

The

ENGLISH HOME



Celebrating the essence of English style

September 2024 | Issue 235 | £5.99 | UK Edition

A BRITISH REVIVAL

The resurgence of craftsmanship & heritage skills

INTERIOR
DESIGNERS'
ENGLISH
STYLE
SECRETS

EXPERT GUIDES

- Decorate with block prints
- Experience a factory tour
- How to plan a lighting scheme



EXCEPTIONAL HOMES

Georgian mansion, Cornish coastal gem, art collector's townhouse & more



THE
WHITE KITCHEN
COMPANY



Beautiful Bespoke Cabinetry

KITCHENS | PANTRIES | BOOT ROOMS | LIBRARIES | DRESSING ROOMS



Photo: Featuring our Fusion Cabinetry painted in Farrow & Ball's Matchstick, one of the five bespoke styles we offer.

Visit Our Showroom to Experience...

*over 3000 sq ft of inspiration
15 stunning displays
expert in-house design assistance
and over 20 top appliance & accessory brands*

For more information and to book your visit, please call, email or visit our website

info@thewhitekitchencompany.com

thewhitekitchencompany.com

01604 815761

CONTENTS

SEPTEMBER 2024



64

Notebook

- 13 NEWS** Our edit of noteworthy people, places and products this month.
- 20 DESIGN DISCOVERIES** Vibrant patterns and varied textures to welcome the start of the new season.
- 26 THE LAST HURRAH** See out the final hazy days and warm evenings of summer with stylish garden parties.
- 28 BEST OF BRITISH** Carefully crafted, standout designs for interiors from across the country.
- 31 THE EDIT** A focus on leading brands whose products are made in Britain.
- 71 SUBSCRIBE** Never miss an issue with a subscription to *The English Home*.

English Homes

- 34 FRUITFUL ENDEAVOUR** Painstakingly researched pieces, fabrics and paints honour the heritage of this grand Georgian country house.
- 44 MUTUAL INTEREST** A tripartite collaboration has resulted in a light and spacious London home for a dynamic young couple.
- 54 COLOUR & COMPOSITION** Owner Frances Christie's art collection played a central role in the organic and considered renovation of her home.
- 64 PICTURE PERFECT** Overlooking St Michael's Mount in Cornwall, this 18th-century coastal house has been injected with a new lease of life.

Style Inspiration

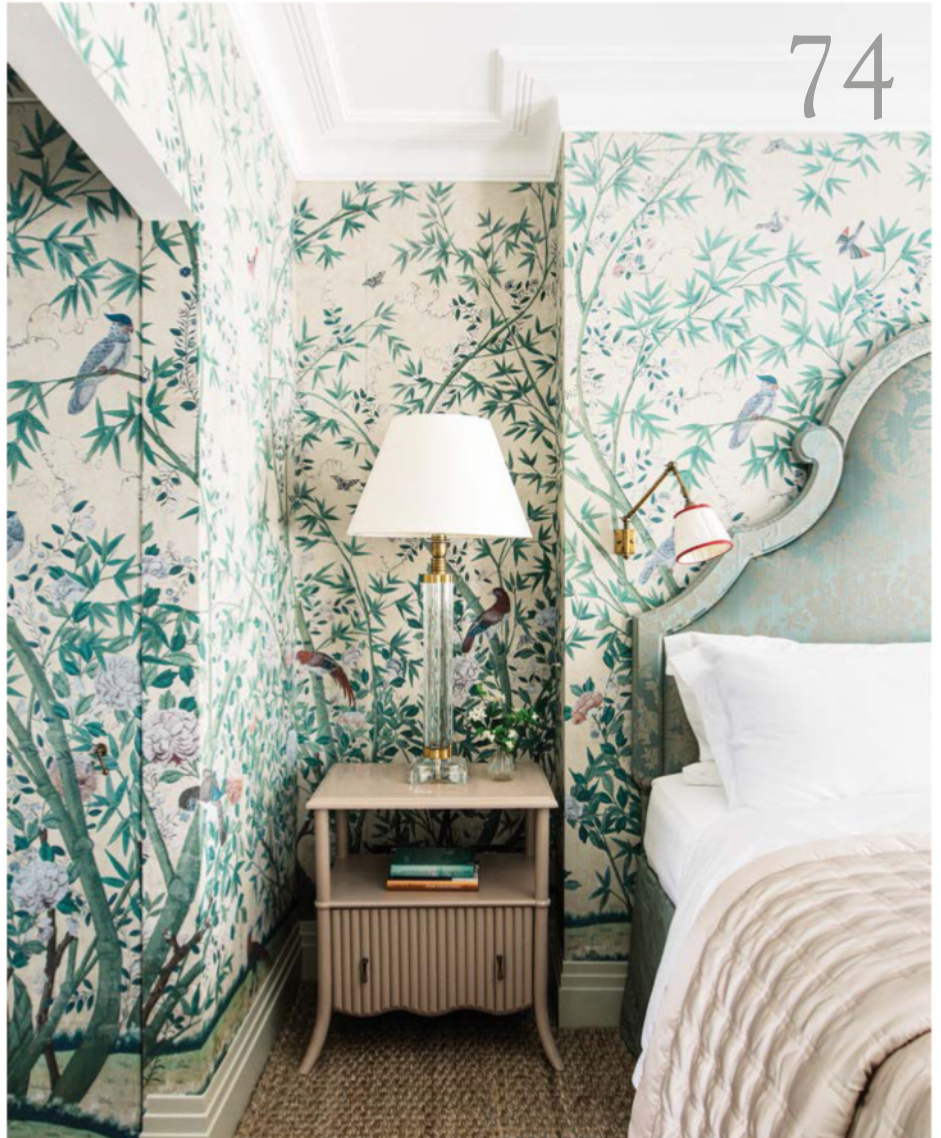
- 73 NEW LEASE OF LIFE** Celebrating paint company Mylands' 140th anniversary.
- 74 ENGLISH STYLE TODAY** Top interior designers reflect on what defines English tastes and interiors.
- 85 A BRITISH CRAFTSMANSHIP REVIVAL** Leading makers reveal the increasing importance of designing and making in the UK today.
- 98 CREATIVE COMBINATIONS** Add character and impact to spaces with our continuing series, this month focusing on block prints.
- 107 MAKING LIGHT WORK** Conjure decorative drama and ambience with a well-planned lighting scheme.



44



54



74

Living The Season

- 117 FIG CLAFOUTIS WITH THYME** A simple recipe for a comforting pudding to transition between the seasons.
- 118 WHAT TO DO IN SEPTEMBER** Enjoy the last of the summer sun with harvest flowers, spritz cocktails and a meadow picnic.
- 125 INSIDE THE FACTORY** Discover how some of the most treasured interiors brands craft their products with an immersive tour.
- 130 MY ENGLISH HOME** Author Plum Sykes reveals what she loves about life in the Cotswolds and the inspiration the area provides for her work.



118



85

It's in the detail
Bespoke, British craftsmanship

SOHO

THE SOHO LIGHTING CO.
SOHOLIGHTING.COM | 0208 106 1221

RHS
Show Exhibitor 2024
Visit us at RHS Chelsea Flower Show, stand number 211, Pavilion Way



A letter from home

When we first embarked on this special British Design edition of *The English Home*, we started to think about what craftsmanship means on our shores today. We wanted to find out which heritage skills are being preserved in 2024, learn about the makers and what the appetite is for bespoke and handcrafted pieces in a world of mass production. Our findings make for fascinating reading (page 85) and made us realise that not only is our Great British design tradition strong, but it is, in fact, undergoing something of a renaissance. We discovered so many talented and passionate makers – many of whom are women. We learnt how traditional skills are being fused with new technologies and sustainable production values and caught a glimpse of the future of Great British design.

Elsewhere this issue you'll discover beautiful British buys, the brands and designers to know and how you can visit the factories of some key brands to see craftsmanship in action.

Of course, the English decorating tradition has a long-standing love of appropriating designs and discoveries from overseas, so it seems right that this issue reflects this, too. Part of our mix includes products from other shores that would work beautifully in English homes, but also a focus on what English decorating means today. Don't miss the insights of leading interior designers on page 74 to discover what defines English taste and decorating and how to achieve a classic look for a contemporary way of life.

We hope you enjoy our combination of insights, reads, practical guides and escapist inspiration in this very special British edition.

Samantha

Samantha Scott-Jeffries, Editor

Subscribe to *The English Home* and get 12 issues for only £34.95 – a saving of 51% – delivered straight to your door

Two easy ways to subscribe:

Call 01858 438 889 and quote code CENH924

Visit chelseamagazines.com/CENH924

Made in England since 1860



The Beardmore Collection  Est. 1860

beardmore.co.uk

architectural BRONZE CASEMENTS



Real Bronze Windows,
Doors, Screens & Secondary Glazing,
Handmade For The Discerning



01476 249494
bronzecasements.com



The ENGLISH HOME

CONTACT US

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

EDITORIAL

Editor Samantha Scott-Jeffries
Managing Editor Sarah Feeley
Art Editors Andrea Lynch, Rebecca Stead
Sub Editor Lea Tacey
Decorating Editor Katy Mclean
Features Editor Suzanna Le Grove
Houses Researcher Charlotte Dunford

ADVERTISING

Group Sales Director Catherine Chapman
078796 44768; catherine.chapman@chelseamagazines.com
Deputy Sales Director Jodie Green
Head of Sales Operations Greg Witham
Portfolio Manager Warren Wilkinson
079392 13151; warren.wilkinson@chelseamagazines.com
Advertisement Manager Laurina Barry
07470 813435; laurina.barry@chelseamagazines.com
Senior Sales Executive Tabitha Tully
07707 167728; tabitha.tully@chelseamagazines.com
Advertising Production 01202 472781; allpointsmedia.co.uk

PUBLISHING

Managing Director James Dobson
Chief Financial Officer Vicki Gavin
Publisher Caroline Paton-Philip
Head of Marketing Seema Bilimoria
Subscriptions Marketing Executive Meg Muliqi
Publishing Executive Annabelle Lee

DIGITAL

Head of Digital Chris Jefferies
Digital Content Writer Amber-Rose Hurst

PRODUCTION

Reprographics Manager Neil Puttnam
Printing William Gibbons Ltd

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

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

SUBSCRIPTION ENQUIRIES 01858 438 889

SUBSCRIPTION OFFICE
The English Home
Tower House, Lathkill Street
Market Harborough
Leicestershire LE16 9EF
Tel 01858 438 889

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

SUBSCRIPTION RATES
(12 issues) UK £72
Europe £92; €108
ROW £102; USD \$129; AUD \$198

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



COVER PHOTOGRAPH © RACHAEL SMITH

**NEXT ISSUE
ON SALE
28 AUGUST 2024**

TELEGRAPH MEDIA GROUP



© The Chelsea Magazine Company Ltd 2024, part of the Telegraph Media Group. All rights reserved. Text and pictures are copyright restricted and must not be reproduced without permission of the publishers. The information in The English Home has been published in good faith and every effort has been made to ensure its accuracy. However, where appropriate, you are advised to check prices, opening times and dates etc before making final arrangements. All liability for loss, disappointment, negligence or damage caused by reliance on the information within this publication is hereby excluded. The opinions expressed by the contributors of The English Home are not necessarily those of the publisher. www.chelseamagazines.com: publisher of Artists & Illustrators, BRITAIN, Classic Boat, Cruise & Travel, Discover Britain, The English Garden, Independent School Parent and associated guides, The London Magazine, Racecar Engineering, Sailing Today with Yachts & Yachting, and Scotland Magazine.

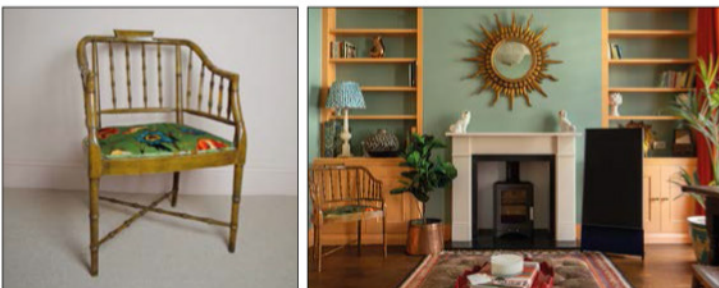


ROCK THE HEIRLOOM



If you're looking for stylish and sustainable furniture and homewares that are as unique as you are, look no further! Curated by founder – antiques dealer, interior stylist and sustainability warrior Amy Eld – our collection of high-quality, affordable antique pieces and vintage homewares are chosen to make you smile, add zing to your home and be kind to the planet.

Don't shop new: rock the heirloom!



www.rocktheheirloom.co.uk

 @rocktheheirloom

COMING NEXT MONTH



The ENGLISH HOME

NEW SEASON LOOKS

- Explore the best of the Autumn/Winter Collections
- Discover how to master the art of illusion in interiors
 - Take a tour of four beautiful English homes
- Find the perfect curtains, shutters or blinds with our complete guide to window treatments
- PLUS slow British travel, greenhouses, early autumn inspiration and much more...

OCTOBER ISSUE ON SALE
28 AUGUST 2024

theenglishhome.co.uk

PHOTOGRAPH © BOZ GAGOVSKI

THE ENGLISH HOME PODCAST



X @englishhometeam

Pinterest at pinterest.com/theenglishhome

Facebook at facebook.com/theenglishhome

Instagram at instagram.com/englishhomemag
podcast.theenglishhome.co.uk

THE LAST METAL BED FOUNDRY
TRADITIONALLY HANDCASTING

A bed for life



CORNISH BED^{CO.}

LONDON | KNUTSFORD | DEVON | CORNWALL



LUXURY RETREATS IN THE UK'S DREAMIEST LOCATIONS



boutique
RETREATS

boutique-retreats.co.uk

+44 (0)1872 553 491

enquiries@boutique-retreats.co.uk

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

We know how good getaways should be.

NOTEBOOK

Insider news, people to watch, objects of desire and unmissable events >

SPOTLIGHT ON...

Reworking Nostalgia

Nancy Parker and Juliet O'Carroll – also known as Parker & Jules – specialise in English-printed textiles and wallpaper evolving the landscape of British pattern, reworking nostalgia in a boldly feminine way by combining modern and traditional, playful and sophisticated, crafted and elegant. To celebrate their fifth anniversary and their love of colour and print, they asked four designers who have championed them over the years – Henry Prideaux, Henri Fitzwilliam-Lay, Charlotte H Lucas and Supply Showroom – to recolour their favourite Parker & Jules print. Nancy and Juliet have also recoloured their favourite design from their archives. parkerandjules.com





Tradition Meets Innovation

Zardi & Zardi celebrates 20 successful years

Harnessing technological advances to digitally reproduce the historic beauty of tapestries with the patina and colour subtleties from hundreds of years of age was PJ Keeling's mission when founding Zardi & Zardi in 2004. Two successful decades later, his company is celebrating its 20th anniversary by releasing six new colourways of its bestselling Chinoiserie wallpaper, also available as fabric panels, printed in Lancashire.

The Cotswolds-based firm has established a reputation for producing museum-grade reproductions of antique tapestries, manufacturing pieces for historic houses including Kensington Palace and Blenheim Palace and organisations such as the National Trust and English Heritage. If a tapestry needs to be sent away for conservation and cleaning or is required for a period drama, Zardi & Zardi can provide a replica of the finest quality, losing none of the original's romance or gravitas. A bespoke design service is also offered.

To enable more people to own a beautiful piece of history, PJ developed a range of fabrics and wallpapers from original tapestry designs, including the unique concept of tapestry repeat patterns, and broadened the company's audience with the added convenience of online purchasing. For its supremely elegant Chinoiserie wallpaper, with its trailing branches, exotic birds, fruits and flowering trees, many months were spent lovingly mottling the background and subtle colour palette to give it an aged look. PJ says: "It has been a privilege to work in some of the most important estates in the country and have access to some very rare and beautiful tapestries and wallpapers. Launching our new Chinoiserie colourways seems a very fitting way to mark two decades in business. Creating tasteful products that bridge old worlds and new is our *raison d'être*." zardiandzardi.co.uk ▶



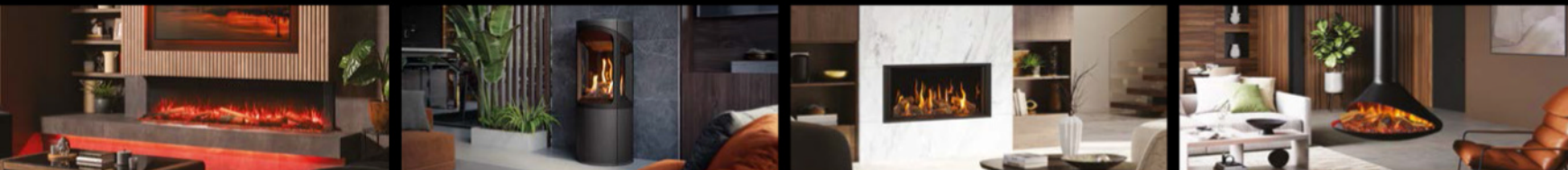
TOP LEFT One of Zardi & Zardi's new 20th anniversary Chinoiserie colourways, Mazarine Blue Vivante.

TOP RIGHT Founder of Zardi & Zardi PJ Keeling with

Chinoiserie wallpaper in the new Garden Tiger colourway in the background.

LEFT Maple Moth is another new Chinoiserie colourway, adorned with exotic birds.

NEW Onyx Eclipse 60HL Gas



Fires beyond imagination
onyxfires.com/englishhome

onyx



ABOVE The new Srinagar Map collection by Lewis & Wood.

LEFT Esse stoves have been relied upon for 170 years.

BELOW LEFT Garden Trading is celebrating 30 years in business.

BELOW MIDDLE Exquisite tableware is the speciality of Summerill & Bishop.

BELOW RIGHT This year marks the 90th anniversary of distinguished firm Sibyl Colefax & John Fowler.

Marking Milestones

Landmark anniversaries

Myriad British interiors brands celebrate landmark anniversaries this year. Founded in 1854, marking its 170th anniversary this year, Esse's British-built cookers and stoves have been relied upon by the likes of Florence Nightingale and explorers Ernest Shackleton and Captain Robert Scott. Fine textiles specialist Watts 1874 is celebrating 150 years, with one of the founders' fifth-generation descendants at the helm. In 1884, 'Honest' John Myland opened a modest paint shop in South London, creating lustrous colours rarely seen before – today Mylands is celebrating 140 years in business (*turn to page 73 for more*). Hypnos, founded in 1904 and celebrating its 120th anniversary, is proud to be the only bed maker to actively supply all Royal residences. Sibyl Colefax & John Fowler is the longest-established interior decorating firm in Great Britain, founded in 1934 and celebrating its 90th anniversary.

Established in 1984 by Sir Terence Conran and Sean Sutcliffe, Benchmark – celebrating 40 years – presciently aimed to make furniture that contributes to well-being using natural, sustainable, non-toxic materials. Designing and making beautiful and unusual fabrics and wallpapers at its Gloucestershire mill, Lewis & Wood is celebrating 30 years of discerning design. Also launched three decades ago, Garden Trading's initial ethos was to blend form with function in gardening, before expanding to include furniture and accessories for interiors, too.

Also celebrating their 30th anniversary this year are staircase designer and manufacturer Bisca, handmade wallpaper specialist Bruce Fine Papers, and tabletop expert Summerill & Bishop. The only RHS-endorsed bespoke swing seat, rope swing and benchmark, Sitting Spiritually is celebrating 20 years in business, as is fabric and wallpaper favourite Rapture & Wright. Anniversaries already featured in our Notebook section this year include 50 years for Graham & Green and 10 for rug maker Jennifer Manners. Turn to page 13 for Parker & Jules' fifth birthday and page 14 for Zardi & Zardi's 20th anniversary. ▶



House Florals

FABRIC FOR THE HOME

LIBERTYFABRIC.COM/HOUSEFLORALS



LIBERTY.



TOP LEFT Begun by two university friends, deVOL kitchens now exports worldwide.

TOP RIGHT Christopher Farr Cloth's textile designs are proudly printed in the UK.

FAR LEFT Farrow & Ball's founders launched Fermoie.

LEFT Richard Brendon creates timeless tableware.

Diary



Find new collections at Focus/24 at Design Centre Chelsea Harbour, 16–20 September and Focus/24 The Longer View from 23 September to 11 October. *The English Home* will host a talk on Monday 16 September, check our website for details. dcch.co.uk



Zoffany has partnered with craft charity Queen Elizabeth Scholarship Trust (QEST) for the *Second Life* exhibition, from 9 September to 9 October, at Voysey House in Chiswick, London to repurpose Zoffany fabric from WOW!House into new creations. zoffany.sandersondesigngroup.com



Monet & London: Views of the Thames at The Courtauld Institute of Art in London, from 27 September to 19 January, reunites for the first time in 120 years rare Monet masterpieces depicting the River Thames. courtauld.ac.uk

Royal Seal of Approval

The King's Awards for Enterprise winners

His Majesty honoured many interiors brands in The King's Awards for Enterprise. Fermoie fabrics won for International Trade, director Jamie Shawcross saying: "We're thrilled and honoured. We've worked incredibly hard to build our company and develop our export business, which has grown eightfold in just four years and now accounts for over half our annual turnover." Another International Trade winner is deVOL kitchens. From virtually no exports, it now receives orders from over 35 countries, growing overseas revenue by 2,300 per cent over the last six years. Founder Paul O'Leary calls the win "such an honour". Christopher Farr Cloth also won for International Trade. Vice president Gary Searle says: "We are proud and grateful to be acknowledged by His Majesty."

Tableware designer Richard Brendon was another International Trade winner, with the United States his largest export market, entering new markets in the Middle East and East Asia. A spokesman said:

"Export business has been incredibly challenging. The team has been focused and driven to overcome these challenges and the results have been phenomenal." Bedmaker Vispring also won for International Trade – its Devon-made beds are sold in more than 50 countries. MD Martin Gill says: "We are delighted our dedication to helping the world sleep better has been recognised by this prestigious award." Founded by designer Kit Kemp and her husband Tim, Firmdale Hotels won for International Trade, as did weaver Johnstons of Elgin, Wrendale Designs and A J Wells & Sons which manufactures Charnwood Stoves.

Sustainable Development winners include bedmaker Harrison Spinks – MD Nick Booth calling it "a tremendous honour" which "reflects the unwavering dedication of our whole team's efforts" – and Triton Showers, whose MD David Tutton called it "testament to the hard work of everyone within our organisation who is contributing towards delivering change". gov.uk

NAKED



your
built for life

NAKEDKITCHENS.COM | 01328 838 854
LONDON | NORFOLK

DESIGN DISCOVERIES

Vibrant patterns and varied textures create schemes with visual and tactile interest to welcome the start of the new season



FABRIC PLAY

Launching in September, Linwood's Small Prints III collection features printed linens suited for curtains and upholstery. Each pattern draws on classic ideas with an updated contemporary style that often brings a sense of movement – as seen here in this fern motif mixed with dotted lines and dashes.

Curtain fabric, Ruched, Haze, £73.90 a metre, Linwood

BASE TONE

Alfred Newall's lamp bases, mirrors and furnishings are crafted with traditional techniques in the South Downs. Part of the new Harvest colour range, this base catches the eye with its glossy red finish akin to ripe cherries (matching mirror available).

Bobbin base, Gloss Cherry, £260, Alfred Newall; Wavy lampshade, from £145, Munro and Kerr x Considered Space



SUSTAINABLE TERRAZZO

Those seeking authentic terrazzo tiles will be interested in their provenance. These Tolentino tiles are handmade with the help of a small family business near Ancona in the east of Italy. Mindful of manufacturing impact, the tiles contain around 50 per cent recycled content that utilises stone, marble and other terrazzo fragments. There are six natural-toned shades to suit both light and dark room schemes.

Tolentino Collina tiles, £130 a square metre, Claybrook Studio





WILD WALLS

The Brambles wallpaper is designed to highlight how important wild British brambles are for the native hedgerow eco-system. In typical Divine Savages style, the pattern has a bold presence elevated with a rich burgundy background and a predominantly green, pink and blue palette. The paper itself is printed on eco-wallpaper designed to help the rewilding process. *The Brambles, Mulberry, £159 a roll, Divine Savages* ▶

SHOPPING



SHARP LIGHT

This alluring table lamp is inspired by lemons freshly harvested on Italy's Amalfi coast. Launching with a matching wall light in September, the lamp's pedestal bowl and hand-painted lemons add an elegant mood. *Limone lamp*, £354; *bespoke indigo stripe shade*, from £177, both *David Hunt Lighting*



LINEN DETAILS

Each pattern from Zoe Glencross' six linen collections starts as a sketch, then is hand-printed and made in England. The resulting designs are characterised by gentle hues and textured prints.

Malla, *Toasted Almond*, £95 a metre; cushions (from top): *Feather Blade*, *Terracotta*, £80 a metre; *Porto*, *Powder and Apple*, £95 a metre; *Feather Blade*, *Apple*, £80 a metre; plus cushion covers available in all fabrics, from £55, *Zoe Glencross*

POTTERY MOTIFS

The Pottery Studio edit from Designers Guild is an ode to Tricia Guild's passion for ceramics and pottery, ranging from simple, natural glazes to detailed designs.

Left-hand curtain, *Kawana*, *Delft*, £95 a metre; *wallpaper*, *Kawana*, *Delft*, £210 a roll; *right-hand curtain braid*, *Enamel Flower*, *Indigo*, £55 a metre, and cushions, all *Designers Guild* ▶





RHS | SOFAS & STUFF

Choice, not compromise

Visit one of our 23 showrooms | 0808 178 3211 | www.sofasandstuff.com/rhs



ELEVATED NIGHTSTAND

The Lacquer Company has expanded its collaborative collection with renowned interior designer Rita Konig. Along with new designs, there are variations on popular pieces such as this handmade nightstand, which now comes in a slightly narrower and taller version than the original, making it ideal for more slender spaces.

Tall Hudson nightstand, Midnight Blue, £2,950, The Lacquer Company

DECORATIVE TILES

If looking for ways to add a patterned surface to a room scheme, the Jaipur range of three botanical-inspired designs made in Devon by Original Style comes in a small format to bring traditional Indian block-printing to life in ceramic form. They are part of the new Décor collection, which includes mural designs in 16 or 18-tile sets.

Jaipur Jasmine tiles, £2.80 a tile, Original Style



POOCH'S PERCH

This fine rattan dog bed by Hastshilp has stylish scalloped details and bobbin feet, ensuring it will be an elegant addition to any living space. The company also offers classic rattan products, such as mirrors and trays, as well as more unusual rattan pieces, including rattan sculptures, furnishings and bespoke pieces, all designed in the UK and crafted by artisans in Northern India.

Ziggy scalloped rattan dog bed, £395 for small size, £495 for large size, Hastshilp ■

WESTLAND LONDON

SPECIALISTS IN ANTIQUE FIREPLACES & FINE ANTIQUES SINCE 1969



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

www.westlandlondon.com

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

SHOPPING

Set of six recycled large plastic plates, £48, Meri Meri x Molly Mahon



Four-piece cutlery set, Fern, £52, Petra Palumbo

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



Shorwell garden dining table, £2,595; Shorwell dining chairs, £397 each, Oka



Multicoloured hand-blown Murano glass Gio Ponti 'A Canne'-style carafe, £260, The Edition 24

Circular tray, Brown Sugar, £170, Trove by Studio Duggan

Sintra Spotted mango wood salad servers, Ochre, £16, Dexam

THE LAST HURRAH

See out the final hazy days and warm evenings of summer with stylish garden parties

Meadow stoneware side plates, Ochre and Blue, £10.99 each, Gisela Graham London



Skye Optic wine glasses, £42 for a set of four; and all tableware, The White Company

Cove handmade rattan bottle holder, £40, Daylesford



Glass jugs, £29.50 for a set of two, Solavia Glassware



Sienna premium outdoor solid wood parasol, £279, Staycation Vintage Parasols

Wilshire decanters, £550 for a set of three, Arteriors



Elements Soleil outdoor cushions, from £220 each, Hill House Lifestyle



FEATURE KATY MCLEAN

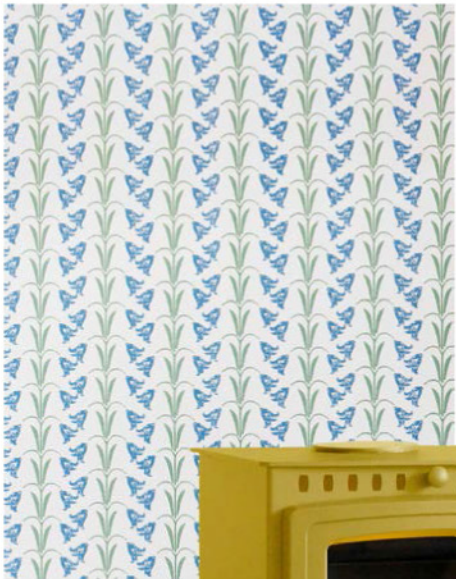
CORSTON

ARCHITECTURAL DETAIL



Hardware | Switches & Sockets | Lighting
corston.com

SHOPPING



Bluebells, Blue/Green wallpaper, £126 a roll, Barneby Gates



Herringbone rug, Rose, from £289, Vanessa Arbuthnott



Hamlet Solution 5 bioethanol stove, from £708, Arada



Silver Bay square tiles, Ullswater collection, £3.25 a tile, Malborough Tiles



Brodgar side table, £2,839.20, Gareth Neal & Kevin Gauld for The New Craftsmen

BEST OF BRITISH

Crafted across the British Isles, these pieces champion standout designs and creative skills



Trellis Work glass-and-brass lamp, Mauve, £950, Pentreath & Hall



Manhattan sofa, from £5,135 (excluding fabric) for a two-and-a-half-seat sofa, Kingcome

Solas kingsize headboard in Mulberry Shelter Stripe, £1,088, The Headboard Workshop



Prism side table, £800, Angus Ross



Inky Painted bowl and side plate, £34 each, and dinner plate, £39 each, Jack Hewetson for Rowen & Wren



Melin Tregwynt Welsh blanket, £210, Toast

Nasturtium cushion, £450, Rosemary Milner for JamJar Edit



Ann Marie tented wardrobe, £5,495, Kit Kemp Design Studio

FEATURE SUZANNA LE GROVE



ESSE

RANGE COOKERS

170 YEARS OF HOME COOKING

esse.com



Wrought Iron and Brass Bed Co.

Luxury Beds - Made in Britain

Beds, mattresses and bedding- discover Britain's most iconic wrought iron and metal bed maker.

01485 542516

www.wroughtironandbrassbed.co.uk



THE EDIT

This issue, we celebrate the pinnacle of British craftsmanship and design with these leading brands

KITCHENS OF DISTINCTION

Manufacturing does not come much more British than at Naked Kitchens, where its bespoke kitchens are built in a pair of Second World War hangars on an old RAF base and the colour palettes take inspiration from the natural landscapes of its North Norfolk home.

The company's 'built for life' campaign underlines not only how its kitchens are built to last but also how they are built for real life and all the 'beautiful chaos' it brings, from family dinners to impromptu suppers with friends and muddy paws to sticky fingers.

As well as its Norfolk base, there is a showroom in Bloomsbury, with a third opening in Chelsea soon. nakedkitchens.com



MADE WITH LOVE

At The Dormy House, a family-run furniture maker, each piece is lovingly made in the heart of Hampshire using only the finest and most durable of fabrics sourced from British suppliers.

Made to measure and built to last, The Dormy House's furniture offers unparalleled quality and the best of British craftsmanship.

The Dormy House pieces like the Bruton sofa (pictured) will become instant classics for family life, whether tucked into a snug to provide a comfortable spot to relax with a book in front of a roaring fire or as part of an elegant drawing room seating arrangement for entertaining family and friends.

thedormyhouse.com ▶



SLEEP WELL

On a mission to turn bedtime into an opportunity for self-care, Stephanie Betts has drawn upon the dual inspirations of childhood memories of cocooned comfort and Savile Row's quality British craftsmanship to create her range of luxury and sustainable bed linen.

Formerly known as Josephine Home, London & Avalon takes its name from Stephanie's grandmother's home in a French region linked to Arthurian legend, and the city where Savile Row established itself as a purveyor of excellent tailoring and high-quality finishing.

The result is a range of crisp bed linen that is a dream to fall into and which has been described as the 'Chanel No. 5 of bed linen', making it the bedding of choice for some of Britain's best hotels.

londonandavalon.com

HOME IS WHERE THE HEARTH IS

There can be few nicer feelings than putting one's feet up after a long day and unwinding fireside, safe in the knowledge that Stovax makes some of the cleanest-burning fires in the UK. Its Ecodesign wood-burning and multi-fuel stoves and fires not only look great, but they use 70 per cent fewer logs than open fires and 20 per cent fewer than a standard stove. Meeting (and in many cases exceeding) air quality and efficiency targets, many can also be used in Smoke Controlled Areas, meaning it is possible to get that cosy-at-home feeling, whether in the country or the city.

stovax.com



STEPPING UP

Bisca offers a range of beautiful staircases and balustrades, all handmade in the company's workshop in Helmsley, Yorkshire.

Founder and design director Richard McLane initially worked as a blacksmith, jeweller and furniture maker before a chance commission led to him making staircases. Today he is joined by a team of expert craftspeople working in a range of materials, from brass to iron, steel and glass, to create custom-designed pieces that fit perfectly into a desired space.

The Bisca team marries modern technologies with centuries-old skills, including the use of a forge, to make everything from Hollywood-style sweeping staircases to more pared-back designs to transform a home.

bisca.co.uk ■



LIGHT SWITCHES & SOCKETS

First Floor, Design Centre East, Chelsea Harbour

forbesandlomax.com

Fruitful Endeavour

Giles Godfrey and Barbara van Teeffelen have poured their hearts into restoring a dated Georgian mansion in Leicestershire to create a vibrant and elegant home

FEATURE JANET MCMEEKIN PHOTOGRAPHY RACHAEL SMITH






The gardens at honey-coloured Keythorpe Hall have been lovingly brought back to life. The tranquil sunken garden, with its attractive lily pond, heritage roses and peonies, is a favourite with Giles and Barbara, and their guests. ABOVE RIGHT Giles and Barbara are delighted to be the new custodians of Keythorpe Hall.



Captivated by the panoramic countryside views, spectacular location and prospect of breathing new life into one of Leicestershire's finest Georgian gems, Giles Godfrey and Barbara van Teeffelen embarked on the ambitious transformation of a Grade II listed mansion and its neglected gardens. "In hindsight, perhaps we were a little naive when we decided to give Keythorpe Hall its heart back, but we have absolutely no regrets," Giles says.

Serendipity played its part in guiding Giles, who at the time was living in London and fancied the challenge of tackling a rural renovation project, to the impressive property, located just 10 miles from where he grew up in Leicestershire. "Back in 2012, I'd been chatting to my father, who still lives locally, about the idea of buying a second home, possibly in the Cotswolds," he explains. "When my father mentioned that Keythorpe Hall was on the market, I just had to investigate the possibility of buying a historic property ▶



Bowled over by the entrance hall's eye-catching cornicing, the couple decided to keep the existing green shade on the walls to let the period features sing out. The fittingly ornate chandelier was one of the only light fittings left in the house when they bought it. The portrait, above the original fireplace, is of Henry Wilson, 10th Baron Berners.



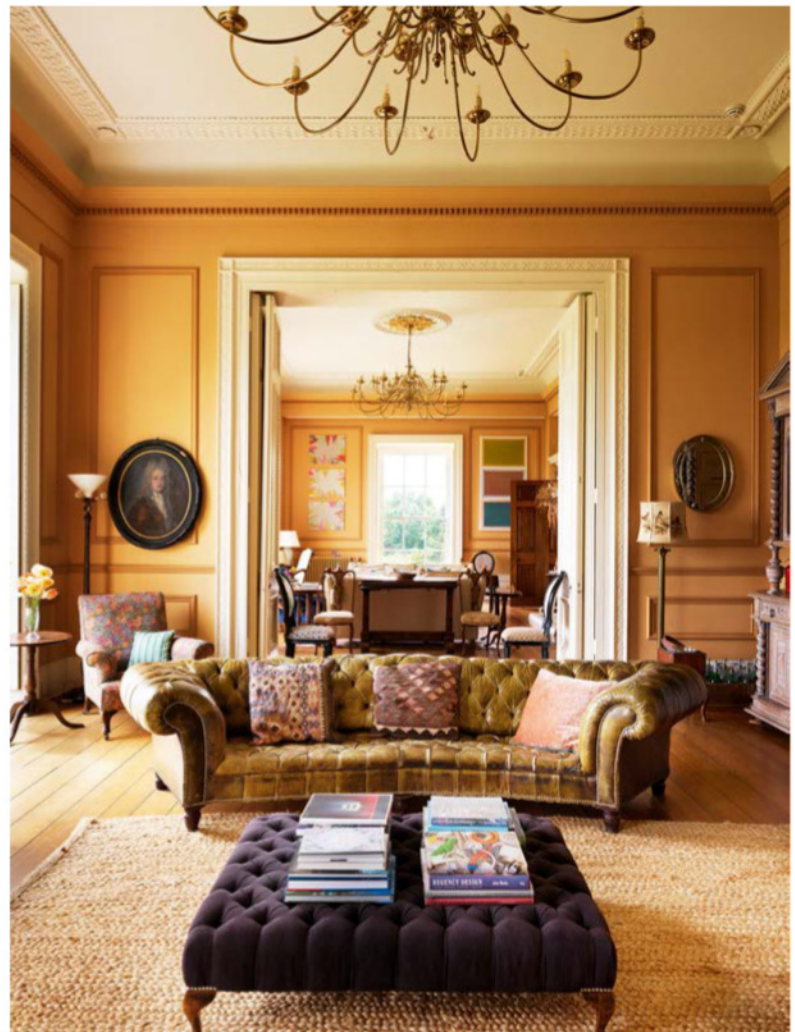
in an area that, in my opinion, is prettier than the Cotswolds but with fewer tourists.”

Bowled over by his findings, Giles was determined to snap up Keythorpe Hall – located near Uppingham and built in 1843 for the 11th Lord Berners – and delighted that Barbara was equally as enthusiastic. “The house was structurally sound, but very tired,” she recalls. “Both the property and its 20 acres of gardens needed a lot of love, particularly the overgrown walled garden.”

Having successfully completed the restoration of two period properties in London, (including a flat above the shop that features in the film *Notting Hill*), Giles felt this experience would stand him in good stead. “Admittedly, both projects were on a much smaller scale, and my first flat could actually fit into the dining room of Keythorpe,” he laughs. Nevertheless, he and Barbara embraced the steep learning curve with gusto. “One of the huge advantages of Keythorpe is its accessibility to London,” says Barbara. “We could ▶

ABOVE In 2022, when artist Gwenyth Fugard exhibited at Keythorpe, Barbara and Giles could not part with her paintings. They felt her artwork injected the contemporary feel they were striving for and complemented the scheme.

RIGHT The pair were delighted when their friend Richard Steenberg sourced a pair of curved leather Chesterfield sofas, originally made for a bar at Babington House in Somerset, from Macintosh Antiques in Dorset. The ottoman is an auction find.





‘I love to cook, so we’d fill the house with friends and get stuck into jobs restoring the house, before enjoying a fabulous dinner party’

ABOVE The couple’s furniture-restorer friend, Anthony Bishop, spent many hours carefully removing the dark, treacherous stain covering the mahogany table. The dining chairs were sourced from Retrouvius.

leave our jobs on a Friday night, head to St Pancras station and in less than an hour arrive in the lovely town of Market Harborough, just a short taxi ride from the property.”

The energetic couple spent about five years targeting various projects during many memorable weekends at Keythorpe. “I love to cook, so we’d often fill the house with friends and get stuck into jobs such as restoring a dilapidated glasshouse, before enjoying a fabulous dinner party,” Barbara recalls. However, when the first of their three children came along, things changed. “Giles and I began considering transforming Keythorpe into a luxurious country retreat for guests to enjoy when we weren’t spending time there ourselves,” she adds.

In 2017, Giles contacted his friend, Simon Redman, of Cowper Griffith Architects, to discuss the couple’s ideas for sympathetically transforming the first floor of Keythorpe to create more bedrooms and bathrooms

for guests. “This coincided with us attending the first ever Sustainable Food course at Ballymaloe Cookery School in County Cork,” Barbara reveals.

This inspiring trip aligned perfectly with the couple’s philosophy about environmentally friendly living and was the catalyst for turning Keythorpe into an exclusive boutique destination to stay and dine. “We’d already been selling our organic produce to a Michelin-starred restaurant in London and realised that by continuing our restoration of the walled garden we could grow more of our own fruit and vegetables, and employ a chef to create delicious culinary experiences,” Barbara adds.

In 2019, with planning permission granted, builders were hired to alter the upstairs layout and also fit a new bespoke kitchen. With the aim of honouring Keythorpe’s heritage by creating timeless, elegant and individual interiors, Giles and Barbara painstakingly researched products, fabrics, paints ▶

The bespoke kitchen cabinets by Market Harborough-based company, Alexander Lewis, are painted in Basalt by Little Greene. An unlaquered brass tap from Perrin & Rowe, and handles by Optimum Brasses work with the chandelier, which was bought at auction. The artwork is by Nick Bodimeade.



In the four-poster bedroom, the headboard in Waltham Stripe contrasts with the canopy in Dianthus, both Colefax and Fowler. The lampshades were individually handprinted by Charlotte Krone with pressed flowers from Keythorpe's walled garden for the Keythorpe Hall x Rediscovered By Collection.



‘We wanted the house to have a layered look, as though it had been curated over many years, rather than resembling a museum from the Georgian era’

and soft furnishings to bring their eclectic and vibrant vision to fruition. “We initially struggled to source antique-style bathware and fittings but were really pleased when we discovered Drummonds, Barber Wilsons & Co and Thomas Crapper,” says Barbara. “Slightly unconventionally, the tiles and wallpapers we chose for the bathrooms actually informed the design of the bedrooms.”

When it came to furnishing Keythorpe, Giles liaised with an antique-dealer friend, Richard Steenberg, to add to his own burgeoning collection. “We wanted the house to have a layered look, as though it had been curated over many years, rather than resembling a museum from the Georgian era,” he says.

With regard to selecting colours for the walls and woodwork, keen to use Edward Bulmer Natural Paint, the pair invited Edward Bulmer to Keythorpe for advice. “We’ve forged a great relationship with Edward, and interior designer friend Juliet James, who helped when we occasionally got a little stuck,” explains Barbara. “We also teamed up with Charlotte Krone, who has designed the Keythorpe Hall x Rediscovered By homeware collection, inspired by our now beautiful gardens.”

As the reimagining of Keythorpe came together, in 2020, when the pandemic struck, the couple had a change of heart. “Lockdown made us realise that this was where we wanted to bring our young children up, rather than London,” says Giles. Readjusting their plans, Giles and Barbara launched Keythorpe Hall as a business and in 2023 bought the adjoining west wing as a ‘work in progress’ renovation to live in with their family. “We now have the best of both worlds, since ▶

ABOVE RIGHT As a “slightly irreverent” nod to Keythorpe’s heritage, the couple sourced a photograph from Bridgeman Images of a portrait of Sir Thomas Knyvett – 4th Baron Berners, that used to hang at Keythorpe Hall. This was turned into a shower panel by Showerscape.

RIGHT Barbara and Giles took their time to choose just the right colour when they were redecorating this space. This resulted in a bespoke colour, named Keythorpe Red, being mixed by Edward Bulmer Natural Paint.





we can choose to stay in Keythorpe Hall when we don't have guests," Barbara adds.

The revitalised Keythorpe and its peaceful grounds, are proving extremely popular with guests, who are predominantly from America and the United Kingdom. "People like the anonymity of this secluded, location," says Giles. "As well as multi-generational families booking for special celebrations, we've hosted Hollywood actors and international pop stars. We're incredibly proud of what we've created here and thrilled to share Keythorpe with people who also love our very special and tranquil corner of the world." ■

ABOVE LEFT The starting point for this scheme was a foxglove print from Charlotte Krone's Rediscovered By x Keythorpe Hall collection. The lamp bases are from India Jane and the striped bedspread from Graham & Green.

ABOVE RIGHT Inspired by a fragment of hand-painted chinoiserie that was found behind an alcove, the couple used the Walzin Chinoiserie wallpaper by Watts 1874 in Viridian Rose. The bath is from Hurlingham Baths.

LEFT The tapestry print, made bespoke in Aristoloche fabric from Watts 1874, is a striking feature against the walls painted in Indigo from Edward Bulmer Natural Paint.

BISCA

BESPOKE STAIRCASES
STUNNING DESIGNS
EXPERT CRAFTSMANSHIP



Scan to view our
staircase gallery

The unrivalled knowledge of our craftspeople allows us to marry century-old skills with modern technology, bringing to life a unique staircase design for every client we work with.

01439 771702

staircase@bisca.co.uk

bisca.co.uk



MUTUAL INTEREST

A tripartite collaboration has resulted in a remarkably light and spacious contemporary home enhanced by the subtle interplay of colour, pattern and texture

FEATURE AMANDA HARLING PHOTOGRAPHS ANDREAS VON EINSIEDEL

ABOVE Homeowner Eloise, whose fabric and wallpaper designs are available through Eloise Home and The Fabric Collective.

RIGHT The bold Calacatta Viola marble fireplace forms the focal point of the sitting room. Above the fireplace is a painting by

South African artist Richard Smith. The colourful rug is from Jaipur Rugs and the armchairs are upholstered in sumptuous New Zealand sheepskin. The coffee table is from Oka and the bobbin shelves to the side of the fireplace were made by Alfred Newall.





‘Luke’s sister made sure the overall look reflects his taste – it’s very much his house, or at least it was until I came along!’

Appearances can be deceptive, as can be witnessed behind the Victorian facade of the west London home Eloise Showering shares with her husband, Luke Steyn, is an interior that embraces 21st-century style. “Luke’s sister, Kirstin Steyn of KS Design Studio, is an interior architect, and she and her family live close by in a house which she completely reconfigured after they bought it five years ago,” recounts Eloise. “They’d met an elderly widower who owned a house in the same street and when he decided to downsize, Kirstin suggested to Luke that he might like to buy it and she would help him update it.”

Luke bought the house, and Kirstin and he collaborated on every detail of the building project. “She was aware that Luke has firm ideas when it comes to design and colour and she did a brilliant job making sure that the overall look reflects his taste, with the result that it’s very much Luke’s house, or at least it was until I came along!” says Eloise laughing.

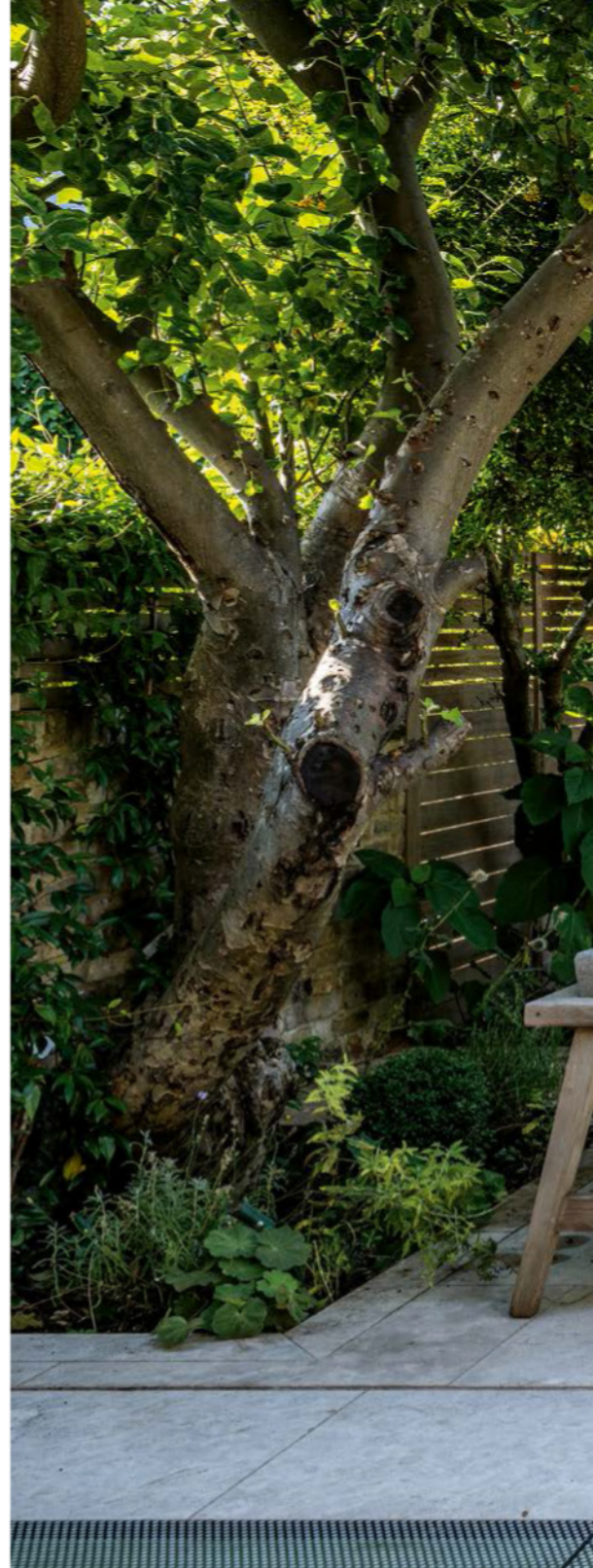
“We met about three years ago, when the house was more or less finished,” she continues, “but there was no furniture apart from the L-shaped sofa and a couple of beds, so as far as I was concerned, the timing couldn’t have been more perfect. On hearing that I was involved in designing fabrics and interiors, and maybe as a way of getting to know each other, he invited me over to take a look, and then ordered fabric for the two headboards, so we were off to a good start.”

One thing led to another and, in due course, a proposal. “We married in May this year and Kirstin’s daughters were my flower girls,” Eloise explains. “It could have gone so terribly wrong in every way if my taste and Luke’s and Kirstin’s hadn’t been ▶

RIGHT Ceramic pendant lights by deVOL illuminate the dining table at night. The leather dining chairs are by Ochre and the bar stools are by Rose Uniacke. The cabinetry is painted in Olive by Little Greene while the island is in Brinjal by Farrow & Ball.







‘I love watching how the trees, plants and flowers change with the seasons, so nature in all its guises continues to be my inspiration’

ABOVE The brief for the garden designed by Amelia Bouquet was ‘no lawn and low maintenance’. All the garden furniture is by Gommaire.

compatible. Fortunately, the three of us have a mutual regard for our individual input.”

Kirstin’s principal aim when she and Luke started work on the house was to maximise the feeling of space and light, which she achieved by demolishing the entire house apart from the facade. Now, on the two upper floors, there are four bedrooms and

bathrooms, and a roof light above the stairwell ensuring that light permeates down to the hall on the ground floor. Another roof light above the dining area, together with the expanse of glass between the kitchen and garden, further accentuates the feeling of space and light. Details such as the corning and bespoke stair rail and banisters provide a nod to the



past in terms of workmanship and proportions but are contemporary in style.

Luke was emphatic that he wanted the kitchen to resonate with colour, so the bespoke cabinetry designed by Kirstin is painted in olive green and aubergine. “The starting point for all the colours was the pale Babycham-blue cooker. It’s a great combination,” says Eloise.

Images throughout the house pay homage to Kirstin and Luke’s African heritage, as does a framed drawing of the ski boots worn by Luke in the 2014 Winter Olympics at Sochi: “Luke was the first ever

athlete to compete for Zimbabwe in the Winter Olympics. He was born in Zimbabwe but grew up in Switzerland, hence being able to ski so well.”

Having combined modelling assignments with a degree in Creative Advertising and later a Master’s in Art Curation at Chelsea College of Art for a few years, Eloise launched her fabric and wallpaper brand, Eloise Home, in 2021 following lockdown.

“With time on my hands, I was able to concentrate on what I’d been hoping to do for ages – create a collection of designs for fabric based on natural forms which have inspired me ever since I was a ▶

ABOVE The garden incorporates three mature apple trees which remain from the time when the land formed part of an orchard. A combination of hydrangeas, lavender, alliums and thistles provides year-round visual interest in the shaded setting.



The shaped and piped headboard and the cushions in the guest bedroom on the top floor are in Eloise Home fabrics. The lampshades are from Oka and the Stucco lamp bases are from Pooky.



child growing up in the country. During lockdown, I went to stay with my mother down in Hove, with Stanley, my Tibetan terrier. We went for endless dog walks and the aspects of nature that I came across every day, such as shells, flowers, birds and pine cones, inspired the designs for my collection of fabrics and wallpapers.

“I still spend a lot of time walking Stanley and part of the pleasure has always been watching how the trees, plants and flowers change with the seasons, so nature in all its guises continues to be my inspiration. The Fabric Collective invited me to join ▶

ABOVE LEFT The stairwell rising through the centre of the house is carpeted with a custom-made runner by Fleetwood Fox.

LEFT French windows from the principal bedroom open onto a flat roof overlooking the garden. Subtle use of

colour creates a restful look with cushions in Christopher Farr’s Chubby Check, Eloise Home’s Foxglove and a slub weave by Tibor. The yak wool throw is a memento from a trip to Bhutan while the yellow Cactus lamps are from Hector Finch.

A thread of orange in Christopher Farr's Lost & Found design links the headboard with other pieces in the main guest bedroom. The simple bedside cabinets by Joss Stoddart are juxtaposed with more elaborate antique bobbin chairs from Shiny Things London. The lamps were sourced from Tarquin Bilgen.





ABOVE In the principal en-suite bathroom, Kirstin specified Italian marble for the shower enclosure and basin unit, with taps and wall-mounted Atlas lights by Waterworks. The towels and bathmat are all Tielle.

them a year ago and having the opportunity to display my designs in their Chelsea showroom has made a huge difference in terms of exposure.”

Since the early days of their relationship, Eloise and Luke have shared the task of choosing furniture, rugs, fabrics and accessories for the house. “We discuss everything and while I kind of took on the role of interior designer, Luke has a great eye for design and detail, and always has a strong input,” she explains. “I might cajole him into getting things for

the house – like the beautiful artisan-made blankets of yak wool from Bhutan, which once they were on our beds, were perfect, adding a unique, handmade touch which we both feel plays an important part in transforming a house into a home. We have loved choosing handmade and bespoke pieces for the house that reflect our tastes – from UK craftspeople to those we have come across on our travels to Africa and elsewhere. It has given us so much pleasure, as well as lasting memories.” ■



RUTLAND LONDON

596 Kings Road, London, SW6 2DX

Luxury Bathroom & Heating Products
Handmade to Order in Hampshire, England

rutlandlondon.co.uk | enquiries@rutlandlondon.co.uk | 020 7993 6736





COLOUR & COMPOSITION

Much like the accumulation of her beloved art collection, the renovation of Frances Christie's north London home has been an organic and considered process

FEATURE CHARLOTTE DUNFORD PHOTOGRAPHY RACHAEL SMITH

OPPOSITE Natural light floods through the sitting room windows onto a pair of deep-seated armchairs from Highly Sprung and a custom-made ottoman from Penny Morrison. The Admont six-pendant light is from J.T. Kalmar.

ABOVE Frances stands in front of a large work by Adrian Heath which hangs above the fireplace in the raised ground floor sitting room. "It's a very abstract painting, which I love," she says.



‘Colour is key for me – I’m drawn to blue and red, and maybe a bit of green, so I think quite naturally those colours always persist’

“The thing about the art world, and my husband finds it very funny, is that all you earn you end up putting back in because you want to buy an artwork or support an artist you’ve spotted,” says Frances Christie, whose remarkable career in and passion for Modern British Art is reflected throughout her home. Having spent over two decades at Sotheby’s as Head of Modern & PostWar British Art and Deputy Chairman, Sotheby’s UK and Ireland, she is now an art specialist and independent art advisor and often appears as an expert on the BBC’s *Antiques Roadshow*. “Whenever I had a bit of spare money throughout my career, I would try and buy something. I didn’t have much to buy expensive things, so I just bought things that I liked.”

Frances’s collection now hangs in the north London home where she lives with her husband and three

children. The family had originally been based nearer central London, but a desire for more space after the birth of their second child led them north. “We lived in a very skinny house in Islington, that’s just the architectural style, whereas in this part of the city, the architecture is marginally later and so you have slightly bigger rooms,” she explains.

The 19th-century terraced townhouse had several advantageous features which caught the couple’s attention, including a sizeable garden and a garden room, both rare assets in city homes. However, the current configuration was merely a starting point for Frances’s vision. “When we moved in, the basement was a separate flat, and actually, when the previous owner had moved in, it had all been separate flats,” she explains. “We bought it with the idea that, in time, we would incorporate the basement back into the main house.” ▶

ABOVE The blue sofa was custom-made by Penny Morrison to suit the larger proportions of the townhouse. Above it hangs an interesting mixture of artworks including Howard Hodgkin’s *Multiplication* and Francis Davison’s *Blue Angle in Orange Square*.



A Summerill and Bishop tablecloth adorns the dining table which, along with the charmingly mismatched chairs, was inherited by Frances. Howard Hodgkin's *When Only the Best Will Do* creates a striking focal point. The Nelson Saucer Bubble pendant is by Herman Miller.



The couple spent a year getting to know how the house worked best, before the renovation began. “Like all great projects, it was an organic process. The first phase was redoing the upper floors to our tastes,” recalls Frances, who enlisted the help of interior designer Fran Hickman. “A friend had introduced me to Fran, and we got on really well. She had a great knowledge around my art speciality and shared my interest in supporting British artisans.”

The interiors showcase Frances’s relaxed style, with an allusion to the traditional English look in the layered schemes filled with harmonious hues, a mix of new and antique furniture and patterned textiles. “Colour is key for me. It’s always been an inspiration because I’ve been interested in and worked with art for a long time. In the 20th-century period, you’ve got amazing artists who have an eye for their interior spaces – from the Bloomsbury Group through to the more modernist style of Ben Nicholson, Barbara Hepworth and Henry Moore,” she says. “I’m drawn to blue and red and maybe a bit of green, so I think quite naturally those colours always persist.”

The second phase began a few years later, and focused on reintegrating the basement floor and transforming the garden room. Frances enjoyed this part of the project immensely. “We worked with an architect in our house in Islington and we loved that ▶

ABOVE A bespoke Christopher Farr stair runner contrasts with the neutral walls in Not Totally White from Papers and Paints and wooden floorboards laid by the previous owner which have been sanded down and lime washed.

RIGHT Cabinetry by deVOL in Mushroom and Trinity Blue create a calm, fresh feel in the kitchen. The London Life tiles by artist Laura Carlin add a decorative touch.









ABOVE Emery et Cie tiles in a range of hues add a playful element to the main bathroom. The bath is from C.P. Hart.

LEFT The principal bedroom has been papered in Old Man's Beard by Marthe Armitage. Vaughan's Naunton Square swing-arm wall light with a Papyrus lampshade from Robert Kime sits above the Hästens bed.

process. I think I might be a frustrated architect," she laughs. "If I could retrain, I would love to have done architecture. They change the space in a way you can't even envisage." Through a friend's recommendation, the couple met architect Eryk Ulanowski, who had previously worked at Michaelis Boyd. "It was great working with Eryk because he understood exactly what we were trying to achieve, that this was an old building and we wanted something contemporary but in keeping with what was there before."

For the garden room, the couple had a multipurpose brief. "It needed to be an office, my husband wanted a cinema screen and we wanted to house guests in it," explains Frances. Myriad clever details have helped to fulfil the challenging brief while creating a fresh and welcoming space. "When you walk in, it looks like a library, but behind the panels are a kitchen unit, bathroom and fold-down bed." Another key part of the project was moving the garden room on from its original design, which felt at odds with the surrounding greenery. "We wanted to widen it and have it enveloped into the garden. My husband was keen on having a living roof with wild planting and he worked with garden designer Graham Tytherleigh."

The garden, in turn, was reconnected to the main house with a set of steps leading down to the newly refurbished basement. From the start, Frances was ▶



‘We wanted to widen the garden room and have it enveloped into the garden. My husband was keen on having a living roof with wild planting’



steadfast in her decision to transform this space into a playroom. “In Islington, we had the kitchen-living-dining area in the basement, and the best room, which was the double reception room on the ground floor, never got used because we were always downstairs. In this house, that area was already on the raised ground floor and that’s something I’m pleased we’ve stuck to. It’s incredibly light at all times of the year,” she says.

Amid the structural changes and refreshed schemes, it is Frances’s treasured artworks which truly fill the home with personality. Her collection weaves a narrative of the Modern British Art movement, along with Frances’s own journey. “One of my favourite artists is Howard Hodgkin and I have several works by him. I was lucky enough at one of his sales to buy this incredible print that’s in the dining area,” she says. It is a reminder of her great achievements in the world of art, and cherished memories working with the collections of inspirational artists. ■

ABOVE Once a recording studio, the garden room has been transformed into a flexible library, cinema room and guest bedroom.

LEFT A Habitat sofa and a pair of ottomans from Litten Tree Antiques create a comfortable seating area in front of the fold-down bed.

PAINTINGS P57 © ESTATE OF ADRIAN HEATH. ALL RIGHTS RESERVED. DACS 2024. P.58 & 59 © THE ESTATE OF HOWARD HODGKIN. ALL RIGHTS RESERVED. DACS 2024.

George Barclay

ENGLAND



RRP: £144.99 (excl. delivery)

Pictured: Labrador lying on a Large Sofa Bed with an Orthopaedic - Blended Memory Foam Mattress

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

www.GeorgeBarclay.com Tel: 01722 712203 Email: sales@georgebarclay.com



Beautiful Traditional Timber Windows and Doors

High quality windows and doors, designed to improve energy efficiency and complement your home. Conservation Area specialists. Made in Britain.



01344 868 668 www.sashwindow.com



**THE SASH
WINDOW
WORKSHOP**

Picture PERFECT

Keen to honour the integrity of her Cornish coastal home, Bianca Fincham went all out to inject the lacklustre property with a new lease of life

FEATURE JANET MCMEEKIN PHOTOGRAPHY RACHAEL SMITH



The wooden French windows, made by Camborne Joinery, are painted in Farrow & Ball's French Gray. The kitchen table was made by an Indonesian designer called Alvin T, whom Bianca met on a work trip to Jakarta. The dining chairs are from Zara Home.



'We cherish every moment in this inspiring, uplifting and incredibly special place'

When Bianca Fincham opens her bedroom curtains to catch a glimpse of iconic St Michael's Mount glinting in the morning sun, across the turquoise waters of Mount's Bay, she feels incredibly grateful. "It's humbling to think I'm sharing the same spectacular view from our home that the famous artist Walter Langley would have enjoyed when he lived here in the 1800s," Bianca says. When she was growing up in the nearby Cornish village of Sennen, she never imagined how the twists and turns of life would, one day, result in her buying this elegant Georgian home on the outskirts of Newlyn.

Back in 2015, Bianca, who works in London, decided to buy a two-bedroom house in Kingston-upon-Thames with her husband, Nicholas, a freelance television producer. "Once we'd renovated our Kingston home, we had it valued in 2017 and were pleasantly surprised by how much it was worth," she explains.

While visiting Bianca's family in Cornwall that summer with their then two-year-old son, Benny, the couple began tentatively toying with an ambitious relocation plan after leafing through the property section of *The Cornishman* newspaper. "As we both love Cornwall, we agreed to buy in this beautiful county and for me to juggle working from home with commuting to London every week, staying for two nights with my in-laws," explains Bianca, who runs Fincham Communications.

Spotting Pembroke Lodge in the paper and seeing beyond the "terrible selection of photographs", Bianca instantly set up a viewing at the property, which was built in 1791 and is a stone's throw from the water's edge. "When Nick and I stepped inside for the first viewing, we immediately fell in love," she reveals. "The location and panoramic vistas were breathtaking, and we were both enchanted by the sense of history and the beautiful light pouring in through the large sash windows. My father, who viewed the house the next day, just couldn't see through the garish purple, gold and red interiors and told us he felt the property, which had been on the market for nearly five years, was 'a dump'." ▶



ABOVE LEFT The tranquil garden is the ideal spot to unwind on chairs from Rowen & Wren and sun loungers painted in Farrow & Ball's French Gray. Pembroke Lodge is available for short stays via boutique-retreats.co.uk

LEFT To inject a contemporary feel in the kitchen, Bianca opted for open shelving. The taps are by Perrin & Rowe and the wall lights are from Original BTC.





The kitchen cabinets, made by George Robinson Kitchens in Cornwall, are painted in Little Greene's Invisible Green.

'It's humbling to think I'm sharing the same spectacular view from our home that the famous artist Walter Langley would have enjoyed when he lived here in the 1800s'





Unfazed by Bianca's father's remarks and captivated by Pembroke Lodge, as well as having sold their London property, the pair snapped up the five-bedroom Cornish find. "We had a budget of £65,000 to completely transform the house but, since most of the work was cosmetic, Nick and I felt that was fairly realistic and that we could gradually give this tired old gem a new lease of life," Bianca says. "Granted, the house was a mess, but it had great bones. Thankfully, the last owner had replaced all the floorboards and repaired the windows, which was a bonus and definitely helped."

Moving in during March 2018 was not the best start to their new Cornish chapter. "It was snowing so heavily that my mother couldn't leave her home in Sennen to bring over the meals she'd kindly cooked for us," says Bianca. "All of the lightbulbs had been taken away and we discovered that we had no electricity or hot water – but we did have mice! It was incredibly stressful, particularly when one of the removal men stood on my son."

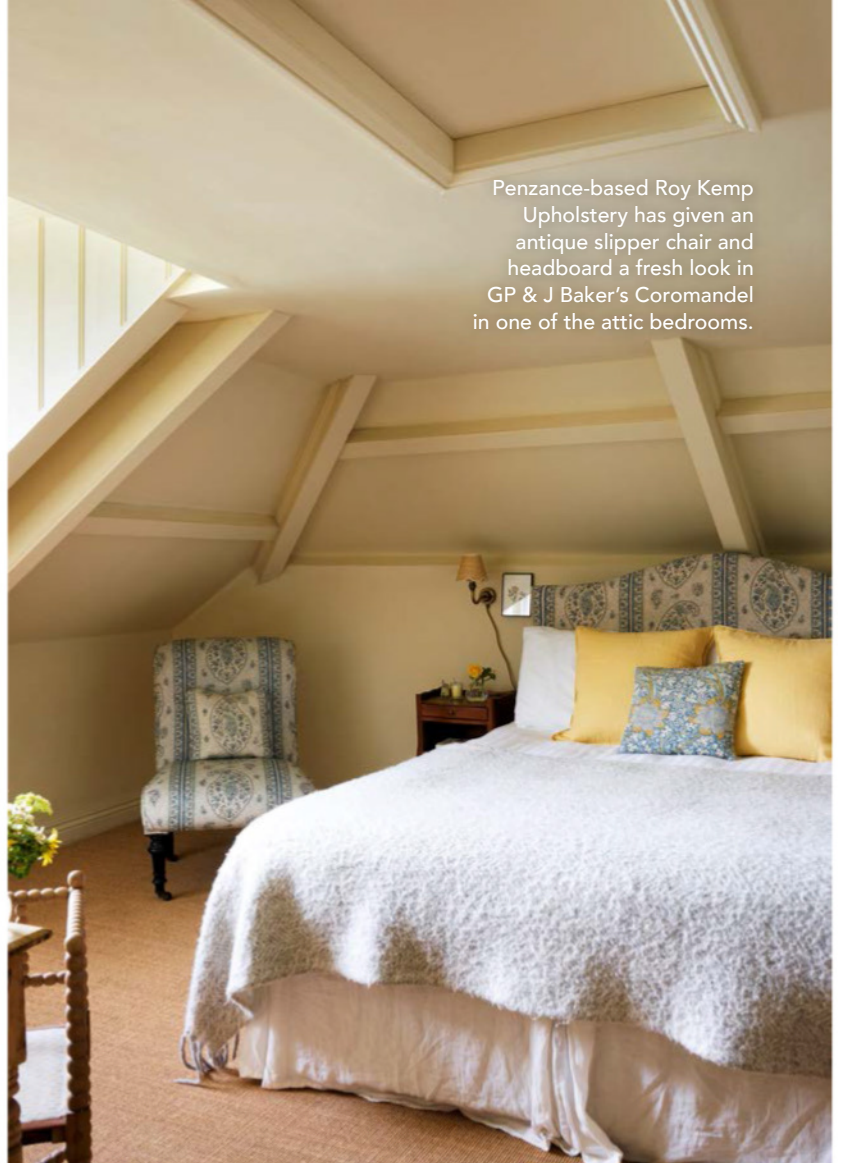
Over the next couple of years, Bianca combined renovating every room in the house with juggling her punishing commute to London. "One of our first major changes was moving the kitchen to the front of the house into what had been an airy art studio," she explains. "This meant we could maximise the fabulous sea views and free up space at the back of the property to create a very useful pantry and a playroom."

Determined to use local craftspeople and builders, Bianca contacted Penzance-based cabinetmaker George Robinson, who designed a bespoke kitchen, which she decided to have painted in a deep olive green. "I'd used this colour in our Kingston kitchen and felt it would also work well here, linking neatly through to the garden, which was also in the process of being overhauled," she recalls.

The oppressive colours gave way to walls and window frames painted in subtle, off-white tones and floorboards that were sanded and oiled. "At the time, I was obsessed with interior designer Ben Pentreath and wanted to inject each room with timeless, sophisticated fabrics, soft furnishings and wallpaper that would enhance this historic home," Bianca says.

Visiting local auctions, the couple bought antiques and mixed these finds with vintage and more modern pieces. "We poured so much love and energy into the house, updating here and there when we could afford to," says Bianca. "Swapping the old 1980s-style doors in the kitchen for more suitable French windows made a huge difference, framing the fabulous view." ▶

LEFT An etching by British artist Sandra Blow takes pride of place above the Portland stone fireplace. The scalloped tray in Liberty fabric on the SCP coffee table was made for Bianca by her sister, Jessie, the founder of Sew & Quilt. The flowers are by Cornwall-based Mel Luckhurst.



Penzance-based Roy Kemp Upholstery has given an antique slipper chair and headboard a fresh look in GP & J Baker's Coromandel in one of the attic bedrooms.



Just months after their second child, Maude, was born in December 2019, the couple decided to rethink their long-term plan. “The commute had by that stage become untenable, and Nick was starting to feel rather isolated as he was looking after the children alone for much of the time,” says Bianca. “When the pandemic struck, I realised that I really needed to be back in London for work.”

With a heavy heart, Bianca and Nicholas agreed to let their Cornish abode for holiday stays and move to an Edwardian terraced house in Kew. “It’s actually been fascinating to share our home with other people, particularly artists, who love the link with Walter Langley, one of the founders of the Newlyn School of *plein-air* artists,” says Bianca. “One day, we may well head back to our Cornish home full-time, but for now we return as often as possible and cherish every single moment in this inspiring, uplifting and incredibly special place.” ■

ABOVE LEFT Morris & Co's Willow Bough wallpaper lends a cossetting feel in this bedroom. Above the bed from Loaf is a trio of prints from the Royal Horticultural Society website. The side table is from Urban Outfitters, the green cushions are from Cutter Brooks and lamp is from Graham & Green.

LEFT The checked stool from HomeScapes complements the curtains made by Elizabeth Harris at Fine Curtains in Penzance. The Delft tiles are from Fired Earth, and the mirror is by Sophie Conran.

SPECIAL
SUMMER
OFFER

ENJOY THE ENGLISH HOME FOR HALF THE PRICE



Learn more about interior design, decorating, and buying
for your home with a subscription to *The English Home*.
Receive 12 issues for only £34.95*, saving 51%

Fantastic subscriber benefits:

- + Save 51% on the usual shop price
- + Enjoy exclusive access to England's most enchanting homes
- + Never miss an issue, with free delivery to your door
- + Instant digital access to the latest issue

AS AN OVERSEAS CUSTOMER, YOU
CAN ENJOY ONE OF THESE GREAT
SUBSCRIPTION OPTIONS:

EUROPE
An annual
subscription for
€80.95

USA
An annual
subscription for
\$84.95

REST OF WORLD
An annual
subscription for
£69.95

AUSTRALIA
An annual
subscription
for \$126.95

TWO EASY WAYS TO SUBSCRIBE

Call 01858 438 889 and quote code CENH924

Visit chelseamagazines.com/CENH924

*This offer is open to UK delivery addresses via continuous payment methods only. You will pay £34.95 every 12 issues, saving 51% on the usual shop price. All savings are calculated as a percentage of the standard shop price. This offer will expire on 31 August 2024. You will be notified through writing of any future price changes before they take effect.



SAMARKAND DESIGN - INSPIRATIONAL LIGHTING AND DECORATIVE WARES
www.samarkanddesign.com info@samarkanddesign.com +44 7973 922943

CHARLOTTE GAISFORD

Boutique British Fabrics and Wallpapers



www.charlottegaisford.co.uk

STYLE INSPIRATION

Leading interior designers reveal their insights on classic English style, we celebrate British craftsmanship, and offer expert advice on planning lighting and using block prints ➤

NEW LEASE OF LIFE

British paint manufacturer Mylands celebrates its 140th anniversary this year. A family-run business since its inception, it has always maintained its traditional methods as well as always having an eye on the future and introducing innovative products. Recent launches have included plant-based formulations, such as a matt emulsion made using powdered olive stones, a by-product of the olive oil industry, and the Upcycled collection, paint made from returned orders, leftover ingredients or sample paints. Carefully mixed and coloured to create Mylands' signature shades, both the Olive Stone and Upcycled collections include this soft hue from the Colours of London range. *Walls, Soho Pink, £83 for 2.5l Olive Stone Emulsion, and £28 for 2.5l Upcycled Matt Emulsion, Mylands*



English style TODAY

Top interior designers reflect on what defines English tastes and our inimitable interiors

NINA CAMPBELL OBE *Nina Campbell Interiors*

'The English style is fairly daring and we aren't afraid of colour or pattern. However, it needs to be blended well. I was always taught to use different scales to make the pattern mix comfortably. English rooms often have great layers and are added to over the years. We don't just 'get rid' and redo rooms – we reuse a lot, and I think restoring is of huge value to English houses as, often, furniture has been passed on through generations. Ultimately, the most important thing for the English, I think, is that their house is comfortable and welcoming rather than a showhouse.'

ABOVE Nina Campbell in her impeccable English sitting room. *A Definitive Guide to Decorating with Nina Campbell* is available exclusively at Create Academy (createacademy.com).





GUY GOODFELLOW *Guy Goodfellow Interiors & Architectural Design*

What do you think defines English style today?

It is an amalgamation of influences from around the world. Early trading with the Orient meant that textiles, carpets and ceramics were imported, becoming part of what we now see as English style. Indeed, carpet production in parts of Turkey and Afghanistan was almost entirely devoted to satisfying the requirements of the English gentry and their country houses.

What are some of the iconic pieces of English design you like to include in your designs?

Some of the most iconic pieces in English

country house style are Howard chairs and sofas. Howard & Sons developed the style of upholstered chair we know as the Bridgewater armchair, which was considered outlandish at the time when chairs had been timber framed and very upright. Finally, one could relax in true comfort. The design continues today with a level of comfort that has yet to be improved upon.

What should no English Home be without?

An English home should not be without curtains and blinds. England has a

long-established reputation for making curtains into an art form – heavy and more luxurious in their interlining than our French counterparts. Living through the winter months requires the cossetting and homeliness of thick curtains, and the summer by contrast requires blinds to protect the furniture and fabrics from bleaching and fading. ▶

ABOVE Howard & Sons chairs and sofas epitomise English design and comfort for Guy Goodfellow.



TIFFANY DUGGAN *Studio Duggan*

What defines English style today?

Whether a traditional country home or a slick London flat, English style is all about the mix – layering and curating a selection of furniture, fabrics and artwork in an unexpected and relaxed way. I also think an appreciation of authenticity and a little ‘wear and tear’ is particularly in our nature. Perfection is perhaps a little sterile.

Are there elements of design only really found in an English home?

English homes can often have quirks or interesting period architectural features to work with. In this Arts and Crafts-style entrance hall (left) we painted the original panelling in a lovely bold blue to retain the character of the space while bringing it gently up to date, and papered above the picture rail with a William Morris wallpaper – a nod to the Arts and Crafts movement. The bay window was the perfect spot for a deep window seat, piled high with cushions and a welcoming spot to curl up with a book and watch the world go by. In a sitting room we would usually utilise the bay window space with a pair of armchairs but a window seat is perfect in a hallway, and also offers shoe storage drawers below. The Murano glass wall lights and Danish pendant light are quite a departure from the Arts and Crafts base, but I think it’s important not to be a slave to any one era or style.

What should no English Home be without?

A super-deep, down-and-feather-filled sofa.



‘English style is all about the mix – layering and curating a selection of furniture, fabrics and artwork in an unexpected and relaxed way. I also think an appreciation of authenticity and a little ‘wear and tear’ is particularly in our nature. Perfection is perhaps a little sterile.’

ABOVE Studio Duggan has created a modern yet classic look in this hallway, including a nod to its Arts and Crafts origins with a Morris & Co wallpaper.



OTTALIE STRIDE

Creative director, Albion Nord

How would you define English style?

The English aesthetic has become synonymous with an understated elegance, the roots of which are firmly based in classicism. Of late, there has been somewhat of a shift, reflective of the melting pot of culture that the UK has become. This is something to be celebrated; it encourages influences from all over, allowing expression of personality through curated pieces reflective of one's interests. Importantly, the underlying themes remain present and still acknowledge the rich history of the past, drawing inspiration from prolific design eras such as Regency or Georgian architecture, as well as cultural influences, technologies (past and present) and craftsmanship.

What should no English home be without?

Libraries, or any form of reception room where large amounts of books are on display. The visual aesthetic of lots of book spines creates a sense of relaxation and encourages quiet and calm. At our Chelsea Barracks project, we designed an enormous oak bookcase which concealed a television behind a rolling artwork, so the atmosphere of the space wasn't ruined by the presence of technology.

Fireplaces, too. Nothing quite makes a house a home more than a fireplace. Even more so the soft scent of smoke or the crackle of the logs as they burn. The cold,



'The English aesthetic has become synonymous with an understated elegance of which the roots are firmly based in classicism.'

damp autumns and crisp winters in England have ensured that the fireplace is a key feature of many houses and, as such, remain a quintessential feature of the English home.

Chandeliers. A historic feature of the grander English home, chandeliers offer not only light but sculpture and form. Today, availability to an array of different aesthetics enables us to move away from stuffy traditional designs and opt for something playful and different which adds drama and a focal point to any space.

Are there particular features you like to include in an English home?

We love to include somewhere soft to put up your feet in a sitting room. Ottomans are a favourite centrepiece to act as a coffee table – often topped with glossy coffee-table books, trays with tea and biscuits, candles and flowers. ▶

ABOVE A library of books, an ottoman acting as a coffee table and a statement chandelier are quintessential elements of an English sitting room by Albion Nord.

'Comfort is at the heart of a quintessential English home. The layering of fabrics, mixture of eclectic furniture styles and playful combination of pattern and colour that is uniquely English, all work together to create a layered, cosy and comfortable ambience.'



KATHARINE POOLEY

Katharine Pooley Design Studio

What defines English style today for you?

English design is a balance of eclectic, unusual and unique pieces, patterns and colours. At its best it is fearless, original and anchored in the personality of the client and the character of the individual building. I would also say that English design is so respected worldwide because of the quality of the fine craftsmanship showcased in our projects. Our fabric designers, furniture makers, paint suppliers and lighting designers are wonderfully imaginative and the quality of their work is world-leading.

How do English homes blend classic style with modern comfort?

A graceful balance of old and new in the furnishings, architecture, art and antiques of a home is so important, and is an incredibly difficult balancing act to get right. I like to harness the history of the property and take inspiration from its detailing and combine antique furniture, mirrors and artworks with contemporary accessories, fabrics and wall finishes.

Comfort is always key and this is where the fabrics and upholstery qualities are paramount. I almost always have all our upholstery pieces bespoke-made in English workshops where the traditional craftsmanship is harnessed, and use natural fibre fabrics like wool, linen and silk, which have a soft and tactile weave that is both inviting and comforting and are wonderfully durable if used correctly.

What should no English home be without?

A beautiful mirror and, where appropriate, a marble or stone mantelpiece below it. Every sitting room requires a focal point and a majestic fireplace anchors the space and adds interest and value, whether it is an intricately carved period piece from Jamb or the clean modernist form of an Art Deco-style piece from Chesneys. It also creates a wonderful high-level surface for dressing with accessories that will draw the eye, like match-strikers, sculptures or a pretty vase full of fresh blooms. I also love a freestanding bar - beautiful when dressed with pretty glassware and attractive objets and is very welcoming to guests. ▶

LEFT Katharine Pooley in a bedroom that showcases craftsmanship and comfort. The wallpaper is hand-painted and embroidered by Fromental, a brand Pooley has collaborated with.



PAOLO MOSCHINO & PHILIP VERGEYLEN

Paolo Moschino Ltd

'English style is comfortable with a touch of humour, relaxed and certainly not contrived, and an elegant mix of periods and origin. Every English home should have comfortable sofas, dog-friendly furniture, and a well-stocked, open bar.'

LEFT Paolo Moschino and Philip Vergeylen's country home exemplifies classic English style, complete with dog-friendly furniture.



A drawing room by Emma Burns for Sibyl Colefax & John Fowler mixes old with new, with comfort a priority.



EMMA BURNS *Joint managing director, Sibyl Colefax & John Fowler*



'English style today is confident, warm, relaxed, practical and welcoming. Comfort for us is paramount, as is the creation of an understated, elegant interior. English homes should have generous, beautiful rooms that are not disrupted when a dog jumps on the sofa or 20 teenage children rock up unexpectedly to chill. Perhaps because we've always had to spend so much time inside thanks to the weather, the interior of our houses is of paramount importance to us, and the English make the most comfortable sofas, vital to collapse into after a long day outside.'

JOANNA PLANT *Joanna Plant Interiors*

What defines English style to you today?
English style is about the mix of old and new, it has a casualness that evokes comfort and has a reassuring quality with its feet in nostalgia but equally not afraid of modernity.

What should no English Home be without?
A sense of humour – there is nothing more unrelaxing than an uptight interior with everything so carefully placed that you don't want to sit down. The best houses

are those where you feel like you can have a good time.

What are important elements of English design?
The English mind a lot about comfort and appropriateness. A room has to deliver what it sets out to do. A sitting room must have enough seating and tables with lamps so that everyone has somewhere nice to sit and to put their drink. Bedrooms should have very good mattresses and nice bed linen, and a lamp to read by. ▶





This bedroom by Joanna Plant combines classic influences with modern, practical touches.



FLORA SOAMES

Flora Soames Interior Design

What defines English style today?

The history of English interior design is a brilliant one and the inspiration for many. Always led by the houses in which it comes to life, English style is varied, contextualised, but also practical – I like that. We need to remember these houses are to be lived in by real people, with real lives. There is a not too upright or perfect attitude I associate with English style, and like to channel in the rooms I decorate.

What should no English home be without?

Dogs.

Are there particular features you like to include in an English home?

Chintz and a bookladen ottoman.

LEFT Curtains in Flora Soames' Enid's Garland bring a traditional note to the sitting room, while block colours give a more modern feel. An ottoman, here covered in Soames' Chartwell Weave, is one of her key ingredients for an English home.

'We need to remember English houses are to be lived in by real people with real lives. There is a not too upright or perfect attitude I associate with English style, and I like to channel that into the rooms I decorate.'



RIGHT A generous hall is something Carlos Garcia considers defines an English country house, complete with a fireplace, antiques and a true sense of history.



CARLOS GARCIA

Carlos Garcia Interiors

What defines English style today?

The definition of English style is fluid. In fact, the very essence of English style is the constant evolution and adaptation of different periods, lifestyles and the assimilation of other cultures. Yet, if there's an attribute that remains a constant throughout that evolution, it is comfort. English style brings comfort to the forefront, to the point that comfort becomes itself a defining aesthetic decision.

What is unique to how English people decorate?

The English have a strong awareness of history and this is reflected in the way they incorporate pieces from different periods, including family pieces that have a value, whether monetarily speaking or simply a sentimental value, to the decoration of their homes. This results in interiors that feel current yet rooted, do not feel stale, that have a sense of belonging. This is what I call generational layering, which I try to imbue in all my interiors, and my own collection of fabric and furniture. The pieces all have an English link with history while being suited for modern living.



'The very essence of English style is the constant evolution and adaptation of different periods, lifestyles and the assimilation of other cultures.'

What should no English home be without?

No English country house is complete without an Aga. That intrinsically 'British institution' elevates an ordinary kitchen into something inherently British. A generous hall, a fireplace or two, ideally incorporating Delft tiles (preferably antique), and a good panelled room are all elements of a traditional English home.

Are there particular pieces you like to include in an English home?

There are recurrent items that I feel convey the English country house look which form part of my designs. Four-poster beds

are one of them, hence the introduction of the Gillows four-poster bed to my furniture collection. The English have managed to successfully incorporate the four-poster bed to a domestic scale. A four-poster bed is, for me, innately linked to an English home.

Ottomans around a comfortable sofa or armchair (never matching) are also crucial, successfully combining a mix of conviviality and formality.

Chintzes and Persian rugs and kilims are always part of my designs too, conveying a sense of the zest for the exotic that has been incorporated and now fully identified as the English style. ■



Order your free fabric samples at
thefootstoolworkshop.co.uk
01291 629764

Beautiful.
Practical.
Customisable.



www.theheadboardworkshop.co.uk
or call us on 01291 628216

Headboards | Beds & Mattresses | Ottomans | Valances | Chairs





A BRITISH *craftsmanship* REVIVAL

Leading makers reveal the increasing importance of designing and making in the UK today

In a world of mass production, could it be that the individuality of British craftsmanship is enjoying a revival? While many a high street looks the same, the opportunity to purchase expertly crafted, long-lasting and handmade products seems increasingly sought after, as Rebecca Aird, co-founder of Gloucestershire-based hand-printed fabric and wallpaper house Rapture & Wright, explains. “Customers have become aware of the beauty of the hand ‘of the maker’ that adds interest, depth and uniqueness to products, creating more individual homes,” she says.

“Many people want something unique, individually crafted and finished,” agrees master patternmaker Mark Stickells of Beardmore, which makes fine door, cabinet and window hardware at its foundry on the South Coast. “Computer-generated forms tend to be too perfect, and often it is the handcrafted items that delight the eye with subtle variation and that traditional human look and feel,” he adds. ▶

TOP LEFT Beardmore’s master patternmaker, Mark Stickells, at work, crafting detail on a bespoke piece.

ABOVE RIGHT A Leavers lacemaking machine at Cluny Lace, whose three centuries of producing lace can be seen in its fine end product.

RIGHT The hand-embroidered Dove Stitch Silk shade, £2,124, is shown on the Herculte Grotto lamp, £2,760, both by sculptor-makers Cox London.



Preserving the past

Someone else who feels passionately about the need to preserve traditional craft skills in Britain is Lulu Lytle, founder and creative director of Soane Britain, who has recently been awarded an OBE in recognition of her services to British manufacturing and craftsmanship. “The number of skilled makers across many disciplines in the UK has really declined since the 1970s, when so much manufacturing was moved to the Far East,” she says. “There was, and still is, a real sense of urgency to work with the makers who are still here to promote their remarkable skills, without which the restoration of many historic buildings, and their contents, could not be guaranteed.” Soane employs more than 30 craftspeople at its rattan-weaving workshop in Leicester and chair-making workshop in Dorset, and partners with some 41 independent British workshops practising a broad range of skills from blacksmithing and cabinetmaking to saddlery, stone carving, upholstery and silversmithing.

Not only are traditional skills required to craft authentic pieces for restoration. Modern-furniture maker Tom Faulkner stresses their importance in contemporary design and in this country’s ability ▶



MEET THE MAKERS

Jess Richardson, welder, Tom Faulkner

After starting her career as a jewellery maker, Jess Richardson turned her metalworking skills to welding due to a lack of jewellery roles during the pandemic. Honing her trade in a car body shop, she began making sculpture and even grain containers, before securing a role making immaculately crafted metal furniture for Tom Faulkner. "Fabricating furniture allows me to be physically and mentally active while immersed in an artistic world, surrounded by like-minded, kind and interesting people who are passionate about their work," she says.

Kim Shuttlewood, rattan weaver, Soane Britain

Kim Shuttlewood (opposite, centre) trained as a dancer before a varied career in everything from hospitality to railway maintenance before becoming a rattan weaver. She learnt her skills from her father, Chuk, who came out of retirement when Soane Britain took ownership of the only remaining rattan workshop in the UK, passing on his knowledge to the next generation, having worked with rattan since he was a teenager. Kim is now teaching two of her children these skills – Leon (opposite, left) is a rattan frame maker, while daughter Leoni is a rattan weaver. "I enjoy the fact that every day is a challenge and that the process of weaving two designs is never the same," Kim says. "As a natural material, different bales of rattan can be harder to work with than others, so I need to adapt and respond to the material for optimum results."

TOP LEFT Designed and hand printed by Rapture & Wright in Gloucestershire using new environmentally friendly methods, Delft Palm linen, £168 a metre, is shown on the sofa here.

TOP RIGHT Jess Richardson, welder, Tom Faulkner. **RIGHT** Sheet steel is rolled with great force, then welded and polished to a satin finish to create the Skye dining table with glass top, from £14,500, and stools, from £4,900 each, Tom Faulkner.

LEFT Rattan weaver Kim Shuttlewood with her father, Chuk, and son, Leon, who all work in the Soane Britain rattan workshop in Leicestershire.





Take the palava out of cleaning your AGA

We are a family business dedicated to only cleaning range cookers. That's why we know everything about bringing them back to life – both inside and out.

By applying plenty of tender loving care, our team of experienced professionals will restore your lacklustre range to its shiny, sparkling former glory.

With our **nationwide** operation, we guarantee a fast, friendly and thorough service.

Why not put the sparkle back into your range?

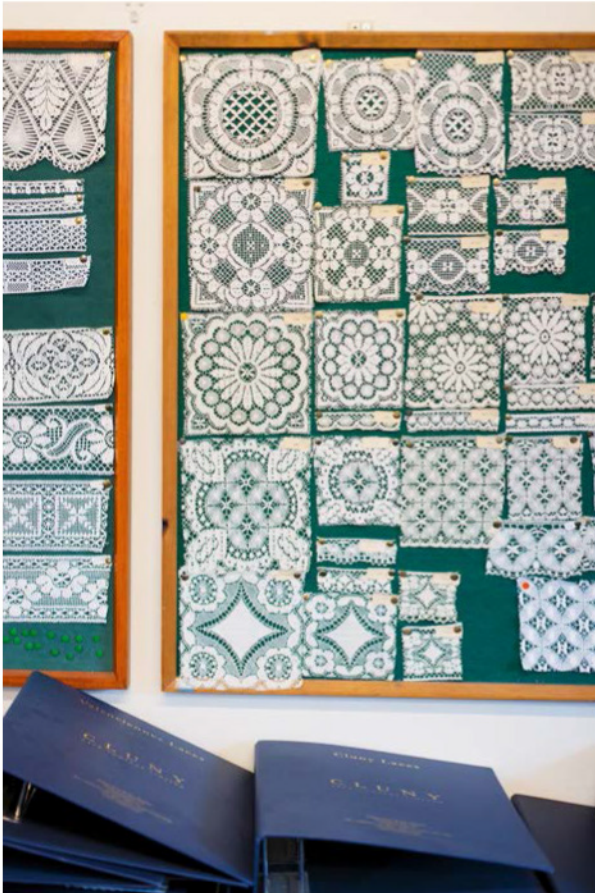
Call **07815 475856** for an instant quotation,

email **stuart4snc@aol.com**

or visit our website **www.specialistrangeCLEANERS.com**

**Specialist
Range
Cleaners**
Previously known as
AGACLEAN

Many British companies that champion craftsmanship also harness the benefits of new technologies to make their output as competitive as possible



to create new masterpieces for the future. “Many of our pieces are extremely difficult to make, also requiring the maker to have artistic talent and creative judgement,” Faulkner says. “Everyone at our workshop in Wiltshire is trained, giving us a level of control that is hard to replicate.”

Keeping skills alive in the UK also provides jobs, supports local economies and offers opportunities to improve sustainability. “Something crafted in Britain will not only have a lower carbon footprint for the transport involved in its creation, it also encourages a consciousness about consumption,” says British furniture designer Sebastian Cox. “Too many of our environmental problems, whether they are waste and pollution, poor land use, carbon emissions or poor labour conditions, are enabled by a globalised and detached system of production. Breaking that ▶



ABOVE LEFT Cluny Lace’s machine-made lace is the closest to handmade lace that a machine can produce. **ABOVE** Working with Cluny Lace, one of the oldest manufacturers of its kind in the world, based in Nottingham, textile designer Tori Murphy has launched Belvoir Lace, from £140 a metre.

LEFT Master gilder Roger Newton now runs Master The Art with his daughter, Kate Elwell, teaching decorative finishes to a new audience.



ABOVE Jessica Light is London's last passementerie weaver and is known for her design-led trims and tassels.

RIGHT Handmade, dip-dyed tassels with leather Turk's head knots, from £28 each, by Jessica Light.



MEET THE MAKER

Jessica Light, London's last passementerie weaver

Innovative in her use of bold contemporary colour and unusual materials, such as horsehair and paper, Jessica Light has updated the traditional style of trims and tassels and how they can be used as focal points in today's interiors. She was trained by the renowned expert Wendy Cushing, who employed five handweavers. "That is more than the number of working passementerie weavers left in the whole of the UK today, which shows how endangered this craft is," she says. Jessica is now involved in the new online MA in Bespoke and New Couture, run by the Hong Kong Polytechnic University, and will be able to pass on passementerie skills to a new generation of designer-makers. Her book, *Passementerie, Woven and Non-Woven Techniques for Making Trims and Tassels*, is published by Crowood Press in November.

system and producing locally, and conspicuously, is actually a really radical act of sustainability because it pushes back against the harms of detachment and homogeneity caused by globalised production."

Technology for today

Craftsmanship in this country is also encouraging sustainable developments, including Soane Britain's new natural upholstery, offered as an alternative to petrochemical foam, and made from graphite latex, organic coconut coir and organic British wool, crucially, it meets the UK's strict fire regulations. Another is Rapture & Wright's ecological treatment system to sustainably deal with the notoriously difficult issue of the disposal of waste water and inks in textile production: "We are the first printworks in the country (possibly the world) to install such a system. It is designed to break down our print waste within the natural environment, through a series of living ponds," explains Rebecca Aird. ▶

BELOW The Rattan Hurlingham bookcase, £5,000, is made by craftspeople in Soane Britain's Leicestershire rattan workshop.





Lulu Lytle, founder and creative director of Soane Britain, has recently been awarded an OBE in recognition of her services to British Manufacturing and Craftsmanship.

The DoorKnocker Company



Period Hardware & Traditional Ironmongery
 Shop and Online Store
 Based in Church Stretton, Shropshire.

4, High Street, Church Stretton, Shropshire, SY6 6BU
 Tel: **01694 720189**
 Email: info@thedoorknockercompany.co.uk
 Web: www.thedoorknockercompany.co.uk



ACRES FARM Club Fenders

Photo by kind permission of Jane Churchill Interiors



Made to measure in Berkshire since 1980
 Measuring Service. Brochure Available.
www.acresfarm.co.uk Tel: 01189744305



deVOL

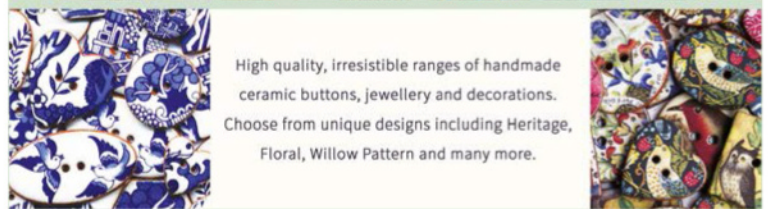
Simple Things, Beautifully Made

Stockwell Ceramics

Ceramic buttons, jewellery and decorations.
 Handmade in Cornwall, UK.



Sumptuous Buttons



High quality, irresistible ranges of handmade ceramic buttons, jewellery and decorations. Choose from unique designs including Heritage, Floral, Willow Pattern and many more.

Heritage Designs

Beautiful Brooches

www.stockwellceramics.co.uk

info@stockwellceramics.co.uk +44 (0)1579 351035
www.stockwellceramicsuk.etsy.com Instagram @stockwellceramics



ABOVE Handcrafted ceramic platters by Fire & Earth Studio, from £34 each.

RIGHT The Fairmile dining table, from £2,250, and chairs, £370 each, are traditionally crafted from solid local ash by Ercol, the only remaining wood-furniture manufacturer in what was once the heartland of the UK's furniture industry – Princes Risborough in Buckinghamshire.



MEET THE MAKER

Rebecca Eccles, applied arts specialist: glass, Rupert Bevan

After studying glassblowing, modelmaking, kiln forming, cutting, fusing and slumping as part of her degree at the University of Wolverhampton, Rebecca Eccles now specialises in the art of traditional silver antique mirror making at Rupert Bevan, which operates one of the few remaining workshops in the UK practising this craft.

"Traditional mirror making uses chemicals in their raw form and mixes them so that they react upon the surface of glass to form a thin layer of mirror which is made of pure silver," explains Rebecca. "It's been an exciting journey to learn the skill on the job using the few notes from old books of mirror makers who have gone before." ▶

LEFT Rebecca Eccles specialises in antique mirror making at Rupert Bevan – the final result of her work can be seen in this mirror, right.





SALE
NOW ON

JAIPUR SIKKAR & FLAMED ANTHRACITE TILES WITH BABYLON BATH, CLASSIC BRASSWARE,
RICHMOND ROBE HOOK AND DARTMOUTH GREEN PAINT

FIRED EARTH

Showrooms nationwide or shop online at fireearth.com

WALL & FLOOR TILES • BATHROOMS • PAINT • DESIGN SERVICE

Heritage Skills

Traditional British crafts still used today

CERAMICS

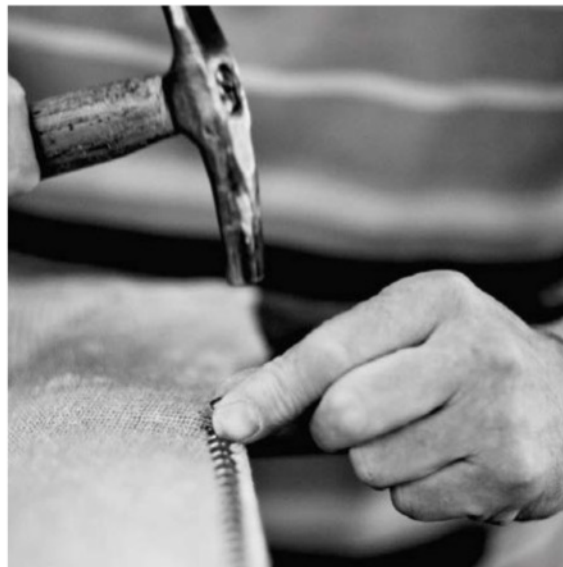
- BURLEIGH – the only pottery in the world still using traditional underglaze tissue transfer
- SHAWS OF DARWEN – has been making fireclay (ceramic) sinks in Lancashire since 1897
- EMMA BRIDGEWATER – all made in Stoke-on-Trent
- FELDSPAR STUDIO – new generation maker, based in Devon
- JOHN JULIAN – distinctive ceramics using classic techniques in Wiltshire

HARDWARE

- BEARDMORE – traditional forgery producing bespoke and specialist hardware
- COLLIER WEBB – making brass, bronze, aluminium and silver castings at its foundry for more than 45 years
- SAMUEL HEATH – solid brassware that has been made in Birmingham for more than two centuries
- ARMAC MARTIN – made in England since 1929, designed and made in-house from solid brass at the Birmingham factory, all finished by hand

WEAVING

- ELEANOR PRITCHARD – reinterpreting traditional British weaving for contemporary designs
- JOHN BOYD – weaver of horsehair fabrics since 1837, and one of the last surviving horsehair weavers in the world
- JOHNSONS OF ELGIN – Scottish mill producing natural fabrics since 1797
- ROGER OATES – British made, including latest New Classics collection using 100% British traceable wool
- ABRAHAM MOON – fully vertical mill in Yorkshire, founded in 1837



Many British companies that champion craftsmanship also harness the benefits of new technologies to make their output as competitive as possible. Beardmore embraces the ever-improving capabilities of 3D printers and user-friendly milling machines on some lines, while using the ancient lost-wax process of brass casting on items requiring more unusual detail or figurative form. Some companies join forces with other craftspeople to innovate, such as Tom Faulkner's recent collaboration with blacksmith Jacob Edwards to develop a new 'cratered' steel finish for a table design.

Forging ahead

What can be done to protect craft skills into the future? "Education and community engagement," ▶

TOP Made by hand in England by Beaumont & Fletcher, the Topkapi bespoke headboard in Eriskay Verde wool, from £6,396, features Salome hand-embroidery and contrasting piping.

ABOVE LEFT Hand-nailing completes the crafted finish to a headboard by Beaumont & Fletcher.

ABOVE RIGHT This custom floral CU1142 knob in Flash Gold, £174, is made using the lost-wax process at Beardmore's foundry in Hastings, Sussex.



Traditional hand-printing techniques (here and below) are used by Rapture & Wright to create wallpapers and fabrics with an artisanal character. While drawing on the methods of the past, Rebecca Aird and her team look to the future with improvements that minimise the environmental impact of the process.



ABOVE Handcrafted and powder-coated in Rupert Bevan's Shropshire workshop, the Henri barstool, £2,900, has a needlepoint cushion, hand-stitched by Hunt & Hope in English Appletons wool, which is sourced, spun and dyed in Yorkshire.



says Lulu Lytle emphatically. "Aside from the obvious art, design and technology teaching in schools, we must show school leavers that there is a viable career in making, encouraging them to seek out apprenticeships or study specific making skills at college. A nationwide apprenticeships register is desperately needed to make it easier for students to find the right opportunities by region – something that we are in the process of establishing with the Heritage Crafts Association."

Concludes Tom Faulkner, "Apart from giving a generation the opportunity to have a rewarding and fulfilling career working with their hands, equally important is that people are willing to invest in the pieces we make – and so support British craft." ■

FEATURE AMELIA THORPE PHOTOGRAPHS (LULU LYTTLE) © MEGAN TAYLOR (COX LONDON) INGE CLEMENTE (SCONE BRITAIN WEAVERS) © RICHARD LEVITCH (ISOANE BRITAIN) BOCKCASE © OSCAR PROCTOR (LULU LYTTLE PORTRAIT) © DAMIAN RUSSELL (REBECCA ECCLES PORTRAIT) © LAURENCE CANNINGS (RUPERT BEVAN) © JAMES McDONALD



NEPTUNE

Our design expertise, your vision. Endless possibilities.

Kitchens Furniture Accessories Lighting Paint Design services
Over 30 stores across the UK and Europe [neptune.com](https://www.neptune.com)



Explore
kitchen



BLOCK 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 turning the spotlight to a unique form of pattern printing

FEATURE EMMA J PAGE

An ancient technique used to print patterns on textiles or paper using a carved piece of wood, this skilled form of relief printing is said to have originated in China at least 2,000 years ago. Block printing spread across Asia, eventually arriving in India, where it became a vital part of the textile industry, with areas including Rajasthan and Gujarat gaining fame for their intricate designs and vibrant colours. The technique made its way to Europe in the 14th century, when craftspeople adapted it for printing on paper, which led to the production of early books and prints. Despite the

passage of time, it has remained a beloved art form, cherished for its ability to create detailed, handcrafted designs, and today, artisans all over the world continue to practise and celebrate this timeless craft, which merges the boundaries between fine art and textiles.

The prince of prints

A meticulous process, block printing involves a drawn design which is then carved onto a block of wood or linoleum. The carved block is dipped into ink or dye and then pressed firmly onto the fabric or paper, transferring the design in relief. This process ▶



is repeated to create a continuous pattern. Some makers outsource their pattern designs to skilled block printers, some revive archive blocks to create new pieces and others carry out the entire process themselves from beginning to end.

What sets block printing apart is its distinctive finish, which combines craftsmanship with artistic expression, each piece of fabric or wallpaper bearing the hallmark of human touch. Its small imperfections add charm and character showcasing the authenticity of handcrafted work. “Block printing can be very detailed and beautiful, or impactful and simple,” says Rosie Dalia’s Nikki Greengrass. “There is a unique connection between the fabric and the artist-maker. The imperfections in the printing – a fainter line, a slight purposeful smudge – create a lot of character, which results in an earthier look compared to cleaner, sharper screen prints for example.”

A craft that has stood the test of time, block printing brings a pattern to life in a unique way with its subtle nuances. “This ‘by hand’ approach allows the cloth to breathe,” thinks textile specialist Molly Mahon, whose designs are created at her East Sussex studio before being handed over to block carvers in India. “I love this mix of ancient technique and new interpretation; it’s a celebration of heritage and tradition, a nod to the craftspeople who have passed their knowledge from one generation to the next, while delivering new designs for contemporary and joyful interiors.”

Block prints also have heritage appeal because of their associations with nature and folklore. “I love



‘Imperfections in the printing create character and an earthier look’ Nikki Greengrass, Rosie Dalia

ABOVE Against chalky plaster pink walls, the blue tones of Molly Mahon’s Dianthus tablecloth are picked out by a pair of boldly painted dining chairs.

LEFT Designer Annika Reed’s Pegasus wallpaper adds a whimsical note to her daughter’s bedroom.

reimagining ancient tales and traditional patterns, adding a contemporary twist to create designs that are both timeless and playful,” says designer Annika Reed, who instead of using separate blocks for each colour, carves at the same block layer by layer. “This method, although time-consuming and unpredictable, adds a unique richness to the designs, which are often a blend of historical and folkloric influences.”

The versatility of block-print designs means that they can also offer a contemporary twist. “From delicate floral borders on soft cotton voile to bold neon hearts on recycled, handmade paper to make gift wrap, there really are no rules or limitations,” says Bombaby’s Sarah Dixon-Dale, whose handmade textiles from Jaipur are known for their surprisingly modern neon designs. “I enjoy that no two pieces of fabric are the same. Each and every metre tells a story and the tiny blemishes within the print are an important reminder that it has been slowly and skilfully created by hand and not simply run off a factory conveyor belt in vast, generic quantities.” ▶



In this hallway, Acorn wallpaper in Dirty Pink by Speronella Marsh creates a painterly frame for the bolder tones of the dining room beyond. The chair is upholstered in her Zig Zag fabric in Lucy's India Blue and Seaweed Green.



That desire for a meaningful connection to the fabrics and pieces around us reflects our journey towards more mindful consumption, where slow production, supporting vanishing handcrafts and skills, is once again coming to the fore.

Layer by layer

Block prints inject softness, charm and relaxed appeal, adding movement to contemporary schemes or depth to rustic interiors. “As a wallpaper, they help soften and break up solid walls,” says interior designer Tamsin Saunders. “I recently used Marthe Armitage’s Angelica wallpaper in an attic bedroom, complemented by other block-printed fabric on the headboard, cushions and blinds. I wanted it to feel as though you were sleeping in the branches of a tree. Block prints can also be useful in narrow rooms, making them feel larger by blurring the edges of the space and helping to bring the feeling of outside in.”

These prints work especially well paired with other hand-woven textiles, layers of pattern, colour and art. “The wonderful thing about them is that they can fit into modern schemes, as some have a structured, obvious repeat that can feel quite contemporary,” says Mahala Textiles’ Alexandra Morrall. “We use a warm ivory linen ground that really shows off the block-printed pattern to give a fresh feel. Play with the scale of the prints. Large-scale block-print patterns can make a bold, modern statement, while smaller, intricate patterns can add subtle interest and sophistication.”

With their irregularities and handcrafted charm,



‘Smaller, intricate patterns add subtle interest and sophistication’ Alexandra Morrall, Mahala Textiles

ABOVE Interior designer Laura Stephens combined joinery in Paint & Paper Library’s Spruce with Elphin wallpaper by Jane Churchill for delicate, easy-on-the-eye appeal in this period hallway.

LEFT In this whimsical bedroom scheme, Speronella Marsh’s Eastern Leaves wallpaper in Dirty Pink & Olive has a hand-painted, beautifully imperfect finish for unique appeal. It is paired with a Woods bedspread from her Landscape collection.

block prints are especially useful in kitchens and children’s bedrooms, where their effect is playful and relaxing. “We enjoy using them in this way to deformalise schemes,” says Toddy Fleming at Studio Cameron. “But do consider issues around practicality. We are very careful that we select good quality block-printed fabrics that don’t fade when washed if we are introducing them as bedding, for example.”

The material that a design is printed on is an important consideration. Good quality linen is an obvious choice. “The smoothness of the surface can be important in order to get the best print results, and one material can have a very different feel to another,” counsels pattern and printmaker Susie Hetherington, whose whimsical designs for Elmley Nature Reserve’s shepherd’s huts have been digitally reproduced from her original lino block prints. “I also sometimes like to print on upcycled material; a soft linen bedsheet can be transformed with block printing, and also repurposed into other things.”

Prints like these works brilliantly as accents, from table settings to lampshades. “I’ve noticed some

interesting advances recently,” says Angel Skillman of Shades of Cool London. “Block prints are being combined with other design elements like mid-century modern furniture or industrial decor for a more personalised look. Their use is also extending beyond the traditional, such as bedding and curtains, and into furniture upholstery, wallpapers, and framed art pieces. And time-honoured techniques are now being used to create modern and abstract patterns, blending classic craftsmanship with contemporary aesthetics.”

Though these prints suit a relaxed and layered approach, it’s important to consider balance and scale too. “It can be tempting to mix and match several within one scheme,” says interior designer Laura Stephens. “But try combining just one or two block prints of different scales with other patterns such as stripes or geometrics. Allow for some plain or neutral space too, in order to allow them to sing.”

New on the block

For a fresh approach, look for modern motifs that create a juxtaposition between old and new. “We like to switch up familiar elements - our printed borders often bear modern herringbone motifs and pinstripes rather than the traditional Indian florals,” says Sarah Dixon-Dale. “Neon edging and a bright, spotty reverse on a quilt can update a style in a flash while remaining faithful to age-old techniques. Think chevrons and gingham instead of florals or brights rather than classic earthy tones, in a fusion of East meets West.”

Unusual application is also key. “We have covered files in a study in lots of different block prints to add interest,” says Toddy Fleming. “Recently, we’ve seen them used to create block-printed mural panels which are a great way of adding interest where there is no available art. We have even used them for a shower curtain, which was really effective.”

Current trends favour a bold approach within a scheme that incorporates textural plains too. “I’ve been experimenting with block printing for the past five years and feel that big designs are becoming news,” says textile designer Speronella Marsh. “I also print on antique linen sheets, which are key to the final look as each is different. Some might have been washed 100 times, some 50; they’ve all had a life, which lends a beautiful patina.”

This ancient craft continues to produce textiles and papers that suit many styles of home. “For a long time, people associated block printing only with tablecloths, napkins and quilts, but now we’re seeing it used in all sorts of wonderful ways,” says Willa & the Bear’s Hattie Goodley. “I draw inspiration from antique fabric scraps, vintage end papers, architectural carvings, the garden, vintage sewing and knitting patterns, plus nostalgic photographs.”

Ultimately, it’s this marriage of new, creative approaches and ancient, skilled craftwork that keeps this age-old printing method as fresh and relevant as ever. ▶



ABOVE The graphic silhouette of a contemporary dining table is contrasted with dining chairs upholstered in McLaurin & Piercy’s Oxford in Berry, in this dining scheme by Studio Vero.

RIGHT Home & Found’s Tamsin Saunders used soft tones and gentle block-printed fabrics and wallpaper to create a timeless guest bedroom which feels both fresh and airy.





UNIQUELY IMPRINTED

Honouring perfectly imperfect details, block printed fabrics and wallpapers offer a handcrafted finish, which is skilfully executed and exudes the artisan's creative instinct and characterful flair

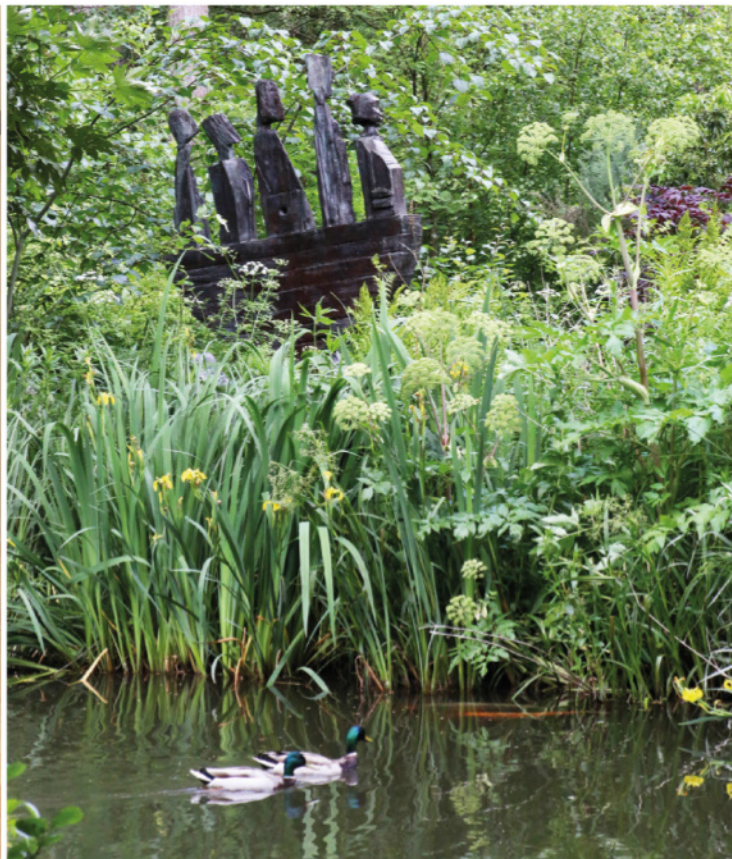
- 1 Napa chair in Atlas Rose fabric, £995, The Pure Edit 2 Flower Press fabric, Fuchsia, £98 a metre, Baker Lifestyle 3 Damask fabric, Pink, £138.60 a metre, Blithfield 4 Gita Paisley fabric, Orange & Mauve, £46 a metre, The Mews 5 Papaya fabric, Daffodil, £85 a metre, Alice Palmer & Co 6 Eat Your Greens wallpaper, Chicory, £480 a roll, Bloomfield Ink 7 Toubkal fabric, Teal, £29 a metre, The Pure Edit 8 Khiva fabric, Malachite, £178 a metre, Serena Dugan at The Fabric Collective 9 Marbella fabric, Emerald, £197.40 a metre, Walter G at The Fabric Collective 10 Pineapple wallpaper, Angel Blue, £264 a roll, Watts 1874 11 Ebury Stripe fabric, Blue, £129 a metre, GP & J Baker 12 Bindi wallpaper, Blue, £184 a roll, Molly Mahon ■

Superb Bespoke Interiors, Bathrooms, Kitchens & Bedrooms

A unique one-stop shopping experience for all your interior & exterior design & decoration requirements.

The most atmospheric sculpture park in Britain.

More than 300 internationally renowned artists exhibiting sculptures for sale within ten acres of arboretum & wildlife inhabited water gardens.



exquisite room accessories

baskets tissues jardinières

.. just too good to hide

Must-Have Bins
MADE TO BE SEEN

T: +44 (0) 20 3744 2384
E: info@musthavebins.co.uk
W: musthavebins.co.uk

RAPTURE & WRIGHT
HAND PRINTED FABRICS & WALLPAPERS

01608 652442 raptureandwright.co.uk

JUSTFABRICS

FABRICS | MADE TO MEASURE | HOMEWARE

www.justfabrics.co.uk
01242 388390

Over 15,000 Reviews
★★★★★
Trustpilot

LENNOX CATO
ANTIQUES & WORKS OF ART
Est. 1978

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

www.lennoxcato.com

LAPADA
BADA EST. 1918

A tiered light fitting adds presence and drama to a room. Two-tier Stratton chandelier in bronze, £3,795 with Lily linen shades, from £80 each; Bolzano table lamp in bronze, £1,475, with Warwick linen shade, £195, Vaughan

MAKING LIGHT WORK

A well-planned and considered lighting scheme will not only enhance the home on a practical level but conjure decorative drama and ambience for every occasion





LEFT Consider where targeted task lighting will be needed most. *Swan wall light, £185, Original BTC*

RIGHT To be aesthetically pleasing and ergonomic, a lighting scheme takes planning and forethought.

Glass Globe lantern in brass, £1,795; Lotus Leaf table lamp with Pembroke shade, £1,350, Vaughan

OPPOSITE PAGE Use a pendant to accentuate ceiling height in a vaulted garden room. *Glasshouse lacquered brass, clear pendant light, £589.75, The Soho Lighting Company*



While lighting design is intrinsic to the success of any interior, it is something far too many of us make the mistake of approaching as an afterthought.

Planning where lighting is sited in a room should take place at the very start of a project to balance the complexities of function, style and flexibility alongside carefully conceived circuits and controls. "Doing this should bring an intangible feeling of flow and calm to an interior, dovetailed with easy manipulation of mood and function," says Claire Pendarves, lighting consultant for The Soho Lighting Company.

LIGHTING BLUEPRINT

A successful lighting scheme is one that is tailored to the various functions and occasions required of a space. Whether planning for one room or an entire home, the rules are the same. First, consider how an area is used throughout the day, what needs lighting, the ambience required, then plan accordingly.

Experts recommend including a mix of three different types of lighting in any one space. "This layering effect will enable the mood to be adjusted according to the time of day or activity," explains ▶

RIGHT Use traditionally styled momentary toggle or push-button switches with dimmers, lighting-control and home-automation systems. *Three-gang retractable dolly switch in aged brass, £217.32, Forbes & Lomax. Interior design by Cobble Court Interiors*







STAYING IN CONTROL

Estefania Marquez, design associate at John Cullen Lighting on the latest automated technology



- Smart lighting controls range from standalone solutions to fully integrated systems and enable effortless, customisable control of lighting scenes from a keypad, smart phone, tablet or home assistant.
- Individual, Wi-Fi-connected, plug-in smart bulbs and lamps can be controlled remotely via voice command or smart phone. Designs range from dimmable and colour changing LED bulbs to lamps complete with integrated speakers.
- For a more flexible wireless system, existing light switches can be replaced with Wi-Fi-connected smart switches. Allowing for multiple lighting zones to be remotely controlled, automatically activated or voice-controlled. Combined options, covering lighting, audio, heating and blinds, also offer enhanced automation.
- Hard-wired centralised control systems can be used for larger or more complex set-ups and seamlessly integrated with other smart home devices and systems. A system can manage infinite lighting zones, enabling the creation of bespoke scenes that perfectly align with your preferences and avoid reliance on preset scenes. For best results, consult a lighting designer and audio-visual specialist.
- When deciding what smart controls to use, consider the complexity of installation – particularly when it comes to wired systems. It is also worth factoring in the ease of maintenance and ensuring compatibility with existing systems for future scalability.
- Consider the user-friendliness of the system when selecting controls. This is especially important in guest bedrooms, as guests should feel comfortable and intuitively know how to operate the lighting without confusion.



ABOVE Positioning a pendant above a bed creates a focal point. *Icarus six-light pendant with bespoke fabric shades, from £714; Wisley Chalk White lamp base, £258, with empire drum shade, from £120, David Hunt Lighting*

LEFT A bedside wall light with a flexible arm can provide better illumination for reading and be tucked away neatly. *Cooper Antique Brass wall fitting, £144, with empire pendant shade in Ikat Heraldic, £37, Pooky*

Jo Plant, head of design at Pooky. Ambient lighting will be the primary light source and provide general illumination. "Ceiling pendant and recessed lights are typical choices for this," says Plant. "Whereas task lighting, such as adjustable spots or under-cabinet lights in kitchens and desk or floor lamps in work spaces, focuses on areas where specific activities take place. Accent lights, including wall sconces, picture lights or strategically placed lamps can create focal points within a room and highlight architectural features or decorative elements."

Ideally, each layer of lighting should be operated on separate circuits and fitted with dimmer switches. "This provides an inviting mix of light sources and varies the levels of illumination to match different tasks and usage," explains Estefania Marquez, design associate at John Cullen.

"I find dimmers especially useful in living rooms and bedrooms, where the transition from bright task lighting to a softer, more relaxing evening glow is likely to be required," adds Plant.

Having a detailed lighting plan drawn up, illustrating all the permanent room fixtures, features and furniture, should help determine the best points for lights, sockets and switches, as well as enable a registered electrician to plot all the necessary circuits. "Mentally walk through a space to ensure practical and workable switches - including placement either end of a hall and easily accessible bedside dimmers," advises Pendarves. "Consider hi-tech pre-set controls, so lighting can be changed at the touch of a button," adds Gemma Mouton, director of Forbes & Lomax. These might include momentary ranges - which keep a switch on only when pressed and held - offer classic looks with technology hidden behind the scenes.

Recognising the importance of natural light and the proportions of a space is vital when determining where to place lighting. "When it comes to overhead lighting, 2.3m is the clearance required from the ground to the base of a pendant, while above an island or table it is 70-100cm," advise the experts at Corston. If a room has low ceilings, consider wall lights and table and floor lamps rather than pendants, or opt for flush or semi-flush ceiling fittings.

Furthermore, darker dwellings tend to demand more nuanced layered schemes. "Whereas larger spaces with a single side daylight source will require lighting to the rear to soften disparity," says Pendarves. By contrast, the regular spacing of multiple spot or task lights should ensure an even spread of light in most settings. This can be replicated by a row of pendants hung a minimum of 45cm apart, regardless of size.

DESIGN CHOICES

With the basics in place, sourcing the correct light fittings to bring a scheme to life tends to be dictated ▶



ABOVE Select moisture-resistant fittings for bathrooms and ensure they are certified for safe use. *IP44-rated Silver Chain Shallow chandelier, £4,500, Tigermoth Lighting*
LEFT Extendable, multi-jointed designs provide focused light where it is needed. *Borough Antique Brass articulated wall light, £219.76, Jim Lawrence*



ABOVE LEFT Darker-coloured lampshades will bring a warming glow to the bedroom. *Patala candlestick table lamp, £150, with Red Chevron silk shade, from £149, Samarkand Design*

ABOVE RIGHT With the aid of a bespoke in-house design studio, Villaverde lights can be tailored to any size and specification. *Mondo handmade chandelier, from £1,795, Villaverde*

by a property’s architecture and decor, personal preferences and, of course, function. “Whatever your design choice, consider size and proportion in relation to the room and the performance required,” advises Plant. For example, when drawing attention to a high ceiling, creating a feature in a drawing room or denoting specific areas such as dining, “a focal chandelier should always be bigger rather than smaller,” she says.

That is not to say all designs need to revolve around a central pendant. In fact, many designers favour a cosier combination of wall, table and floor lamps in bedrooms and living areas. Mixing styles and heights will ensure versatility and an attractive display. In terms of the classic table lamp, selecting a shade with a diameter that measures at least the same height as the base is advised. Hollie Moreland, creative director at David Hunt Lighting, also recommends adding “articulated task lighting to allow for flexibility and control”.

Accent lighting in the form of wall-mounted uplighters and downlighters that wash walls with light and highlight features will inject decorative

interest and add depth to most schemes. It is also worth noting that, along with classic wall-mounted designs, uplighters and downlighters are an effective solution when looking to visually expand narrower spaces. In kitchens and bathrooms, adjustable wall lights can provide a design-led alternative to modern overhead spots. Plug-in and rechargeable lights also offer easy installation when permanent fittings might be an issue.

In terms of finishes, experiment with more unusual materials, including timber and recycled plastics, as these will prove impactful and add personalisation. Consider metal and other solid fittings if you wish to project a more focused beam, ideal for directional lighting, or porcelain shades for a slightly mellower, task-friendly glow without glare.

Opaque lampshades, including in linens and silks, are ideal for diffusing light sources and bringing a welcoming glow to any dark areas, as are designs with metallic linings. Whereas glass shades cast the widest and least-focused pools of light, making them the go-to option for more functional or daylight-restricted areas.

Crucial to each fitting will also be the choice of bulb, with key considerations being size, shape and brightness. Those that emit a warm rather than white light will prove easier on the eye. "A light's colour temperature is measured in kelvins and a 2700K to 3000K bulb should create a cosy and inviting atmosphere," says Plant. For ease of use, those keen on technology may wish to source dimmable and colour changing smart bulbs that can be operated by gesture, remote or even voice control.

ELEVATING SCHEMES

Planning a scheme from scratch affords more opportunities to take lighting to the next level by introducing a plethora of inspiring designs and atmospheric-yet-timeless touches. Indeed, such lighting is, "a brilliant way to create focal points, instant design impact and deliver a wow moment in the home," says Moreland.

Sizing up in the form of an enlarged chandelier, wall sconce or pendant is a device long used to create dramatic effect in the classic home. "Opting for a striking piece in an entrance hall, where furniture is often limited, can be the perfect place for lighting to take centre stage," suggests Moreland. "While chandeliers displayed central to the room or over a coffee or dining table offer practicality with the design detail, materiality and craftsmanship that elevates them into a sculptural art piece." ▶



ABOVE Zone an open-plan area with an eye-catching pendant above a dining table.

Aphrodite rattan pendant, £225, Pooky

RIGHT Vintage-inspired designs offer a fresh take on traditional styling.

The Ribbed wall lamp, £199, houseof.com

LEFT Discreetly lit from within, this chandelier will add atmospheric light as well as being a talking point.

Floral May forged iron and brass pendant, £POA, Cox London





TOP RIGHT A large, sculptural chandelier adds a chic note in a pared-back scheme. *Shard 100 Natural White Matt bone china chandelier, £2,639, Original BTC*

ABOVE When fitted with a dimmer, statement pendants can act as both task and ambient lighting. *Lotus Dine blown glass and timber pendant designed by Esther Patterson, £3,575; Tiger Lily chandelier, £POA, both Curiousa*

RIGHT Layered steam-bent timber throws out warm pools of light. *Gwenen pendant in ash, oak or walnut, £595, Tom Raffield*



As a rule, the larger the room, the larger a light can be but if in doubt, Pendarves advises “cutting out the shape in cardboard and holding it up in the space”. It should also be noted that heavier fittings are likely to need, “securely fastening to a wooden joist or concrete ceiling via a mounting plate and strong chain,” says Moreland.

Of course, smaller fittings can also be employed to make a statement. Usually by virtue of bold colour, pattern, a strong shape or the use of opulent or unusual materials. Low-hung pendants, for example, can take the place of the classic bedside lamp; and clusters of blown glasswork look striking hung over a table, in a stairwell or above a kitchen island. “Whereas lamps are a brilliant opportunity to have some fun and introduce personality,” says Moreland. “Look to intriguing textures and sculptural shapes to add depth to any room,” advises Industville founder, Mara Rypacek Miller. As with all lighting forms, do not dismiss contemporary designs. “These can work very well in traditional interiors, adding points of interest and contrast to create a layered space that feels characterful and tells a story,” adds Moreland.

Finally, where atmospheric, architectural lighting is the order of the day, LED strips or spots can be discreetly set within walls, floors, skirting, coving and surfaces. “And are intended to showcase artwork, add excitement to sculptures or shelving and enhance architectural details, in order to spark visual interest and seamlessly blend with decorative fixtures like pendants, table and wall lights,” concludes Marquez. ■

FEATURE PAULA WOODS PHOTOGRAPHS (ORIGINAL BTC & SOHO LIGHTING COMPANY), (LONDON), (SAMARITAN), (JANE EASTMAN), (CURIOUSA), (CHRIS WEBB), (FORBES & LOMAX), (COBBLE COURT INTERIORS), (JANE BEILES)



Luxury Lighting

Design Studio

Lighting Consultancy

Made in Italy

VILLAVERDE

LONDON

www.villaverde.london

A beautiful home... DESERVES PROPER PROTECTION

Having spent precious time creating your beautiful home, it is important to ensure you have the right insurance cover in place to safeguard your house, valuables and lifestyle



Now, as a reader of *The English Home*, you can benefit from expert advice, a personal claims concierge service and competitive terms on home and contents cover placed through leading insurance advisers Smith Greenfield.

This carefully researched insurance opportunity has been specially created for homeowners who have household contents worth more than £75,000.

It comes with many benefits that standard high-street policies do not offer, and readers of *The English Home* will receive access to products only available through expert independent advisers.

Equally important, claims will be settled promptly and without fuss.

Special benefits can include:

- Warranty-free policies – your property is covered even if you fail to set your alarm
- The cost of alternative accommodation if your home becomes uninhabitable
- Cover for garden furniture, statues and equipment
- Family travel insurance, including for children travelling on their own

For a free quote or more information:

Call: 020 8603 3730

Visit us at:

www.smithgreenfield.co.uk



**SMITH
GREENFIELD**

LIVING THE SEASON

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

FIG CLAFOUTIS WITH THYME

A classic clafoutis is a comforting pudding as we transition between the seasons. This simple recipe is made with fresh seasonal figs and a fragrant thyme garnish.

Serves 4

INGREDIENTS

1 tbsp butter
100g plain flour
3 tbsp icing sugar
300ml milk
3 eggs
5 figs
2 tbsp pine nuts
2 sprigs thyme
2 tbsp honey

METHOD

- Preheat the oven to 180°C/gas 4. Butter a casserole dish (circa 18 x 25 cm).
- Whisk the flour, 2 tbsp of the sugar, the milk and eggs in a bowl to make a smooth batter.
- Pour the batter into the dish. Cut the figs in half, arrange on top then bake for 30 minutes until risen, golden and set.
- Sprinkle with pine nuts and thyme.
- Drizzle with honey and dust with the remaining icing sugar before serving.





What to do in **SEPTEMBER**

Make hay while the sun shines with a late summer harvest of flowers, zesty spritz cocktails, orchard-fruit delights, a mediterranean-inspired makeover and some meadow magic

HARVEST *dahlias*

Indulge in this most gloriously colourful and superbly fashionable flower of late summer. Dahlias are enjoying something of a renaissance right now and it is not difficult to see why. A garden full of dahlias in bloom is truly a sight to behold, and with so many varieties which work so well together, they make for a splendid cut flower to enjoy indoors, too. If cutting homegrown blooms is not an option, spend an afternoon at a local Pick Your Own (PYO) farm and bring home a bucket full of favourites, from the neat, structured ball varieties to the more relaxed petal formation of the much-loved Café au Lait.

Create a spectacular mixed display in the sitting room with a beautiful bunch of different flowerheads in a wide spectrum of colours, artfully displayed in a large decorative vase, or use bud vases for single stems and create a charming, relaxed centrepiece along the length of the dining table. Alternatively, fill empty jam jars with small tied bunches to add a pretty floral fringe to a windowsill.

Find a PYO farm that offers dahlias among its seasonal flower, fruit and vegetable produce, pack a pair of scissors or secateurs and enjoy. Here is a selection for starters:

Bury Lane Farm, Hertfordshire (burylane.co.uk)
Dahlia Beach, Oxfordshire (dahliabeach.co.uk)
The Secret Farm, Bedfordshire (thesecret.farm)
Court House Farm, Somerset (courthousefarm.com)
Rowes at Priory Gardens, Yorkshire (rowesatpriorygardens.co.uk)
Pythouse Kitchen Garden, Wiltshire (pythousekitchengarden.co.uk) ▶



GROW *apples*

Allotments, gardens and orchards are wonderful sights at the end of summer, when fruit trees of all types, from apples and pears to plums, greengages and figs, are heavily laden with their bountiful crops. What is more, come spring there will be a glorious display of blossom to enjoy, too. Fruit trees can suit any size garden, with some varieties such as the crab apple being self-pollinating, so you only need one. A crab apple makes a great addition to a garden that has moist, well-drained soil and a good amount of sun, and will provide plenty of small fruit that can be made into jellies, or for the more ambitious, crab apple cider. A small tree is also a great gift idea for a budding gardener or cook when presented in a wooden crate with full instructions and some mulling spices.

Grow Your Own Cider Crate, includes a small crab apple tree ready to plant, mulling spices and full instructions, £48, The Gluttonous Gardener



SERVE *sweet, effervescent spritz cocktails*

Originating from Northern Italy, spritz cocktails typically contain Prosecco mixed with a bitter Italian 'amaro' such as Aperol or Campari. Enjoy the combination of the fizz with warm citrus and fruity flavours as an aperitif or welcome drink to a late summer gathering. Combine the nectar sweetness of peaches with a French brandy, peach schnapps and a crisp summer rosé to delight guests with this celebratory and wonderfully tasting Just Peachy Punch.

JUST PEACHY PUNCH

SERVES 6-8

A pale pink Provençal rosé wine, peach purée and French brandy enjoy a *ménage à trois* here with delicious results.

INGREDIENTS

4 ripe peaches, stoned and cut into wedges
75ml French brandy
75ml peach schnapps
1 x 750ml bottle well-chilled light, crisp rosé (a Provençal style works well here)
375ml bottled French peach juice or purée (see *Bar note*)
1-1½ litres well-chilled Indian tonic water
peach slices and fresh basil sprigs, to garnish

METHOD

- Put the peaches in a large jug, add the brandy and schnapps and leave to marinate for a few hours.
- When ready to serve, pour the wine into the jug along with the peach juice and add plenty of ice cubes. Stir and top up to taste with the tonic. Pour into ice-cube-filled tumblers, garnish each serving with a peach slice and a sprig of basil and serve at once.
- *Bar note:* If you cannot find bottled peach juice or purée, blend about six stoned ripe peaches (to yield 375ml of juice) and pass the purée through a sieve to remove any fibre or lumps. Taste and sweeten to taste if necessary with a little sugar syrup before using - this will depend on the ripeness of the peaches used. ▶



FURTHER READING
Spritz Cocktails
(Ryland Peters & Small, £8.99),
photography
by Alex Luck





Rust flat sheet, £100; Terracotta and Pink Clay cushion covers, £55 each; Terracotta and Rust scalloped placemats, £65 for a set of four; Terracotta and Rust scalloped napkins, £60 for a set of four, all 100% French Flax collection, Bed Threads

SAVOUR *the September sun*

There is something quite special about the mellow warmth of the end of summer coupled with the soft savannah-like colours of the English countryside. If the weather is hot and dry during August then the meadow grasses will be parched, yellowed and crisp, a perfect setting to enjoy the last of the warm sunny weather with a lunchtime picnic.

Historically, it is the time when the late summer harvest would begin and communities would celebrate the end of the gathering of crops with lavish meals, drinks and celebrations. Why not replicate this and be inspired by the sun-dried, meadow landscapes and the gentle heat of the September sun with a final picnic or two where everyone can bring a dish or drink? Lay a sheet or blanket on the ground, and gather on cushions in the long grass around a table laid to perfection, with linen accessories in warm colours of terracotta, burnt orange and rose pink accessoried with vases of dried flowers interspersed with fresh daisies.



Mustard Tangier
Stripe Cotton
Canvas, £55 a metre,
Alice Palmer & Co

UPDATE *a room scheme*

Introduce some playful energy into a sitting room, snug or bedroom with a joyful patterned fabric that softly transcends from summer into autumn and lets in some welcome warmth and colour too. A stripe is a failsafe go-to pattern that is hugely versatile and naturally suits the combination of a bright colour with a tempering neutral. For a dash of relaxed formality, a ticking stripe will add charm and elegance without being overbearing, or, for a jauntier look that is more reminiscent of summer, choose a wide statement stripe that simply oozes Riviera chic and conjures up memories of lazy

days relaxing in deckchairs under the shade of a parasol. A wide stripe in mustard yellow is the perfect complement to a backdrop of mellow, sun-kissed hues of ochre and terracotta in wall colours, art and accessories that bring back memories of holidays in the Mediterranean or Morocco. Use the fabric to make a loose cover to refresh a tired sofa or headboard, or to enhance a room with soft furnishings or accessories, such as cushions and lampshades. Alternatively, be bold and channel those maximalist tendencies with an eye-catching combination of all three. ■



Exclusive to The Telegraph

Four days from £1,329pp*

Discover Agatha Christie's Torquay with Dr Lucy Worsley



Departs April 13 and October 6, 2025

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.

In partnership with



◆ telegraph.co.uk/tt-agatha-christie ◆ +44 (0)204 586 7119 Quote **TORQUAYWORSLEY**

Terms and conditions: *From price is per person, based on two people sharing a room, subject to availability. Price and itinerary correct at time of print but may be subject to change. Single supplement £275. Deposit 20%. In the case of unforeseen circumstances, expert(s) may be substituted, and any expert-led events may be subject to change. Expert(s) will not join you for your full trip duration unless otherwise stated. Not suitable for those with mobility issues. Travel insurance is not included and should be taken out at time of booking. Images used may not reflect your actual tour experience. This holiday may be sold through other selected brands. Tour is operated by and subject to the booking conditions of TS Tours (ATOL-bonded). Calls are made at local rates. All tours featured are operated by the partner specified, a company independent of Telegraph Media Group Ltd.



INSIDE THE FACTORY

Discover what goes on behind the scenes at some of the most treasured interiors brands across the British Isles with an immersive factory visit

The British Isles have led the way in so many design and manufacturing endeavours including interiors and are blessed to have such a rich heritage of skilled artisan makers and established brands that craft products to the highest

standards with authenticity and provenance at heart. Many of these creative workplaces are willing to open their doors and show us around, so why not book a tour and see what really goes on inside the factory of some of our favourite interiors brands. ▶



Visit the Wedgwood factory to see how favourite designs are decorated after having been bisque-fired in the kiln.



Learn traditional blacksmithing techniques at Oldfield Forge and make a bespoke piece of ironwork to take home.

Metal

The iron and steel industries have always been a large part of these islands' traditional manufacturing and are responsible for making products of the highest quality, many of which have become household staples in the English home.

David Mellor (davidmellordesign.com), known as 'the cutlery king', is synonymous with iconic British design, and a visit to the company's Round Building factory in Derbyshire's Peak District is well worth it. Designed by architect Sir Michael Hopkins, it is a masterpiece in combining functionality with aesthetic, purposely circular in shape to suit the processes of making cutlery and sitting harmoniously within its natural setting. Take a guided tour and learn about the manufacturing processes and craftsmanship involved, and about David Mellor and his influence on design. Tours take place on Sundays, and can be followed by a visit to the in-house Design Museum and its cafe.

For a traditional forge experience, head to Hereford's **Oldfield Forge** (oldfieldforge.co.uk). Take part and learn the techniques and skills involved in making quality bespoke ironmongery and create a unique candlestick, fire poker, candle wall sconce and more to take home.



Beautiful in its simplicity and crafted to perfection, David Mellor cutlery is highly sought after. See how it is made at the factory in Derbyshire.



ABOVE & RIGHT Decorate a mug as part of the Emma Bridgewater factory tour as well as watching the expert potters at work – each piece of pottery is touched by 30 pairs of hand before it reaches the consumer.

BELOW Watch how skilled artisans handcraft each piece of Burleigh pottery using traditional methods.



Pottery

The very hands-on nature of pottery production means it can be a superbly immersive experience, and a visit to a working pottery can often be the catalyst to a new hobby. Head to Stoke-on-Trent in the heart of The Potteries – proudly branded ‘the world capital of ceramics’ – and enjoy a day at **Emma Bridgewater** (emmabridgewater.co.uk) to learn how they make almost two million pieces of pottery a year.

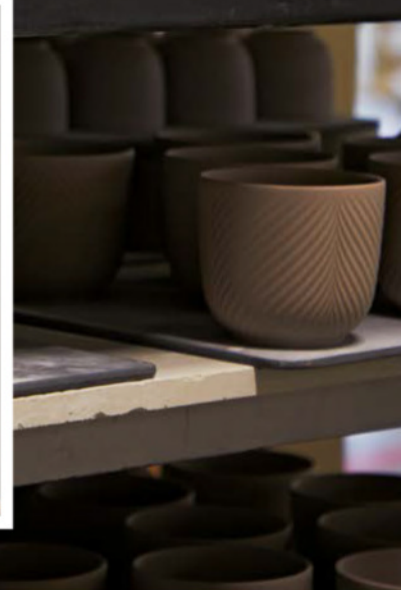
Also in Stoke-on-Trent is **Wedgwood** (worldofwedgwood.com). Take a tour to see how this globally desirable brand makes its iconic Jasperware, first developed by Josiah Wedgwood in the 1770s, is cast, glazed and decorated.

RIGHT Take a trip to the original 1940s working Wedgwood factory to discover how the famous Jasperware, first developed by Josiah Wedgwood in the 1770s, is cast, glazed and decorated.

BELOW Bisque-fired Wedgwood pieces ready for decoration and glazing.

Another Stoke-on-Trent must-visit is Middleport Pottery, home to **Burleigh** (burleigh.co.uk), the quintessential ‘made in England’ brand dating back to 1851. Explore this historic site, which has one of the last remaining original bottle kilns, or book a guided factory tour and wander among the shelves of pre-glazed biscuit pottery, learn how Burleigh’s unique method of decoration – underglaze ‘tissue-transfer’ – is applied, and how each piece is made using the same traditional methods that date back to the 1880s.

Head to **The Denby Pottery Village** (denbypottery.com) in Derbyshire and combine a factory tour with a visit to the museum, before having a go at throwing a pot and shopping for favourite pieces. ▶



The very hands-on nature of pottery production means it can be a superbly immersive experience, and a visit to a working pottery can often be the catalyst to a new hobby



RIGHT Denby Pottery mugs finished and ready for sale. After the tour, head to the factory shop and buy some pieces to take home.

LEFT Have a go at throwing your own pot on the wheel with guidance from one of the expert potters at Denby.





Glass

There is something quite mesmerising about watching a glass blower at work, superbly shaping a molten mix of silica and flux into something functional and beautiful. For an immersive experience, visit **Dartington Crystal** in Devon (visitdartington.co.uk) to learn about its history of crystal-making – spanning over 50 years from 1967 to the present day – view the inside of the factory on a self-guided tour and watch the craftspeople at work to see at first-hand how the glass is produced. Visitors can also try their hand at glass painting, creating a bespoke souvenir to bring home, as well as purchase first- and second-quality pieces from the factory shop.

The House of Waterford in Waterford in the Republic of Ireland (waterfordvisitorcentre.com), situated in the heart of the heritage area of Ireland's oldest city, runs private and group guided tours. Be inspired by the process, from the initial design stage through to the finished engraving of each product, and learn how they melt down over 750 tonnes of crystal each year. Afterwards, round off the day with an indulgent three-course afternoon tea in the cafe.

TOP Master engravers use diamond-tipped buzzers like pens to engrave the intricate Waterford cut-glass designs

ABOVE Watch as each piece of Waterford crystal is cut using the wedge-cutting or flat-cutting

method. Each craftsman has trained for at least eight years to master the detailed designs.

TOP RIGHT A skilled Dartington artisan uses a blowing pipe known as an iron to deftly create a thing of beauty.

COURSES & WORKSHOPS

If a factory tour ignites creative energy within, take note of studios and artisan makers that also run courses and workshops.

Pottery for amateurs is enjoying a renaissance. Warwickshire's **Whichford Pottery** (whichfordpottery.com) runs throwing workshops for all levels. Similarly, **The Leach Pottery** (leachpottery.com) in St Ives,

Cornwall, founded by renowned potter Bernard Leach, runs courses designed to educate all ages.

Glass-blowing requires skill and patience. Renowned British studio glass artist **Adam Aaronsson** (adamaaronsson.com) in Surrey runs a series of workshops to whet the appetite. **The Glass Foundry** (theglassfoundry.co.uk) in

Gloucestershire celebrates the alchemy of glass, creating and selling bespoke sculptures to the interior design world, offering courses in cold work, mould-making and kiln casting.

Textiles are a mainstay in interiors, so sign up for a creative weaving and loom set up workshop with celebrated British woven textile designer and artist

Margo Selby (margoselby.com) at her studio in Whitstable, Kent.

For metalworking courses to make all sorts of garden and interior products, from barbecue tools and shovels to coat hooks and small statues, take a course with blacksmith Nigel Barnett at **Forged Ironmongery** (forged-ironmongery.co.uk) in Norfolk and enjoy getting hands-on.



Textiles

The textiles industry has been part of the British Isles' heritage since medieval times, but really flourished during the Industrial Revolution. Today, many mills still use traditional methods to create highly sought-after home and clothing items. Head to Moray in Scotland to experience the 225 years of history behind the making of luxury cashmere and merino wool products at **Johnstons of Elgin** (*discover.johnstonsofelgin.com*). The Mill Experience is a truly first-class heritage immersion, being Scotland's only vertical weaving mill where all processes from dyeing to blending and weaving are done on one site. Afterwards, enjoy afternoon tea or lunch made from fine, locally sourced ingredients in The Weavers' Restaurant and a browse in the mill shop.

Visit Wales for a weaving experience that digs deep into the heart of traditional manufacturing at the charming whitewashed woollen mill of **Melin Tregwynt** (*melintregwynt.co.uk*) on the picturesque Pembrokeshire coast. Experience the sights and sounds of a traditional working mill, from the clacking of the looms to the weavers setting up to warp. The cafe serves local Welsh specialities and the on-site shop provides the opportunity to purchase items made from the signature tapestry cloths. ■

RIGHT Learn how the weavers load the metal warping stand carefully with cones of wool to make Melin Tregwynt's iconic Welsh tapestry designs.

ABOVE Weavers at work at Johnstons of Elgin, the only remaining vertical mill in Scotland.

RIGHT Swatches of home interiors fabrics from Johnstons of Elgin's collaboration with Ben Penreath

Experience the sights and sounds of a traditional working mill, from the clacking of the looms to the weavers setting up the warp



Melin Tregwynt's mill is located in the stunning Pembrokeshire Coast National Park and just a short walk from the beach.



'We were fortunate to have a team working on the house who had worked with the brilliant Robert Kime'

months landscaping the garden as it was just paddock and farmland before that.

How would you describe your interiors style?

It is quite traditional but also comfortable, colourful and relaxed. We were fortunate to have a team of builders and designers working on the house who had worked with the brilliant Robert Kime, so they helped us find beautiful, reclaimed materials to give it that old, lived-in feel. We used everything from reclaimed doors and bannister spindles to air-dried National Trust trees for the flooring throughout. I love collecting pieces on my travels, too, for that eclectic look, with throws from the South of France, Moroccan rugs and Berber pieces dotted around the place.

How did the Cotswolds inspire your latest novel, *Wives Like Us*?

The Cotswolds used to be quite low-key, but just before and during Covid, things ramped up a notch and everything became far more glamorous. The spending became satirical, with people throwing increasingly lavish parties and arriving for school sports days in helicopters. There was too much material for me not to write about, so I decided to write a fun novel to try and capture some of it.

What is one of your most treasured possessions?

A drawing done by my daughter Ursula when she was about eight. It's just brilliant and depicts a cat girl in the woods. It proved a sign of things to come as she is now a wonderful artist.

What should no English home be without?

A working fireplace. It's where we gravitate to as a family to read, watch TV and just hang out. I love fireplaces so much I even have one that I light in my bedroom! ■

Wives Like Us by Plum Sykes (Bloomsbury £18.99), available from Amazon and all good book shops.

My English Home

Author Plum Sykes reveals what she loves about life in the Cotswolds and the inspiration the area provides for her work

Who do you live with and where?

I live in Gloucestershire with my daughters Ursula, 17, and Tess, 14, as well as three horses, eight chickens and our border terriers, Twiglet and Raindrop.

What attracted you to the Cotswolds?

We lived in New York until 2005, when we moved back to London and took a weekend cottage on Isabella Blow's estate in the Cotswolds. We grew to love the area and decided to bring the girls up in the country, so we started to look for houses. In 2013, we found this house through a search agent, but it only came on the market two years later! It was worth the wait though.

Can you describe your home?

When we bought the house, it was a very run-down Cotswold farmhouse, which had a lovely cottagey feel with wooden beams and beautiful fireplaces but also a 1960s extension at one end. We rented a cottage in nearby Painswick and got the girls into local schools while we did 18 months' work on it, including adding a south facade so it has the look and feel of a traditional manor house. People are always amazed when I tell them the front is newly built, but the joy is the house has all the benefits of a modern construction, like generous room sizes, big windows and underfloor heating, so it feels very light but cosy. We also had to spend six



pooky

Cordless; freedom at last!

pooky.com



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

GP & J BAKER

TIMELESS DESIGN

ORIGINALS WALLPAPER COLLECTION