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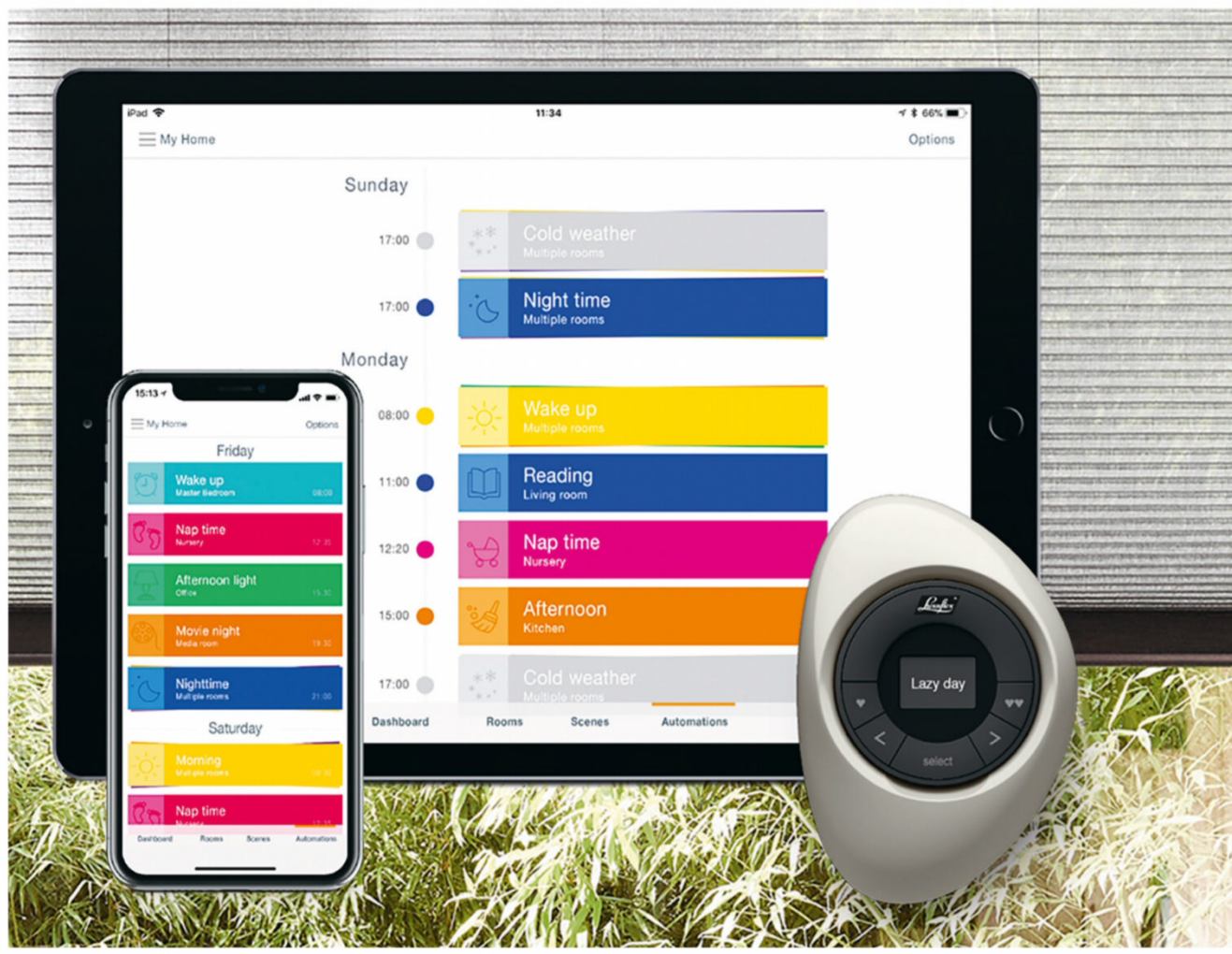
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CONTENTS

APRIL 2020



48



56



38

Beautiful Buys

16 **HOME COMFORTS** Lovely new buys on our radar.

22 **EASTER PARADE** Engaging decoration ideas.

24 **ALL SPRUCED UP** The calming effect of a tidy home.

English Homes

38 **REFINED ELEGANCE** A neglected Georgian house in Cheshire is brought back to life.

48 **COMPLETING THE CIRCLE** A clever redesign results in a sophisticated London townhouse.

56 **ARTISTIC INFLUENCE** Jemma and Jack Savoretti's eighteenth-century Oxfordshire cottage.

68 **RECLAIMED BEAUTY** Local and salvaged materials make a 1970s property appear a historic home.







Style inspiration

77 **FLORAL IMPACT** Chinoiserie on a grand scale.

78 **SPRING BLOOMS** Our selection of the new season's wallpapers and fabrics.

91 **DESIGNING A DREAM BEDROOM** Interior designers share advice on good bedroom design.

102 **SLEEPING BEAUTIES** An insight into quality bedroom furniture specialist And So To Bed.

104 **BUYING & USING DECORATIVE ANTIQUES** Discover which pieces are popular and how to use them to best effect in interiors today.

112 **GRAND VISION** Architectural historian Jeremy Musson considers the interiors of Henbury Hall.

Quintessentially

119 **ASPARAGUS APLENTY** Enjoy seasonal produce.

120 **EXPLORING SOMERSET** Plan a trip to some of England's most enchanting areas with our new series. This month: Somerset.

128 **SHAPING BRITAIN: ARCHITECTURAL HERITAGE** Important historical figures who helped direct the evolution of vernacular building styles across the land.

134 **WHAT IS NEXT IN GARDEN DESIGN?** From planting to structures, experts reveal what the future holds.

146 **MY DESIGN HERO** Antique dealer, designer, and furniture maker Max Rollitt on Thomas Chippendale.

Regulars

10 **A LETTER FROM HOME** A welcome from our Editor-in-Chief.

27 **NOTEBOOK** Our monthly digest of notable people, places and pursuits, plus important diary dates.

36 **THE LONDON EDIT** Interiors news from the capital.

37 **SUBSCRIBE** Treat yourself or a loved one to a subscription to *The English Home*.

141 **COMING NEXT MONTH** An insight into the delights to come in our May edition.

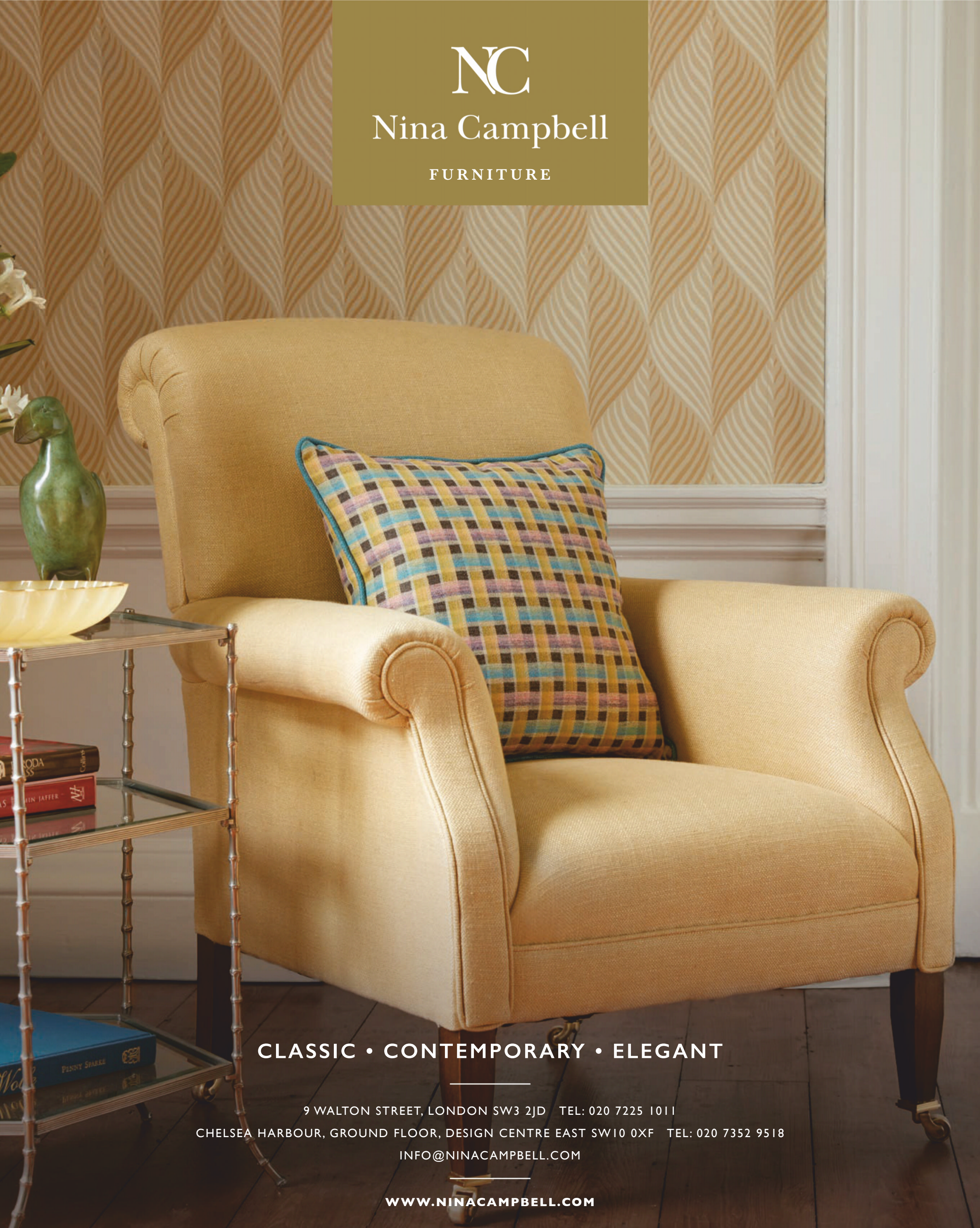


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A letter from home



Discover clever solutions for beautiful bedroom designs on page 92.



The sunshine and blue skies of spring have felt a long time coming. However, as the seasons aren't quite as reliable as they used to be, we have already had a joyous taste of what's to come with flowers blossoming early and birds being back in our gardens sooner than expected. There are few things more cheering than blooms in the borders and birds chattering in the hedgerows, which is perhaps why both flora and fauna are such timeless motifs in the English home. They are certainly prevalent in the latest fabric and wallpaper collections. We hope you enjoy and are inspired by our curated selection (*page 78*) of the new designs.

In a look at what the future holds in garden design (*page 134*), experts advise that colour is becoming just as important outdoors as it is in the home, with a move towards warmer, richer colours in the planting palette.

We hope you'll also enjoy the introduction of a new series suggesting beautiful English locations to explore, with recommendations for fabulous shops, historic homes and gardens to visit, inviting hotels to stay in, and local gourmet delights to try (*page 120*). Our Features Editor, Eve Middleton, starts the series with tantalising suggestions for an 'inspiration break' to Somerset; a trip to Bruton is certainly high on my own agenda.

If your immediate plans are to focus on nesting at home and redecorating, I do hope our bedroom special (*page 92*) will spark the imagination. Huge thanks to the designers who have so generously shared their insights for refreshing and reviving this most personal of spaces. So many wonderful ideas!

With warmest wishes,

Kerryn

Kerryn Harper-Cuss, Editor-in-Chief

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PORTRAIT RACHAEL SMITH

BEHIND THE SCENES...

It's been incredibly hectic in *The English Home* offices preparing for our 20th Anniversary, which we start to celebrate in earnest from our next issue. Do remember to buy a copy to enter our celebratory prize draws and for our special feature highlighting some of the most influential 'game changers' in decorating, gardening and lifestyles during the past two decades.

As I write, I'm looking forward to chairing a design masterclass – *Paying Homage to Heritage: Period Design's Bright Future* – at Design Centre Chelsea Harbour on Tuesday 10 March. The panel includes acclaimed designer Edward Bulmer, Geoff Collier, managing director of Collier & Webb and Shona Stopford Sackville, founder of McKinney & Co. We hope you can attend what promises to be a fascinating talk. For more information and to reserve a seat (admission to the talk is free), visit *dcch.co.uk*

Indian Flowers wallpaper. Curtains in Pierpoint with band in New Haven Stripe. Shelton Wing Chair in Indian Panel.
Cushions in Mulberry Tree, New Haven Stripe, Pass-a-Grille, Indian Diamond, Ferndale.

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HOME *Comforts*

Eye-catching textiles, alluring tableware and a glamorous bathroom update are on our radar for lovely new buys



OPPOSITE PAGE

Fruitful accompaniment
Comprising 40 colourways over seven designs, Little Greene's National Trust Papers collection draws on original designs from the National Trust's property portfolio. The design shown here was discovered beneath a wall hanging at Erddig in Wales.
Wallpaper, Pomegranate, Bazaar, £101 a roll, National Trust Papers, Little Greene

CLOCKWISE FROM LEFT

Colourful flora
New floral prints and the addition of 12 colours to the much-loved Manipur hexagonal velvet range make up the mainstay of Designers Guild's latest collection.
Chair, Manipur, Coral, £98 a metre; cushion, Spring Tulip Buttermilk, £90, both Designers Guild

Spring is in the air
Create a heartening tablescape with charming country motifs.
Ceramic farmyard mug, £7.50; Acrylic Daffodil Bulb in Glass Jar, £7.50, and all other items, Gisela Graham

Timeless quality
Team natural linen with gently patinated cutlery redolent of days gone by for understated chic.
Vintage Satin 42-piece cutlery set, £152; Natural Linen napkins, £34 for a set of four; Tilda Flower egg cups, £12 each, all Rowen & Wren





CLOCKWISE FROM TOP LEFT

New prints

Bristol-based textile designer Bethie Tricks has produced a range of brightly coloured fabrics for KDLoves, including on new furniture such as these charming slipper chairs.

Webster chair, £1,440 each, KDLoves x Bethie Tricks

Twist on a classic

Pink and green offer a fresh colour combination for a spring table setting.

William Edwards Sultan's Garden tableware, from £15 for a mug; Spode Zoology cup and saucer, £35; Cut-glass-effect Tumbler in Pink, £7; Plane cutlery, £60 for a six-place setting, all John Lewis & Partners

Sustainable style

Hand-crafted from sustainably sourced hardwoods and veneers, designs such as this ash pendant from lighting brand Sylvie (taken from the Latin '*sylva*', meaning 'from the forest'), show nature in a new light.

The Titania in Pink, £1,590, Sylvie

To Earth with love

The new collection from Heal's includes textiles made with yarns recycled from the fashion industry and plastic bottles.

Recycled Round Rug, £159; Mistral sofa covered in Designers Guilde recycled Tejo Ochre fabric, from £1,799, both Heal's

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CLOCKWISE FROM ABOVE

Stylish linen
The fresh new houndstooth linen collection from Once Milano is hand-woven by local craftsmen in the north-east Italian region of Veneto. Available online at Matches Fashion, the range includes includes bedding, loungewear and table linen.
Houndstooth linen cushions, £68 each; Houndstooth linen quilt, £540, both Once Milano, Matches Fashion

Romantic allure
Lustrous two-tone glassware and pastel-hued tableware combine for a dreamy setting in fashion designer Luisa Beccaria's latest homeware collection for Artemest.
Cherry Blossom tableware, from £190 for a set of two dessert plates; Linen tablecloth (and six napkins), £1,155; Fleury water goblet, £165; Fleury flute, £165; Domina tall tumbler, £135; Domina tumbler, £130, (all Purple-to-Blue colourway and for a set of two); Large Goblet vase, £230, all Luisa Beccaria for Artemest

Eye for design
This solid beech and Carrara marble console by designer Kit Kemp is the latest addition to luxury bathroom supplier CP Hart's furniture range.
Kempton console, from £3,750, CP Hart x Kit Kemp ■



FEATURE EVE MIDDLETON PHOTOGRAPHS P17 (DESIGNERS GUILD) © JAMES MERRELL; P18 (HEAL'S) © VICTORIA ERDELEVSKAYA

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Eggs glass platter, £28, Club Matters



Vesna pastel eggs, £60 for a set of 10; Faux Pear Blossom, £66 for a set of four; Blue small scalloped planters, £32 for two, all Sophie Conran



Mr & Mrs Chicken napkins, £24 for a set of two, Kate Sproston Design



Green Cabbage ceramic jug (small), £9, Gisela Graham at The Contemporary Home

EASTER PARADE

Bring Easter celebrations to life by arranging colourful and engaging decorations in key focal points around the home. From hanging motifs to seasonal bunting, symbolic accessories nod towards the awakening of spring. Themed tableware in pretty tones creates a fresh and uplifting sight to behold. It is also lovely to collect a few seasonal characters, to be brought out every year as an expression of Easter time.



Gold leaf egg decorations, £7.50 for a box of six, Gisela Graham



Truly Bunny Garland, £10, Talking Tables



Embroidered rabbit egg cosies, £12.95 each, Kate Sproston Design



Egg Easter wreath, £24.99, Lights4fun



Handwoven green chickenwire trug, £19, Dibor



Paeonia large teapot in Blush, £125, Wedgwood

FEATURE SUZANNA LE GROVE PHOTOGRAPHS (TALKING TABLES) © STUART VINTER; (LIGHTS4FUN) © HYLTON PHOTOGRAPHY

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Geoffrey Fisher small brushes, £25 each, Toast

ALL SPRUCED UP

Thoroughly cleaning dusty corners, furnishings, carpets and cupboards, and finding convenient storage solutions can be extremely satisfying, as well as having a calming effect on daily life. From small vessels to the textures and aesthetics of items regularly used for cleaning and tidying, it is surprising how much a beautifully made utilitarian design can encourage good everyday practices.



Jute string dispenser with built-in cutter, large, £24; small cotton parcel string tidy with scissors, £12.50, both natural oak, Baileys



Henley blanket box, £590, Neptune



Brown wooden lid glass large storage jar, £12, Debenhams



Hand-printed navy blue linen tea towel, Bluebell Collection, £16.25, *Madebyhandonline.com*



Special Edition Charleston A4 letter tray, £50, Cambridge Imprint



Rosemary glass & mirror cleaner, 500ml, £3.75, Daylesford Organic

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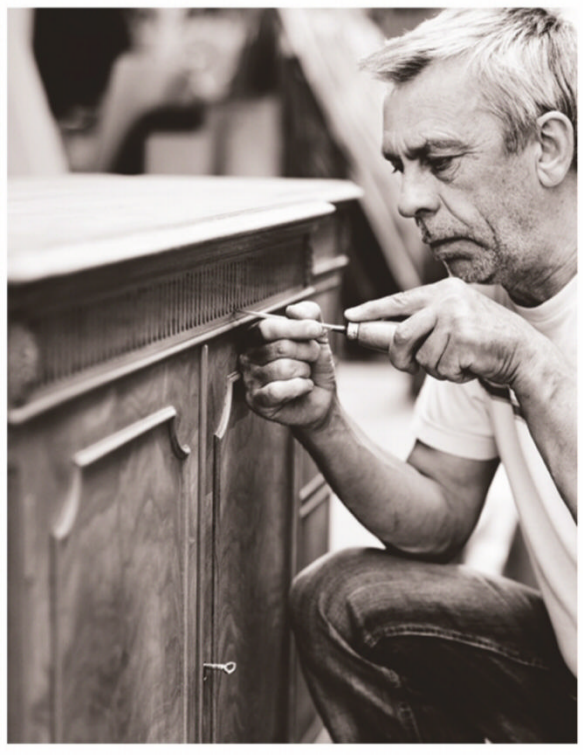
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NOTEBOOK

Our monthly digest of inside information on people, places and pursuits
by Managing Editor Sarah Feeley



Attend printmaker Molly Mahon's workshops to discover the joy of block-printing.

PURSUITS

The art of block-printing

Many will remember from childhood the joy of potato-printing, making patterns and choosing complementary colours to create a pretty picture. Why not tap into that same joy as an adult by attending a hand-block-printing workshop, making something decorative for the home and choosing colours and styles to suit individual decor?

The appeal of such workshops is the combination of the exhilarating feeling of learning a new skill, the social aspect of a fun group setting, the mindfulness of concentrating on placing the block just so, and the anticipation of lifting the block and revealing the printed pattern.

Experts run block-printing workshops and courses across England. Printmaker Molly Mahon is hosting workshops at special properties such as Charleston in Sussex, Wiveton Hall in Norfolk and Wardington Manor in Oxfordshire.

Fabric and wallpaper brand Rapture & Wright regularly runs workshops in its Gloucestershire studio, including a block/lino-print and lampshade-making course on 20 March and 24 April.
Print shop and studio Handprinted hosts a broad range of workshops in West Sussex, including a two-day course on block-printing with natural dyes to be held on 22 and 29 April.

Hand-block-printing is a centuries-old art form thought to have originated in China. It spread to India, where it thrives to this day, partly thanks to local expertise in the creative use of natural plant dyes, especially with mordants (metallic salts that create colour and allow it to adhere to fabric).
mollymahon.com; handprinted.co.uk; raptureandwright.co.uk; craftcourses.com





PURSUITS

Diary – *events worth noting*

TREASURE TROVE (*right*) 'Lost' works by artist Grayson Perry have been brought together from across the UK after a public appeal. The 70 thought-provoking pots, sculptures and plates are on show as part of *Grayson Perry: The Pre-Therapy Years* at The Holburne Museum in Bath until 25 May, after which they will move to York Art Gallery from 12 June to 20 September, then Norwich Sainsbury Centre from 18 October to 31 January.
Until 25 May; holburne.org



TALENT SHOWCASE (*below left*) London Craft Week spotlights both emerging and celebrated artist-makers of art, craft, design, fashion and luxury pieces from the UK and around the world with more than 250 events across the capital.
27 April to 3 May; londoncraftweek.com

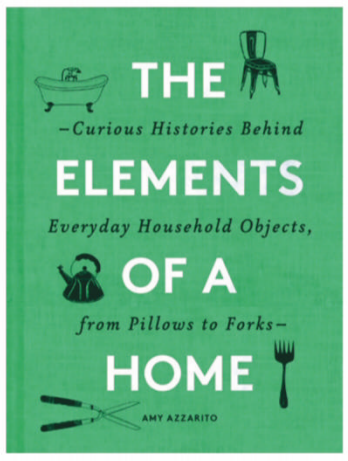
HIGH DRAMA (*right and top left*) Scaffolding for conservation work at Ickworth House in Suffolk has plunged the interior of the Rotunda into darkness, so theatrical lighting is being used to illuminate key treasures from its collection. Visit this Italianate gem to view portraits, sculptures, porcelain and rare silver in a new light.
Until 1 November; nationaltrust.org.uk



PERFUMED PASTIME (*right*) The centuries-old Japanese tradition of *hanami* sees picnics enjoyed underneath trees heavy with cherry and plum blossom. Brogdale in Kent, home to The National Fruit Collection – the largest collection of fruit trees in the world – will host *hanami* picnics as well as tea ceremony demonstrations, calligraphy and more. *18–19 April; brogdalecollections.org*

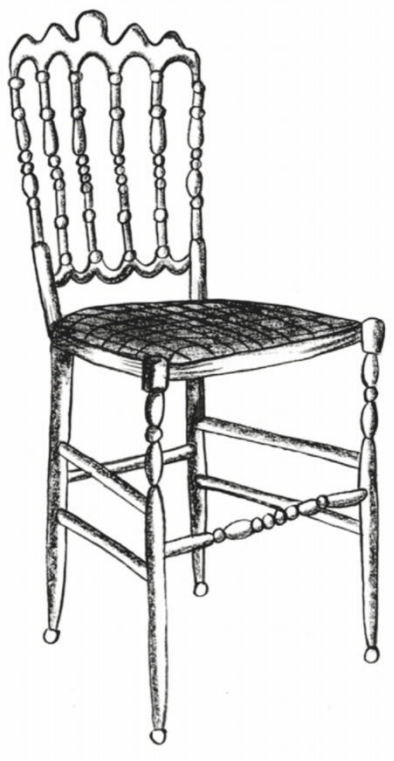


A Good Read



The Elements of a Home by Amy Azzarito (Chronicle Books, £14.99)





Finding the extraordinary in the ordinary gladdens the heart. This charming book reveals the origins of everyday items, from candles and chandeliers to chairs and kettles, in tales entertainingly told. Nuggets of fascinating insight abound. Who knew that the word 'crystal' comes from the Greek *krystallos* meaning 'ice' as the ancient Greeks believed clear quartz was ice so frozen it could not melt? Or that keys to ancient Greek and Egyptian homes could be three feet long? Amongst the many facts, the book also reveals how Cary Grant inspired the invention of 'turndown service' in hotel bedrooms, and how the first mirrors were crafted over 6,000 years ago from obsidian (black volcanic glass) or polished bronze and copper.



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Jessica Pownall

Founder of Artisanna London

Glamour is the common thread that binds all of Jessica Pownall's furniture designs – a sinuous decadence no doubt influenced by her work on film sets and her passion for twentieth-century Italian and French design.

After training as an interior designer, she spent 12 years as a set decorator, prop buyer and stylist for films, TV and commercials.

She turned her passion into her business, founding Artisanna London which sells bespoke upholstered furniture inspired by mid-century Italian and French design. Each piece is hand-crafted and upholstered in the UK by skilled makers using traditional and modern methods.

"I love what I do because I am honouring these beautiful and unique chair designs from the past with their sculpted forms," she says.

"The wonderful thing about them is that they remain timeless and will suit any classic contemporary interior."

There is an extensive fabric library to choose from, and customers can try the furniture at home prior to purchasing. Future plans include opening an interior design consultancy side of the business. *artisannalondon.com*



Tara Button

Founder of Buy Me Once

When she was an adverting executive and self-confessed spendthrift, Tara Button became disillusioned with our 'throwaway' culture and her part in promoting it.

For her 30th birthday, Tara's sister gave her a Le Creuset cooking pot – which sparked a lightbulb moment.

The French company loved by chefs is known for its quality, offering customers a lifetime guarantee on many of its products.

Inspired, Tara vowed to "buy for life" and create a website featuring "the longest-lasting products in the world".



Called Buy Me Once, it features a broad selection of over 2,000 items, all rigorously researched and tested by Tara's team against a five-point checklist: 1. Do the materials and craftsmanship make this product more durable than its competitors? 2. Do customer and independent reviews confirm the product's durability? 3. Is the product made ethically and, if possible, of sustainable materials? 4. Does the company offer exceptional aftercare? 5. Is the product's design timeless?

"We research, test and sell the longest-lasting and most sustainable products in the world," says Tara. "We are more than a shop – we are a movement. Most consumer goods are built to break. It's a waste of resources, money and time. It's called planned obsolescence. And we want to fight it. We try to do that by finding the longest-lasting version of everything. We help give those products an audience."

Tara is also campaiging for a law forcing manufacturers to indicate a product's lifespan, pre-purchase. *buymeonce.com*

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Closet & Botts

Old school friends Chloe Shearing and Harriet Maxwell used to spend chilly mornings rummaging around car boot sales and markets, dreaming of one day opening their own shop. Chloe worked in a French patisserie whilst Harriet was a display artist for Anthropologie.

After a particularly inspiring trip to Italy via Paris, they both resigned, bought a van and spent the next two years scouring the flea markets of Europe, selling their finds in pop-up shops and vintage fairs and learning their trade. They opened Closet & Botts in Lewes in 2014, selling new, handmade and vintage homeware, furniture and clothes.

"We mix old and new products together to create a homely and comfortable atmosphere to inspire people with ideas," says Harriet. "We're still just as passionate as when we started." *closetandbotts.com*







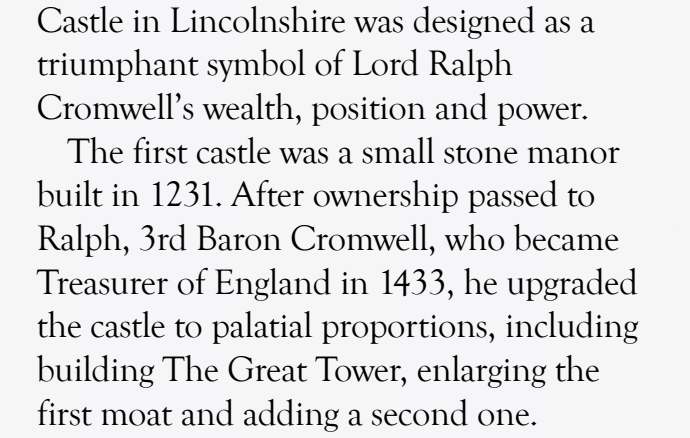


Tattershall Castle

With not one but two moats, Tattershall Castle in Lincolnshire was designed as a triumphant symbol of Lord Ralph Cromwell's wealth, position and power.

The first castle was a small stone manor built in 1231. After ownership passed to Ralph, 3rd Baron Cromwell, who became Treasurer of England in 1433, he upgraded the castle to palatial proportions, including building The Great Tower, enlarging the first moat and adding a second one.

Much of the castle was destroyed or damaged during the Civil War in 1643, leaving only The Great Tower intact. It survived a Parliament-ordered demolition following an appeal, and an attempt to ship it to America, and today is one of the earliest and finest examples of English medieval brickwork. Inside are priceless seventeenth-century Flemish tapestries to admire. Climb to the top and be rewarded with views for 20 miles. *nationaltrust.org.uk*








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Levens Hall

England is famously and fortunately full of beautifully preserved historic houses which open their doors to the public. But some of them attract visitors as much for their gardens as their interiors – and Levens Hall in Cumbria is a case in point.

It is home to the world's oldest topiary gardens, set within 10 acres of grounds that remain largely unchanged since they were designed in the late 1690s. Ancient box and yew trees, expertly trimmed into different shapes, rise up from beautiful displays of underplanting – an ever-changing array of over 30,000 bedding plants grown in the on-site greenhouses.

Levens Hall itself has an intriguing history, too. It has grown from a stark, imposing thirteenth-century pele tower (or fortified keep) into a warm and welcoming, Elizabethan-era family home. The de Redman family owned the property from 1170 until the sixteenth century, when it was sold to the Bellingham family, who enlarged and refurbished it, only to see it gambled away in a game of cards. Acquired by Colonel James Grahme in 1688, it passed through the female line to the Howard family in the eighteenth century and current owners the Bagots in the nineteenth century.

Visitors will marvel at the magnificent interiors, including ornate plasterwork, fine oak panelling and beautiful collections of furniture, clocks and paintings.

Both house and gardens reopen in April after their winter closure. *levenshall.co.uk* ■









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THE LONDON EDIT

Editor-at-large Kate Freud turns her gaze to hand-finished bathroom pieces, hand-knotted rugs and hand-blown glass



CATCHPOLE & RYE

Bathroom company Catchpole & Rye was founded by Tony O'Donnell in 1990, following the discovery of a dilapidated yet beautiful bath under a worktop in the kitchen of a house he and his wife Elaine had bought in Kent.

Deciding to have the bath restored, the couple searched high and low for someone with the skills to do it. Unsuccessful in their search, O'Donnell decided to set about the task himself and along the way discovered a selection of reclaimed and antique sanitaryware in various salvage yards. This led to a passion to preserve and maintain the beauty of these antiques, and the birth of Catchpole & Rye.

The brand has a foundry and workshop in Kent where it casts and hand-finishes designs using heritage skills that have been employed for centuries. Its impressive collection comprises beautifully crafted bathware from a freestanding shower and cast-iron baths to washstands, taps and cisterns. Personalisation is also offered in the form of emblems, logos and even coats of arms cast onto baths and cisterns.

catchpoleandrye.com

RIVIERE

Camilla and Leo Riviere's inspiration for their eponymous rug company's designs came from their extensive travels around Europe and Asia. Launched in 2005, the brand has grown from strength to strength, offering a range of hand-knotted rugs with elements of global style. This aesthetic is further informed and enhanced by the couple's backgrounds in art and design and their appreciation for both classical and modern architecture, art and interiors.

Riverie's collections are hand-crafted in the Kathmandu Valley of Nepal in the brand's own workshop, using only the finest-grade Tibetan wool and pure



Chinese silk, although designs are also available in mohair, nettle, linen and bamboo. Each rug has a minimum of 100 knots per square inch.

Today, Riviere has a collection of over 90 designs and a library of more than 1,800 colour tufts at its showroom on Lots Road in Chelsea. It also offers colour-matching and a bespoke design service to create one-off pieces.

riviererugs.com



CURIOUSA & CURIOUSA

Upon graduating from Nottingham University with a degree in Decorative Arts, Esther Patterson set up her first modest design studio in a caravan parked on the family driveway. What she lacked in means back then, she more than made up for in determination and vision.

Having launched her hand-blown-glass lighting company Curiousa & Curiousa in 2010 from this humble starting point, Patterson now has a showroom in Chelsea and employs a small team at her studio and workshop in Derbyshire. Here, she draws upon the very best of traditional, local craftsmanship to make her designs. Each piece is made to order and hand-blown without the use of moulds to create distinctive and richly colourful results.

Early champions of Curiousa & Curiousa's designs included Liberty London, which as well as being the brand's first London stockist, asked Patterson to create pieces for its in-store cafe. There soon followed other commissions for Harvey Nichols and the Hayward Gallery on London's South Bank, amongst others.

The brand's range of shapely pendants, wall lights, chandeliers, table lamps and outdoor lights comes in 23 colours, five ceiling fittsgs and 10 different flex options.

curiousa.co.uk



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Refined ELEGANCE

Interior designer Jojo Bradley has brought a neglected Georgian house in Cheshire back to life, creating a stylish and inviting home for her family

FEATURE NATALIE FLAUM PHOTOGRAPHY COLIN POOLE
STYLING ANNABELLE GRUNDY

Calm aqua tones and raspberry pink for warmth create an inviting scheme in the drawing room. The ottoman is in Malabar by Colefax and Fowler, whilst the curtains are in Carrera by Zoffany. The painting above the fireplace is by Daniel Crane. The flowers are by Velvet Peony.

Three former reception rooms were knocked through to create a spacious open-plan kitchen-diner with the playroom accessed off the kitchen. The bespoke oak cabinetry is by Venables Oak and painted in Pigeon by Farrow & Ball. The window dressings are in Baker's Indienne by GP & J Baker.









Yorkshire girl at heart, Jojo Bradley met her husband Mark 12 years ago at Newcastle University, and soon after they relocated to Cheshire to be near his relatives and the family business. The couple married five years ago and have since welcomed the arrival of their two sons – Archie, now four and Bertie, two.

Jojo and Mark came across their now family home in 2013. Set in a picturesque village near Chester, the red-brick Georgian double-fronted house had a Victorian era kitchen extension and another ramshackle extension to the rear. A former working dairy farm, over time the property had been divided into two separate homes; one habitable, the other completely derelict.

"We had driven past this house many times, never noticing it with its dilapidated farm dwellings and overgrown trees," says Jojo. "We both absolutely fell in love with it. Georgian style – with its symmetry and room proportions – is my favourite. I could see it had the potential to be beautiful and a home for life, but knew it would be a total 'labour of love' project. The run-down building was riddled with damp – carpets squelched as we walked across some of the rooms and mushrooms were sprouting off walls."

Jojo and Mark continued living at their barn conversion as they set to work on a two-year renovation of the Georgian house whilst planning their wedding. During this time, Jojo worked on upholstery projects for friends and family from her spare room and completed an interior design qualification. Her business, Jojo Bradley Interiors, evolved organically and she now heads her own interior design studio and showroom from a converted

ABOVE Jojo used marble flooring in the entrance hall. For similar, try Mandarin Stone. The globe pendant and circular glass table were both sourced by Jojo Bradley Interiors. For a similar light, try Jamb.

FAR LEFT Jojo in the garden.

LEFT The Victorian extension can be seen to the right, with steps down to the garden.



The dining room in the new orangery connects to the kitchen, snug and playroom and has a staircase leading to the cinema room on the lower ground floor. The pendant lights are by Hector Finch and the curtains and Roman blinds are in Benaki by Lewis & Wood.

'Our home is a classic, elegant, fun and loveable space we all enjoy as a family'

farm building in the grounds of her home. "I have an amazing team of seven, including four fabulous designers who have assisted me with my renovation journey," she says.

Jojo's challenge was to reconfigure the space entirely as the house was stripped back to brickwork and trades replumbed, rewired and produced mirrored joinery to unite and reconnect both sides of the house together. "This was a house of its time, with lots of small rooms throughout. We kept the Victorian extension where the kitchen is and demolished the latter extension, which was falling apart, and built an orangery in its place, sympathetic to the period of the house.

The couple took on active roles and with the help of the architect, project manager, council planners and various trades, authentic features were installed. Jojo spent time researching detailing appropriate to the era of the house to reinstate architraves, cornices and ceiling roses. She also arranged for local artisans to produce replica internal arches and pillars, ensuring the stone matched the existing external sills.

ABOVE A roll-top bath from The Cast Iron Bath Company provides the perfect place to relax and enjoy the surrounding views. The armchair is in Quinn Stone by Colefax and Fowler and the Roman blinds are in GP & J Baker.

LEFT Bells found in what were the servants' quarters are displayed in the entrance hall. The seat pad on the monk bench is upholstered in Kate Foreman fabric. The bird painting is by wildlife artist Terence Lambert.

ABOVE A tall headboard in Milas Embroidered Linen by Vaughan is teamed with matching pink piping on the cushions by Titley & Marr in the master bedroom.

RIGHT Jojo has created a cosy reading corner in this guest bedroom with an antique armchair upholstered in blue fabric from Ian Sanderson.

"Mark and I work really well together. He was great at figuring out the nitty gritty details and technicalities of the build and I managed the design side," says Jojo. "We listened to suggestions from the planners and felt we were very much on the same page, as we were aligned with what they wanted and tried to keep within their constraints, which made it a smooth and straightforward process."

The warren of rooms upstairs was reconfigured to six master suites and a laundry room. "Having a laundry room upstairs works really well and I always suggest this idea to my clients – it reduces space on the ground floor and saves time carrying all the laundry downstairs to wash, dry and iron it, only to bring it all upstairs again," adds Jojo. "The six bedrooms were designed with en suites so that when guests stay with their families, we can easily accommodate them."

With an emphasis on functional, practical spaces, Jojo has created elegant interiors using a soft colour palette in a traditional style with a contemporary twist. "Every room in our house has a completely unique and different feel and I was keen to create rooms with personality and spaces that flow," she reflects. "I love pattern and texture, calm aqua blues and raspberry tones. We spent months sourcing antiques and pieces of art to add to the Georgian aesthetic and give a slight contemporary edge."



The indigo and taupe scheme in this guest bedroom is fresh yet soothing. For a similar bed, try The French Bedroom Company. The scatter cushions are in fabrics by Titley & Marr and Ian Sanderson, and the lamps are by India Jane.





'We love finding buried treasures in reclamation yards and travelling to source unique pieces of art'

ABOVE LEFT The headboards in a vibrant Manuel Canovas fabric in this guest bedroom are teamed with a Roman blind in Bitlis Embroidered Linen by Vaughan.

ABOVE RIGHT The basin in this guest en-suite bathroom is by Lefroy Brooks. The Roman blind is in Matanta by William Yeoward and the walls are painted in Green Smoke by Farrow & Ball.

Colefax and Fowler is a favourite resource and its fabrics play a key part in Jojo's home, but she finds inspiration elsewhere as well. "I'm totally inspired by other designers, especially the work of interior designer Kit Kemp – co-owner and creative director of Firmdale Hotels in London and New York. Her gorgeously unusual collections of prints and textures force me to push my own design boundaries," she says. "I'd always suggest choosing fabrics before deciding on paint colours."

Jojo advises not to underestimate the preparation work, as a professional decorating finish stands the test of time. "I'm a huge fan of built-in joinery that utilises every inch of space and fits perfectly. I usually prefer a spray paint over a farmhouse brush finish; our kitchen cabinets were painted off-site as the paint was mixed with hardening products for a cleaner finish," she says. Those early Georgian residents could not have asked for better custodians than Jojo, Mark and their two boys. "We moved in when Archie was just eight weeks old, on a damp February day in 2018," she explains. "I feel so lucky to have such a lovely family home. Bringing this beautiful building back to life has been so rewarding and I have learnt so much from doing this project."

As most of Jojo's family live in Yorkshire, with a sister in London and a brother in Sussex, she wanted to create a welcoming house for guests to stay. "We've recently developed the outbuildings to include a party barn, which is a perfect entertaining space for parties," she says. "We have put all our energy, thoughts and so much love into creating this house, which we know has been built to last. We hope future generations of our family will enjoy the house as much as we do." ■

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Completing THE CIRCLE

A London townhouse has been cleverly redesigned to create a sophisticated home for a couple returning to city life

FEATURE & STYLING JUDITH WILSON
PHOTOGRAPHY RACHAEL SMITH

The sitting room walls are painted in Oval Room Blue by Farrow & Ball, a perfect match for the découpage art by Winchester-based artist Janet Gough. The stool is upholstered in Brunel Fox leather from Crest Leather. Oka mirrored shelves add interest in the alcoves.


Gough
NOMAD
The Secret Lives of Colour
Living Life Beautifully
FOLLY DE GRANDEUR
Be Your Own Decorator
Susanna Salk
KIT KEMP
A Living Space

For many couples, swapping city living for the countryside is a big step, and permanent. Yet Jo and Julian Hamilton, who moved to Hampshire 20 years ago, recently performed a remarkable volte-face. "We'd kept a small flat in Chelsea," Jo says. "But our four adult children, plus grandchildren, were all in London." They decided to sell their country house and invest in an elegant, four-storey home on a leafy West London street. "It provided somewhere lovely to live, large enough for the whole family to gather, but with access to the West End's theatres," Jo adds. "It's also a new-build and low maintenance, which is a dream."

The Hamiltons have renovated many homes, some with the help of Wiltshire-based interior designer Stephanie Dunning, of Dunning & Everard, who they commissioned here too. "Jo and I have worked together on several projects," says Stephanie. "It's a relaxed, collaborative process."

Whilst the house provided ample accommodation – an elegant drawing room and study at raised ground floor, three bedrooms and two bathrooms upstairs – Jo

ABOVE The curtains are in Wild Thing in Copper Cobalt by Lewis & Wood. Jo has chosen side lamps by Oka for subtle secondary lighting.

RIGHT Surprisingly, the house is a new-build but blends in perfectly with the existing nineteenth-century houses in the street.

PREVIOUS PAGE The sitting room walls are in Oval Room Blue by Farrow & Ball, The stool is upholstered in Brunel Fox leather from Crest Leather. The découpage art is by Winchester-based artist Janet Gough.



This oil painting (artist unknown), bought 20 years ago from a London gallery, provided the inspiration for the colour scheme. Jo fell in love with the Monkey Bean fabric in Ash by Ardmore Design (distributed in the UK by Colony), so Stephanie used it to upholster the armchairs.



'London townhouses are tall and thin, so it's important to decide where you'll live most'

ABOVE The kitchen was made to order by Eco German Kitchens in Winchester and features Caesarstone quartz worktops.

OPPOSITE, TOP A generous L-shaped sofa, bought from Camerich, creates a garden-facing seating area in the basement. The curtains are in Adlington Cowparsley by Zoe Glencross.

and Stephanie decided to remove all the walls in the basement to create an open-plan kitchen, dining and living area. "London townhouses are tall and thin, so it's important to decide where you'll live most," says Stephanie. There was no requirement for planning permission or an architect, only for a structural engineer. Now, the redesigned open-plan room provides access to the newly landscaped garden and includes a laundry room. "It is beautiful and functional; we spend most of our time here," says Jo.

Stephanie admits she takes as much time in planning as on supervising the building stages, and a quick tour confirms this: all the rooms are beautifully colour cohesive. The project took a year, and the Hamiltons moved into the house in late 2018. Early on, Stephanie and Jo worked together, picking colours to reflect Jo and Julian's desire for modern living. "I especially like colours to flow throughout a home, rather than to shock," Jo says. Stephanie was also mindful of the couple's extensive artwork collection, joyfully amassed over the years, so she worked around this too. The blue and neutral colour palette in the sitting room, for example, was inspired by the striking oil painting above the sideboard, a favourite from two previous homes.

Jo and Julian chose to start afresh with furnishings. "We are actively paring clutter from our lives," Jo says. "We definitely didn't want 'brown' furniture." With Stephanie's guidance, rooms are filled with curated, streamlined pieces and a smattering of antiques, for example, the eighteenth-century French armchairs Jo still loves, bought long ago from a Lots Road sale room. Stephanie was delighted to have carte blanche. "I prefer bespoke furniture to work precisely for the needs of the room," she says. Thus, the twin contemporary sofas in the sitting room were made to

order to seat Jo's preferred number of guests, and the leather-buttoned coffee table was created to Stephanie's design, to keep clutter to a minimum.

Choosing fabrics and wallpapers, Stephanie has trodden a fine line between botanical patterns, to boost a fresh, English mood, and plains, for the required 'modern' brief. "I love to use natural fabrics like wool and linen," she says. For the sitting room curtains, Jo wanted Lewis & Wood's Wild Thing linen, which she had seen at Soho House, but was open to suggestions for other areas. "I've learned I'm not good at the details of soft furnishings, which is why Stephanie's guidance was invaluable," Jo says. Stephanie did two or three moodboards for each room, then the couple visited her studio to decide. The leafy master bedroom wallpaper was a happy accident. "Lewis & Wood had arrived to show us

LEFT The tub chairs, from Andrew Martin, sociably rotate 360 degrees; they are upholstered in Apache velvet (discontinued) from C & C Milano. Porta Romana lamps balance the scale of the abstract oil painting by Hampshire artist Sissa Wilks.





'I especially like colours to flow throughout a home, rather than to shock'

their new designs, including Bosky," says Stephanie. "I thought it was amazing, and Jo loved it too."

Indeed, the large-scale wallpaper is the *pièce de résistance* in the master bedroom; its soft hues imbue serenity, whilst the custom-made headboard, upholstered in natural recycled wool, adds a crisp silhouette. As well as a redesigned en-suite bathroom, for which Jo chose the fittings, the couple each has their own dressing room: one was originally a bathroom, the other, a small bedroom. The colour palette – tones of fresh yellow-green, grey and navy – cleverly carries through to the second floor, comprising a twin-bedded room for the grandchildren, a double guest room and a bathroom.

Although Stephanie is the kind of interior designer who admits to 'hand-holding' alongside her superb design advice, she is keen to encourage clients to choose their own accessories and furniture. "I give everyone A3 scheme sheets with the paint and fabric references for each room," she says. "I call it 'design in your handbag'; it makes choosing easy." For example, once Stephanie and Jo had decided on the velvet upholstery for the basement tub chairs, Jo worked closely with Hand Made Rugs in Hampshire to colour-match the abstract wool/silk rug to the velvet's exact blue.

With two such seasoned creative minds engaged on this project, it is hard to imagine any mishaps, but Stephanie insists things always go wrong. "It's how you deal with it that matters," she adds. The mishaps were minor; in the sitting room Stephanie had specified voile curtains to screen sunshine, which had to be replaced with roller blinds for a crisper look. "Jo didn't want a soft English country style, so we've gone for a modern, urban mood," Stephanie concludes. Jo is in perfect agreement. "This house is very much of its time," she says. "Now we have a smart, London base and it's simply a lovely place to live." ■

ABOVE LEFT The bath, from W4 Bathrooms, is painted in Inchyra Blue by Farrow & Ball; the same shade is used for the window.

ABOVE RIGHT The serene bedroom walls are wallpapered in Bosky by Lewis & Wood. The headboard, by Dunning & Everard, is upholstered in Leaf by Kirkby Design. The carpet is Wool Crafty Diamond Princess from Alternative Flooring.



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Artistic INFLUENCE

An eighteenth-century cottage in Oxfordshire filled with art and antiques reflects its owners' talents and creativity

FEATURE & STYLING CHARLOTTE COLVILLE PHOTOGRAPHY BRENT DARBY

The dining room is a generous size for celebrations and gatherings. The clock is by Newgate, the antique corner cabinet is from Portobello Market and the curtains are in a fabric by Fermoie.





ABOVE LEFT Jemma and Jack with dogs Maggie, Peggy and Milou.

ABOVE RIGHT The sofa was Jemma's grandmother's and the cushions are from Portobello MarketThe table lamp is by Oka.

RIGHT The couple have installed an archway from the kitchen to the dining room in the thick wall that would have divided the two original cottages. The pendant lights are by Jim Lawrence and the cabinetry is painted in French Gray by Farrow & Ball.

Jemma Savoretti frequently stops to wonder at the beauty surrounding her whilst taking the children to school along winding country lanes. Be it a glimpse of apple blossom or a morning mist rising over the hills, her artist's eye often needs a closer look at these small glories of nature. "If I've got the time, I'll whip out my sketchbook then and there, or I'll pick something from the hedgerows to paint later," she says.

It was moving to this bucolic spot in Oxfordshire with her husband Jack, a singer-songwriter, and their children – Connie, now seven and Winter, four – in 2016 that reawakened a passion for painting in actress and artist Jemma (who goes by her maiden name Powell professionally). The family's first winter here saw the biggest snowfall in decades and whilst others battened down the hatches, the Savorettis delighted in being snowed in, with drifts rearing up and blocking the roads, creating a winter wonderland for the children. "It was nothing like the sludgy brown snow of London, but a silent and sparkling world," recalls Jemma, who felt an elemental urge to capture it on canvas.





Framed by exposed stonework, the west-facing window allows evening light to flood the kitchen table, making it a warm and mellow spot for family meals. The dining chairs are by Oka and the tablecloth is by Birdie Fortescue.

Sun floods the entrance hall with light. The walls are painted in Pavilion Gray by Farrow & Ball. The top painting is one of Jemma's from when she first moved to the country. The mirror is by Nkuku and the walking sticks were made especially for Jack by Italian chef Gennaro Contaldo.



When Jack's music career started taking him all around the world and Jemma was juggling motherhood with her acting career whilst also trying to find time for her art, both felt drawn to move out of London. "We were craving some peace and space, but also wanted to give our children the country upbringings that we had had," she says.

Jemma was already familiar with this part of Oxforshire as she had rented a room nearby whilst studying at The Oxford School of Drama, and her grandmother had lived in the next-door village. "When we decided to look for a country home, I couldn't wait to introduce Jack to this familiar stamping ground and hoped he would love it too," explains Jemma. The area soon captured Jack's heart. "We rented a tiny cottage whilst looking for somewhere to buy and heard that a lovely family nearby were moving, so luckily we got to

view their house before it hit the market," says Jemma. "We didn't need to look at anything else."

The house suited them in every way. Situated down a country lane, in a peaceful location, it is an enchanting, quintessentially English cottage with roses and wisteria climbing up its honey-coloured walls, surrounded by a generous garden.

Once two farm workers' cottages dating back to the 1800s, inside there are time-worn flagstones, exposed floorboards and uneven walls – all the elements that whisper of times gone by. It also benefitted from a recently added extension housing the drawing room with a ceiling that soars up to the rafters. "We loved it all, but this room somehow gave the whole house space to breathe," says Jemma. "We were smitten."

The couple immediately saw how the house would suit them all, with its farmhouse-style kitchen, ideal for family mealtimes, and the sweet sunny room that is now the children's playroom. The generous dining room, as well as the large drawing room, are perfect for entertaining. It also has a light-filled entrance hall, downstairs cloakroom, a tiny downstairs office and even a laundry room, which are great luxuries after their smaller previous homes.

Upstairs, there are two large bedrooms, each with an en-suite bathroom, two smaller bedrooms for Connie and Winter, and a family bathroom. "There were one or two changes to be made, but we weren't at all daunted by the thought of subtly adjusting some of spaces to make it our own," says Jemma.

The kitchen was the first room to be altered. Whilst characterful, it was a little confined, so Jemma and Jack decided to knock a wide archway through to the dining room beyond. The spaces now flow naturally

ABOVE The drawing room includes sofas from Sofa.com, a mirror from Station Mill in Chipping Norton, a coffee table from Burford Garden Centre and a pair of bookshelves from JS Fine Art in Banbury.

LEFT Two Victorian cottages were combined to make one dwelling, and an extension, added six years ago, houses the lofty drawing room.

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and the layout is better suited to entertaining. They then set about creating a fun and inspiring playroom for the children, painting the walls in wide green stripes, and adding bookshelves and a huge sofa.

"We wanted to make the very best of the Victorian elements upstairs, too," says Jemma. Pulling up the carpets, to their delight the pair found aged wooden floorboards in good condition beneath. "A bit of sanding and waxing smoothed them out, and they were as good as new," she adds.

Also in the couple's sights for renewal was the family bathroom. "We wanted a really characterful bathroom and, most importantly, a big bath," Jemma says, "so we decided to give it a total overhaul, removing the shower to make more space and pulling up the lino to add a tiled floor." The room now features a claw-foot bath,

ABOVE The master bedroom is light and airy. The curtains are by Les Indiennes and the basket on the floor is by Hadeda.





'I would go overboard on colour and crowd the house with art, ornaments and textiles from all over the world if Jack didn't occasionally rein me in'

ABOVE LEFT The playroom, where friend and interior decorator Nick Woodward "painted the stripes immaculately" says Jemma. The Roman blind is in a fabric by Soane Britain and the quilt is from Wicklewood.

TOP RIGHT The family bathroom with the window seat on which Jemma and Jack sit whilst the children bathe. The bath is by Burlington and the tiles are by Fired Earth.

tongue-and-groove panelling, a Moroccan-style tiled floor and a deep squashy window seat. "We often all crowd in here for children's bathtime chats," says Jemma. "It's probably our favourite room."

When it came to decorating the house, the couple's different styles sit happily together in a natural, symbiotic balance. Jemma's more bohemian style stems from her English country upbringing and she is also inspired by her mother, another talented artist. "I would go overboard on colour and crowd the house with art, ornaments and textiles from all over the world if Jack didn't occasionally rein me in," she admits. Countering her exuberance, Jack prefers subtler colours, cleaner lines and has an eye for antique or one-off pieces of furniture.

Alongside the ebb and flow of family life, what really stands out, and resonates throughout the house, is creativity. Art, in its many forms, is everywhere; every wall demands a closer look. There are many works by Jemma's favourite artists, including her mother's paintings, and one or two by daughter Connie, and, of course, her own paintings, in their raw as well as finished states. Music and instruments add to the essence of the place too – the sound of Jack practising is a familiar background noise, occasionally with a child or two joining in, or warming up his vocal chords in the bathroom whilst the children brush their teeth before school.

"There are so many stages and elements to family life and we knew as soon as we saw it that this house could adapt and accommodate almost every need," says Jemma. Almost every need? "Well, the dining room doubles or even triples up as my studio and a music room," she laughs, gesturing to the easels and canvases at one end of the room, which also houses a piano and Jack's guitar. "This is where all the magic happens," she says, laughing.

In truth, there is magic to the whole place, where children, dogs and imaginations run free. Though their busy lives take them all around the world, it is quite clear there is no place Jemma, Jack and their young family would rather be.

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'Much of the art, furniture and soft furnishings are an accumulation of finds through my life'

Jemma Savoretti: An artistic way of life

ABOVE LEFT A colourful display of paintings in the drawing room, including Jemma's daughter Connie's wonderful artwork (*bottom right*).

ABOVE RIGHT Jemma adds finishing touches to a painting of a view in Formentera.

A vibrant wall of art in Jemma's drawing room (*above left*) is a mix of her own paintings, those of her mother's, artist Lucy Powell, and her daughter Connie's colourful abstract painting – which steals the limelight. "I'm so proud of all my family's work," she says. "When I look at their art I feel them all with me. I think paintings are spiritual because a lot of love goes into the act of painting. That energy lives on and is emitted when people look at them."

Jemma and her mother have their own style of painting, yet there are noticeable similarities. "When you grow up watching and admiring your mum paint, you naturally take on the way she paints and sees her subjects. It's like inheriting your parents' habits."

To set off these colourful paintings Jemma has covered the walls in a soft taupe paint, Elephant's Breath by Farrow & Ball. She has also given careful consideration to the framing, choosing subtle and understated frames to allow the paintings to sing. "If a good painting is framed badly it can ruin it. Equally, a bad painting can be made much better by a good frame."

Just like Jemma's fluid paintings, the interiors in the house have come together organically. "Nothing really matches in our house – the art, furniture and soft furnishings are an accumulation of my finds through my life; things I love and feel I need to have. I like it because these things mark a time or experience or emotion in my life. They remind me that my life is a journey."

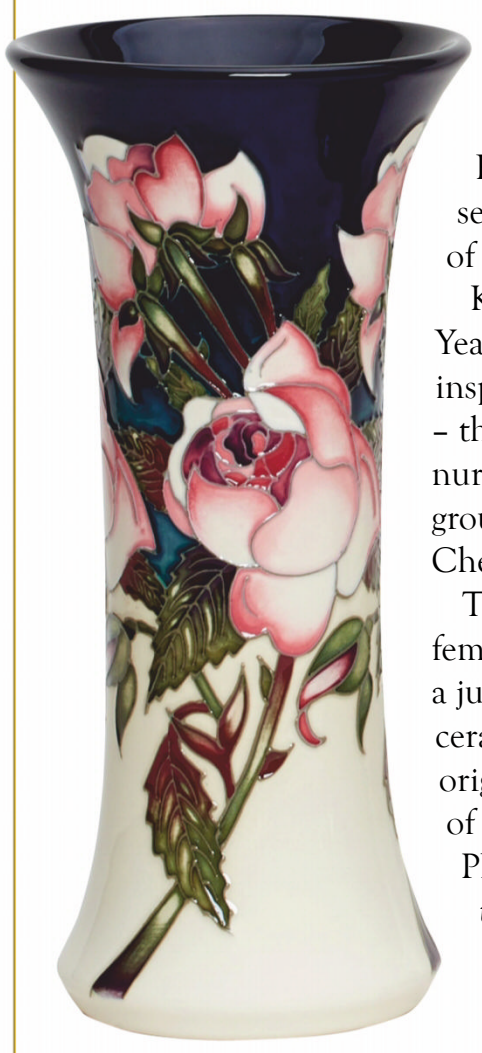
Jemma's work can be viewed at Wychwood Art Gallery, Oxfordshire; Josie Eastwood Fine Art, Hampshire; Moncrieff-Bray Gallery, West Sussex; The Affordable Art Fair in Battersea with Wychwood Art Gallery; and on Instagram @powell.jemma.art ■

MOORCROFT

THE RHS CHELSEA PLANT OF THE YEAR COLLECTION

Outstanding new art pottery creations from Moorcroft crafted in collaboration with the RHS celebrate the sheer beauty of seven award-winning plants

Upholding heritage skills in pottery decoration with designs that honour the intricacy, brilliance and clarity of the Arts and Crafts tradition, Moorcroft continues to use the proprietary glazes and distinctive slip-trailing methods pioneered by founder William Moorcroft at the end of the nineteenth century.



LEFT Eustacia Vye® by Nicola Slaney, RRP £445. Limited Edition: 40

UNIQUE COLLECTION

A special collaboration between Moorcroft and its licensing partner, the Royal Horticultural Society (RHS), has seen its floral artwork push the boundaries of ceramic design in its new range for 2020.

Known as the RHS Chelsea Plant of the Year Collection, the range features art pottery inspired by celebrated 'horticultural royalty' – the winners and shortlisted breeders and nurseries who produced exciting and groundbreaking new plants for the RHS Chelsea Plant of the Year Awards 2019.

The result is seven flamboyant and feminine creations adorning four vases, a jug, a plaque and a coaster, featuring ceramic representations of some of the original 20 shortlisted plants, including, of course, the winner of the RHS Chelsea Plant of the Year 2019 Award, *Sedum takesimense* ATLANTIS ('Nonsitnal').

OWN A REMARKABLE PIECE

The handmade designs within the collection include depictions of the award-winning foxglove *Digitalis* x *valinii* 'Firebird' and the rose *Rosa* EUSTACIA VYE® *('Ausegdon')*, Some pieces are limited editions and will sell out quickly. Prices start from £165 for the demure Kokonoe coaster. Heights vary from 10cm for the Atlantis vase (*not shown*) to 28cm for the Firebird vase (*right*).

View the Moorcroft collection at *moorcroft.com/rhs* or visit the RHS website *rhs.org.uk* ■

Entirely handmade with nineteenth-century craft techniques



RIGHT Firebird by Nicola Slaney, RRP £615. Limited Edition: 50

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MOORCROFT: ART & LIVING HISTORY

The first pieces of Moorcroft were designed by William Moorcroft in 1897 whilst employed at James Macintyre & Co ceramic company. Following investment by Liberty of London, Moorcroft set up a company under his own name and the brand's reputation grew following gold medals at International Fairs and even a Queen's cypher.

Moorcroft still thrives today with surface designs and shapes that are highly sought after around the globe. It continues to operate from its original brick factory in Stoke-on-Trent, England and has retailers around the world. To start or continue your collection, find your nearest retailer at *moorcroft.com/retailers*

The art pottery also draws visitors to Moorcroft's Museum and Heritage Visitor Centre in Stoke-on-Trent. Here, you can also see exhibits of previous Moorcroft and RHS collaborations, which began in 2015.



Reclaimed BEAUTY

Built in the 1970s using local salvaged materials, this charming Herefordshire cottage appears to be hundreds of years old

FEATURE ANNA TOBIN
PHOTOGRAPHY RACHAEL SMITH

Shaker-style kitchen units were designed and made by Bespoke Kitchen Services using sustainable wood. The floor is in slate from Mandarin Stone to match the granite worktops.

OPPOSITE Ted the dog in the boot room leading off the kitchen. The house cushion is from John Lewis & Partners. For a similar rug, try The Handmade Rug Company.





'The fact that it was built from a hotchpotch of things, and they were all reused, really attracted us to it'

ABOVE LEFT The internal window to the guest bedroom is what first drew Malcolm and Jane to this house. The rug was made to order by Mat Finish.
ABOVE RIGHT Jane designed the dining room around the dresser she found at Garlands in Ludlow. "It's the reason we added the panelling," she says.

Jane and Malcolm Faulkner were intrigued by their future home in Herefordshire before they had even viewed it. "Something about the particulars immediately piqued our interest," says Jane. "Although it looks almost medieval, it was actually built in 1974, which is the year we met. I've always been into vintage and upcycling and here was this house that had been built from reclaimed materials, long before it was fashionable to do so. It seemed fate that the house should be ours.

"There is an 11-second rule that says that you know within 11 seconds of walking in if a property is for you," Jane continues, "and we came in here, stood at the top of the stairs and just looked at each other and nodded." The couple were sold and the house quickly became theirs.

Less than two years ago however, the pair were both juggling several jobs – Jane was working at an optician's, Malcolm was the head chef at Cardiff's Millennium Stadium, and together they were running bed and breakfast guest accommodation from their home on the South Wales coast. It was a health scare that led them both to stop and reassess their lives. "Malcolm had two heart attacks, and we both realised we needed to slow down and live a more stress-free life," explains Jane. "So we put our 200-year-old Welsh farmhouse on the market and, not long after, ended up here in Herefordshire, which is conveniently equidistant between our children and grandchildren in Shropshire and Gloucestershire."

Their new 'old' house was built 45 years ago by a local builder for his parents-in-law. He built it entirely from reclaimed materials. There is a thirteenth-century chamfered beam holding up the hallway, the staircase comes from a pub that was being demolished at the time in nearby Ludlow and the bathroom ceiling was fashioned from an old railway carriage roof.

"The fact that it was built from a hotchpotch of things and they were all reused really attracted us to it," says Jane. "I rarely buy anything new. I love to trawl through junk shops and antique shops. It really was like it was built for us."

Jane chose matching Clarke & Clarke Amelia curtain fabric and wallpaper from the Oasis collection. She bought the table and chairs from an auction website and painted them in Farrow & Ball's Skimming Stone.





Although the property was perfectly habitable, parts of it had not been touched in years and, having freed up some capital as a result of downsizing, Jane and Malcolm set about giving the whole home a makeover. They undertook much of the work themselves, with Ted the dog and Camille the cat looking on. “We painted the entire interior, and cleaned and sanded all the upstairs floorboards by hand because they were too uneven to use a machine,” says Jane. “Colour wise, we kept the walls quite neutral, opting for a magnolia shade because it contrasts well with the beams. We found the existing white looked too stark next to the wood.”

In the kitchen, the couple made more of a feature of the beams by replacing the old pine units with lighter and brighter cream-painted ones. “We shopped around for the kitchen and got a lot of quotes,”





explains Jane. “We ended up going with Bespoke Kitchen Services in Ludlow because we liked the look and feel of their furniture and they were quite reasonably priced. Unfortunately the budget didn’t quite stretch to an Aga, which I would have loved, but I’m quite happy with the Lacanche induction range cooker we opted for, it looks great and I love the fact that it’s so quick and easy to wipe clean.”

Jane and Malcolm had many pieces of furniture that they had collected over the years, but not all of them fitted with the house. So, whilst the work was going on in the kitchen, they were busy scouring vintage and antique shops, car-boot sales and online auction sites for the fabric, furniture and accessories required to really turn the house into a home. “I made all the curtains and upholstered the dining room chairs, meanwhile a local upholsterer reupholstered all of our old armchairs. It was all done from fabric that I bought in local sales and online,” explains Jane.

Most of the rooms feature painted or exposed brick, apart from the dining room, which was originally the garage but had been converted by the previous owners. “I had a lot of fun in the dining room, because it was the only room suitable for wallpaper, which I love,” says Jane. “I had a carpenter lay a new oak floor and make the wall panelling to match the glazed cabinet that I specially bought for the room. Then I went to town with matching fabric and wallpaper that I found at a local interiors store.”

The upstairs hallway leading to the master bedroom is the only space left as it was, as Jane and Malcolm decided they rather liked the way the coral pink walls set off the diamond-glazed internal feature window to the guest bedroom.

ABOVE LEFT The wall hanging in the sitting room is part of Jane’s collection of needlepoint. The Agatha sofa is from Sofa Sofa.

ABOVE The guest bedroom French antique bedspread and rug were both bought online.

FAR LEFT Built in 1974, the timber-framed cottage looks like it has been part of the landscape for centuries.

ABOVE The four-poster bed is by Free Range Designs. Needlepoint cushions are Jane's handiwork and the large rug is from The Rug Attic.

The soft cream backdrop is back in the bedrooms, however, where the theme is serene, but inviting. "We often have friends and family staying, so I focused on making the bedrooms really calm and welcoming, with neutral walls, patterned carpets and soft furnishings," says Jane.

With the house now complete, Jane and Malcolm have set their sights on the large garden. "The first year we were here, we just waited to see what would come up again after a particularly frosty winter, then we took out what we didn't like and replaced it with what we do," says Jane. "We both love gardening, and although the upkeep of it is hard, it's been so rewarding seeing our cottage garden come to life this year. We're so happy here now. It's our home to grow old in." ■

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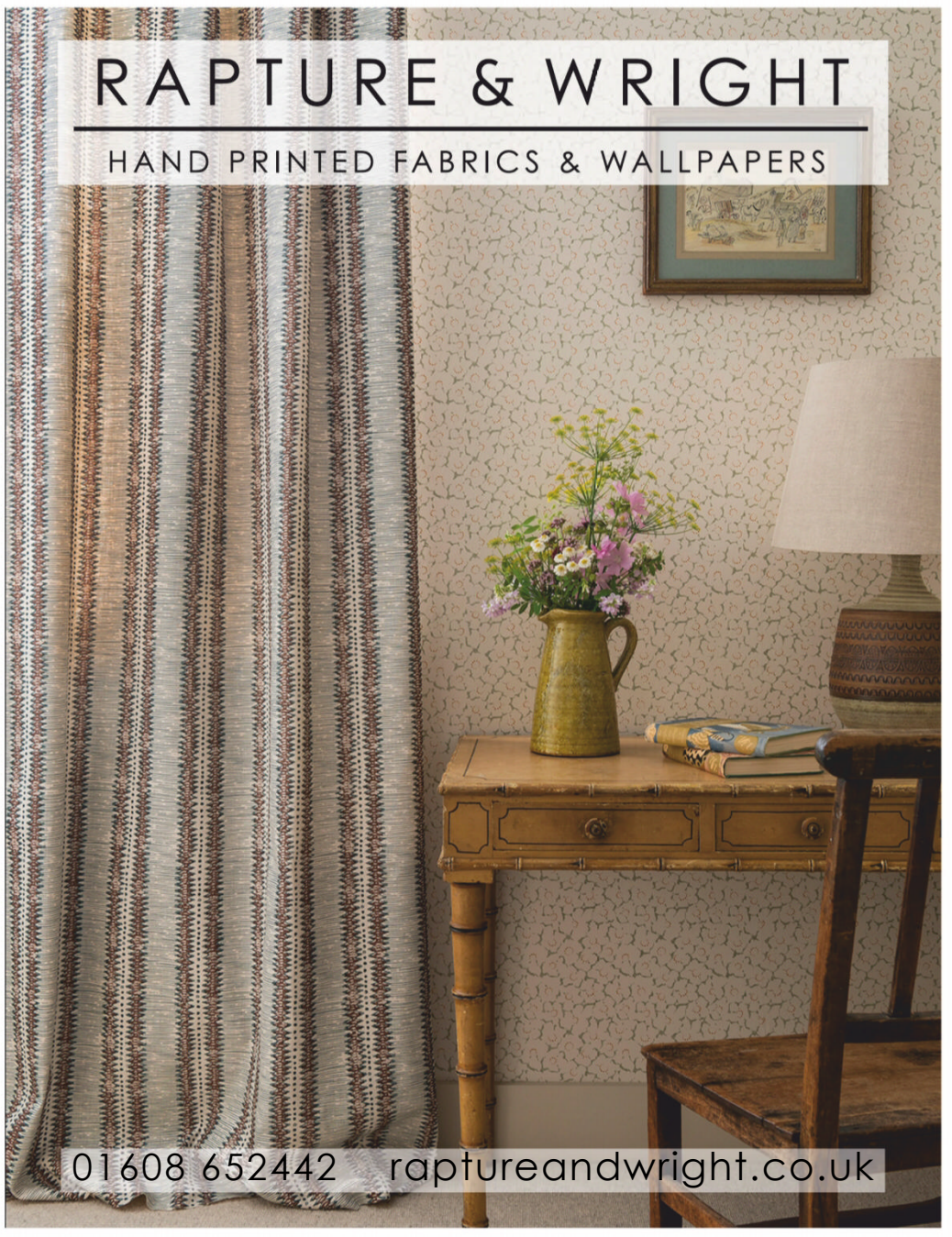
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STYLE INSPIRATION

Our special section dedicated to design and decorating inspiration begins here



FLORAL IMPACT

Sarah Hardaker's chinoiserie design has long been a favourite of ours, so we are excited to see it reimagined on a large scale. The striking new proportions give it added impact for use as a blind or curtains on full-length windows. The boldness of the scale is offset with a delicate new colourway of dusky pink, pale aqua and soft coral which combine in a gentle yet hugely appealing and useable palette.
Chinoiserie Grande Soft Coral (Oyster Linen), £69 a metre, Sarah Hardaker







SPRING BLOOMS

The new fabric and wallpaper collections are a tempting profusion of floral, botanical and bird motifs in a captivating array of colours and artistic interpretations

This season sees an abundance of botanical designs, be they flowers, trees or fresh takes on chinoiserie. Many charmingly feature English flora and fauna, from dreamy roses and wisteria to detailed depictions of woodland birds – a twist on traditional exotic chinoiserie – whilst others retain an eastern flavour with bamboo motifs offering a gentle oriental note. There is certainly a noticeable display of artistry in many collections, with painterly qualities capturing the colours and allure of the natural world.

The palette of pinks, plums, blues and greens that pervades many of the collections supplies an appealing and versatile choice of hues that can be soft and gentle or, for the bolder, a little more dramatic and impactful. Over the next six pages is a selection of designs we hope will provide interior inspiration. (*For details, see page 86.*)

ABOVE Birds & Blossom, Pastel Blue, £146 a roll, Paradise Restored collection, Hamilton Weston
LEFT (Background) Greenacre, Aqua, £92 a metre, Colefax and Fowler; (folded fabric) Sibella, Blue, £63 a metre, Jane Churchill; (swatches), all from the Dianthus collection, £140 a metre, Inchyra; (wallpaper roll) Ferns, Cream, £153.60 a roll, Knowles & Christou; (wallpaper swatches) Honesty, Temple, and Sea Pod, Steel, both £102 a roll, Paint & Paper Library; (trim) Somerset Geometric Border, Heather Grey, £48 a metre, Samuel & Sons



SEE P86 FOR SHOPPING DETAILS

SEE P86 FOR SHOPPING DETAILS



TURN THE PAGE FOR SHOPPING DETAILS

BIRDS & BOTANICALS

Rubelli and Jean Monro offer charming English flowers, whilst other brands have designs with a distinctly eastern flavour, such as a pretty bamboo leaf by Romo and a vibrant floral display – given definition with a bamboo trellis – by Manuel Canovas. The painterly quality of Jane Churchill's Sibella is full of movement, whilst Etamine's offering also has an artistic connection, inspired by Matisse's découpage collages. Birds also feature heavily, whether nestled in the foliage in Colefax and Fowler's striking print or in Designers Guild's watercolour-effect linen featuring native birds such as woodpeckers and finches.

LEFT TO RIGHT Sumba, Wild rose, £45 a metre, Romo; My Fair Lady, Pesco-Rosa, £258 a metre, Rubelli; Jardine, Old Blue, £85 a metre, Colefax and Fowler; Maple Tree, Celadon, £89 a metre, Designers Guild; Lemoine, Sky, £106 a metre, Jean Monro at Turnell & Gigon; Sibella, Neutral, £55 a metre, Jane Churchill; Courances, Corail. £85 a metre, Manuel Canovas; Polynesie, £135 a metre, Etamine at Zimmer + Rohde



DAZZLING DISPLAYS

Osborne & Little's life-like garden birds on a black background would be a show-stopping sight in any room, as would Little Greene's dazzling peacock design, whilst GP & J Baker's Ramayana depicts a Persian country park in a delectable green, and Cole & Son's Seville collection looks to the Mediterranean for inspiration. Zuber's geometric and floral combination creates impact, whilst Pink House's lovely, unusual design has the effect of batik fabrics pieced together over the wall. Finally, Barneby Gates' Ikat Heart, shown here in pink, evokes a needlepoint tapestry.

LEFT TO RIGHT Bougainvillea, Rouge/Emerald/Olive, £120 a roll, Cole & Son; Netherfield (W7450-01), £198 a roll, Osborne & Little; Ramayana, Emerald, £125 a roll, GP & J Baker; Ikat Heart, Oxblood, £93 a roll, Barneby Gates; Pavona, Sylvie, £101 a roll, Little Greene; Archive II (Ref 431), £450 a roll, Zuber; Adiré Flower, Ink, £135 a square metre, Pink House by Rebecca Cole at Guy Goodfellow Collection



FRUITS & FLOWERS

Alongside floral motifs there are fruity temptations. Sanderson's large-scale pomegranate tree is a delicious sight and James Hare's triumphant first hand-blocked fabric (a textural delight) is inspired by the produce of a Tudor Garden. Jacqueline Milton combines pretty fuchsias with a wavy stripe for country charm, George Spencer Designs has used the geometric forms of espaliered trees and Inchyra's trailing motif is more organic. We love the burst of colour from Raoul Textiles' sweet floral and Kravet's Colour Values range, which offers patterns arranged in palettes.

LEFT TO RIGHT Anaar Tree, Blueberry, £69 a metre, Sanderson; Gardyne, Ink, £73 a metre, James Hare; Fuchsia Trail, Smoke Blue, £52 a metre, Jacqueline Milton; Ink Kravet Design 35649-50, £35 a metre, Kravet; Hattingley, Deep Coral, £140 a metre, Inchyra; Espalier, Juniper, £116 a metre, George Spencer; Zelda, Spring, £362.80 a metre, Raoul Textiles at Turnell & Gigon; Arbour, Ink, £58 a metre, James Hare; Ikat, Graphite Colour Values, £89 a metre, Kravet



FEATURE & STYLING KATY MCLEAN PHOTOGRAPHS © KASIA FISZER PHOTOGRAPH P79 © HARRY CROWDER STYLING HOME & FOUND





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PICK OF THE BUNCH

We could not resist adding a few more floral designs to our edit of new fabrics and papers

FLOWERS OF THE WORLD

Many of our design choices have taken native English flora as inspiration. However, some other collections have been inspired by equally beautiful species from around the world to create enticing new prints on wallpapers and fabrics.

Palm leaves and jungle plants are a noticeable highlight. Fadini Borghi's Maharani collection for Pierre Frey is inspired by the splendours of India, depicting luscious vegetation as well as leopards, horses and elephants captured in silks, velvets and jacquards, finished with golden threads in a rich celebration of opulence.

Kate Forman's latest offerings are inspired by the Indienne influence popular in eighteenth- and nineteenth-century France, with a striped floral and teardrop effect pattern, available in a pretty aqua and striking red.

Muralist Flora Roberts has collaborated with Hamilton Weston for a new collection (available April/May), offering a chance to capture her artistic flair by the roll. There will be four botanical designs available – we have showcased Camellia here, a flower native to Japan which evokes a gentle eastern flavour, though it is perfectly at home in English homes and gardens too.

Prestigious Textiles has taken a quintessentially English approach, with traditional chintzy blooms in fresh colours inspired by Kew Gardens.

Travers, an American brand, has taken inspiration from closer to home, with a new collection based on the history of New York's Central Park, with a large-scale, hand-painted floral and an embroidered toile taking centre stage. ■









TOP LEFT (From left): Hothouse and Arbour, both from £21 a metre, The Grand Botanical collection, Prestigious Textiles

TOP RIGHT Camellia wallpaper, £50 a metre, Flora Roberts for Hamilton Weston

ABOVE RIGHT Patterned fabric: Palmeto, Seraldo, £218.40 a metre, from the Maharani chez Fadini Borghi collection at Pierre Frey

ABOVE LEFT Curtains and blind, Nikita, Red, £78 a metre; cushions. Freya, Red and Aqua, £78 a metre, Kate Forman

RIGHT Screen, Gracie Lamps, £292 a metre; cushions, Greensward Bouquet, £171 a metre, both Central Park collection, Travers at Zimmer + Rohde



FEATURE KATY MCLEAN **PHOTOGRAPHS** (FLORA ROBERTS/HAMILTON WESTON) © TOM TEASDALE; (TRAVERS) © KIP DAWKINS; (FADINI BORGHI) © RICARD ROMAIN





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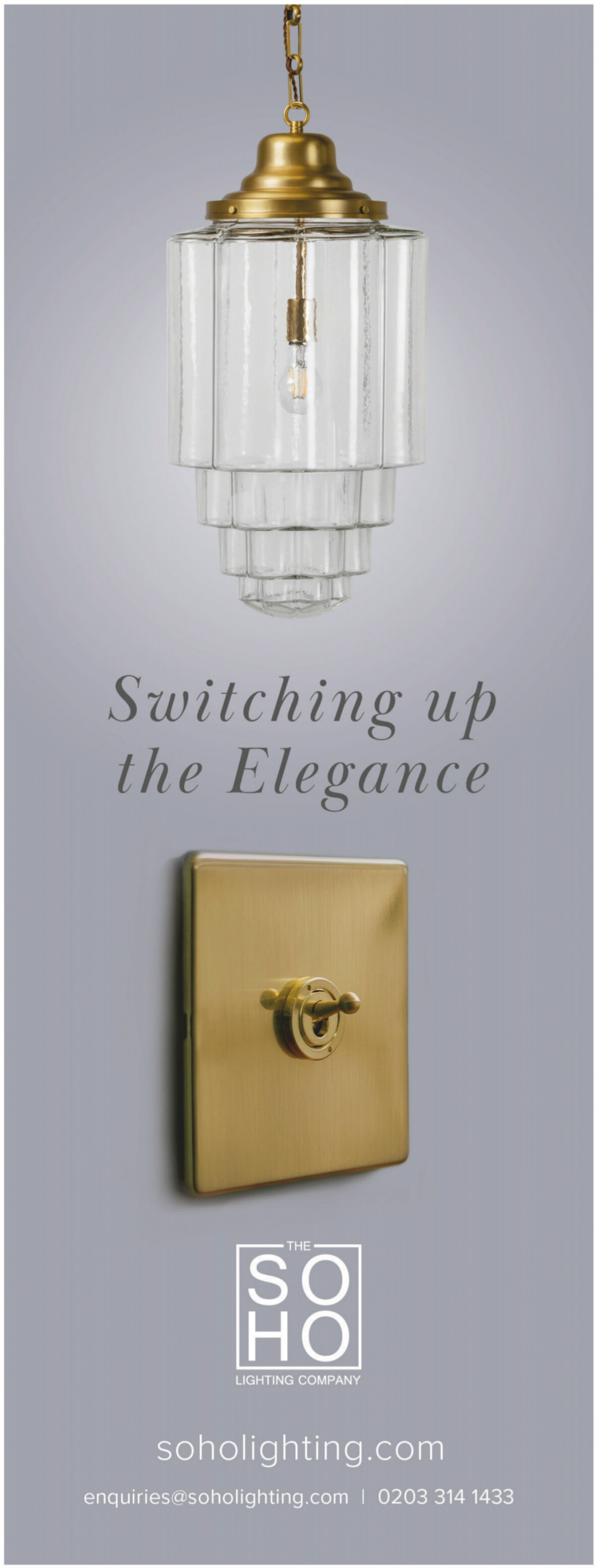
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Sophisticated muted hues and layers of indulgent textures create an inviting and luxe look in this bedroom by Tor Interiors

DESIGNING A DREAM *bedroom*

Interior designers generously share expert insights on good bedroom design

Whilst the primary function of a bedroom is to offer a quiet and calm place for a good night's sleep, it can also offer sanctury during the day if well designed. Investing in a quality bed should be pivotal when allocating budget – skimping will always be regretted. Once this has been achieved, there are many other important decisions to take.

Early risers who like to wake naturally will choose different, lighter curtaining to those who find it hard to slumber soundly without total blackout. An upholstered headboard will be important for keen readers who head to bed early with a good book or like to be supported in comfort when drinking an early morning cup of tea whilst still under the covers.

Here, with some beautiful bedroom case studies, interior designers reveal the practical and decorative considerations that elevate a bedroom from a functional space to an embracing setting conducive to relaxation, getting ready for a party or decadent mornings spent cuddling up with children or breakfast in bed.

Case Study One



Tor Interiors on creating a cossetting, luxurious look



London-based interior designer Tor Vivian is passionate about creating rooms that reflect her clients and the lifestyle they want to enjoy, be that a sleek, chic city apartment or a characterful country property. Here she reveals how to create an indulgent bedroom setting.

The brief

"This master bedroom is in an eight-bedroom Georgian rectory. The client requested a style that was in keeping with the existing house, but mixing antiques with more contemporary elements, abstract artwork and contemporary furniture. The aim was to produce a calming room in subdued tones to create a tranquil environment and to not detract from the views of the garden (there are three windows in the room). The client was keen on deep blue tones and I think these work quite well with some softer blues mixed with the deeper ones. We combined ideas of fabrics and the tones of the wood on a moodboard with carpet colours to ensure the scheme was the vision the client also had."

Creating a luxurious setting

"We look at every room as a whole: thinking about the layout, knowing that the furniture going into the room is the right size for the space we have. We think about what storage is required and if anything needs to be built in.

"A big comfortable bed is a good start. It creates a luxurious feel with freshly ironed sheets and a beautiful throw or double throw, along with a selection of cushions in different textures for a layered feel. We used fabrics with a tactile quality, including velvet and embroidered fabrics, and a thick velvet carpet with a heavy underlay to create a sense of luxury and warmth. The curtain heading is fairly traditional but hung on simple wooden poles in a limed finish. The curtains use a heavy interlining and blackout lining to give the feel of quality and sumptuousness.

"The graining of the oak in the bedside tables against the wool herringbone fabric of the buttoned headboard, the pleated lampshades and the fruitwood cabinet between the curtains all add to this layered look. Small details such as the blue mount on the pictures over the bed and the blue hand-painted frames on the artwork above the antique console build up an eclectic finish to complete this tranquil and understated room."

Tactile textures, fabrics and finishes combine to create a sumptuous, layered look in this elegant master bedroom by Tor Interiors.

Garry Meakins on inviting looks in challenging spaces



Having worked at high-end interiors studios and brands such as David Collins Studio, Sims Hilditch, Fox Linton and Benchmark Furniture, Garry Meakins has amassed knowledge across a breadth of specialisms which equips him with the expert skills to create tailored solutions to any space.

The brief

"This project was for a five-bedroom seventeenth-century townhouse in the Cotswolds. Our client tasked us with creating three unique guest bedrooms, each a different size and volume. Firstly, we had to be realistic with what was achievable. We approached each room individually, defining each space by its usage, but with an all-embracing aesthetic vision."

Challenges & solutions

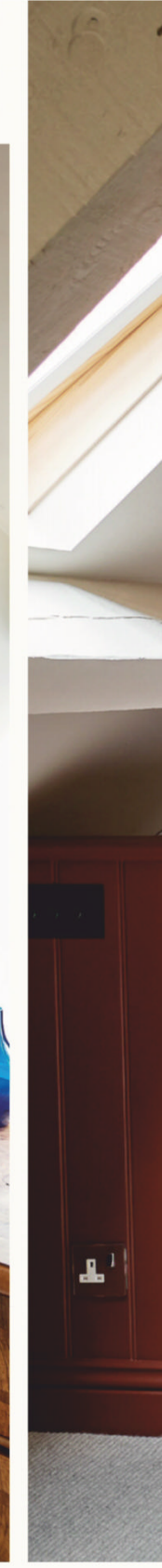
"Our challenge was to fit as many of the bedroom necessities into each space as possible. The red room (*above right*) was our tiniest space; so small, in fact, the wall at the foot end of the bed was taken down and rebuilt so that a queen-size bed would actually fit, still allowing access to change the sheets.

"A large boxed-in roof truss cut through the centre of this room. Earlier investigation showed the truss was modern and ugly, so the boxing was retained. The solution to the room design required millimetre-accurate planning and considered purchasing. The boxed-in truss were the perfect vehicle to create a cosy curtained bed enclosure. The curtains themselves do not draw.

"The walls surrounding the bed were upholstered in padded ticking. This made the room a little smaller but improved the acoustics in the bedroom immeasurably, making it perfect for light sleepers. The walnut chest from Lorfords looked tiny in the showroom but fitted perfectly in the space we had defined for it.

"The second room (*right*), with its shaped, glazed-linen headboard, was designed in response to the thick stone walls of this Cotswolds home. There were a large number of heating and water pipes running through it which simply couldn't be routed anywhere else. As a result of plumbing routes shrinking this room size, the decision to buy antique bedside tables was revised; tiny floating bedside tables were the only answer.





"The best plans often require readjustment during a refurbishment. The headboard-mounted bedside tables each have a double plug socket in them for the omnipresent phone charger; this defined their overall size. Our incredibly patient upholsterer individually applied 4mm diameter bronze nail heads to the leather-wrapped timber cubes for a smart finish.

"The loft room (*top right*) was, by comparison, generous in size, however, it was compromised by large black-stained roof trusses. With approval from a structural engineer, these were removed to make the space far more usable, and the low-level space around the perimeter of the room was used effectively for plumbing routes.

"The solution here was always clear, the bed *must* fit in the centre of the room. This was borne out of practicality: form simply had to follow function. The half-height tongue-and-groove covered an existing set of 1970s balustrades. Cladding them, rather than pulling them out, kept the structural integrity, which was sensible, cost effective and still aesthetically pleasing. A bathroom was also added at the other end of the loft. In this case, form and function were happy bedfellows throughout the space."



Case Study Two

ABOVE LEFT Despite, or perhaps because of its size, this bedroom feels incredibly inviting with its double bed enclosure.

ABOVE RIGHT A considered layout has created a guest suite complete with a bathroom in this attic space.

LEFT An inspired and bespoke headboard design with integral wall-hung bedside tables creates an eye-catching focal point as well as being a practical and space-saving solution.





TOP & ABOVE This top-floor master suite has been turned into a beautifully open and spacious setting by turning a small adjoining bedroom into a well-considered dressing room with ample bespoke storage. Using the same wallpaper and continuity of colour on the wood trim creates a soothing and continuous flow between the spaces, which link through an expansive opening.

Hàm Interiors on honouring period charm



Katie Cox, interior designer at Hàm Interiors, is meticulous in her research when creating interiors truly tailored to both client and property. She is passionate about sourcing one-off pieces to make homes unique. Here she reveals how she approached a master suite with a sensitive eye to period.

The brief

"Our client approached us to undertake a partial renovation and full interior design of their beautiful late-Victorian property. It had been radically over-modernised by previous owners. A key part of the brief was to bring back a subtle nod to the Arts and Crafts era, sympathetic to the eclectic and at times gothic architectural features. On an early house tour, using a bird motif for the master suite was also mentioned."

Sympathetic to the era

"The master bedroom needed ample storage. To achieve this, we created an open master suite, repurposing a small bedroom to form the dressing room. Our team worked hard to put back the detail where required and to reinstate an element of simplicity. We toned down the excessive spot lighting, modern finishes and flooring to bring the original architectural features back into focus. We also designed and built custom joinery with fabric-panelled doors to soften the space and add interest.

"The dressing area allowed a calm, spacious bedroom layout. This was important in balancing the large-scale wallpaper whilst leaving space for the features, such as the arched, stained-glass windows to be appreciated.

"I set about researching the era, ordering books on the Arts and Crafts and Victorian periods. We tried to adopt certain principles to inform all areas, for instance we wanted to use colour, but from a natural palette, and to use natural materials and motifs. The Lewis & Wood Adam's Eden wallpaper instantly stood out; the theme spoke to the client's original brief, whilst the texture and colours felt interesting yet not overwhelming. The colours also echo the original tiles around the cast-iron fireplace. Our client loved it too, and was also on board with the bolder choice of painting the skirtings in a complementary colour.

"We chose natural linen for the bespoke headboard, paired with a small-scale pattern on the bed valance. Natural sisal carpet offers a neutral base throughout the top floor of the house. We also used inherited antique furniture and wall lights to add further character and warmth to the bedroom."

Case Study Three

Adam's Eden wallpaper by Lewis & Wood feels befitting of the Arts and Crafts period of the property and is offset with plain and small-scale pattern elsewhere.

Case Study Four

Susie Atkinson on imbuing a softly glamorous mood



Timeless spaces that please all the senses, aligned with attention to craftsmanship, underscore all the interiors designed by Susie Akinson for both commercial and residential spaces.

The brief

"This is the Ian Fleming room at Beaverbrook, a large, quintessentially English country house hotel in a late-Victorian mansion built in 1866, overlooking the Surrey Hills. Although it is one of the smaller rooms in the hotel, it has high ceilings and doors opening on to a balcony, giving a light and airy feel."

Sophisticated elegance

"My aim was to create a room that felt as if it had always been there, without it feeling dated and old-fashioned. I have used a pretty fabric to upholster the walls – its design nods to the 1930s – and the soft pink and taupe tones create a welcoming atmosphere. The headboard is deep-buttoned in a slubby silk, which evokes a feeling of decadence and glamour.

"I had fun imagining Bond checking in to this suite and wanted to add a little bit of the mischief and something unexpected, so I used a zebra-striped linen to cover the ottoman at the end of the bed – it sits well and grounds the room with its darker tones and prevents the room from feeling too 'sweet'.

"The dressing table is an original 1940s piece. I love the shape of the base and legs; it also is shallow enough not to encroach on the entrance to the bathroom. The bathroom is essentially untouched as the house is a listed building and we needed to retain the fabulous art deco fittings (*not shown*). We sourced vintage photographs of James Bond and Ian Fleming to decorate the walls as well as some line drawings by Hugo Guinness – they are eye catching and humorous.

"Balancing the colours by considering the natural light, focusing on details to create interest and bringing the unexpected has resulted in an understated but glamorous room." ■



TOP Walls in fabric from Veere Grenney's collection wrap the room in glamour and comfort.
ABOVE Shapely furniture and a sophisticated colour palette nod to the 1930s and 1940s but with unexpected modern twists.

FEATURE KERRYN HARPER-CUSS PHOTOGRAPHS P91 & P92-93 © NICHOLAS YARSLEY; P93 (PORTRAIT) © ALLUN CALLENDER; P98 (PORTRAIT) © JAKE SUGDEN; (BEAVERBROOK) © SIMON BROWN

Bedroom directory



Puffin headboard (in customer's own fabric) by The Headboard Workshop

Expert resources when shopping for a bedroom

Below are recommendations for suppliers of essentials to create a calming, restorative space in which to repose and recharge

BEDS & MATTRESSES

AND SO TO BED
Offering in-house designs for classic and modern beds, as well as representing a number of designer brands for beds and mattresses. Showrooms nationwide.
Tel 0808 144 4343
andsotobed.co.uk

BEAUDESERT
Specialist in classic, bespoke four-poster beds, offering a complete design service and a range of dressing treatments.
Tel 0845 838 8720
beaudesert.co.uk

THE ENGLISH BED COMPANY
UK manufacturer of upholstered beds and bedroom furniture. One of a few to offer Emperor-size beds and headboards.
Tel 0161 925 8503
theenglishbedcompany.co.uk

THE FRENCH BEDROOM COMPANY
An extensive range of French-inspired designs, from ornate, gilded Versailles-style beds to pretty, painted pieces.
Tel 01444 415430
frenchbedroomcompany.co.uk

HARRISON SPINKS
An established family business in Yorkshire that rears sheep and grows flax and hemp for 100 per cent natural fibre fillings in quality mattresses. Complete upholstered beds also available.
Tel 0113 205 5200
harrisonspinks.co.uk

HÄSTENS
Esteemed Swedish brand, known for its iconic blue-and-white check fabric-covered mattresses made from natural, sustainable materials.
Tel 0207 313 9888
hastens.com

HYPNOS
Royal warrant holders, creating tailor-made beds for over a century, maintaining heritage skills in hand-built designs.
Tel 01844 348200
hypnosbeds.com

JULIAN CHICHESTER
Furniture maker with a specialism in unusual and decorative finishes. Striking four-poster designs in antiqued mirror are of note from its select range of beds.
Tel 020 7622 2928
julianchichester.com

THE NATURAL BED COMPANY
A large range of solid wood beds made in Sheffield from certified sustainable timbers. Each bed is made by just one craftsperson.
Tel 0114 272 1984
naturalbedcompany.co.uk

THE ORIGINAL BED CO
Classic, innovative iron and brass frames and upholstered beds and mattresses.
Tel 0800 464 0875
obc-uk.net

RUPERT BEVAN
Bespoke furniture design with bedroom pieces available in classic and contemporary styles.
Tel 020 7731 1919
rupertbevan.com

SAVOIR BEDS
Famed for making beds for The Savoy hotel, the brand specialises in luxury beds, hand-stitched and made using traditional skills.
Tel 020 8838 4838
savoirbeds.com

SIMON HORN
Alongside contemporary pieces, this furniture-maker specialises in designs based on eighteenth- and nineteenth-century French beds.
Tel 01730 230335
simonhorn.com

SLEEPEEZEE
Kent-based maker of mattresses, divans and headboards that also holds a Royal warrant.
Tel 01634 723557
sleepeezee.com

SWEETPEA & WILLOW
Furniture boutique that offers a selection of pretty French-style upholstered beds.
Tel 0345 257 2627
sweetpeaandwillow.com

TURNPOST
Well-regarded for fine four-poster beds, crafted from solid ash. Also offers a bespoke service.
Tel 01937 572570
turnpost.co.uk

VISPRING
Noted for quality pocket-sprung mattresses and divan beds.
Tel 01752 366311
vispring.com

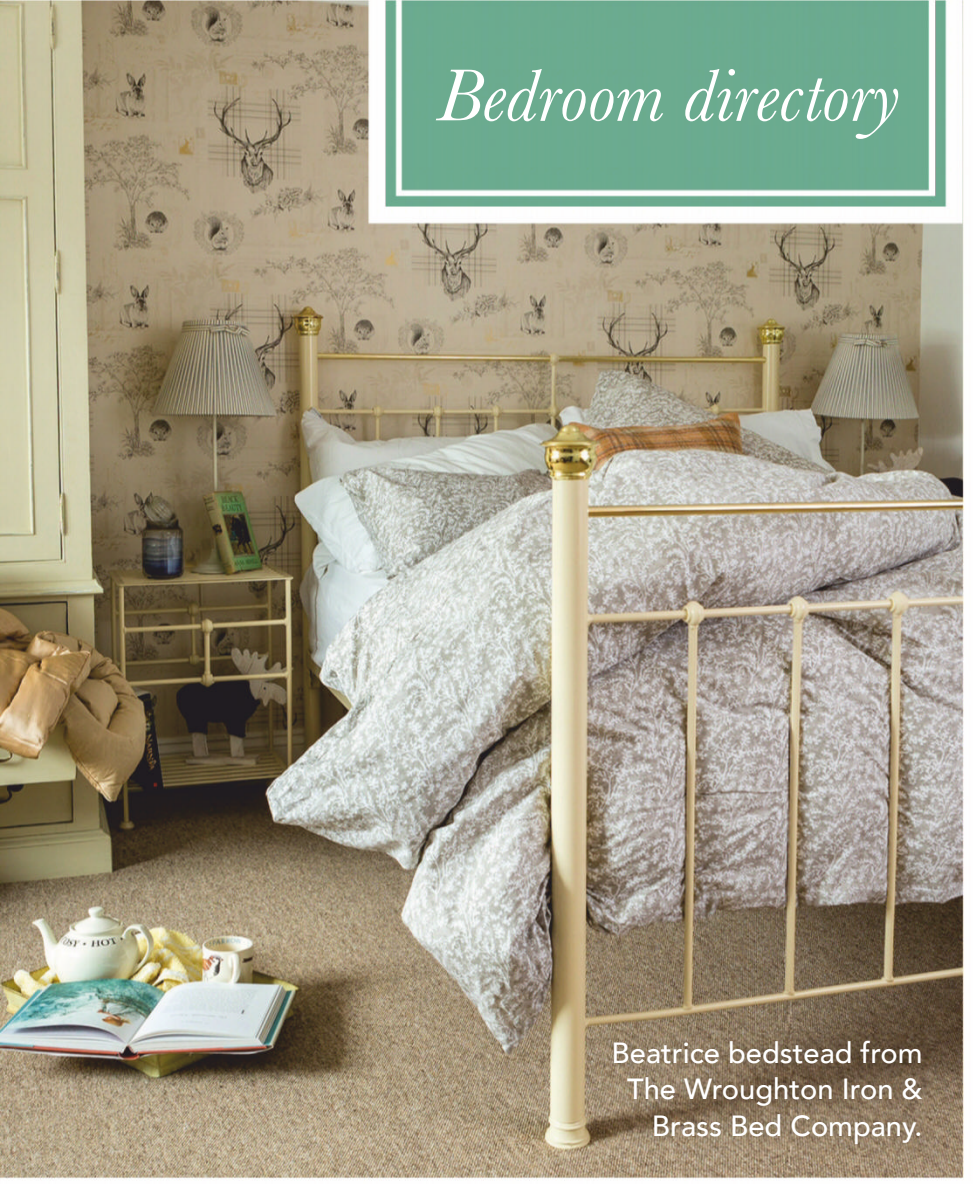
THE WOOLROOM
Sources wool from British farms with which to cover bed frames and make mattresses.
Tel 01780 461217
thewoolroom.com

THE WROUGHT IRON & BRASS BED COMPANY
Heritage-style metal bed frames handmade in a workshop on the Sandringham estate in Norfolk.
Tel 01485 542516
wroughtironandbrassbed.co.uk

HEADBOARDS

THE DORMY HOUSE
Choose from a range of shapes, sizes and styles to cover with in-house fabrics or own selection.
Tel 01264 365808
thedormyhouse.com

Bedroom directory



Beatrice bedstead from The Wroughton Iron & Brass Bed Company.



The Trebah mattress by Harrison Spinks includes Egyptian cotton, Kapok (tree silk) and Alpaca Wool.

ENSEMBLIER
Hand-built pieces that make a statement. Wide range of designs as well as a bespoke service.
Tel 07841 261220
ensemblierlondon.com

THE HEADBOARD WORKSHOP
Online service that allows customisation of a range of headboard shapes and styles.
Tel 01291 628216
theheadboardworkshop.co.uk

HOUSE COUTURIER
Custom-made and bespoke designs that have notably been used by Kit Kemp in Firmdale Hotels.
Tel 020 7371 9255
house-couturier.co.uk

LORFORDS
Antique dealer offering a range of made-to-order headboards and a selection of antique beds.
Tel 01666 505111
lorfordsantiques.co.uk

KD LOVES
Interior design firm Kelling Designs offers a product range that includes customised headboards with quirky, creative designs.
Tel 01328 830449
kdloves.com

STORAGE & FURNITURE

ARTICHOKE
Kitchen specialist that also offers architectural joinery and fitted furniture design services for all rooms of the house, including luxurious dressing rooms.
Tel 01934 745270
artichoke-ltd.com

CHELSEA TEXTILES
Known for faithful reproductions of Gustavian, English, French and mid-century-modern pieces, including bedside tables and chests of drawers.
Tel 020 7584 5544
chelseatextiles.com

GUILD ANDERSON
Joinery experts who can create bespoke solutions for dressing rooms and bedrooms in both fitted and freestanding pieces.
Tel 01747 820449
guildandersonfurniture.co.uk

GOSLING LTD
Esteemed furniture designer creating luxury pieces including dressing tables and bedside cabinets with a high level of British craftsmanship.
Tel 020 7498 8335
tgosling.com

HAMMONDS
Offering a wide range of customisable fitted wardrobes. Showrooms nationwide.
Tel 0800 021 4360
hammonds-uk.com

THE HERITAGE WARDROBE COMPANY
Specialising in made-to-measure wardrobes for bedrooms and dressing rooms, in period and contemporary designs.
Tel 020 7282 4303
theheritagewardrobecompany.com

MARTIN MOORE
Bespoke kitchen-maker that can extend services to the whole house for quality joinery and cabinetry.
Tel 0845 180 0015
martinmoore.com

NEVILLE JOHNSON
Fitted furniture specialist offering a range of classic and modern solutions, configured and customised to each space.
Tel 0161 873 8333
nevillejohnson.co.uk

OFICINA INGLESA
A wide selection of freestanding furniture and reproduction pieces.
Tel 020 7226 4569
oficinainglesa.com

PLAIN ENGLISH
In addition to its range of kitchen cabinetry, this brand is extending its expertise in custom joinery to encompass dressing rooms.
Tel 020 7486 2674
plainenglishdesign.co.uk

ROCHE BOBOIS
French furniture maker supplying high-end contemporary wardrobes and other bedroom furniture.
roche-bobois.com

SIMON TAYLOR
Bespoke manufacturer of kitchens, bedrooms, bathrooms and studies, creating and fitting bespoke designs for 30 years.
Tel 01296 488207
simon-taylor.co.uk

SMALLBONE OF DEVIZES
Skilled craftsmanship for bespoke designed joinery across the home, including bedrooms.
Tel 020 7589 5998
smallbone.co.uk

THE WHITE KITCHEN COMPANY
Offering bespoke cabinetry design for dressing rooms, using expert joinery skills.
Tel 01604 821003
thewhitekitchencompany.co.uk ■

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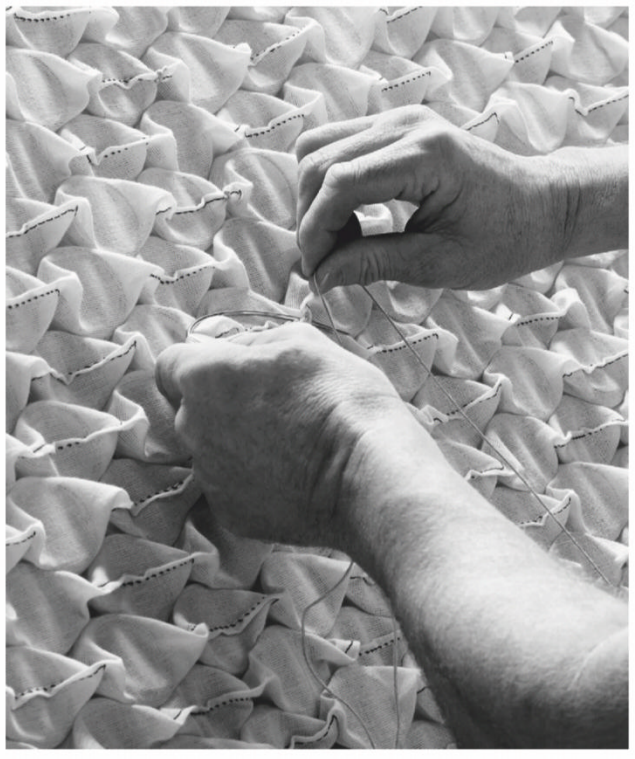
www.mookiepet.com

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THE STORY OF AND SO TO BED

SLEEPING BEAUTIES

From chic upholstered beds to highly polished and ornately carved period bedsteads, And So To Bed offers a multitude of options

Good sleep is one of life's essentials, which means buying a quality bed is an investment not an indulgence. Specialising in luxurious beds and with nearly 20 stores across the country, And So To Bed is a brand that has become a trusted resource.

Founded more than 40 years ago by Keith Barnett to sell restored Victorian brass beds, the company soon started creating its own cast-iron, brass and nickel bedsteads – also now available in fashionable rose gold – and over the years has expanded its offering to a huge variety of designs to suit almost every taste.

As well as the brand's ever-popular, sumptuous yet practical Ottoman beds (they feature under-bed storage), there are more ornate offerings, such as a four-poster Georgian bed or a Louis XIV hand-carved design inspired by the opulence of the Palace of Versailles, complete with swan-neck posts and curved cabriole legs for added romance.

Over the years, And So To Bed has evolved to keep up with the discerning shopper, making everything from bedroom furniture and bedding available, and being able to offer the largest selection of Vispring mattresses in the country, all designed to ensure a great night's sleep.

"It's not only the look of our beds that's important," explains Martin Gill, managing director of And So To Bed. "We want them to feel the part, too. There are teams of in-store sleep experts to advise on mattress tensions and bedding choices as well, to guarantee an optimum night's sleep for our customers. We also understand that our customers' needs differ, which is why we offer a large range of custom-made, bespoke and made-to-order furniture to complement all of our customers' bedrooms – whatever their style or need."

The company's bespoke service offers tailored solutions and special sizes. Whether seeking a specific-size bed – the seven-foot emperor beds are particularly popular – or an unusual paint colour or special fabric for an upholstered headboard.

The majority of And So To Bed's creations are handmade in the United Kingdom, with the occasional piece hand-finished by specialists in far-flung corners of the world. With every item made to order, its craftsmen work with only the finest materials, using the same trusted techniques they have perfected over the years.

The beautiful beds can be found in the most glamorous of settings, from the Balmoral honeymoon suite in Corhill Castle on the River Clyde to Balbirnie House in Fife, where And So To Bed was asked to create a truly special bed for the bridal suite. Another exciting collaboration was with the Olden Hotel, owned by Bernie Ecclestone and set in the beautiful Gstaad mountains in Switzerland. The seventeenth-century Swiss hotel is steeped in history and so unique designs were desired to bring a contemporary edge to the building's rich heritage.

And So To Bed's designs can also be found throughout the United Kingdom in stately homes, castles and country estates, including Castle Howard in North Yorkshire and Monkfryston Hall in York.

With 2020 looking as busy as ever, Gill reveals that And So To Bed is launching a more contemporary line of beds and bedside tables to offer the broadest possible range for discerning tastes. ■

FEATURE KATE FREUD **PHOTOGRAPH** (RICHMOND BED) © JAKE EASTHAM







ABOVE Sage polished nickel bed, from £4,225

FAR LEFT Richmond bed, available with nickel studs or piping on the headboard, and in a selection of cottons, linens and velvets, from £1,900

LEFT Boston upholstered 'floating' bed, from £2,625

OPPOSITE PAGE, LEFT TO RIGHT The hand-finished mattresses are by Vispring.

Choose from a range of sumptuous materials to give upholstered headboards a tactile allure.

Shapely headboards are meticulously measured and cut.

This drawing room in a Georgian townhouse was designed by Jamb, and employs eighteenth- and nineteenth-century blue-and-white pots and an antique Ziegler carpet, all from Hawker antiques, to add touches of colour and pattern.



BUYING & USING *decorative antiques*

The addition of a good-looking antique or two can have an incalculable effect on a room's overall style and atmosphere. Discover which pieces are popular and why they make such a difference to a home.

The most desirable pieces of furniture are not only beautiful and useful, but also possess something else – a certain magic in the form of an unexpected shape or texture, perhaps, or a fascinating back story; a charm that is somehow more than simply the sum of its parts. With this *je ne sais quoi*, an antique piece is not simply run of the mill, but elevated to being what might be called a 'decorative' antique, its value lying in its visual appeal just as much as its age, provenance or functionality.

Antiques dealer Lennox Cato explains that the term 'decorative' once meant something very different to how it might be interpreted today. "A good dealer or advisor will always tell you whether a piece is 'right'," he says. "Years ago, if a dealer had a piece that wasn't of the original form, perhaps enhanced or altered to make it more user-friendly, they would say that it wasn't 'right'; it was 'decorative'. It was word play, but it implied something derogative." Today, however, Cato says that, generally, the term 'decorative' implies that a piece has colour and spirit – in a good way. "People are going for the look, and not necessarily the authenticity," he states.

Marc Weaver of antiques dealers Guinevere says: "It's a question of carving, form, proportions, of the piece being well executed, having gravitas, and being good enough quality to use. For a piece to be special, it is hard to describe exactly, but it's about what pleases the eye and how the proportions work."

LAYER OF INTEREST

Such pieces, when employed thoughtfully in a design scheme, contribute enormously to its variety and interest, adding to the feeling that a room has been added to gradually over the course of years.

"I really believe that antiques are an essential part of a home," says Charlotte Hughes of Sutton House Interiors. "They reflect the personality of the people who live there, elevating a room out of the ordinary and giving a sense of understated luxury. Their richness of colour and patina, and quality of line, look wonderful juxtaposed against more modern pieces, and give a home a sense of having been assembled over time, linking the past and the present."

These sentiments are echoed by Martin Waller, founder of Andrew Martin, who advises: "Collect things which build a store of memories, rather than just being furnishings." Meanwhile, interior designer Nicky Dobree says: "Antiques evoke interest. Each piece has a story to tell, whether it be inherited or sourced from an antique dealer. The joy of antiques is that they are always well made with high-quality materials, adding a richness to any room."

PERENIALLY STYLISH

The market in decorative antiques is hugely eclectic, covering all periods and every part of the world. There are, however, some items that are perennially popular with interior designers. Mark Gillette likes *bureaux-plat*

(French writing desks), which he says work well in both traditional and contemporary settings: “They look great behind a sofa in a sitting room, as well as in a dressing table scenario.” Max Rollitt points out that antique lamps, whether ceiling or table, offer a variety of design and style.

Weaver finds “large gilt mirrors are popular, as are Regency mirrors with a glass border”. He adds that Louis XV or XVI consoles, either rococo or neo-classical in style, create a fantastic centrepiece around which to build a room. “We find narrow ones are especially in demand, as they are useful in hallways,” he says. “Pairs of armchairs, maybe leather club chairs, also always sell well, as do French chandeliers, in bronze or iron with crystal drops, and English chandeliers with glass arms.”

THE APPEAL OF THE UNIQUE

Charlie Thomas, director of house sales at Bonhams, finds that the best-selling items at auction are often the specialist items, one-offs with great individuality. At the Christopher Hodsoll Collection sale last October, for example, a late-eighteenth/early nineteenth-century carved and decorated Indian rhinoceros head sculpture sold for £6,062. “Howard armchairs or sofas always do incredibly well,” he adds, “and people like the history of a campaign chest – they are a talking point. Persian rugs are also very popular – they change the room instantly, are incredibly forgiving of damage and often look better for wear.”

BUY FOR LOVE... AND SUSTAINABILITY

Since the entire market for antiques has, in recent years, not been as buoyant as it once was, Henriette von Stockhausen, co-founder of VSP Interiors, advises: “Anything you like is always a good choice. Go with your gut feeling, and don’t be afraid to mix it up. I buy a lot at auction. You can still pick up great pieces at good prices, especially if you have a little time.”

Not in high demand at present, says Thomas, are large Victorian wardrobes, chest-on-chest sideboards and dining tables – pieces that take up a great deal of space (too much to fit in many homes). These can be picked up for a good price.

“When buying, you should be driven by what you are drawn to, rather than by cost,” says Cato. “There is a reason why something is cheap, and good items will always be more expensive. Buy what you like and buy the best you can.” He advises caution when buying specifically ‘decorative’ pieces. “Beauty is in the eye of the beholder, and fashions change,” he says. “If something is decorative, it may have limited appeal, because what attracts one person may not attract another, or may not attract in years to come when the wheel of fashion has turned again. Buy because you love a piece and want it, and if it goes up in value, that’s a bonus.”



Every piece in this room demonstrates a compelling sense of history. A pair of nineteenth-century Chinese bamboo side chairs and circa 1870 French ormolu wall sconces flank an antique fireplace surround, all Lorfords.







FAR LEFT A Louise XV bombe commode, purchased from Lorfords, provides a glorious contrast to a softly curving armchair upholstered in pale blue velvet in a room designed by Joanna Wood.

LEFT Interior designers Salvesen Graham have combined this antique wooden chest of drawers with a bright, contemporary lacquer tray, cut glassware and a vivid painting in a juxtaposition of surface pattern and texture that creates balance and interest.

SPRING ANTIQUES FAIRS

1 April: Lincolnshire International Antiques & Homes Show
One of Europe's biggest antiques and home shows, with stalls both inside and out.
Lincolnshire Showground, Lincolnshire LN2 2NA
asfairs.com/antiques-home-show/about

2–3 April: Newark International Antiques & Collectors Fair
A renowned treasure-hunting ground, the largest event of its kind in Europe, held over two days every other month.
The Newark & Nottinghamshire Showground, Lincoln Road, Newark NG24 2NY
iacf.co.uk/newark

2–5 April: Art & Antiques for Everyone
The largest and most-established art, interiors and antiques fair outside London, with all items vetted for authenticity.
The NEC Birmingham, Hall 12, Birmingham B40 1NT
antiquesforeveryone.co.uk

10–11 April: Peterborough Festival of Antiques
A huge event with something for everyone, from furniture and ceramics to silver and architectural salvage.
The East of England Showground, Peterborough, Cambridgeshire PE2 6XE
festivalofantiques.co.uk

17–19 April: The Cotswolds Decorative, Antiques & Art Fair
A wide variety of pieces for collectors, home furnishers, interior designers and anyone looking for unusual decorative accessories.
Westonbirt School, Tetbury, Gloucestershire GL8 8QG
cooperevents.com/westonbirt

1–3 May: The Pavilions of Harrogate Decorative, Antiques & Art Fair
Everything from classic and 20th century jewellery, silver and ceramics to fine paintings, period furniture, copper and brass.
The Pavilions of Harrogate, Railway Road, Harrogate, North Yorkshire HG2 8NZ
cooperevents.com/harrogate

14–18 May: The Decorative Antiques & Textiles Fair
Catering specifically for the interior design buyer, this highly esteemed fair (held three times a year) brings together a wide range of decorative antiques and twentieth-century design, mixed with formal antiques, collectors' items, art and accessories.
Evolution London, Battersea Park, London SW11 4NJ
decorativefair.com

15–16 May: The Decorative Living Fair
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Toby Lorford of Lorfords Antiques considers decorative antiques to be a great investment – but not from a monetary point of view. "They last a lifetime, so reduce one's overall cost of ownership, they are well made and they do retain some value, unlike contemporary furniture," he says.

"It does make sense if you think that you are buying them as an investment in the planet," he continues, "because a piece of antique furniture will last for another 200 years, whilst its carbon footprint is miniscule. If you love a piece, and you want to use it, that is a good reason to buy it. However, very, very few decorative antiques (or any antiques for that matter) are a good investment in the traditional, financial sense of seeing an increase in value."

Whilst times have changed and we may no longer all want to live in a house crammed full of antique furniture, there is still widespread appreciation of carefully selected, beautiful old pieces, says Thomas. "There has been a seismic change in fashion in terms of what people love and what they want to be surrounded by," he says. "Antiques have to work hard, and be both practical and a talking point. People are definitely buying for love more – and you can't put a price on love."

ABOVE LEFT In this bedroom designed by Tara Craig, interior designer and founder of Ensemblier, the addition of a small Georgian mahogany fret mirror, with gilt slip adds to the intriguing combination of colours, patterns and textures.

ABOVE RIGHT Large, gilt mirrors and dramatic chandeliers are among the most popular decorative antiques, as they make an impact in any room.

The Spey cast-iron bath with polished exterior, from £3,570, Drummonds

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LAPADA is the Association of Art & Antiques Dealers, its symbol a golden chandelier. Formed in 1974, LAPADA now has more than 550 members, mainly UK-based, who have met the association's requirements as to their experience and knowledge of their subject and the quality of their stock. Members must also abide by the association's code of practice, and it offers a free conciliation service in the event of a dispute.

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GALLERY FORTY ONE
Kate Thurlow sources English and continental furniture, carvings, studio pottery, mirrors and objects from around the world, dating from the fifteenth to mid-twentieth century.
Tel 07836 588776; katethurlow.co.uk

GEOFFREY STEAD
A range of interesting and unusual pieces sourced mainly in France and Italy, including seventeenth to early nineteenth-century furniture, decorative works of art and twentieth-century glass.
Tel 01608 686 886; geoffreystead.co.uk

GUINEVERE
Four adjoining shops with a loyal international following of private collectors and interior designers. Owners Kevin and Marc Weaver's flair for mixing different styles and eras of furniture is renowned.
Tel 020 7736 2917; guinevere.co.uk

HAWKER ANTIQUES
Fine eighteenth and nineteenth-century English and Irish country house furniture, sculpture and curiosities.
Tel 020 7730 2122; hawkerantiques.com

HILARY BATSTONE
Batstone's stylish shop combines mostly white upholstery with pared-down, distinguished art deco design, mixed with eighteenth to twentieth-century antiques including Baroque chests, Lucite tables, large-scale mirrors, crystal chandeliers, ebonised writing tables and chrome table lamps.
Tel 020 7730 5335; hilarybatstone.com

LENNOX CATO
One of the country's most recognised antiques establishments, with an eclectic inventory and a pride in excellent service. Cato is a furniture specialist on BBC1's *Antiques Roadshow*.
Tel 01732 865 988; lennoxcato.com

LORFORDS
Europe's biggest collection of decorative antiques, with more than 5,000 pieces.
Tel 01666 505111; lorfordsantiques.com

LVS DECORATIVE ARTS
An eclectic mix of fine quality decorative antiques from around the world, from early seventeenth to twentieth-century furniture, bronzes, sculpture and particularly decorative items suitable for any interior.
Tel 07703306451; lvsdecorativearts.co.uk

MAX ROLLITT
Rollitt's style appreciates line and proportion, has a bold sense of scale and leans towards furnishings that are classical and architectural.
Tel 01962 791124; maxrollitt.com



ABOVE Interior designer Max Rollitt employs antique lamps – ceiling or table – to offer variety of design and style. The decorative antiques in this corner of a drawing room add a range of subtle colours and textures.

MILLERS ANTIQUES
A wide range of nineteenth-century English and continental country furniture with an emphasis on the French country look, plus decorative accessories, majolica and Quimper pottery, brass and copper.
Tel 01425 472062; millers-antiques.co.uk

MORGAN LUKIES
Lukies deals in English and continental period and decorative antiques and works of art, carefully sourced from across Europe and Britain based on design, patina, originality and atmosphere.
Tel 01263 734137; morganlukies.com

STREETT MARBURG
With a reputation for finding rare and beautiful pieces, Marburg specialises in sourcing fine English and continental eighteenth and nineteenth-century furniture and objects of art.
Tel 020 7381 4344; streettmarburg.co.uk

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Tel 01452 379990; suttonhouseinteriors.com



Interior designer Mark Gillette mixes periods to give an evolved flavour. Here, he has combined a French 1940s walnut desk with a nineteenth-century French chair to create a dressing table area.

FEATURE KATHERINE SORRELL PHOTOGRAPHS P104 © SIMON UPTON

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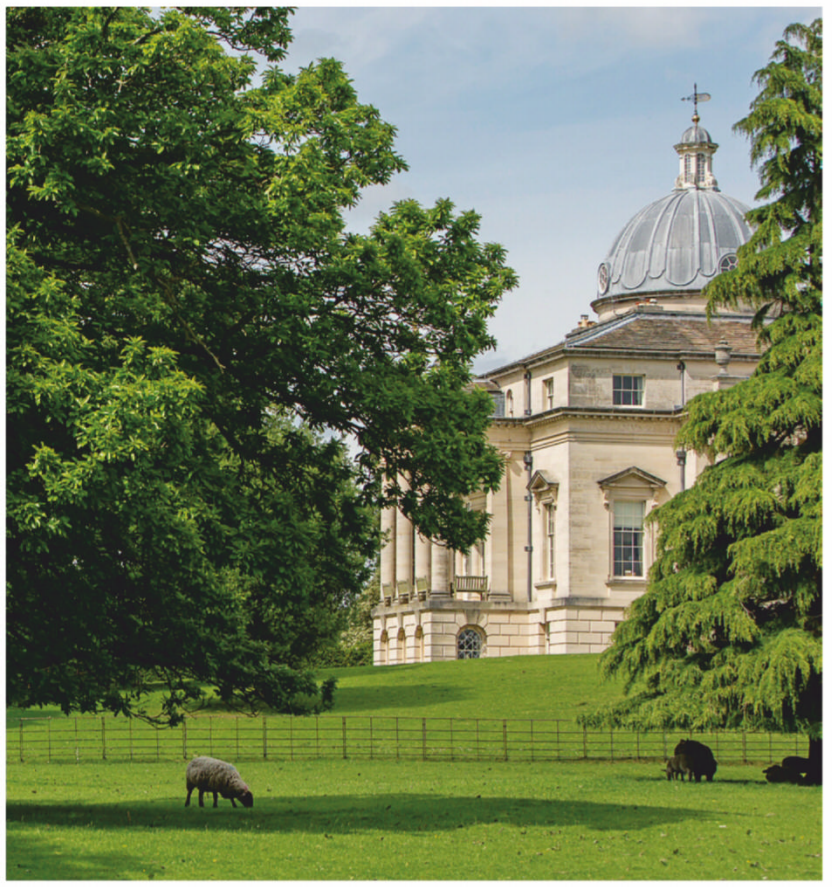
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Grand VISION

Distinguished architectural historian Jeremy Musson considers how the late Sebastian de Ferranti made his dream a reality, building Henbury Hall as a magnificent homage to Palladian style





Henbury Hall in Cheshire, built in the 1980s, rises from the rolling contours of ancient parkland as a Palladian masterpiece of symmetry, elegance and simplicity. Glossy book *Henbury: An Extraordinary House* tells the story of how the house came to be created by Sebastian de Ferranti (1927–2015) and of the 'ministry of all the talents' he brought together, including artist Felix Kelly (1914–1994) and architect Julian Bicknell. In this extract we learn of the considered approach to its masterful yet inviting interiors.

STARTING POINT

Choosing David Mlinaric [to decorate] Henbury Hall shows the quality Sebastian de Ferranti was aiming at. Mlinaric was widely seen as the star of interior decoration, especially when, after the death of John Fowler in 1979, he began to work on a series of projects for the National Trust, at Beningbrough (which inspired some of the detail at Henbury Hall) and Nostell Priory in Yorkshire. His understanding of architectural form was all-important.

There are many factors which contribute to a successful interior, and Henbury Hall is a demonstration of the key issues of invention and balance. Colours and textiles are orchestrated throughout the house to suit the scale and visual temper of each space. Mlinaric began to visualise all these effects whilst the rooms were still on paper.

There can be little doubt that Henbury Hall was designed as much around a lifestyle as an idea about a building. It was informed from the start by a highly developed perception of country house living in the

LEFT The full volume of the central hall on the *piano nobile* is a surprise for visitors; David Mlinaric advised on the neutral colour for the walls that skilfully enhances the architectural effect.

ABOVE The beauty of Henbury Hall, seen here in its landscape, derives as much from the care in its details as from its overall proportions.

late twentieth century, with a mix of indoor/outdoor, formality, intimacy and grandeur, as well as comfort.

The starting point of the interior decoration was the central hall, which runs from the north to the south portico across the width of the house. The walls are painted grey; a richly subtle colour that changes from dove grey to buff in certain lights.

DINING IN STYLE

The transition from the 'no colour' central space of the great hall – where architectural volume, light and views to the deeply English landscape dominate – to the principal reception rooms has been orchestrated to impressive effect. Both dining room and drawing room have large Serliana windows and high ceilings, but each also has its own notes and character, offering a delightful contrast in tone.

In the dining room, the hospitable heart of the house, there is an unmistakable masculine feel, echoing the country house tradition. The walls are hung with Fortuny 'Glicine Red Museum' fabric, based on a seventeenth-century design, and the room has an appropriately Italian richness. Mlinaric recalls: "The Fortuny on the walls of the dining room was a nod to Sebastian's Venetian ancestors; and there was a Venetian mirror over an English fireplace and a Venetian Murano chandelier." The dining room chairs were later replaced by a set which once belonged to Sir Philip Sassoon, acquired from his nephew the Marquess of Cholmondeley.

The magnificent curtains of the dining room, and the other rooms on this floor, were made up by Michael Jewiss, and the braids of the curtains done by Brian Turner.

ELABORATE DETAILS

On the west side of the house is the lighter-toned, more feminine drawing room with earth-yellow walls (*see page 117*). With its comfortable arrangement of sofas and armchairs, this is a room for afternoon tea, pre-lunch and pre-dinner drinks, and conversation. With memorable views over an eighteenth-century park, the theme of nature is picked up in details such as the painted silk cushions and artwork on the walls, including paintings by Lavery and Etty.

On the south-west corner lies Sebastian de Ferranti's own study-library (*see page 116*), designed around a desk already in his possession. Mlinaric recalls that "We suggested bookcases going into the



RIGHT The dining room looking through to the drawing room; Henbury Hall was designed around a certain ideal of entertaining. The Fortuny wall hangings and chandelier are both Venetian [in keeping with de Ferranti's heritage].




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'There are many factors which contribute to a successful interior, and Henbury Hall is a demonstration of invention and balance...'

corner, and Julian [Bicknell] designed the bookcases especially. The wallpaper, broad-striped in two greens, was from Cole & Son."

The timber door cases and bookshelves in the study and morning room were both full-on early eighteenth-century designs following the model set by Gibbs, with elaborate cornices, carved mouldings, waterleaf and egg-and-dart all done by [York-based woodcarver] Dick Reid's workshop.

SLEEPING QUARTERS

Henbury Hall was conceived of as a sociable house, and correspondence files illustrate the enormous care taken to make the relatively low-ceilinged bedrooms elegant and comfortable. Each bedroom suite has its own character, the palette and patterns reflecting a traditional English feel, with strong country themes echoing the colours of nature and the seasons.

The arrangement is brilliantly contrived, with comfortable rooms and convenient facilities; dressing

ABOVE The drawing room has an intimate but light feel enhanced by the drama of the high ceilings and the carefully positioned paintings.

LEFT Mlinaric chose more feminine colours and fabrics for the drawing room, whilst the dining room, as is traditional, has a more masculine feel.

OPPOSITE The enfilade effect of looking from the study through the central great hall and into the morning room.



rooms that can serve as single bedrooms, and bathrooms and walk-in clothes closets carved out of the spaces in the porticoes. Bicknell's ingenious design cuts into the side of the porticoes to allow windows in unexpected corners of dressing rooms and bathrooms.

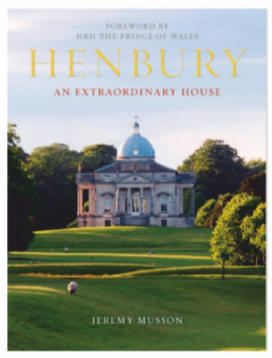
Two guest suites occupy the north-west and north-east corners, whilst the generous master bedroom sequence (including, in effect, two bedrooms, two bathrooms and two dressing rooms) occupies the south. In such a neatly planned environment, the effects of fabric and colour, working with the views over park and gardens, are all-important.

Revisiting in 2018, Mlinaric says of the bedroom floor: "I do like things to be quite simple. Bedrooms ought to be full of little things to look at; the bedrooms here are very pretty and English, a nice contrast to the very architectural 'no colour' hall. But the cornices are big-scaled to remind you that this is a proper country house."

The interiors as arranged by Mlinaric survive very little altered today. The principal difference is the additional gilding in several rooms, including to the plasterwork and side tables in the dining room, which Sebastian de Ferranti had added in the last years of his life. His family used to joke about Sebastian's 'gilt complex', which evidences his affection for the house and shows how design and embellishment became a consuming passion, as he continued to develop this loved and cherished project during his later years.

In the story of Henbury Hall, there is a strong sense of the patron's deep commitment, spirit of idealism, self-determination and the sheer enjoyment of 'doing'. One can still imagine Sebastian de Ferranti making the "noises of appreciation" remembered by David Mlinaric. ■

ABOVE The image of English country house comfort: the Sweet Pea bedroom, named after the wallpaper of the same name by Cole & Son.



Henbury: An Extraordinary House (£50, Pimpernel Press) by Jeremy Musson, foreword by His Royal Highness The Prince of Wales. The book includes more than 250 photographs and is the complementary vision of Sebastian de Ferranti's widow Gilly de Ferranti, her tribute to her husband's creation.

PHOTOGRAPHS P112 & P115 © IAN MOORE; ALL OTHERS © CALLY STOCKDALE

QUINTESSENTIALLY

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

ASPARAGUS APLENTY

Tender spears of asparagus are ready to be harvested this month. Enjoy simply steamed with melted butter or try this delicious asparagus, watercress and baby broad bean soup recipe by Belinda Williams, co-founder of Yorkshire Provender. Drizzle with fresh cream or crumble with fresh, salty feta cheese. *Delicious Soups, Belinda Williams (photography by Steve Painter), £16.99, Ryland Peters & Small,*

FEATURE EVE MIDDLETON **PHOTOGRAPH** © STEVEN PAINTER








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EXPLORING *Somerset*

Plan a trip to some of England's most enchanting areas with our new series. This month we look at places to stay, hotspots for food, drink and creative enclaves in Somerset

Nestled in the crook of south-west England's bucolic environs, the county of Somerset encompasses swathes of verdant countryside, romantic apple orchards and wild coastline. Its pastoral setting and deeply held historical and mystical connections have long drawn visitors to its dreamy landscape, making it a fascinating spot, rich in talent and creativity. Beyond associations with Arthurian legend, the area is purported to be home to ley lines, said to link the energies of ancient monuments and sites such as Glastonbury Tor. Today, particularly around Bruton and the Somerset Levels, it holds increasing appeal for flourishing enterprises, including a world-class art gallery, boutique accommodation and independent markets, whilst other draws include artisan bakeries and Michelin-starred chefs alongside the area's renown as cider-making epicentre. Somerset's position some two-and-a-half hours by car or train west of London makes it a delightful proposition for a short break away.

PLACES TO VISIT

Contemporary art galleries through to historic houses set the scene – not to mention the former home of a Nobel Prize-winning author.

HAUSER & WIRTH SOMERSET

Opened in 2014 as the second and only UK branch outside London, this international gallery and arts centre sits amidst a beautiful Piet Oudolf-landscaped garden within the grounds of a working free-range farm – the renovated farmhouse of which is available to rent (*see Durslade Farmhouse, page 125*). Current exhibitions include the work of photographer Don McCullin and Swiss sculptor Not Vital.
Durslade Farm, Dropping Lane, Bruton BA10 0NL
Tel: 01749 814060; hauserwirth.com

HESTERCOMBE HOUSE & GARDENS

Commissioned by former owners the Portman family in 1903, the Formal Garden at Hestercombe attracts visitors who come to ▸

CLOCKWISE FROM TOP LEFT St Michael's Tower on Glastonbury Tor; the Piet Oudolf-landscaped garden at Hauser & Wirth Somerset; apples orchards are prevalent in Somerset; the calming façade of Caro in Bruton; the east front of Montacute House; hide away in the granary at The Newt In Somerset; Hestercombe House and Gardens; a view of the valley parkland with the Palladian Bridge, and beyond to the skyline of Bath, at Prior Park Landscape Garden; Barrels from The Somerset Cider Brandy Co.









TOP TO BOTTOM The At The Chapel restaurant; baked goods from At The Chapel bakery; Osip chef Merlin Labron-Johnson; a view over Somerset Levels; culinary creations from Osip; Somerset's cows are a large part in its cheesemaking heritage.

admire architect Edwin Lutyens' design and horticulturalist Gertrude Jekyll's planting scheme. The Great Plat sunken parterre in particular is notable for its striking pattern and herbaceous planting.
Cheddon Fitzpaine TA2 8LG Tel: 01823 413923; hestercombe.com

GLASTONBURY TOR
The conical form of this ancient hill is marked by terraces thought to have been created as a kind of maze to guide pilgrims up to the top. Nowadays, ascending the 158 metres to its apex to take in the 360-degree views is encouraged by means of a gradual-gradient concrete path to minimise erosion. Also at the top is St Michael's Tower, all that remains of a church demolished during the Dissolution of the Monasteries in 1539.
Tor Court, Coursing Batch, Glastonbury BA6 8BH
Tel: 01278 751874; nationaltrust.org.uk/glastonbury-tor

MONTACUTE HOUSE
Instantly recognisable from its turn on the silver and small screens (films including *Sense and Sensibility* and *The Libertine*, as well as the BBC's adaptation of *Wolf Hall*, were all filmed here), this Elizabethan mansion with surrounding gardens also houses an outpost of the National Portrait Gallery.
Montacute TA15 6XP Tel: 01935 823289;
nationaltrust.org.uk/montacute-house

PRIOR PARK LANDSCAPE GARDEN
Designed by poet Alexander Pope and landscape architect Lancelot 'Capability' Brown, this notable example of an English landscape garden offers striking views towards Bath. Restoration work currently being carried out on its eighteenth-century dams means restricted access in some areas, though the much-loved Palladian Bridge, summerhouse, serpentine lake and parkland remain open for visitors.
Ralph Allen Drive, Bath BA2 5AH Tel: 01225 833977;
nationaltrust.org.uk/prior-park-landscape-garden

BRUTON MUSEUM
Nobel Prize-winning author John Steinbeck's seven-month stay in Bruton's Discove Cottage in 1959 is chronicled at this heritage museum. He was so taken with the town that he wrote to his agent: "I wish you could feel this place, just let it seep into you... there's a goodness here... something that clears your eyes". Also on show are artefacts from the Jurassic, Roman, Saxon and medieval times.
22 High St, Bruton BA10 0AA Tel: 01749 812294;
brutonmuseum.org.uk

GOURMET DELIGHTS

Apple orchards, pear trees and a strong tradition of cider and Cheddar cheese production make Somerset a hub for food ventures.

OSIP
Opened last year by Britain's youngest Michelin-starred chef, Merlin Labron-Johnson, this self-described tiny farm-to-table restaurant serves daily changing menus with the best of the area's local produce. Sister hotel Number One Bruton (*see page 126*) provides a delightful spot for a post-prandial stay, with breakfast served at Osip solely for guests.
1 High St, Bruton BA10 0AB Tel: 01749 813322; osiprestaurant.com

PHOTOGRAPHS P120-121 (GLASTONBURY TOR) © NATIONAL TRUST IMAGES/JAMES DOBSON; (HAUSER & WIRTH) © JASON INGRAM; (PRIOR PARK) © ANTHONY DEZENZIO/SHUTTERSTOCK; (CARO) © EMMA LEWIS, © HESTERCOMBE HOUSE AND GARDENS; © THE NEWT; (MONTACUTE HOUSE) © NATIONAL TRUST IMAGES/ROBERT MORRIS P122 (OSIP, BOTH) © MAUREEN EVANS; (SOMERSET LEVELS) © CHARLESY/SHUTTERSTOCK

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LOCAL KNOWLEDGE

Pearl Lowe, fashion designer and author of interiors book Faded Glamour, *lives in Somerset and here shares her favourite spots*

"I love **La Belle Brocante**, a lovely vintage store in Wells with hand-painted furniture, mirrors, chandeliers, crockery, glassware, beautiful fabric ranges and lots more (*1 Priest Row, Wells BA5 2PY Tel: 01749 672164*). In Frome try **Lark Vintage**, a beautiful eclectic shop full of antiques and clothes (*Standerwick Court, Standerwick, Frome BA11 6TN Tel: 07988 615686; larkvintage.co.uk*), or **French General Trading** (*see page 126*), a wonderful little place full of paintings, French furniture and gifts. I have my pop-up shop upstairs, which makes it hard as I'm always buying there myself! (*26 Catherine Hill, Frome BA11 1BY Tel: 07713 884820; frenchgeneraltrading.co.uk*) For food and drink in Frome, we love **Bistro Lotte**, a French cafe with the most delicious food and the perfect setting for a romantic supper (*23 Catherine Street, Frome BA11 1DB Tel: 01373 300646; bistrolottefrome.co.uk*), and **Eight Stony Street**, home to the best pizzas and hand-picked wines (*8 Stony Street, Frome BA11 1BU Tel: 01373 470970; eightstonystreet.com*)."



CLOCKWISE FROM TOP LEFT The Newt In Somerset; Babington House; Garden View room at The Newt In Somerset; Number One Bruton; Durslade Farmhouse; Durslade Farmhouse kitchen; a bedroom at Number One Bruton.

THE SOMERSET CIDER BRANDY COMPANY
Award-winning cider brandy, ciders, perries and liqueurs are all crafted here (the 10-year-old Somerset Cider Brandy was the only spirit on HRH The Duke and Duchess of Sussex's wedding menu). The farm, orchards, and on-site shop are all open to visitors for drop-ins, and guided tours can also be pre-arranged for a £5 fee.
Pass Vale Farm, Burrow Hill, Kingsbury Episcopi, Martock TA12 6BU
Tel: 01460 240782; somersetciderbrandy.com

GODMINSTER CHEDDAR
Known for its creamy, rich flavour and delicious aftertaste, the distinctive burgundy-waxed Godminster Cheddar is synonymous with the area. The company's Bruton shop offers truckles, selection sets and hampers. Try the black truffle range alongside the original for a new take on the classic favourite.
Station Rd, Bruton BA10 0EH Tel: 01749 813733; godminster.com

AT THE CHAPEL
This Grade II listed nineteenth-century former congregational chapel (itself updated from an eighteenth-century house) is now home to a restaurant, bakery, bedrooms and a space for events, most recently a film supper evening for a documentary about photographer Brian Duffy, and a pop-up shop for creative retailers The Somerset Collective.
28 High St, Bruton BA10 0AE Tel: 01749 814070; atthechapel.co.uk

PLACES TO STAY

Whether seeking somewhere grand or small and cosy, there are accommodation options aplenty to enjoy the area for longer.

BABINGTON HOUSE
This Soho House outpost has arguably long led the way for stylish stays. The much-loved members' club and hotel is also open to non-members, and will be offering a new updated look following a refresh this spring. Doubles (room only) from £215 a night for non-members.
Charity Lane, Frome BA11 3RW Tel: 01373 812266; babingtonhouse.co.uk

THE NEWT IN SOMERSET
A newcomer from 2019, this 23-room hotel and spa in Georgian manor Hadspen House is also a working country estate – home to its Cyder Press & Cellar, formal and kitchen gardens, a bakery, butchery and cheese room. Doubles (including breakfast) from £275 a night.
Bruton BA7 7NG Tel: 01963 577777; thenewtinsomerset.com

DURSLADE FARMHOUSE
Restored in 2013 by designer Luis Laplace and architects Benjamin + Beauchamp, this six-bedroom property on the site of Hauser & Wirth Somerset (*see page 121*) features bold, stripped-back decor with artwork by artists Martin Creed and Phyllida Barlow amongst others. Available to hire from £600 a night.
Bruton BA10 0NL Tel: 01749 814700; dursladefarmhouse.co.uk

NUMBER ONE BRUTON
Created as an adjunct to restaurant Osip, this Georgian townhouse, medieval forge and row of cottages set around a sout-facing courtyard is now a charming 12-bedroom hotel. Doubles (including breakfast) from £130 a night.
1 High St, Bruton BA10 0AB Tel: 01749 813030; numberonebruton.com

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Creative minds and enterprising opportunities meet in Somerset.

THE GIANT SHEPTON FLEA MARKET
A market for collectors as well as thrift enthusiasts, this event offers a plethora of stalls selling furniture, vintage clothing and gifts amongst other things. The next market is 12 April, entry £4.50.
The Royal Bath & West Showground, Shepton Mallet BA4 6QN
Tel: 01278 784912; sheptonflea.com

THE FROME INDEPENDENT
This destination street market takes place throughout the town centre on the first Sunday of each month and showcases both new and established designers and makers. The next market is 5 April.
Frome Town Centre; thefromeindependent.org.uk

FRENCH GENERAL TRADING
Owner Polly Markham's regular trips to brocantes in France mean antiques and unique homeware pieces abound in this characterful spot, also home to fashion designer Pearl Lowe's pop-up shop.
26 Catherine Hill, Frome BA11 1BY Tel: 07713 884820; frenchgeneraltrading.co.uk

CARO SOMERSET
Owner Natalie Jones' carefully curated objects for life and home sit side by side. A double en-suite room is also available at a secluded garden house in the centre of Bruton for £130 a night, including breakfast at At The Chapel (*see page 125*).
18-20 High St, Bruton BA10 0AA Tel: 01749 813368; carosomerset.com



TOP Catherine Hill Street in Frome's artisan quarter.
MIDDLE Antiques and homeware at The Frome Independent.
BOTTOM The Caro Somerset shop.



INSIDER INFORMATION

Matilda Temperley, award-winning photographer and documentary maker, grew up on her family's Burrow Hill farm at The Somerset Cider Brandy Company (see page 125). Here, she gives her insights into the area.

"There's an amazing new restaurant called **Osip** in Bruton (*see page 122*). The **John Leach Pottery** is worth a visit (*Mulchelney, Langort TA10 0DW Tel 01458 250324; johnleachpottery.co.uk*) – he is the eldest grandson of potter Bernard Leach, founder of Leach Pottery in Cornwall – and so too is **28 Market Place** in Somerton which is a brand new restaurant. We haven't visited but heard it's great (*28 Market Place, Somerton TA11 7LZ Tel 01458 333444; 28marketplace.co.uk*). **The Circus** in Sherborne, although just across the border in Dorset, is a beautiful lifestyle shop (*33 Cheap St, Sherborne DT9 3PU Tel 01935 816551; thecircusboutique.com*), and **The Old Dairy Cafe** in Bower Hinton is another spot that does great food too (*Bower Hinton Farm, Back Lane, Martock TA12 6LH Tel 017801 639937; theolddairycafe.uk*)." ■

FEATURE EVE MIDDLETON **PHOTOGRAPHS** P124-125 (SOHO HOUSE) © PENNY DIXIE/SOHO HOUSE; © THE NEWT; (NUMBER ONE BRUTON, BOTH) © EMMA LEWIS; (DURSLADE KITCHEN) © SIM PHOTOGRAPHY P126 (TOP) © NIGEL JARVIS/SHUTTERSTOCK; (MIDDLE) © ALICE WHITBY; (BOTTOM) © EMMA LEWIS

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Shaping Britain
ARCHITECTURAL HERITAGE

We consider some of the historically important figures who have whose work has influenced the evolution of Britain's architecture

The distinctive onion-shaped domes of the Royal Pavilion in Brighton are the work of Regency architect John Nash, who was also responsible for Buckingham Palace and Marble Arch amongst other key structures.

Where England's landscapes point to the interaction between man and nature, its architecture reflects developments in form and function.

Often highlighted as the first architect of note in the early modern period, Inigo Jones produced designs that drew on classical notions taken from his early seventeenth-century Grand Tour of Europe. His work – including the seminal Queen's House in London's Greenwich, the Banqueting House in Whitehall, and the layout for Covent Garden's square – exemplified a style that encompassed tenets of Italian architect Andrea Palladio and ancient Rome, translating historical principles into a style that showed a new understanding of building projects.

Beyond the capital, many visitors retracing Jane Austen's footsteps in the elegant city of Bath will doubtless recognise Pulteney Bridge, which spans the River Avon, as the design of mid-eighteenth century neo-classical architect Robert Adam, who was also an interior designer and furniture maker. It houses shops on both sides and still serves as one of the entry points to the city. Further works by Adam, such as Harewood House near Leeds, Syon House in West London, and Kenwood House on Hampstead Heath in North West London, exemplify the light, elegant feel of his remarkable designs.

Inspired by travels in and around Italy, where he observed the ruins of the classical world, Adam's distinctive style paid homage to antiquity, in sharp contrast to the more ornate tastes of preceding eras. "Adam's exquisite interiors, with their delicate white plaster decoration set against coloured backgrounds, are as instantly recognisable today as they were 250 years ago," says Dr James Campbell, head of the architecture department at the University of Cambridge. "His ability to create extraordinary decoration, inspired by discoveries in Herculaneum and Pompeii, is unmatched."

A few decades on, Regency architect John Nash – who would become architect to the Prince Regent, later King George IV – produced world-class designs including Marble Arch and Buckingham Palace in London and the Royal Pavilion in Brighton. He also worked collaboratively with father-and-son duo James and Decimus Burton on London's Regent Street and Carlton House Terrace. His flair for grand effect and urban planning resulted in diverse styles united by faultless execution and architectural legacy.

The late-nineteenth and early twentieth centuries were marked by the work of Sir Edwin Lutyens, long-associated in England with the Arts and Crafts style. As a proponent of using traditional craftsmanship as an antidote to the widespread mechanisation brought about by the Industrial Revolution, he designed innovative buildings with strong lines and simple forms.

Lutyens collaborated with renowned garden designer Gertrude Jekyll on several properties, including Goddards and Munstead Wood, both in Surrey, as well as designing larger-scale projects in a more classical vein later on in life, such as Castle Drogo in Devon and Lindisfarne Castle in Northumberland. "The work of Lutyens always worked best at the domestic scale," says Campbell. "Thanks to his ability to seamlessly combine garden and house,











TOP The dining room lobby at Kenwood House on Hampstead Heath in London.

ABOVE Architect Robert Adam (1728–1892).

ABOVE RIGHT A sketch detailing a chimney piece commissioned for the dining room at Syon House in West London.

RIGHT The graceful design of Pulteney Bridge in the city of Bath, a UNESCO World Heritage Site.





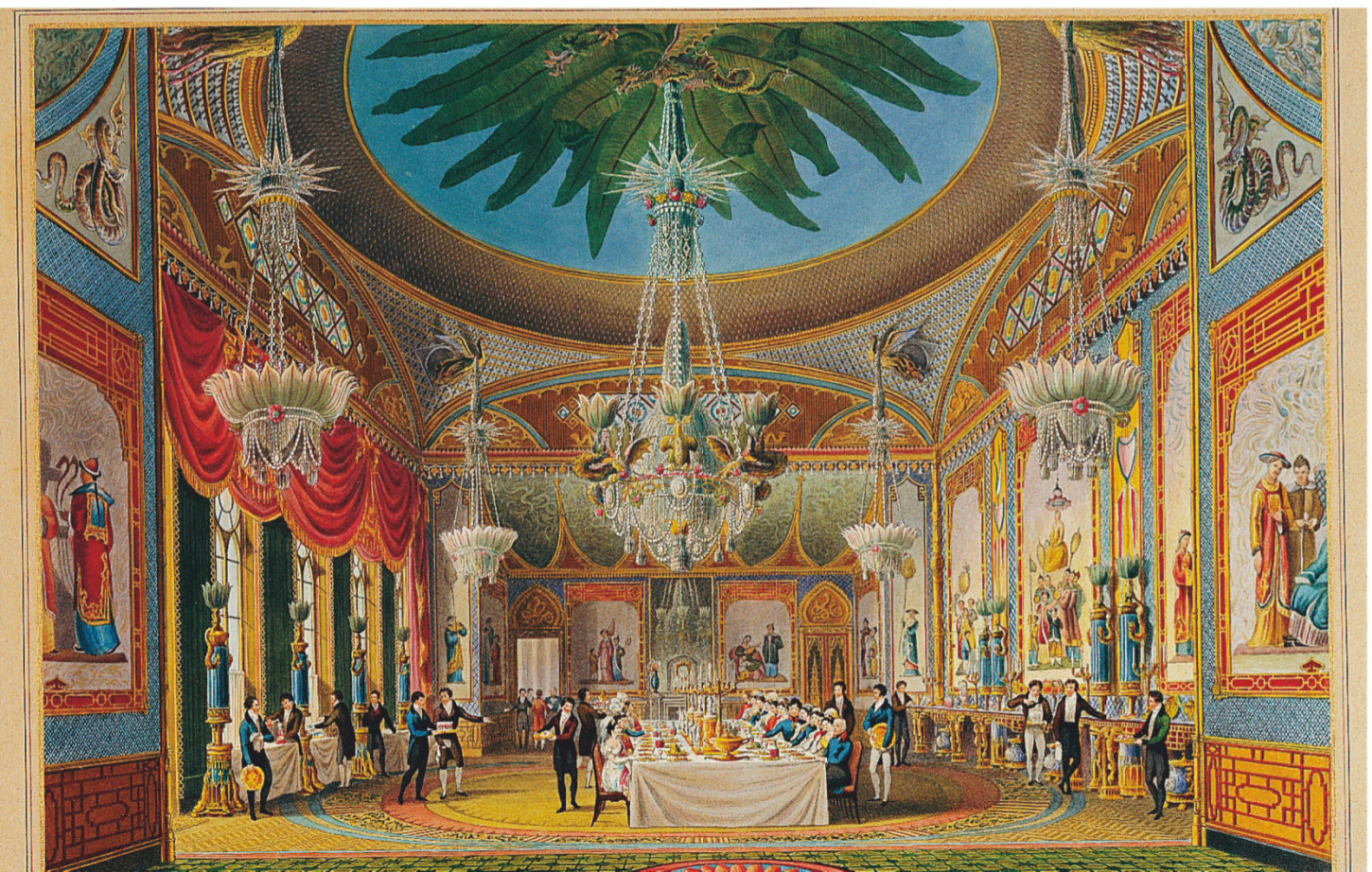




ABOVE Architect John Nash (1752–1835).

LEFT The Great Hall at Syon House in West London. One of the last great houses of London, it has been in the same family for 400 years.





TOP Elegant symmetry and an imposing exterior mark the instantly recognisable form of Buckingham Palace.

ABOVE The Tulip Stairs at the Queen's House in Greenwich, designed by Inigo Jones (1573–1652).

LEFT The Banqueting Room at the Royal Pavilion, Brighton (taken from an 1826 colour illustration).





his collaboration with Gertrude Jekyll and his unmatched eye for proportion – all of which produced some of the finest and most liveable houses of the twentieth century – his domestic designs became the model of so much suburban housing."

Meanwhile, in 1877, architect Philip Webb and designer William Morris – known for collaborating on the design of Red House in Kent – founded the Society for the Protection of Ancient Buildings (SPAB). "The SPAB was instrumental in changing the attitude to restoration, which at the time was all too prone to removing large quantities of historic material in order to 'clean up' interiors and 'take them back' to their original appearance," Campbell says. "The SPAB championed the importance of keeping features that showed the passage of time and the changes wrought by each subsequent generation – which is the very patina of age." ■

OTHER HISTORICALLY IMPORTANT ARCHITECTS

NICHOLAS HAWKSMOOR (1661–1736)
A leading figure of the English Baroque style and former clerk to Sir Christopher Wren. Linked with Westminster Abbey and various Oxford University buildings.

SIR JOHN VANBURGH (1664–1726)
English Baroque architect and dramatist who designed Blenheim Palace, Oxfordshire and Castle Howard, Yorkshire.

JAMES WYATT (1746–1813)
A contemporary of Robert Adam working in the neoclassical and neo-Gothic styles, designs include Fonthill Abbey, Wiltshire and Ashridge House, Hertfordshire.

SIR JOHN SOANE (1753–1837)
Specialised in the neoclassical style, producing the Bank of England and Dulwich Picture Gallery. His former London home and office now houses Sir John Soane's Museum.





ABOVE LEFT
Sir Edwin Lutyens (1869–1944), architect of many English country houses in the Arts and Crafts style.

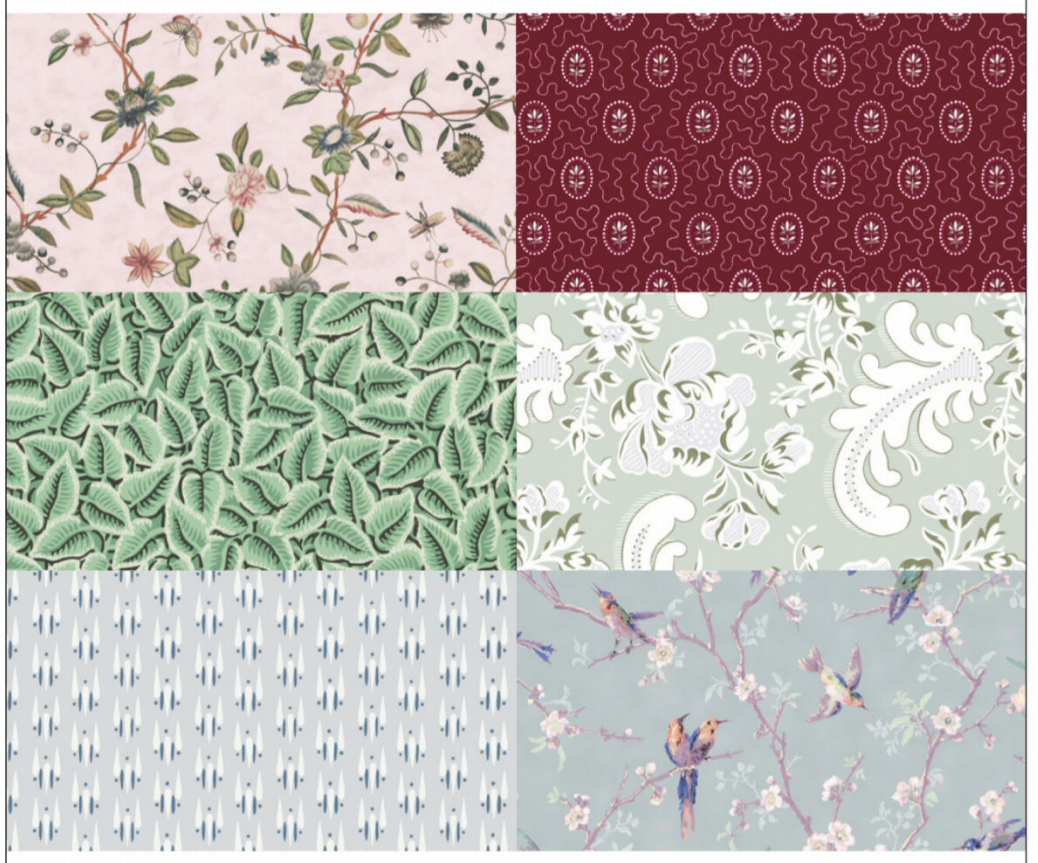
ABOVE RIGHT
Red House in Kent, designed by Philip Webb (1831–1915) for designer William Morris.

LEFT (*above*)
William Morris (1834–1896), who founded the Society for the Protection of Ancient Buildings (SPAB) in 1877 together with Arts and Crafts architect Philip Webb.

LEFT (*below*)
Goddards in Surrey, designed by Sir Edwin Lutyens.

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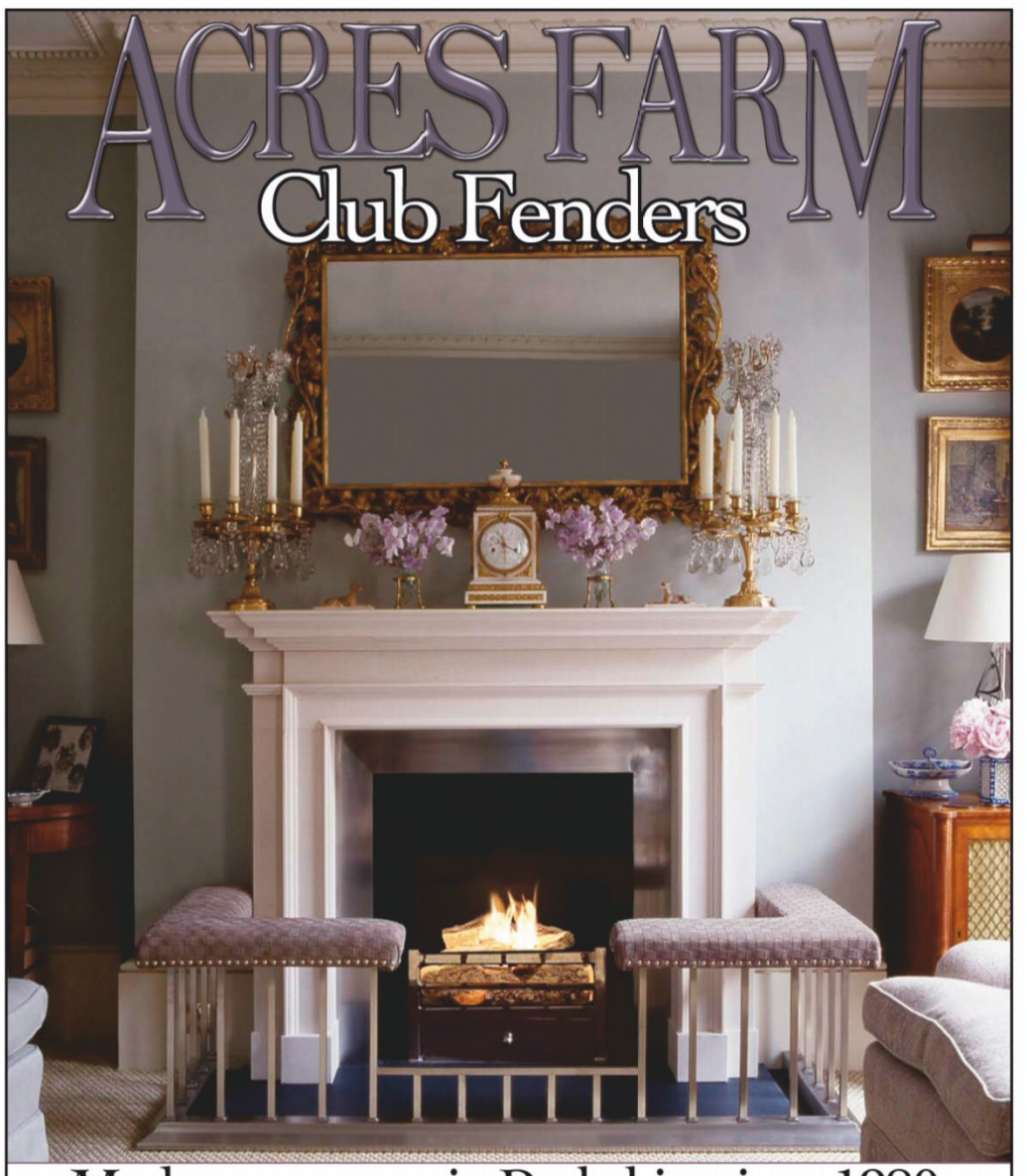
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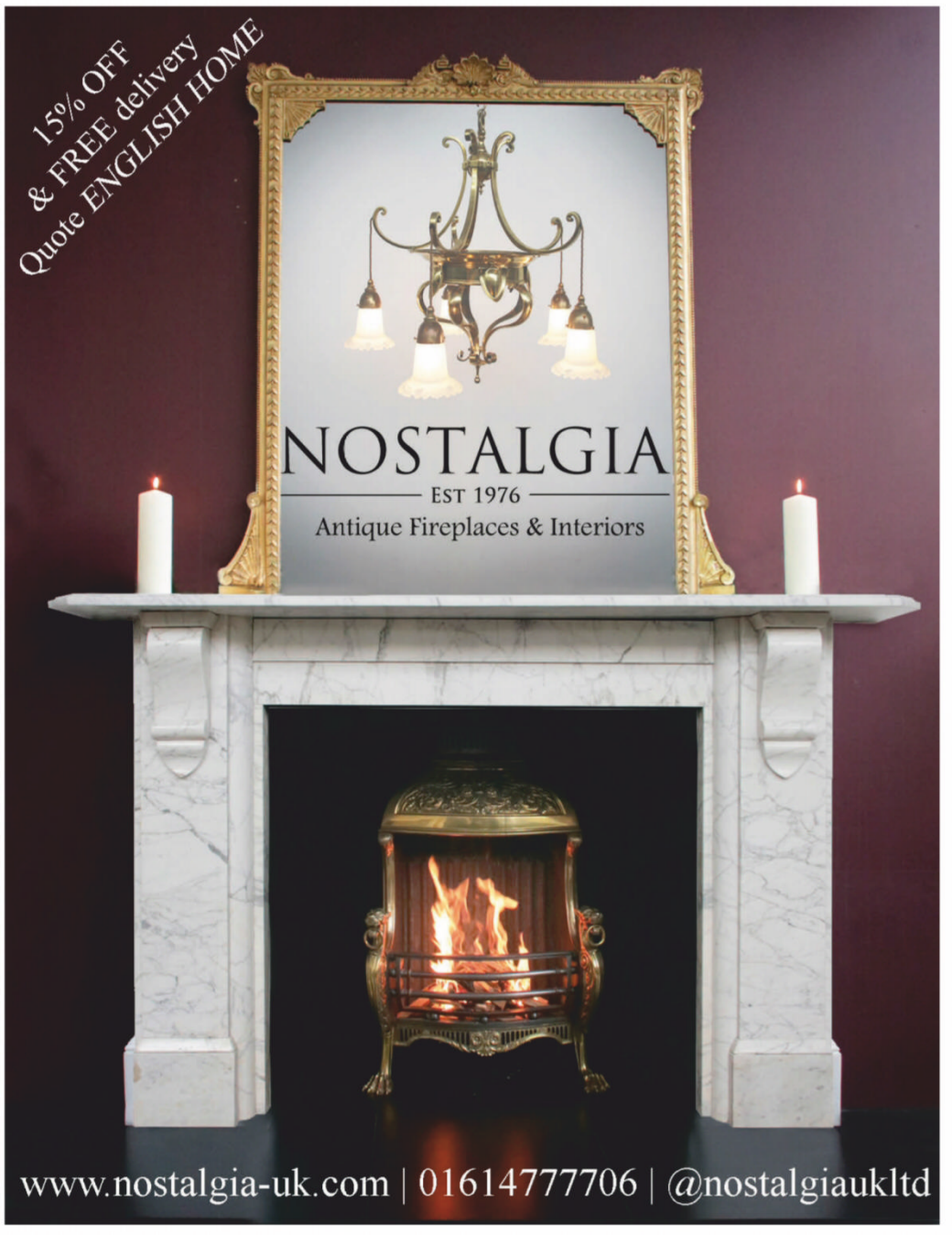
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What is next in GARDEN DESIGN?

Discover the new colours, products, plants and features set to transform our gardens in the years to come

Gardens, just like interiors, are subject to shifts in design influences, innovations and societal preoccupations which see them evolve at different stages over time. We have consulted industry experts who reveal what they believe is upcoming in garden design.

Planting styles

From formal and tightly structured shapes to meadow-style loose informality, planting styles have varied considerably in different eras, often reflecting a sign of the times and the popularity of key designers, such as Piet Oudolf, whose signature planting styles can have a far-reaching influence.

❊ Ann-Marie Powell, garden designer

"Planting is definitely becoming more structured, slowly replacing the loose, soft style popular in recent years. We want specimens we can look around to create vistas and focal points. Favourites such as amelanchier offer great value and, even though deciduous, still offer great shape and form during winter. Look for multi-stem trees and shrubs such as *Viburnum bodnantense* 'Dawn' and sarcococca for maximum interest and beautiful, scented blooms."

❊ Ian Cross, Mr Fothergill's Seeds

"The influence of more natural planting at the big garden shows has led to an increase in plants like ammi, daucus, echinacea and grasses. We have also seen any plants that are good for bees doing well. Perhaps the biggest increase in interest last year was in wildflowers. Our Wildflowers Wildlife Mix was the second-highest-selling flower for us last year, while Cornfield Mix and Wild Poppy were both in the company's top 10 sellers."

❊ Patricia Fox, founder/managing director, Aralia

"We are finding that planting is becoming a little looser in style. In a recent project in a Hertfordshire Walled Garden we installed a wildflower meadow with mown lawn curved pathways through."

Colour directions

A cool, calming, restrained colour palette in the garden has given way to a riot of vibrant colour – and back again – over the years, with certain colours passing in and out of vogue.

❊ Duncan McLean, RHS Garden Wisley

"We are seeing a continuation of popularity of burnt orange and terracotta through plants such as *Geum* 'Totally Tangerine', *Phalaenopsis alassio* and *Phalaenopsis* 'Golden Brick'. We have also seen growth in white as a colour choice, which is a classic option and popular with our RHS Garden Wisley customers."

❊ Sarah Raven, gardener and author

"Soft warm colours – apricot, peach, cafe-au-lait – are still the name of the game, but, funnily enough, rich colours seem to be returning to popularity too. I think some of us are getting tired of everything being too soft and 'fluffy' and want more contrast to play with."

❊ Richard Austin, David Austin Roses

"Delicate colour schemes are an emerging trend and we have seen an uplift in sales of apricot, cream and yellow roses. In contrast to this, we have also seen an increase in the popularity of our dark, rich pink roses for a bolder, more intoxicating look. Overall, we have seen a 10 per cent increase in sales of bare-root roses as consumers look for more sustainable options when purchasing." ▸

LEFT Garden features are increasingly being used to add bold focal points and personalise a garden. *Open-sided gazebo, £3,950 plus waterproof liner, Room In The Garden*





More gardeners are planting and creating spaces to encourage wildlife into the garden.





ABOVE LEFT Sculptural and pollinator-friendly, these Beeposts are designed and made in Cornwall. *Beeposts, £535, Green&Blue*

ABOVE MIDDLE The Country Parson is a shrub rose with a fruity fragrance and rosette-style flowers. *From £21.50, David Austin Roses*

ABOVE RIGHT There is growing interest in planting herbs for medicinal purposes. Echinachea (shown here) provides a burst of colour as well as being useful for warding off colds.

Sustainability & eco gardens

With a heightened awareness of – and appetite for – what each individual can do to help combat global problems and preserve threatened wildlife, the recent uplift in eco-conscious gardening looks set to continue.

❊ Lisa Ashford, Wyevale Nurseries

"We have seen a strong demand for native-grown trees. People are realising that it is crucial we restock the landscape with native tree types to maintain the ecological balance."

❊ Faye Clifton, Green&Blue

"We are increasingly finding that people want to do more with their gardens to encourage wildlife and to protect species. At Green&Blue we have grown by 35 per cent year on year over the last two years. We have also found that multiple generations are more aware of the different pollinating species and more interested in learning about ways they can help, via planting or products such as our Bee Block."

❊ Edd Cantle, Gardena

"UK gardeners are starting to look for alternative ways to keep their gardens lush and green, without using too much water. Over the past year, we have definitively seen a marked increase in the number of UK gardeners looking for more information about the Gardena micro-drip irrigation system."

❊ Guy Jenkins, Johnsons Lawn Seed

"Lawn seed sales have increased by 40 per cent over the past two years, partly due to weather conditions, but perhaps as a result of gardeners replacing artificial surfaces, too. Real lawns absorb rainfall, reducing the risk of flash flooding, absorb noise and provide vital habitats for insects."

Garden features

Employing dramatic focal points is widely seen in historic gardens, but modern structures and lighting are heightening these effects. An abundance of choice coupled with a desire to personalise our gardens like we do our interiors is driving a move towards a greater breadth of garden features.



Wyevale Nurseries and other leading English nurseries recognise a growing interest in plants for pollinators. Seek out the RHS Bee symbol on plant labels for key, recognised varieties.





❊ David Harber, sculptor

"As gardens are becoming more dynamic, we are beginning to see an increased interest in mixed metal sculpture. We are finding that more and more garden designers are asking us to take some of our classic designs and introduce a juxtaposition of metal finishes. A garden is a kaleidoscope of tones and textures, and it seems only natural that a garden sculpture mimics its natural dynamism and energy."

❊ Patricia Fox, founder and managing director of Aralia

"One garden feature that has massively changed is garden lighting. When we first started out, it was rare to install lighting in a residential garden, but now it is taken for granted that there will be light. The cost of a lighting scheme may account for around 10 per cent of the budget, however, it is the one item that I would fight to keep in any client's garden because I know that once it is completed, the clients will breathe a sigh of relief that they didn't cut it out."

❊ Alwyn Williams, head of Zest 4 Leisure

"We have identified two key growth areas. Firstly, consumers are spending more time in the garden, regarding it as the fifth room of the house, resulting in an increase in sales of items such as the popular Cheltenham Arbour ranges of over 25 per cent. Secondly, people are adopting a more environmentally friendly awareness preferring products made from responsibly sourced timber."

Kitchen, fruit, vegetable & herb gardens

The resurgence in recent years of a desire to grow one's own produce shows no signs of slowing. Increasing numbers of us are adapting our gardens to accommodate home-growing.

❊ Sara Smile, Brogdale Fruit Collections

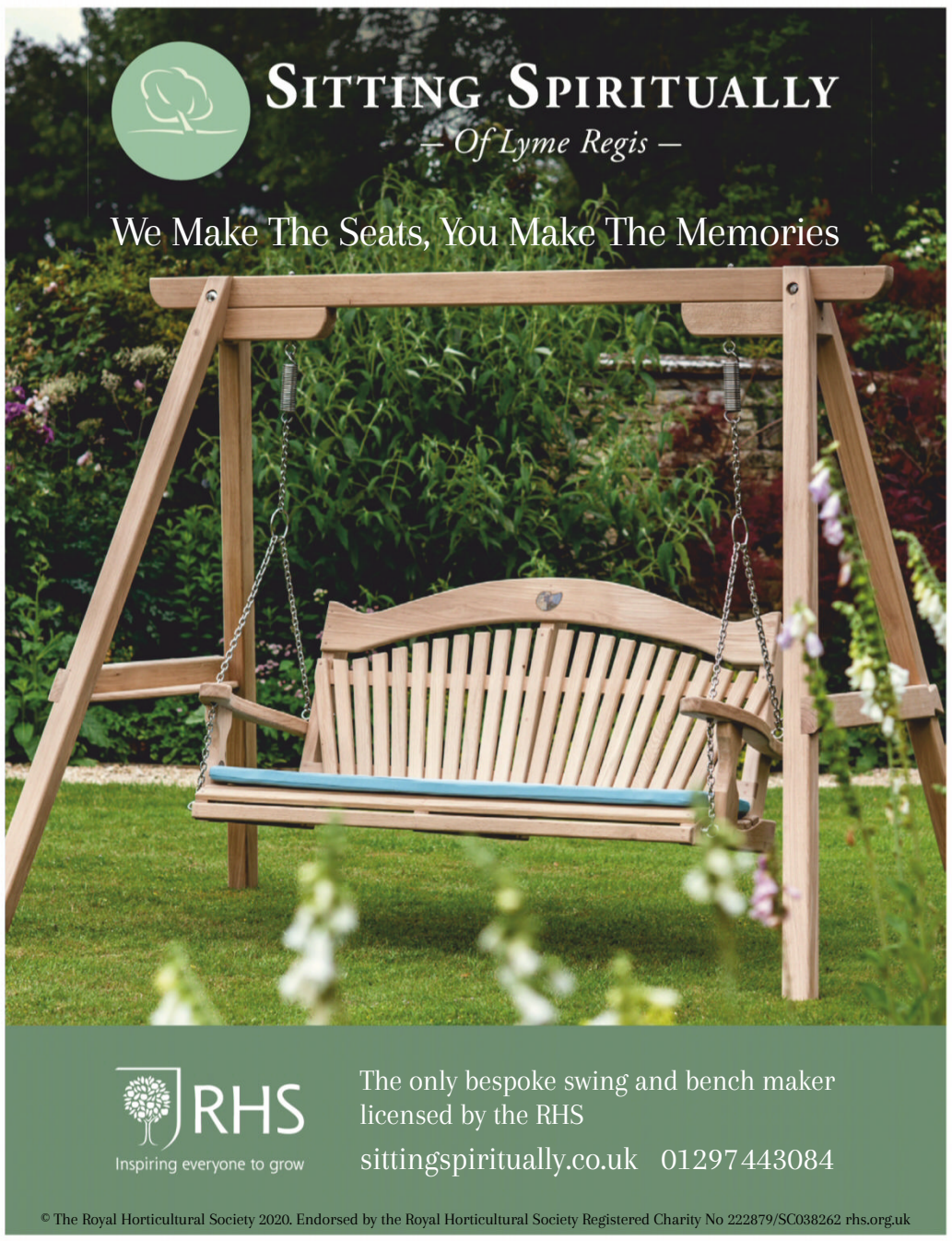
"Here at Brogdale, home of the National Fruit Collection, we are pleased to see the popularity of home-grown fruit. Our fruit-tree pruning, grafting and cider-making courses have increased by over 60 per cent in two years as individuals strive to nurture their own harvest."

TOP RIGHT A lattice of verdigris bronze petals with gilded undersides creates a mesmerising focal point in any garden. *Mantle, £POA, David Harber*

ABOVE RIGHT Garden design company Aralia has noticed that planting is becoming looser in style, with wild flowers, grasses and multi-stemmed shrubs and trees increasingly favoured by clients.


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❊ **Jon Munday, Blackmoor Nurseries**
"There is still a high demand for fruit plants, with the main choice for fruit trees now being trained espalier and fan-shape trees which take up little space. There is also increased demand for fruits that can be grown in containers, like the new Raspberry Yummy."

❊ **Jekka McVicar, Jekka's**
"When I started selling herbs over 30 years ago, no one wanted to raise plants from seeds. Year by year, our sales have increased. Our number-one seller is our Reds In A Bed cut-and-come again salad herbs and Edible Flowers seed collections. With regards to plants, with the increase in vegetarian and vegan cooking, culinary herb sales are up approximately 45 per cent on last year."

❊ **Guy Barter, The Royal Horticultural Society**
"Within our RHS plant centres we have seen an increase in seed sales overall of 16 per cent. There is a very strong growth in vegetable seeds, as well as in flower seeds. The demand for soft-fruit plants, such as raspberries and blueberries, has grown by 48 per cent, which we are attributing to our customers' desire to live a healthier lifestyle and for home-grown food. Leading on from this, our grow-your-own vegetable plants are seeing growth, with great performances from plants such as tomatoes and cucumbers."

Timeless essentials

Certain substantial quality garden additions will shine long term as beacons of style and good taste, regardless of changing fashions in colour palettes and types of planting.

❊ **Neil Burke-Thompson, Marshalls**
"Natural stone paving remains the most popular option when it comes to garden patios – it really is a timeless classic. Neutral-coloured paving, creams and buffs are also the top choice amongst homeowners."

ABOVE LEFT Green oak and clay tiles ensures this gazebo improves with age. *£POA, Border Oak*

TOP LEFT & RIGHT There is increased interest in growing herbs from seed as well as in pots. *(From left): Russian Comfrey, £8.50 (2l pot); Wild Garlic, £2 for a packet of seeds (approximately 66 seeds), Jekka's*

ABOVE RIGHT Secluded seating is becoming a desirable feature in the garden. *Zest 4 Leisure Cheltenham Arbour, £249.99, Charlies*

[BYLINE] Jill Morgan

Once the preserve of green-fingered gardeners, greenhouses are now seen as versatile summer rooms too. *The Hidcote, from £11,250, National Trust Greenhouse Collection, Alitex*

❊ Tom Hall, managing director, Alitex
"Greenhouses continue to be popular as the engine to a working kitchen garden. More recently, we have also been seeing an increase in clients using their greenhouses for relaxing and entertaining."

❊ Merry Albright, Border Oak
"Gazebos and outbuildings are a growing sector – people seem willing to make the garden an extension of their living space. Our oak-frame gazebos are growing in popularity, as are cabins, studios and structures that are more than just an outbuilding."

❊ Jan Howard, Room In The Garden
"Garden structures are definitely on the way up, with sales of bespoke structures having consistently increased over the last five years." ■







ABOVE RIGHT The Splash sofa is beautifully hand-crafted and ideal for relaxed entertaining. *£POA, Gaze Burvill*
RIGHT Planting lawns from seed is becoming more popular as a growing number of gardeners replace artificial surfaces.
FAR RIGHT Warm, spicy blooms such this *Geum* 'Totally Tangerine' are set to brighten up homes in years to come. *£6.99 for 9cm pot, RHS Plants*

FEATURE JILL MORGAN **PHOTOGRAPHS** P134 © CLIVE NICHOLS. P136 (HEDGEHOG) © ELEANOR BENTALL; (DAVID AUSTIN) © HOWARD RICE; (ECHINACHEA) © ROLINDA WINDHORST; P137 (ARALIA) © ARALIA; P140 (ALITEX) © GEORGIE STEEDS; (GAZE BURVILL) © CLIVE NICHOLS; (LAWN) © RHS/TIM SANDALL; (GEUM FLOWERS) © RHS/JOANNA KOSSAK

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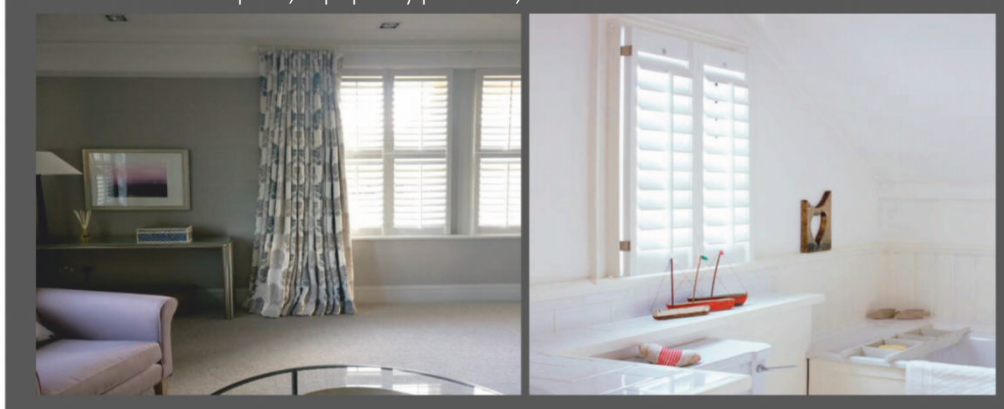
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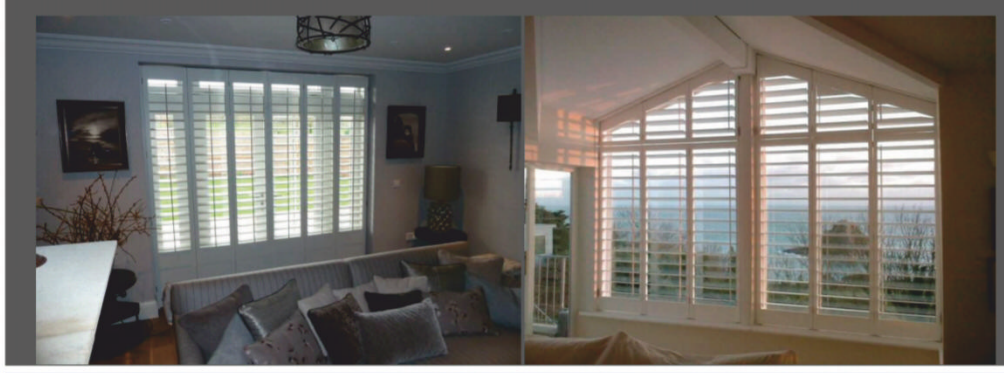
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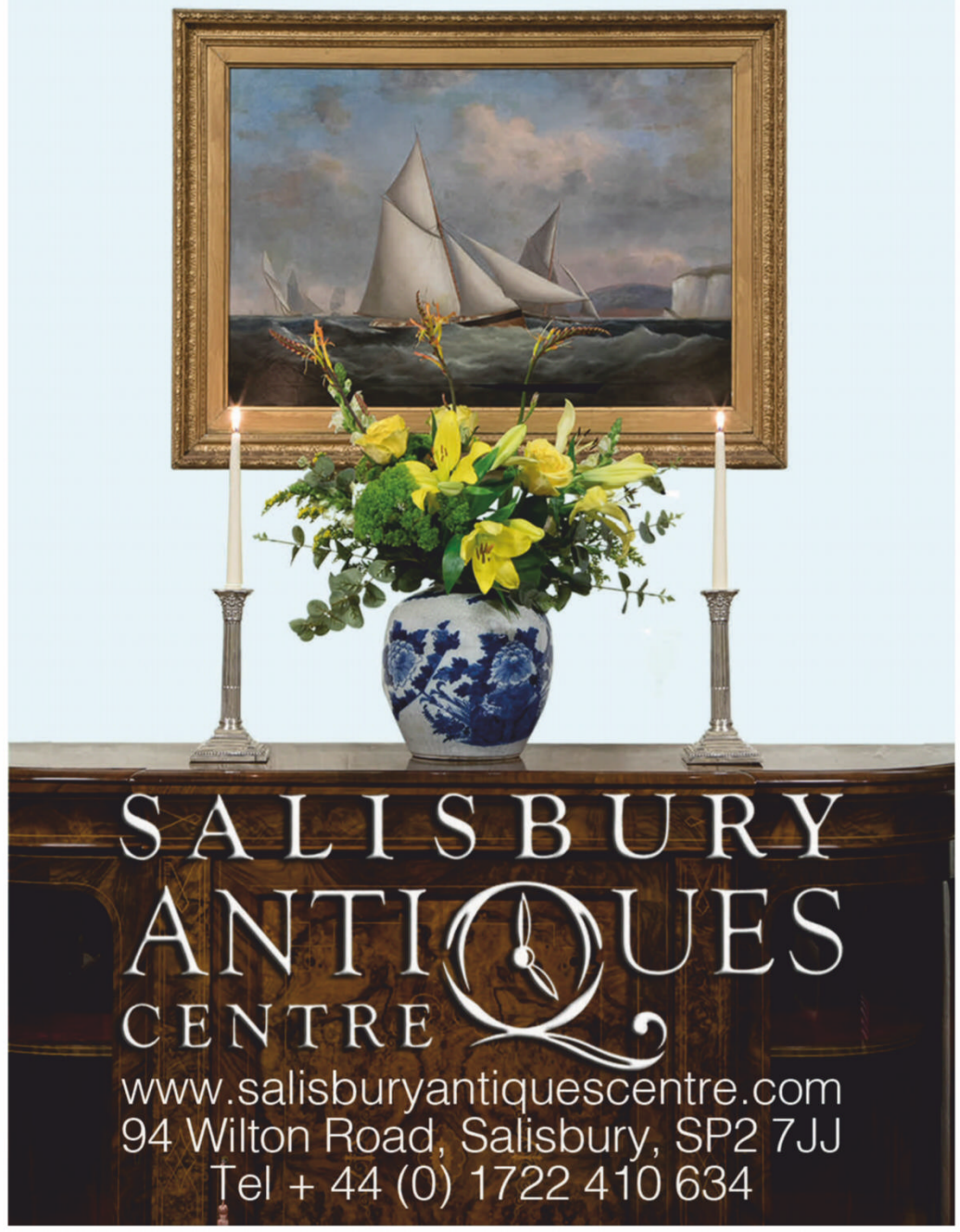


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ANTIQUES



MY design HERO

Antique dealer, interior designer and furniture maker Max Rollitt on Thomas Chippendale



"I became aware of master cabinet-maker Thomas Chippendale (1718–1779) whilst working my apprenticeship at furniture restorers Frearson & Hewlett in the 1980s. I handled furniture from different periods and learned to differentiate between early eighteenth-century decorative Dutch-influenced English furniture and Chippendale's classically inspired pieces from the mid-eighteenth century. He worked with the architect Robert Adam; both had a strong understanding of the symmetry and proportion of classicism.

Chippendale's furniture catalogue, *The Gentleman and Cabinet-Maker's Director* (1754), includes an introduction on classical design; his words were my introduction to its theory and I still use it for reference. His work is a masterclass in the principles of classicism; he captured these elements in his furniture and interiors in an incredibly elegant way. Whether I'm designing a new piece of furniture or a client's home, I also aspire to elegance. Chippendale would take the architecture as his inspiration, then work it through the interior and furniture, paying attention to proportion and the influence of furniture in a room.

I like to use Chippendale antiques, although a fully attributed piece is rare. For example, in this Kensington drawing room (*top right*), I included an eighteenth-century sofa, almost certainly by Thomas Chippendale Junior, with a derivative of a demi-lune table Thomas Chippendale designed in 1770 for Harewood House; Adam's architecture and ornament are clear to see in it – the detailing is so sophisticated.

Chippendale continues to inspire me because his sense of proportion – from the graduation of drawers to the detailing of mouldings – has become a universal language of design." ■





There is no known portrait of Yorkshire-born Thomas Chippendale (1718–1779). However, it is possible to view a collection of 59 pieces of Chippendale furniture at Dumfries House in Ayrshire, Scotland until 31 October 2020, Sunday to Friday inclusive, first tour normally 10.45am, last tour normally 3.30pm. Generally open every Saturday for house tours at 10.45am and 12pm. *dumfries-house.org.uk*

TOP The classical simplicity that Max Rollitt admires in Thomas Chippendale's furniture and interior design are evident in this Kensington drawing room designed by Rollitt.

ABOVE Chippendale designed the highly decorative Diana and Minerva commode in 1773 for the State Dressing Room at Harewood House in Yorkshire, home to some of the most outstanding pieces of Chippendale furniture ever produced. *harewood.org*

RIGHT This eighteenth-century piece (*seen top, to the left of the fireplace*) is by a contemporary of Chippendale's, made using *The Gentleman and Cabinet-Maker's Director*.



FEATURE JUDITH WILSON **PORTRAIT** © ALEX DAVIES AT MAX ROLLITT **PHOTOGRAPH** (DIANA AND MINERVA COMMODE) © PAUL BARKER/HAREWOOD HOUSE TRUST

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