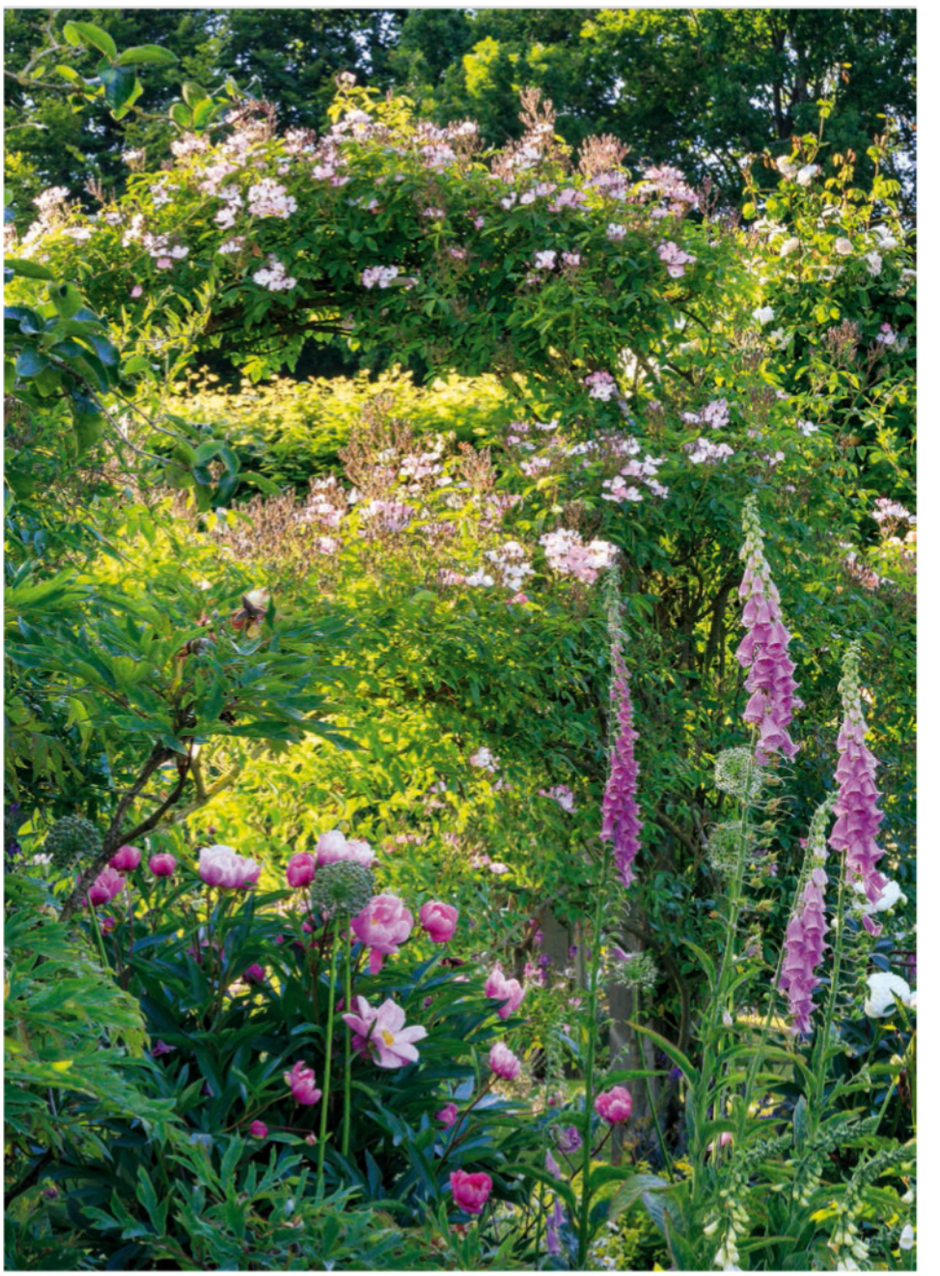
Owners Robin and Libby Ellis moved to Manor House Farm in 1966, but the garden came about much later. "I was busy farming and Libby was busy raising children, so we didn't have much time to garden," Robin explains. He had a kitchen garden at the back of the house and there was an inkling that something was afoot when Libby suggested he relocate it. "I told him to get his kitchen garden out of there, because I didn't like looking at his shabby old greenhouse," she says, laughing. "So that's when it started to go a bit further."

Libby has always been interested in gardening. As a young woman she worked for her father for six months when the family gardener was out of action. A model at the time, Libby loved her work but didn't love the city. "I liked being outside. It was a natural thing, and I like nurturing things."

In 1995, with their children grown and their son established in the family farming business, Robin and Libby turned their attention to the garden. "There were no plans," says Robin. "We made it up as we went along." Starting with the area around the house and courtyards, and expanding out past the









archway at the top of the lawn, the couple gradually developed different spaces in a variety of styles: a formal pleached lime walk and lawn; a parterre; a mixed orchard with mown pathways; and a pergola heavy with climbing and rambling roses.

There is also the Taj Garden. Created in 1997 on the site of a former cattle yard, it came about after a trip to India and was originally destined to become a vegetable plot. It contains lime from the walls of the old farm buildings, which makes it quite alkaline. The soil throughout the garden is loamy for the most part, but in the sunken space of the Taj Garden there were problems with waterlogging and about 700 plants had to be removed. Nevertheless, roses have thrived here, with deep mixed borders overflowing with different varieties: 'Alchymist', 'Maigold', 'Rosy Cushion', 'The Pilgrim', 'Iceberg', 'Rachel' – the list seems endless. These are complemented by cottage garden favourites: alchemilla, foxgloves and perennial wallflower *Erysimum* 'Bowles's Mauve',

Above left *Rosa* 'Maigold' climbs the wall behind an ornate bench; in the foreground, *Rosa* 'The Pilgrim', hydrangeas and *Alchemilla mollis*.
Above right A rose arch, flanked by foxglove spires and peonies.
Right Manor Farm's Robin and Libby Ellis.
Left A view over the Taj Garden takes in the new greenhouse at the far end, with pink flowers of *Rosa* 'Rosy Cushion' in the foreground.



To the MANOR BORN

In early summer, roses are the undisputed stars. Here are a few of Libby's favourites



'KÖNIGIN VON DÄNEMARK'

A highly scented shrub rose with full pink blooms, also sold as 'Queen of Denmark'.



'MAIGOLD'

A robust climber with musk-fragranced, blush-apricot flowers that open from red-tinged buds.



ROSA X *ODORATA* 'MUTABILIS'

The flowers on this old China rose start out yellow and peach, aging to cerise pink.



'ENGLISH MISS'

A free-flowering floribunda rose with soft pink, shapely flowers slightly reminiscent of camellia blooms.



'ROSY CUSHION'

Abundant single pink flowers with centres that fade to white as they age, on bushy, low-growing shrubs.



'ALCHYMIST'

A vigorous climber with double, yellow-orange, strongly fragrant blooms in early summer.



Above Climbing rose 'Galway Bay' with glaucous leaved *Macleaya cordata* below.

with ferns and lily of the valley for shadier spots.

The glasshouse is a regal focus at the top of the garden and appears to have been here forever. In fact, it was replaced a few autumns ago with all the disruption you might imagine: scaffolding up, walls down, footings dug, gutters renewed. In the midst of all this, a mature grapevine had to be taken down and tied to the outer wall. "We were lucky it was such a mild autumn," says Libby. "I'm so chuffed everything survived."

The couple have clear lines of demarcation, with Libby being in charge of planting, propagation and the lawns, while Robin concentrates on the kitchen garden and all the pruning. "It's a mammoth task come early spring," Libby confides. "He does it all with secateurs, and he's very good at it." Robin laughs. "I've had my carpal tunnels operated on once," he says. "I think maybe they need doing again!" What does he enjoy about the pruning process? "I can't be contacted," he says, smiling. "I didn't have a problem with lockdown because I can spend quite a lot of time on my own without having to involve people." Libby agrees. "I'm at peace with the world when I'm in the garden or greenhouse. I'd much rather be out here than doing housework. I don't get bored when I'm gardening!" ■

Manor House Farm, Wellingham, Fakenham, Norfolk PE32 2TH. Opens for the National Garden Scheme on Sunday 16 June, 11am to 5pm. See *manor-house-farm.co.uk* and *ngs.org.uk*

WORDS & IMAGES ANNIE GREEN-ARMYTAGE



Designer Roses

Avowed rose fan **Jo Thompson** describes her preferred varieties for elegant designs, from ramblers smothered in blooms to reliably repeat-flowering shrubs

Award-winning garden designer Jo Thompson (*jothompson-garden-design.co.uk*) loves roses, pairing them with carefully chosen underplanting. She's a fan of soft-toned palettes, noting that "pastels are so easy on the eye; you can almost touch the atmosphere of nostalgia." For more modern appeal, she looks to sherbet shades, pairing the likes of *Rosa* 'Buff Beauty' with lemon *Eschscholzia californica* 'Ivory Castle', damask *Verbascum* 'Helen Johnson' and opal *Geranium* x *oxonianum* 'Lace Time'.

Here Jo recommends ten healthy and floriferous roses that will really add the wow-factor to your summer garden schemes.

***The Gardener's Palette: Creating Colour Harmony in the Garden* by Jo Thompson, £35, Timber Press.**



1 *Rosa banksiae* 'Lutea'

"Tiny, sweet, joyful clusters of buttery, pale sulphur flowers explode into bloom around late April and early May," says Jo. "The early buds, which will start tempting you in March and make you think the best bit of the year is nearly here, are just so seductive."

IMAGE GARDEN WORLD IMAGES; RACHEL WARNE



2 'Félicité-Perpétue'

"Frilly, creamy-white, fragrant pompon flowers appear in hundreds of delicious clusters all the way along the relatively thornless flexible arms of this rambling rose. This one is a powder-puff personified," Jo enthuses. Flowering takes place around mid-July and the blooms have a delicate primrose scent.



3 'Tuscany Superb'

"This rose is relaxed in the sense that its flowers are semi-double, so not perfectly formed, just loose and laid-back and seemingly enjoying of life," Jo observes. Magenta-red, deep-red, reddish-purple, burgundy – there are so many ways to describe the colours of this gallica rose which flowers in shade and has a delicious scent.



4 'Ispahan'

"On close examination this is a slightly dishevelled specimen, its blooms begging to be tidied up, but en masse they produce a perfumed pink 'pow!'" says Jo. When in full bloom, this summer-flowering shrub is absolutely smothered with flowers. It can handle a little shade and has a wonderful old rose fragrance.



5 'Macmillan Nurse'

"Sometimes white, sometimes peachy, sometimes just a little bit of blush, this rose flowers all summer long. It flowers in the light and in the shade, and in my garden it will even flower ten feet up a birch tree it somehow managed to climb," notes Jo. This classic shrub rose is ideal for smaller spaces and blooms into autumn.



6 'Ghislaine de Féligonde'

"An elegant, not-too-spiky, multicoloured rambler, with blooms in shades of pink, peach, apricot, amber and white. Fragrant, pretty and ever-changing, this is hypnotism in a flower," is how Jo describes one of her favourite roses. This is one of the few ramblers to repeat flower all through summer. It's also thornless with glossy almost evergreen foliage.

IMAGES GARDEN WORLD IMAGES; CLIVE NICHOLS; SHUTTERSTOCK



7 'Meg'

"The habit of this climbing rose is quite poetic: its floppy nature lends it a laid-back romantic charm," says Jo. "The same goes for the colours of its semi-double blooms; one day pink, the next day anything from apricot to buff yellow." She first saw 'Meg' scaling a wall at Sissinghurst Castle Garden and found herself entranced.



8 'Adélaïde d'Orléans'

"If you have a pergola or an arch or anything you want your rose to tumble through, Miss Adelaide is your girl," says Jo. "She's regal, immaculately presented and confidently relaxed: everything you want from a rambling, scrambling rose." This elegant French variety was introduced in 1846 and can reach four metres tall.



9 'Munstead Wood'

"I can't begin to explain the sheer joy this rose gives me when the great big fat buds explode into bloom," Jo enthuses. The heavy flowers can sometimes weigh down the stems, but the sumptuousness of the colours earns this broad and bushy shrub rose a place in every stylish garden.



10 'The Lark Ascending'

"The name brings to mind exquisite harmony and the flowers do just the same," says Jo. "Aside from the how-is-that-possible translucence and deceptive fragility of this large shrub rose's wonderful flowers, I can never get over the light that they bring into the garden." The apricot blooms have a strong myrrh scent. ■

IMAGES: GARDEN WORLD IMAGES; SHUTTERSTOCK

Easy Maintenance

Fay Edwards debunks some common rose-care myths and explains how looking after these gorgeous floriferous shrubs can be both straightforward and fear-free



The unusual burnished copper-red shades of *Rosa* 'Hot Chocolate', a bushy, robust floribunda.

IMAGE SHUTTERSTOCK



Above *Rosa* 'The Lady Gardener', a David Austin English rose producing luxuriant apricot flowers in repeated flushes.

What would the summer garden be without the delicate furls of roses? Yet these iconic blooms are often wrongly regarded as tricky. Methodical pruning, foliar feeding and dutiful deadheading are at the heart of many rose growers' sworn-by practices – but are they really necessary?

"People say that when you prune a rose, you need to open up the centre and go stem by stem," says Tony Hall, Head of Gardens at the Royal Botanic Garden, Kew. "But it has been proven that you can take a hedge trimmer to a rose without doing it any harm." Other traditional pruning advice includes cutting at a 45° angle a quarter of an inch above a leaf axil that slopes away from a dormant eye – talk that can leave even the most experienced growers scratching their heads.

Yet, pruning a dormant rose in a carefree fashion is better than leaving it to grow leggy out of fear. Any pruning you carry out will keep your rose's growth healthy and compact. So is there any value in a stem-by-stem approach? "It depends what you're trying to achieve," says Dr Linda Chalker-Scott, associate professor of horticulture at Washington State University. "Taking hedge clippers to your rose will produce masses of compact growth. If you want a more open shape, go stem-by-stem."

Encourage an open growth pattern by pruning away stems in the centre and clipping outer stems to outward-facing buds. But, thankfully, you can leave your protractor out of the equation, since, according to Professor Chalker-Scott: "There is no evidence anywhere that cutting any woody plant at a 45° angle is a good thing."

You'll sometimes see hard pruning recommended for black spot prevention. The idea is to eliminate the fungal spores that may be overwintering on stems. Clearing leaf litter and picking leaves off roses at the end of the season are also considered preventative measures – very time-consuming ones too, if you have more than a handful of bushes.

However, most black spot spores originate from the soil. When spring rain hits bare soil beneath a rose, it splashes millions of spores onto the bush's fresh new growth. Warmth and moisture then create the conditions needed for an infection to take hold. You can remove all the stems and leaves you like, but









Top left Always water at the roots to avoid getting the foliage wet. **Top right** Spray aphids off plants with water. **Above right** Don't use a soapy spray since it can damage the rose. **Above left** Pruning keeps roses healthy and bushy.

black spot will be hard to control if you can't deal with the soil. Fortunately, this is straightforward: "Mulching over the top of soil and older leaves will stop spores coming back up with rain splash," says Tony. This is by far the most important step you can take to prevent black spot. After all, if spores can't get onto your rose, they can't cause problems. The ideal mulch is a thick coating of wood chips.

Since spores also need prolonged moisture to thrive, taking steps to keep foliage dry will also help. Water directly at the roots in the morning, and plant your rose in full sun so that its leaves dry quickly.

Another common rose problem is aphids. At Kew, they're careful about spraying bushes because, as Tony explains, "we get lots of blue tits going through our roses and we don't want to use a strong insecticide that could harm the birds." One solution that's often suggested is to spray aphids with soapy water or diluted washing-up liquid. "All insects have a waxy coating that stops water evaporating from their bodies. Soap breaks down the wax, so insects become dehydrated," reports Professor Chalker-Scott, "but plants also have a waxy layer, called the cuticle – when you spray soap on a plant it's a general biocide that will damage anything it touches, including the rose."

Instead, simply blast aphids off using pure water. Climbing from the soil back up to fresh, new shoots is, for aphids, like tackling Mount Everest and, once they're on the ground, they get gobbled up quickly. This is especially true if you have a woodchip mulch in place, since it supports predatory insects. Again,

IMAGES CLIVE NICHOLS; GAP/JONATHAN BUCKLEY; SHUTTERSTOCK





remember to blast away the aphids on the morning of a sunny day, so the foliage dries fast.

When roses are in active growth, many growers apply foliar feed. This is often marketed as being 20 times more effective than feeding at the roots, so it comes with a hefty price tag to match. Yet you'll find no foliar feeding at Kew. According to Tony, it's just a short-term fix: "You can turn a rose around with a single application, but roses are growing and shedding leaves all the time, so you get only a short blast before the problems start again."

This is because food that's applied to the leaves stays in the leaves. When new shoots grow, they can't access the food that's locked up in other plant tissues. By contrast, food that's taken in through the roots is drawn up into the plant's water transport system and spreads through the entire plant. Just bear in mind that overfeeding at the roots can cause soil toxicities. When certain nutrients build up, they can prevent roots absorbing other essential nutrients. So, how do you know when to feed? The answer is to do a soil test. The Royal Horticultural Society offers tests for £35 each (email *soiltestpack@rhs.org.uk*). If this seems expensive, just think of the money you'll save on unnecessary fertiliser!

Above left Deadheading is only necessary from an aesthetic point of view, and doesn't always encourage more flowers. **Above right** A granular feed applied to soil is a better option than an expensive foliar feed.

Finally, if you grimace at the thought of deadheads on roses, anxious that they're hindering further flushes of flowers, this advice is for you. A common belief is that when hips are left on roses, the plant thinks its reproductive work is done and stops flowering. By removing hips, the idea goes, you force the rose to flower again to make another attempt at creating offspring. "Actually, deadheading is completely aesthetic – we just like the way it looks. It has no impact on future rose bloom," advises Professor Chalker-Scott.

When you remove a rose hip, you stop energy being put into hip production and divert that energy into other processes. However, you won't trick the bush into re-blooming. This is because blooming is determined by genetic and environmental factors, such as temperature and daylight hours, which tell the plant what season it's in. If a rose is genetically programmed to bloom once in summer, no amount of deadheading will convince it to do otherwise. Likewise, if it's meant to bloom in several flushes, no amount of forgotten hips will stop it from doing so.

Roses don't have to be complicated. With a few simple rules, anyone can enjoy these sumptuous blooms gracing their garden all summer long.

ROSES: PLANTING & PRUNING

Planting

Autumn and winter are the seasons to plant bareroot roses, while they are dormant until around the end of February when their buds start to burst again. It's hard to think of any disadvantages to bareroot planting. Bareroot roses usually cost less than their container-grown counterparts, they establish better than pot-grown plants to give you better results in less time, they tend to be dispatched with less packaging and plastic, and they're exciting! Plant a bundle of dead-looking muddy twigs in November and it's pretty thrilling when young shoots burst forth from them in spring.

"We're familiar with planting bulbs and vegetables in autumn, and we should embrace the season in a similar way with roses," says Paul Constantine of David Austin Roses (*davidaustinroses.co.uk*). "Planting roses in autumn allows for root structure to develop in the soil in the absence of summer blooms. The greater the root structure, the more available moisture in the ground can be taken up, and the more resilient your roses will be to the extremes of weather."

Get bareroots in the ground as soon as you can after plants arrive, but if the ground is wet or frozen, they can be temporarily heeled into compost to keep the roots covered and moist while you wait for better conditions.

Choose an open, sunny position and prepare the soil by digging in lots of well-rotted manure or compost to a depth of at least 40cm. Dig a large hole and work a handful of bonemeal into its base. You could also use a sachet of beneficial fungi such as Rootgrow – the mycorrhizal fungi that helps plants' roots establish in the soil. Before planting, soak the roots of the rose in a bucket of water for 20-30 minutes. Also, check the roots over and prune off any damaged ones.

The majority of roses are grafted onto a specially chosen rootstock. When planting, make sure the graft union (the join between the rose and its rootstock) is 5-7cm below soil level. This helps stop the rootstock putting out vigorous shoots (suckers). The graft union is easily spotted: it's the bulge at the bottom of the shoots.

Firm the rose in with your heel to get rid of any air pockets in the planting hole and water in well. Then prune the shoots of bush roses hard back to about 20cm to encourage a stocky, bushy shrub from the start.



Planting Bareroot David Austin roses being soaked before they're planted.



Watering Make sure new roses are well watered after planting and in dry spells.



Pruning Aim to complete all your rose pruning before the buds burst in spring.

Pruning

Pruning roses isn't as complicated as many gardeners fear. A good general rule for all rose bushes is to cut them down by half in January or February, before buds burst. Although it seems drastic, the vigorous new stems that result have much greater flowering potential. It also removes old stems that can harbour fungal disease.

When roses are more mature, you can thin out some of the oldest stems, too, removing them completely, right at the base. Just be sure to finish the task before the buds open or the plant will have wasted its energy producing shoots that will be pruned away.

Climbers and ramblers are slightly different. Tie in the strong new stems of climbers and remove older ones as necessary, pruning last year's flowering shoots back to three or four buds. Stems trained horizontally will produce more flowers. Ramblers can be pruned the same way if you need to check their growth; if not they can be left alone. ■

IMAGES GAP/JASON INGRAM; SHUTTERSTOCK; DAVID AUSTIN ROSES/LEWIS BLOOR; GARDEN WORLD IMAGES

Good Sources

Essential resources for growing the most beautiful roses

ROSES

Apuldram Roses
Buy online for mail order or at Apuldram's Chichester-based nursery. Tel: 01243 785769; *apuldramroses.co.uk*

C&K Jones
Extensive selection of winter bareroot and summer pot-grown roses. Tel: 01829 740663; *jonestherose.co.uk*

David Austin Roses
Renowned especially for its English Roses, bred by David Austin to combine old rose fragrance with modern day health. Mail order or visit the Albrighton headquarters to view the spectacular rose gardens. Tel: 01902 376300; *davidaustinroses.co.uk*

Dickson Roses
Northern Ireland-based breeder of exceptional roses including many Rose of the Year winners. Tel: 07821 922204; *dickson-roses.co.uk*

Fryer's Roses
Originally rose breeder Gareth Fryer's business, but now part of the Blue Diamond garden centre chain, with a wide range. Tel: 01565 755455; *fryersroses.co.uk*

Harkness Roses
Mail-order roses including many of Harkness's own breeding, such as 'Chandos Beauty', with new cultivars launched regularly. Tel: 01462 422170; *roses.co.uk*

Peter Beales
Long-established Norfolk-based supplier of fine roses, both mail order and in person in Attleborough where you can explore the inspirational rose gardens. Tel: 01953 454707; *classicroses.co.uk*

Pococks Roses
A good selection of roses via mail order or on site at Pococks' two sites: Romsey in Hampshire or Newquay in Cornwall. Tel: 01794 367500; *garden-roses.co.uk*

Trevor White Roses
Family-run rose growers in Norfolk with a wide range of old and new varieties. Tel: 01603 755135; *trevorwhiteroses.co.uk*

TOOLS & EQUIPMENT

Agriframes
A large range of stylish garden structures and supports, including arches, pergolas and arbours suitable for training climbing roses onto. Tel: 0117 9341790; *agriframes.co.uk*

Burgon & Ball
Traditional, wooden-handled, RHS-endorsed garden tools, perfect for rose planting. Tel: 0114 2338262; *burgonandball.com*

Felco
Famous red-handled secateurs and loppers, ideal for pruning roses. Tel: 020 8829 8850; *worldoffelco.co.uk*

Harrod Horticultural
'Rusty' steel plant supports and obelisks, perfect for training roses in a border. Tel: 0333 4006400; *harrodhorticultural.com*

Gold Leaf Gloves
High-quality leather gardening gloves providing vital protection when pruning and training particularly thorny roses. Tel: 02380 402025; *goldleaf-gloves.com*

Japeto
A family business in the heart of Chichester, crafting traditional Japanese tools including extra-sharp secateurs for rose pruning. Tel: 01243 219912; *japeto.co.uk*

Niwaki
Importer and supplier of quality Japanese tools, including sharp-bladed secateurs and snips for deadheading. Tel: 01747 445059; *niwaki.com*

Muntons
Traditional solid steel plant supports perfect for training roses – including rose cages and lobster pots. Tel: 01285 706511; *muntons.net*

Nutscene
Traditional jute, cotton and flax twines for tying in the stems of climbing and rambling roses. Tel: 01307 468589; *nutscene.com*

FERTILISERS & ROSE CARE

Envii
Makers of Rootwell, a mix of mycorrhizal fungi and beneficial soil bacteria. Tel: 01246 240880; *envii.co.uk*

Gardening Naturally
Shop for Strulch to keep weeds down and moisture in soil, plus ladybirds and their larvae for natural rose pest control. Tel: 01285 760505; *gardening-naturally.com*

Maxicrop
Manufacturer of foliar feed derived from fresh Norwegian kelp, which benefits both plants and soil. Tel: +1 847 9568828; *maxicrop.com*

Rootgrow
Suppliers of mycorrhizal fungi, ideally used at planting time to get roses off to a flying start, and After Plant Bio-active Plant Food for roses. Tel: 01795 411527; *rootgrow.co.uk*

Uncle Tom's Rose Tonic
Recommended by most rose growers and retailers to promote strong, healthy growth. Find stockists at *naturalgardensolutions.com*

HELP & INSPIRATION

National Trust
The National Trust looks after many iconic rose gardens, including those at Sissinghurst, Bodnant and Mottisfont. *nationaltrust.org.uk*

The Rose Society UK
Join this friendly society, formed to encourage rose growing and promote interest in the nation's favourite flower. *therosesociety.org.uk*

Roses UK
Representing the British Association of Rose Breeders to promote breeders' work, Roses UK runs the Rose of the Year trials and has a handy online 'Rose Locator'. Tel: 01243 389532; *rosesuk.com*

Royal Horticultural Society
Visit the RHS Gardens at Wisley and Rosemoor to see some of the Society's finest rose gardens. *rhs.org.uk* ■

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Discover Agatha Christie's Torquay

with Dr Lucy Worsley



Departs November 1, 2024

Torquay is a destination that brings to mind images of seaside promenades, palm trees, beautiful beaches and grand Italianate villas on the hills overlooking Tor Bay.

The hometown of Agatha Christie, it provided inspiration for some of her best-loved mysteries. This tour will immerse you in the life and times of the Queen of Crime.

You'll be joined by historian and writer Dr Lucy Worsley – author of *Agatha Christie: A Very Elusive Woman* – at Burgh Island Hotel, which inspired the settings for *And Then There Were None* and the Poirot mystery *Evil Under the Sun*. Here you'll have lunch, plus Lucy will give a talk and Q&A.

What's included

- Lunch at Burgh Island Hotel with a talk and Q&A from Dr Lucy Worsley
- Three nights' accommodation at the Imperial Hotel in Torquay
- Lunch at the Moorland Hotel
- Murder on the Riviera murder-mystery dinner
- Visits to several locations with links to Agatha Christie

About the expert

Dr Lucy Worsley is chief curator at Historic Royal Palaces and the author of several books. She has presented TV shows for Channel 4 and the History Channel.

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