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Photo Michel Gibert, photograph used for reference only. TASCHEN, BETC

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A close-up portrait of a woman with short, wavy grey hair and brown eyes. She is wearing a white lab coat with two visible buttons on the left side. She has small, round stud earrings. In the lower right foreground, there is a blurred image of a dental chair's headrest and a black microphone with a silver mesh tip. The background is a soft, out-of-focus light orange color.

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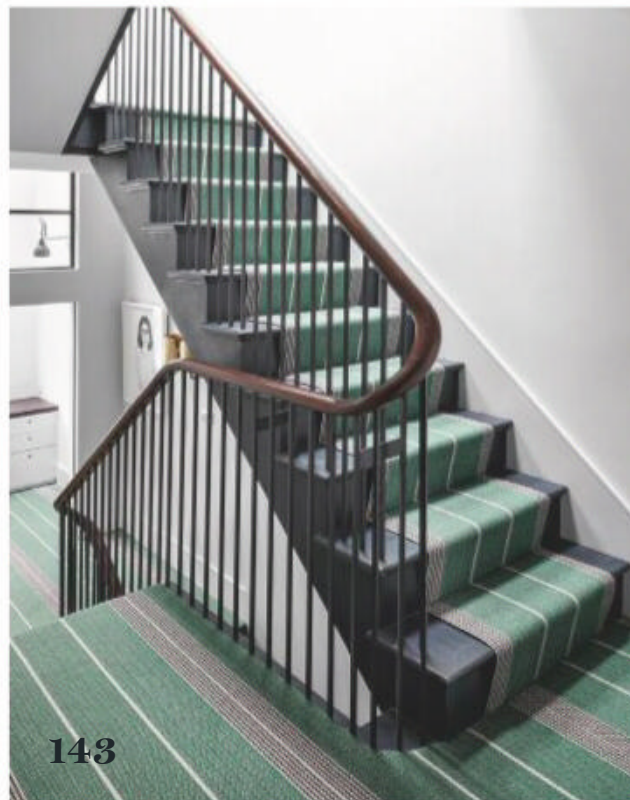
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I've just returned from Paris Déco Off, the annual fair where all the big fabric houses show their latest collections around the Left Bank, and I still have a spring in my step. Not just because the French capital always makes me feel alive with possibilities, but because of the vibrancy, colour and joy that unfurled across cloth, wallpaper, murals and rugs. Everyone seems to be going big – on colour, texture and scale – capturing a collective mood of jubilation. We've taken this gleeful approach to our whimsical weather-inspired decorating shoot on page 47, featuring a perfect storm of riotous pattern. Trust me when I say that the outlook is bright.

This sensibility pops up throughout the issue, where a look at new-season products and ideas can't help but raise a smile. There's a jauntiness in the sculptural side tables on page 65, a braveness to the statement floors on page 143 and a light, airy feel to all the homes we've selected. April, for me, is the true start of the year, when our moods lift with the sunshine and longer days fill us with verve.

Some of my colleagues have poured this spirit into *Green Living Made Easy*, a new magazine available from newsagents now. It's full of ideas on how we can all make better choices for the environment and it's printed on ecologically sound paper and well worth seeking out – a positive start to spring.

PIP McCORMAC, ACTING EDITORIAL DIRECTOR

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OBJECTS OF DESIRE

Shopping editor Jo Bailey picks her key pieces for this month

(Clockwise, from top left)

Ceraudo x Tess Newall **chair**, H91xW42xD41cm, £340, Ceraudo

Easton **mirror** in Peale Green, H105xW79cm, £2,352, Oomph at Nina Campbell

Fumarole **fabric** in Sunset, £90m, Zinc Textile

Bishop **lamp base** in Kelp, H41xDia22.5cm, £1,554; Bongo **shade**, H25.5xDia28cm, £263, both Porta Romana

Tiffany dining **table**, H76xDia165cm, £6,012, Julian Chichester

Gems **tumblers**, H12cm, £40 set of four, LSA International

Handpainted ceramic **tile**, 20cm sq, £324sq m, Dimore Studio at Via Arkadia →

SHOPPING



(Clockwise, from top left)

Regimental Stripe **cushion**, 75x100cm, £185, Weaver Green

Chou **fruit stand**, H10xDia17.5cm, £113, Astier de Villatte

Tudor **braid**, linen, W10cm, £45m, James Hare

Constantinople **wallpaper**, W140cm, £420 for a 7.4m roll, Andrew Martin

Bulrush **daybed**, H27.5xW216xD81cm, from £3,000 excluding cushion, Susie Atkinson

Barked **stump** III, H44.5xDia23cm, £1,100, Charlotte Kingsnorth at The New Craftsmen

A different perspective

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SIGNATURE LOOK

To celebrate its incredible archive, GP&J Baker has translated its most iconic designs into a magnificent collection of signature wallcoverings. All 10 wallpapers have been adapted to suit a modern interior, including this Ramayana, £125 for 10m, GP & J Baker.



THROWING SHAPES

Luxurious throws made from 100% merino wool are an integral part of Johnstons of Elgin's interiors collection. Its latest offering features contemporary designs in a range of cheerful colours. Our top pick is the throws in ultramodern geometric styles. Geometric throws (above), L190xW150cm, £275 each, Johnstons of Elgin.

FEATURE JO BAILEY



ONE POT WONDER

Tiipoi, the London-based design studio, has conceived a new cookware collection using traditional tools and methods from the remote village of Longpi, north-east India. The range, with prices starting at £19, comprises of Karipots, Karibowls and a Karipan, all of which are made to order by master craftsman Mathew Sasa and a group of Longpi artisans. Karipot (above), £59, Tiipoi.



THE GREEN LIGHT

As more brands try to make a positive impact on the planet, Porta Romana has introduced The Upcycling Club, a new service where customers can update or trade their old Porta Romana lamps for new ones (above left), with prices on application. Another brand who are no strangers to repurposing, Retrouvius has created beautiful, one-off lamp bases made from offcuts found in a stonemasons' yard in Northamptonshire. Tapered lamp bases (above), £594 each, Retrouvius.

IN THE FOLD

Whether you're refreshing your dining table or just in need of extra seating when that unexpected guest arrives, Neptune's Wycombe folding dining chairs offer a stylish and practical solution. Made from oak with a rush fibre seat, they have classic good looks but offer ease of storage should you be short on space. Wycombe folding dining chairs, £335 each, Neptune.



SOFA, SO GOOD

David Seyfried's furniture collection usually has a traditional style, but its Berkeley sofa has been treated to a fresh, contemporary look thanks to a modern white base and eye-catching upholstery by Jim Thompson. Berkeley sofa, H91xW178x D94cm, £3,325, David Seyfried (above); covered in Snake Dance, £86m, Jim Thompson.



LOOKING TRIM

In collaboration with the interior designer Kit Kemp, Christopher Farr Cloth is launching its first range of passementerie designs. Inspired by Kit's travels, the vibrant textiles celebrate the skilled Indian craftswomen of Kerala who interpreted the collection. (Clockwise, from top) Caravanne, H6.5cm, £65m; Pop Art, H6cm, £90m; Railroad, H6.5cm, £55m, all Christopher Farr Cloth.



Instagram inspiration

Finding creativity from both nature and travel, @mollymahonblockprinting produces artisanal textiles and wallpapers in bold colours and striking designs. **What do you think is your Instagram's USP?** I see it as a behind-the-scenes look at my business and it's fun, colourful, welcoming and honest. **Why do you like using Instagram?** You become part of a vast network – the reach is amazing and it has opened so many doors for us. **Who would you recommend we follow?** My sister, @emmalewisphotographer, who visits the most stunning properties. Her photographs are beautiful. I also recommend @hawthbushfarm, which is my friend's farm in Sussex – it all began for me there, when I decorated one of their romantically positioned shepherd huts.

FEATURE JO BAILEY PHOTOGRAPHS (CHRISTOPHER FARR CLOTH) CHRISTOPHER HORWOOD

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COOL CANE

The woven trend has been given a colourful revamp

(Clockwise, from top left)

Oval **bar cart** in Watermelon, H80xW70xD48cm, £600, Nina Campbell

Camago **wallpaper** in Peacock Blue (14003), W91cm, £122lin m, Arte

Woven ceramic **lamp base** in Jade Green, H41xW13cm, £280; signature scallop **lampshade** in raffia with black trim, D36cm, £162, both Matilda Goad

Bamboo **mirror**, Dia80cm, £90, Madam Stoltz for Fox & Feather at Trouva

Pink wicker **chair**, H96xW66cm, £404, Cabana

Inle rattan **tray** in Orange, H5xDia40cm, £52, Kalinko

The rattan Gregory **desk** in River Blue, H80xW103xD55cm, £4,900, Soane Britain

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Sofa shown is Milford medium sofa in Juno Lace



Rachael's collections include (clockwise, from right) Garland and Flora in an Old Garden. Her designs come to life as paintings on paper



ONE TO WATCH

Rachael Cocker, designer and maker of all things floral, gives us an insight into her idyllic Norfolk studio and reveals the inspiration behind her striking ceramics

FEATURE JO BAILEY PHOTOGRAPHS (PORTRAIT) SOPHIE GILLER, (RACHAEL ROLLING OUT CLAY) OSCAR LAUGHRIDGE

Q How did you begin your career in design?

While studying illustration at Edinburgh College of Art, I started experimenting with clay at a 'paint-your-own-pottery' cafe. After graduating, I got a job as an Artist in Residence at a school where I was able to use the facilities and work with the technicians. This is where I properly explored my love for the medium and made my first collection. →

Q Where do you find inspiration?

I have a magpie-like approach to research and like to gather and collect imagery from a huge range of sources, as well as snapping photos of things I see out and about. The natural world is the main subject of my designs and I spend a lot of time drawing flowers and plants from life.

Q What techniques do you use to create your pieces?

I always begin projects with lots of drawings and paintings on paper – mainly in gouache, coloured pencils and oil pastels. I like children's art materials for their bright shades and thick, graphic quality. My ceramics are mostly hand-built using moulds, then decorated with slips (liquid clay) metal oxides and stains.

Q How has your work evolved?

I have always loved drawing, knitting, printing, ceramics, pattern design and everything in between, so for a while my work didn't have a clear focus. I challenged myself to make a collection of prints and ceramics with a blue floral pattern. This limitation gave me a space to establish my creative language and set a foundation to build upon.

Q Tell us about your studio.

I'd been searching for a studio for months before I stumbled across it. It's the attic of a 17th-century merchant's house in the seaside town of Great Yarmouth and it's one of my favourite places to be.

Q What's been the best project you've worked on so far?

Creating my Flora in an Old Garden collection, which was stocked at

Rachael's colourful Flora in an Old Garden collection was designed to bring a sense of joy to any setting



“I HAVE A MAGPIE-LIKE APPROACH TO RESEARCH AND LIKE TO GATHER AND COLLECT IMAGERY FROM A HUGE RANGE OF SOURCES”

Liberty as part of its Floribunda pop-up. This was the first work I made in my new studio space and it felt so exciting and wonderful.

Q Any advice for aspiring designers and makers?

Create things that you genuinely love and that bring you joy. I think other people pick up on this.

Q What's in the pipeline for you this year?

I'm really excited to be launching a collection of stationery with Papier this spring. I'm a complete stationery addict so I was thrilled to get to work on this project. I am also in the initial developing stage of some new ceramic designs.

■ rachaelcocker.co.uk



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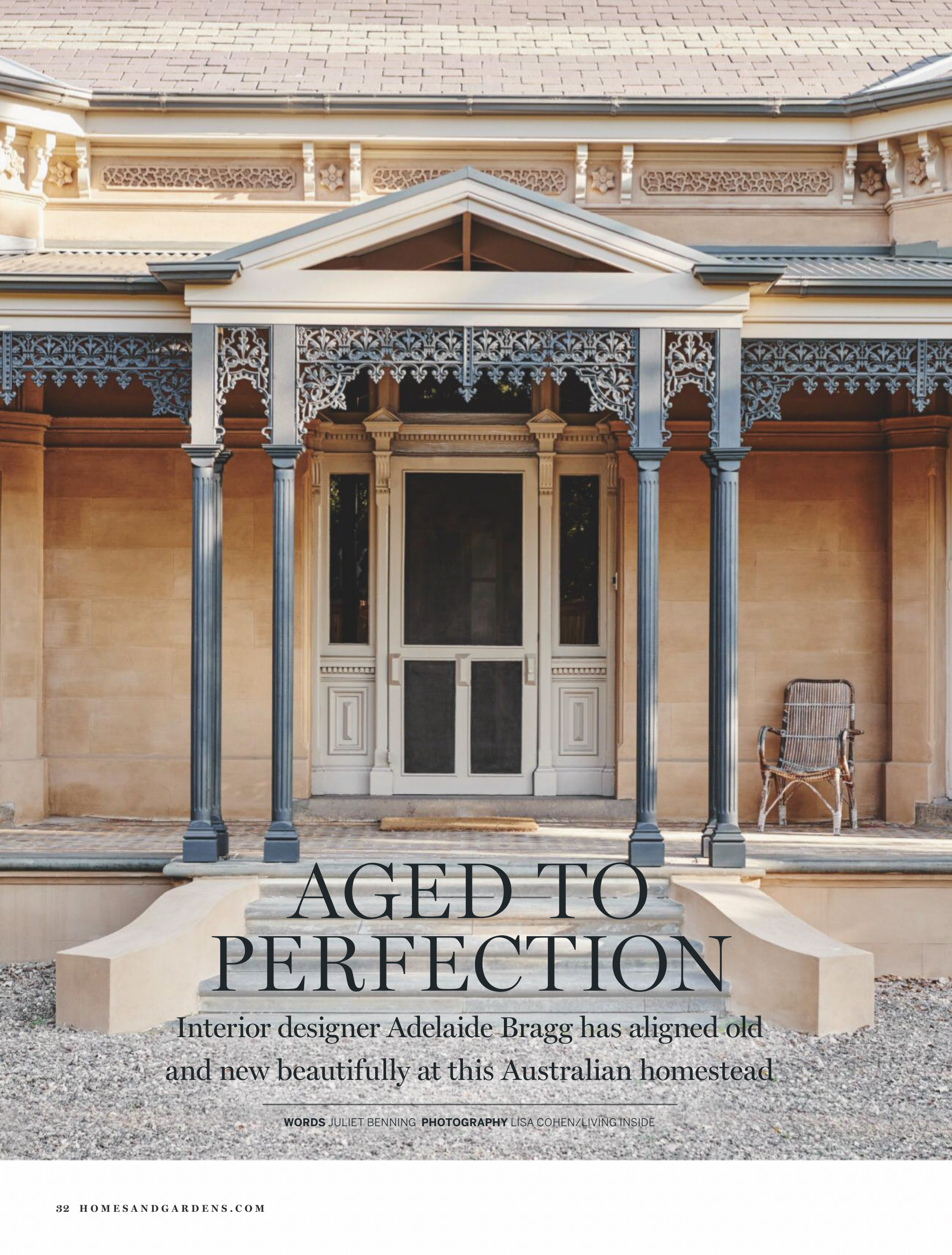


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AGED TO PERFECTION

Interior designer Adelaide Bragg has aligned old
and new beautifully at this Australian homestead

WORDS JULIET BENNING PHOTOGRAPHY LISA COHEN/LIVING INSIDE

SITTING ROOM

A hard-wearing rug delineates the social seating area around the fireplace.

Jute **rug**, International Floorcoverings. Orb **chandelier**, Currey & Company. **Sofa** in Blakeney Check in Sand, Colefax and Fowler



SITTING ROOM

Large-leaved plants, such as this fiddle-leaf fig, add interest to corners of the grandly proportioned space.

Armchair in Universal
Cloud grain leather, Instyle



W

hen one Australian family decided to tackle an extensive renovation of their Victorian homestead, in the Grampians region, western Victoria, they knew exactly which interior designer to call upon. Having spent her childhood on a similar working cattle station in New South Wales, Adelaide Bragg instinctively understood the need for an interior that would be both practical yet warm and welcoming. Her intuition for a fine balance between functionality and a natural, earthy elegance would ensure the redecorated interior struck the perfect chord.

With children and grandchildren visiting regularly, newly reconfigured family spaces with an emphasis on functionality were key. An extension containing a large kitchen and sitting room was joined seamlessly to the house. 'The old house had strong bones, but was tired and had been broken into many rooms that needed more living space and more light. In its previous manifestation, you would enter the house and walk past all the bedrooms so this was flipped over, making the back of the house the front entrance and creating a new driveway,' Adelaide explains.

Sourcing a mixture of new sofas, armchairs and ottomans, Adelaide combined newly acquired pieces with older, much-loved furnishings. Additional characterful items were collected from around the property, such as the large dining table, which was once used in the shearing shed. In the spacious living area, Adelaide chose fittings and furnishings that would match the grand proportions. 'It was important to scale the large kitchen and sitting room. The oversize plants help with this, as well as the huge bookcase and wooden pendant lights, which are each a metre in diameter,' she says. An earthy colour palette of soft terracotta, sage green,

chocolate and caramel was used, with her client specifically requesting not to include any detail or fabric that was 'too fussy or pretty'.

The working cattle and sheep station also breeds polo ponies and, with much of the work being done on horseback, the animals are a strong ingredient in family life. 'This prompted the choice of the Kravet fabric for the reupholstered dining chairs. It reminded my client of a saddle blanket and guided us with all the colours and fabrics we used in the room,' says Adelaide.

Cowhides are also plentiful, layered over the jute and sisal rugs that define spaces. Throughout the main living areas, smoked oak floorboards bring an earthy, rustic charm, counterbalanced by elegant furniture.

The surrounding lawn garden, punctuated with well-established oak and red gum trees, was another source of inspiration. The architect enlarged the windows to take full advantage of the spectacular views of the rolling foothills and Grampians. 'I was reluctant to obstruct the sitting room's view with curtains, but we found we needed something to curtail the strong afternoon sunshine and opted for a self-lined linen sheer,' Adelaide says.

Eager to reference the outside world throughout the interior, Adelaide has included a series of fern pressings in the hallway and botanical prints in the master bedroom. Lush, well-nurtured houseplants make focal points of corners and nooks, bringing in the fecundity of nature.

The house has been designed to evolve with time for many generations to come. Now it's a home that has become as well-established as the ageing oak trees outside, and its sensitive restoration is a source of great pride to Adelaide. 'This has been one of my favourite projects. We have created a liveable house that has effortless elegance and timelessness to it.' 🏡

■ Adelaide Bragg & Associates, adelaidebragg.com.au



KITCHEN

The upholstery for the dining chairs was the starting point for the scheme of the room.

Olive pots, used as pendants, The Country Trader. Dining chairs in Vintage Kilim in Sage, Kravet. Splashback mosaic tiles, Tiento



DINING AREA
 An antique pharmacy cabinet acts as a dresser. Adelaide pasted olive green seagrass wallpaper behind the shelves to give it a sense of depth and interest.
Cabinet, Parterre.
 Seagrass **wallpaper**, Thibaut



HALLWAY

Sage colour accents are found throughout the house. Keen to reflect the natural landscape, Adelaide has included many botanical elements.

Hat rack, Miles Bovill Antiques. **Cushion (above right) in Adam's Eden in Ivory**, Lewis & Wood

SITTING ROOM

Adelaide has used one of the family's old dining tables as a console, dressing it with objects collected over the years.

Similar **console**, Oka



HALLWAY
Wool baskets hint at the life of the working farm beyond the house. Lampshades, custom-made in Kippered in Tan, Fermoie

BEDROOM

Raising the height of the curtain rails for the sheers draws the eye upwards, highlighting the lofty ceilings.

Cushion in Finlay Check in Red, Colefax and Fowler



INSPIRATION

MASTER BEDROOM

Neutral colours set the calming tone, punctuated with accents of green.

Bedhead in Blakeney

Check in Sand, Colefax

and Fowler. **Cushion (on**

bed) in Shanghai in Dune,

Pierre Frey. **Bedside**

table and **lamp**, Adelaide

Bragg & Associates



DESIGN DETAILS

Style inspiration from Adelaide Bragg's renovation



ANIMAL-PRINT SEATING

If an older piece of much-loved furniture has seen better days, don't consign it to the rubbish tip – it can easily be given a chic and modern update with animal-print upholstery. Want a special armchair? Turnbull & Thomas has a winged style, £578, or you could re-cover an old chair using Velours Leopard by Nobilis, £213m.

WHERE TO SOURCE LEOPARD-PRINT CHAIRS

Animal print in the home doesn't have to be intimidating; bring the wild inside with these stylish statement chairs.



Leopard Love armchair, H90xW72xD65cm, £675, Rockett St George



Brockton Velvet Leopard Print armchair, H85xW72xD80cm, £1,275, Abigail Ahern



CHUNKY WORKTOPS

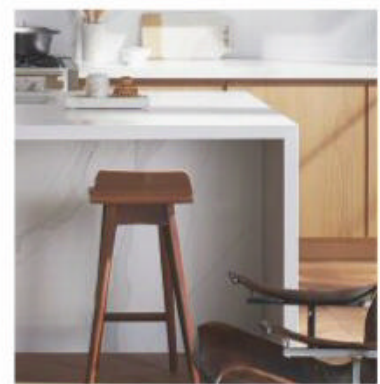
Adelaide's client's extra-thick Neolith worksurfaces make a bold design statement. An incredibly hardy material, Neolith is scratch-, heat- and stain-resistant. Thanks to mitred edges, a thick surface can be achieved without making the slabs too heavy for the units. Neolith has a showroom in Harlow, or try Marble & Granite, which is also a stockist.

WHERE TO SOURCE DURABLE WORKSURFACES

As the most hard-working surface in the kitchen, it's worth looking for strong materials to ensure its longevity.



White Attica engineered quartz worktop, from £450sq m, Caesarstone



Silestone quartz worktop, from £400sq m, Cosentino



FEATURE JO BAILEY PHOTOGRAPH (BRAGG KITCHEN)
LISA COHEN/LIVING INSIDE

(Clockwise, from top left)
 Darica **rug**, 305x244cm, £1,050, Oka
 Vintage metal **tray**, H3xDia44cm, £30, Scaramanga
 Havana cane **chair** and **cushion**, H80xW75xD47cm, £425, Soho Home
 Vintage Display **shelves**, H230xW156xD40cm, £1,950, I&JL Brown
 Carved Square Kilim **footstool**, H45x95cm sq, £945, Susie Watson Designs
 Hanley **lamp base**, H49xDia39cm; Oliver **shade** in Slate, H32.6xDia71cm, £188, Neptune

INSIDER INSIGHT

Australian interior designer Adelaide Bragg shares her style tips

MOST SUCCESSFUL PART OF THE PROJECT

Adding the extension enabled a series of smaller contained rooms to be made into one large, open space.

SECRET ADDRESS

I love Soane Britain – every time you walk in the doors you meet with such quality and charm. It's divine.

GO-TO COLOUR

Caramel – it's so versatile, you can combine it with any hue. I use it as the warm base for my interiors. I also wear it a lot.

SMALL CHANGE, BIG IMPACT

The Kravet fabric we used to reupholster the dining room chairs. It was the starting point for the whole scheme in those rooms.

WORDS TO LIVE BY

Stop and smell the roses.

DESIGN HEROES

Sibyl Colefax and John Fowler. I trained with Colefax and Fowler in my early years and believe that they are a perfect example of timeless interior design.

STYLE INSPIRATION

Travel. I just love seeing how people decorate all over the world and the ways in which people live and what is valued.



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and papers inspired by sunny days and stormy nights

STYLING HANNAH FRANKLIN PHOTOGRAPHY JAKE CURTIS

LITTLE FLUFFY CLOUDS

Soft painterly and textural steely blue-grey tones perfectly echo our oh-so often cloudy skies.

Wall in Sarabi fabric in Indigo, £98m, Threads at GP&J Baker. Soriana **chair**, Afra and Tobia Scarpa for Cassina; **covered in** Tramontana in Mineral, £110m, Zinc Textile. **Lamp**, £1,580, Roche Bobois. Moma Indigo **rug**, £1,021sq m, Riviere Rugs →

FULL SUNSHINE

Like a warm summer's day, yellow brings an uplifting smile to our interiors this season.

Wall in Belton Scenic wallpaper in Sunbeam, £209 for six panels, Little Greene. Chiara **dining chair** in Mustard, £390 a pair, Ceraudo. Bobboli **lamp base** in Green, £126; empire **lampshade** in Sunshine, £79, both Pooky. Coral **ornament**, £24, Rockett St George. Newport **console table** in Dove White, £3,414, Oomph at Nina Campbell





SPRING HAS SPRUNG

All the florals have come into bloom in a riot of colour and abundant beauty.

Wall in Geranium wallpaper, £190 a roll, Cole & Son. **Fabrics**, from left: Salengro in Vert, £98m, Manuel Canovas at Colefax and Fowler; Greensward Bouquet, £171m, Travers at Zimmer + Rohde; Belle de Nuit in Green, £130m, Christopher Farr Cloth; Poets Garden in Indigo Teal, £49m, Sanderson; Hollyhock in Celadon, £155m, Designers Guild. Metal-framed **doors**, £4,140, Retrouvius. Papavera **vases**, from £95 each, Oka →



THE FIRST FROST

This evocative scene is reminiscent of early morning mists stretching across an icy landscape.

Wall (opposite) in Breton Blue matt emulsion, £29.16 for 2.5ltr, Dulux. **Wall (this page)** in Sylvania wallpaper, £145 a roll, Osborne & Little. Suspended **fabrics**, from left: Secret in Chrome, Moonstone, Pearl, Sapphire and Sterling, £25.20m, Prestigious Textiles. **Fabrics** on table, from left: Lorita in Onyx, £26m, Ashley Wilde; Opio Erba, £370lin m, Pierre Frey. Anfora alabaster **vase**, £3,200; Coppa alabaster **vase**, £2,200, both Paolo Moschino for Nicholas Haslam. Wykeham **wall light** in Chalk White, £1,764; **drum shades** in Lily linen, £53 each, all Vaughan. Gilleard **dining table**, £1,775, Oka. Vienna carver **chair** in Bronze and Brown leather, £2,610, Tom Faulkner →



HEATWAVE

These delectable Neapolitan colours and upbeat patterns are a playful twist on the joy of heading to the beach for ice cream on a hot summer's day.

Wall in Constellation wallpaper in Pink, £170m, Jennifer Shorto at The Fabric Collective. **Windbreak in** Les Cabines fabric, £60.70, Casamance. **Cone in** Scallops fabric in Blue, £158m, Ottoline at The Fabric Collective. Ice cream fabrics, from left: Selma in Dragee, Soleil, Sauge and Eglantine, £115m, Manuel Canovas at Colefax and Fowler



SHEPHERD'S DELIGHT

The intensity and vibrancy of sunset hues bring drama to the current trend for texture and curves.

Wall in La Palma wallpaper in Sun Baked, £396 a roll, Thibaut. **Divider in** Metal X Stellar wallcovering in 37509, £89lin m, Arte. Parrot **sofa**, £4,431, Julian Chichester; **seat in** Villandry in Rust; **backrest in** Villandry in Burnt Orange, both £58m, Andrew Martin. **Bolster cushion in** Murano in Gold, £20m, Studio G at Clarke & Clarke. **Rectangular cushion in** Donwell in F7404-03, £105m, Osborne & Little. Dylan **footstool**, £507, Love Your Home; **covered in** Chesil Beach in Brick, £72.50m, Linwood. Fly **side table**, £2,092, Antonio Citterio at Flexform. Abstract Art **vase**, £22, Rockett St George. **Dusk rug**, £1,320sq m, Deirdre Dyson. Japan **rug** Coral, £1,639, Heal's. Random **pendant light**, £868, Moooi at Twentytwentyone →





BRIGHT AND BREEZY

Geometric and watery marbled designs catch the wind.

Wall in Ethereal Blue and Garter Blue emulsion, both £49.50 for 2.5ltr, Edward Bulmer Natural Paint.

Fabrics, from left: Carabosse, £104m, James Malone at Altfield; Taplow in Juniper/Petal, £135m, Lee Jofa at GP&J Baker; Brakka in ARF904/04, £112m, A Rum Fellow at George Spencer Designs



BEFORE THE RAIN

Classic raincoats conjure up moody coastal scenes and showery forecasts.

Base of wall in De Nimes estate emulsion, £47.95 for 2.5ltr, Farrow & Ball. **Coats in,** from left: Bourne in Ocean, £120m, Mark Alexander; Kravet Design 35635-35, £75m, Kravet; Gramercy in 44170/595, £70m, Travers at Zimmer + Rohde; Rutledge in Ocean, £39m, Kravet. **Divider in** Bokeh wallcovering in Tuscan, £59.50 a roll, Villa Nova. **Stoneware vessels,** from £7,000 each, Abigail Ozora Simpson. Note **stools,** £715 each, Edward Collinson →

CLEAR SKIES

Gentle, subtle sky hues in watery blues, greens and the palest of pinks confirm the love for more muted shades in the current climate.

Wall in, from top: Ballet Shoes; Revival; Spotlight; Splash of Pepper; Powder Blue, from £18 for 2.5ltr matt emulsion, all Crown. Painted **swatches**, from left: Sapling claypaint, £43 for 2.5ltr, Earthborn; Stone Blue estate emulsion, £47.95 for 2.5ltr, Farrow & Ball; Svenska Blue chalk paint, £19.95 for 1ltr, Annie Sloan; Blueberry White matt emulsion, £16.42 for 1ltr, Dulux. **Tiles**, from left: Terrazzo Nouveau porcelain in Cobalt Matt, £69.60sq m, Mandarin Stone; Raku Sapporo, £199.42sq m, Claybrook; Aqua Mist Oxide Explosion handmade ceramic, from £260sq m, Domus; Hoxton porcelain in Teal Gloss, £46.67sq m, Mandarin Stone. **Wallpapers**, from left: Mirage, £44.45 a roll, Casadeco; Heron & Lotus Flower, £98 a roll, GP&J Baker

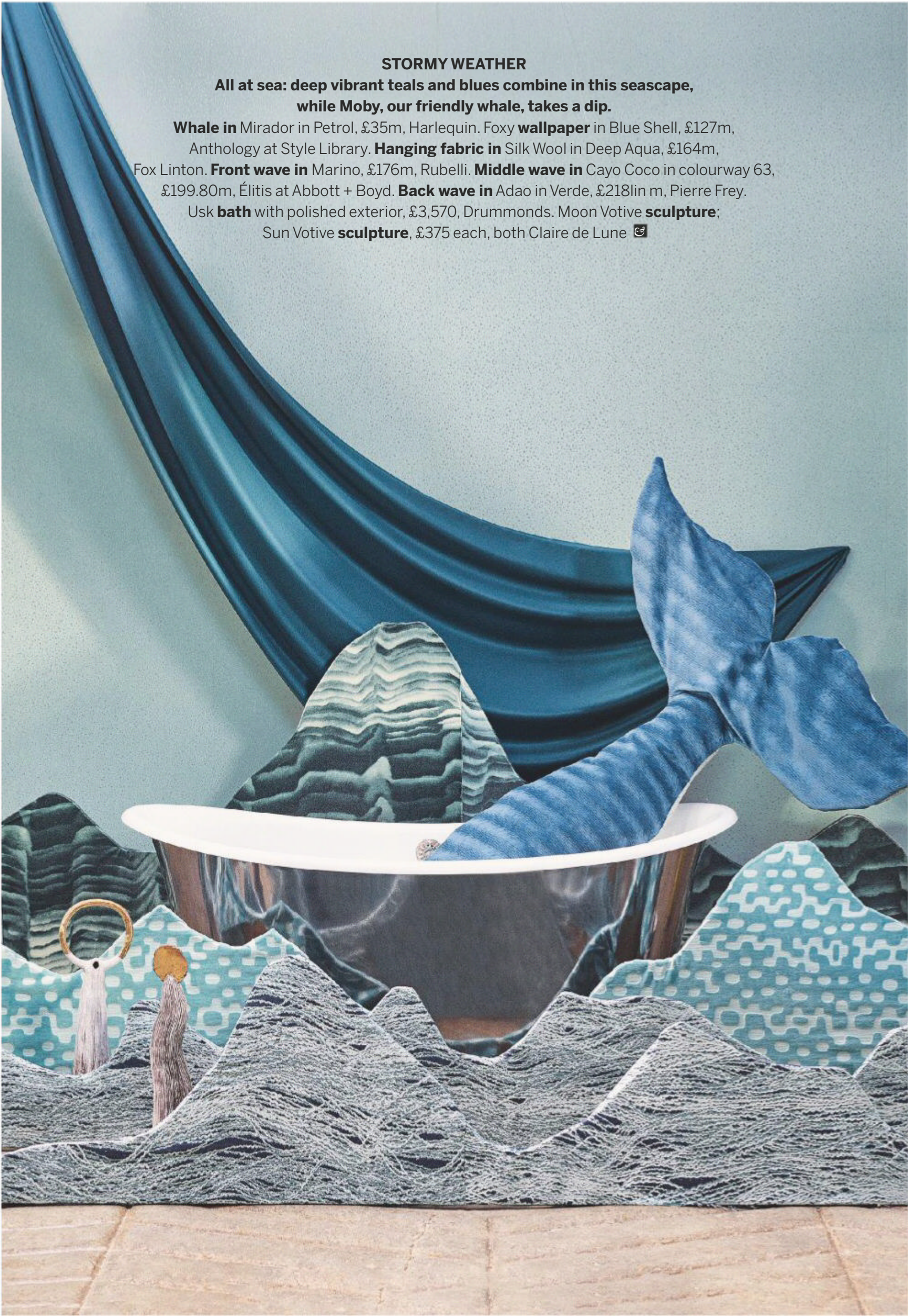


LAZY, HAZY DAYS

Like the gloriously lingering warmth of an Indian summer, these gently muted botanical designs and geometric sheers in warm sandy shades evoke scenes of faraway island life.

Kishi in Lagoon (**background fabric**), £40m, Villa Nova. **Tent sides and roof in** Senegal in Gull, £98m, Larsen at Colefax and Fowler. **Tent back** and daybed **cushion in** Bermuda in Summer Bloom, £240m, Jim Thompson. Mabel **daybed**, £900, Sofa.com; **covered in** Camansi in Wild Rose, £45m, Romo. Dayak **armchair**, £680, Paolo Moschino for Nicholas Haslam. Natural driftwood **stool**, £95, French Connection. Beautiful Big Bell bamboo **ceiling light**, £195, Rockett St George. Caumont Bronze **rug**, £1,021m, Riviere Rugs →





STORMY WEATHER
All at sea: deep vibrant teals and blues combine in this seascape, while Moby, our friendly whale, takes a dip.
Whale in Mirador in Petrol, £35m, Harlequin. Foxy **wallpaper** in Blue Shell, £127m, Anthology at Style Library. **Hanging fabric in** Silk Wool in Deep Aqua, £164m, Fox Linton. **Front wave in** Marino, £176m, Rubelli. **Middle wave in** Cayo Coco in colourway 63, £199.80m, Élitis at Abbott + Boyd. **Back wave in** Adao in Verde, £218lin m, Pierre Frey. Usk **bath** with polished exterior, £3,570, Drummonds. Moon Votive **sculpture**; Sun Votive **sculpture**, £375 each, both Claire de Lune ☾☀

ASSISTANTS JESSICA JUNG, CELIA CAMPBELL, ISABELLA CHARLESWORTH SEAMSTRESS MELANIE WILLIAMS

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COMFORT ZONE

Pretty pieces to prop up your feet

- 1. Eliot in Animal Print Navy, H45xW82xD63cm, £690, Arlo & Jacob
- 2. Arthur in Isla Finch velvet, H40xW120xD55cm, £475, Neptune
- 3. Miskin in Marine Blue velvet, H47xW138xD92cm, £995, Oka
- 4. Salvesen Graham, H46xW120xD80cm, £1,040, Salvesen Graham for David Seyfried
- 5. Struy, H24xW100xD33cm, £995, Nina Campbell
- 6. Diana, H38xW110xD70cm, £785, Graham and Green
- 7. Kasbah Nimbus, H38xW120xD60cm, £585, Weaver Green
- 8. Balmoral in Varese Emerald velvet, H39xW90xD90cm, £799, Heal's
- 9. Webby 3, H42xW82xD82cm, £1,549, Porada

SHOPPING



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SHELF LIFE

Super-chic and streamlined storage solutions

- 1. Demon shelf, two brackets and five shelves in oak and steel, H150xW95xD26cm, £891, Gubi
- 2. Tower shelving system in Black and wood, H200xW150xD35cm, £927, Heal's
- 3. Double cabinet, shelves and side racks in oak and White, £1,570, String Furniture at John Lewis & Partners
- 4. Plain O3 bookcase in Moka melamine and Matt White, H182.9xW269.8xD34.6cm, £3,530, Francesco Rota for Lema
- 5. Shelf medium double in oak with powder-coated steel, H115xW162xD35cm, £996, Moebe at Royal Design
- 6. Royal System, walnut with sides, £7,747, Poul Cadovius for DK3
- 7. Air bookshelf in ash canapa stained, H275-285xW214xD42.3cm, £11,700, David Dolcini at Porada
- 8. Flap bookcases in solid stained oak and satin lacquer, H220xW150xD39cm, £3,710 per section, René Bouchara for Roche Bobois
- 9. Drizzle shelving in glass and aluminium, H144.5xW80xD37.5cm, from £1,428, Luca Nichetto at Gallotti&Radice

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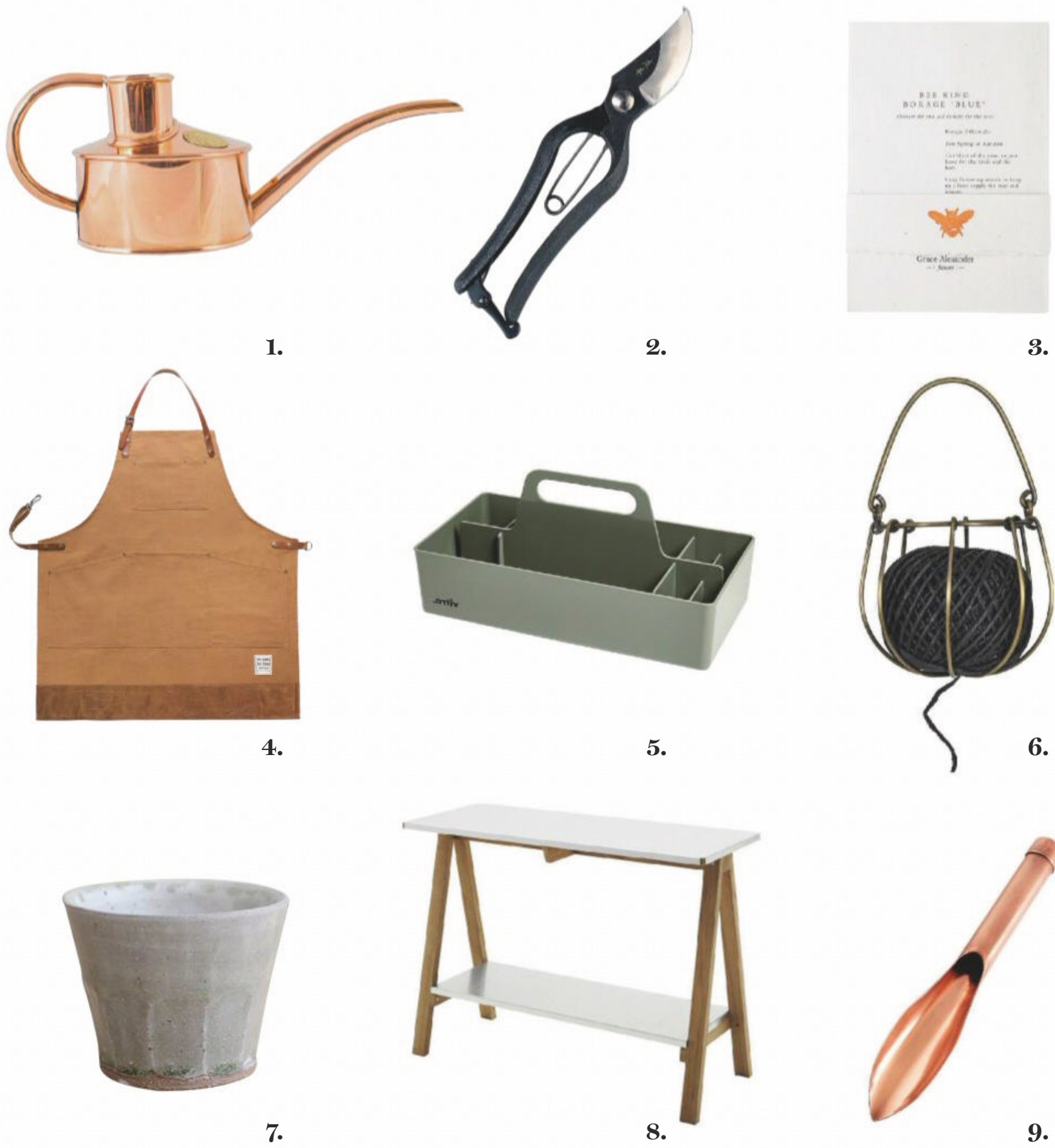
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SIDE EFFECT

Sculptural tables that exude sophistication

- 1. Grey embossed, H45xDia40cm, £162, CB2
- 2. Gradient in Orange, H45xDia33cm, £140, Pols Potten at Amara
- 3. Radian in Orange, H44xDia40cm, £790, Cédric Ragot at Roche Bobois
- 4. Genoa Blue, H45xDia33cm, £145, Eichholtz at Houseology
- 5. By the Trees in Glossy Metal, H41xDia48cm, £3,420, Sé
- 6. Beswick in Snow, H49xDia35cm, £120, Neptune
- 7. Rander in Red/White, H46xDia32cm, £150, Oka
- 8. Pawn in Rust, H45xDia40cm, £226, Serax at Finnish Design Shop
- 9. Sacha in Turquoise, H43xDia33cm, £69, Made

SHOPPING



SOW IN THE KNOW
Everything you need to head into the potting shed

- 1. The Fazeley Flow pot waterer in copper, 0.7ltr, £39.99, Haws
- 2. Sentei secateurs, L20cm, £39, Niwaki at SCP
- 3. Bee-friendly seed collection, £2.75, The Future Kept
- 4. Leather Trade-trimmed apron in Brown, three sizes L73-100cm, £155, Risdon & Risdon at Bombinate
- 5. Toolbox in Moss Grey, H15.5xW32.5xD16.5cm, £28, Arik Levy for Vitra at The Conran Shop
- 6. Wirework string holder with string, H21xDia12cm, £15, Garden Trading
- 7. Faceted small plant pot in Wood Ash, H8.5xDia10.5cm, £29, Tim Lake at Toro
- 8. Spira potting table, H87xW120.5xD45.5cm, £1,049, Skagerak at The Worm That Turned
- 9. Reclaim trowel, L26.5cm, £50, Grafa at The Garden Edit

FEATURE HOLLY PHILLIPS



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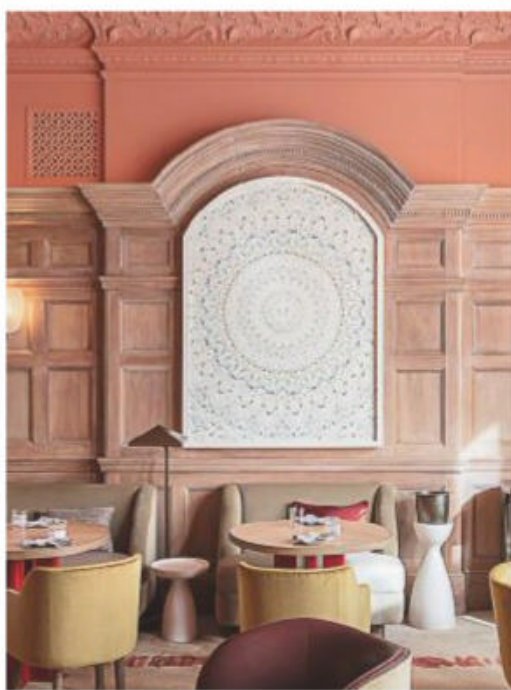
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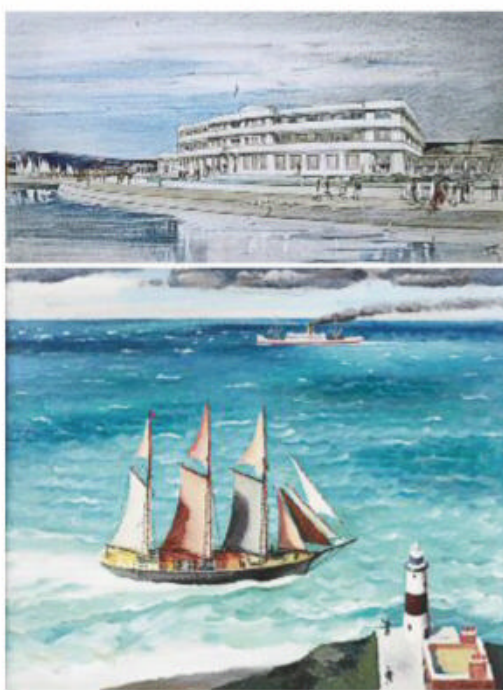
OUT & ABOUT

Travel editor Patrick Hamilton Courtney visits an artfully designed dining room, a seaside exhibition and a Somerset hotel



EAT: HÉLÈNE DARROZE AT THE CONNAUGHT

In celebration of the restaurant's 10th birthday, Hélène Darroze at The Connaught recently had a sleek facelift, courtesy of designer of the moment, Pierre Yovanovitch. Gone is the mahogany-stained panelling and somewhat dark gentlemen's club aesthetic in favour of a chic salmon pink. The wood has been stripped back to a buff oak colour, contemporary art by names such as Damien Hirst abounds, and the furniture, much of it custom-made for the project, has a glorious lightness of touch. It's an airy new look that perfectly reflects the acclaimed French chef's refined yet fresh approach to food, the-connaught.co.uk.



DISCOVER: ART DECO BY THE SEA AT THE SAINSBURY CENTRE

Britain's seaside towns have been undergoing a renaissance in the past few years. Margate is more popular than ever, Southwold boasts buzzing boutique hotels, and Hastings prides itself on bona fide modern art credentials. Celebrating these turn-of-the-century coastal hotspots is *Art Deco by the Sea*, an exhibition, running until 14 June at Norwich's Sainsbury Centre. The show will explore iconic examples of architecture and design, from lidos and piers to cinemas, hotels and amusement parks, unashamedly embracing their art deco kitsch, sainsburycentre.ac.uk.



STAY: NUMBER ONE BRUTON

Sitting pretty on Bruton's chocolate-box high street, this new hotel is already on our list of the country's loveliest boutique hideaways. Decor is a comforting mix of on-trend colours – pea green, anyone? – and cleverly sourced vintage pieces; think Suzani wall hangings, bone inlaid dressers and richly coloured Persian carpets. What promises to bring in a far-reaching crowd, however, is the dining room. Chef Merlin Labron-Johnson, the culinary whizz behind London's oh-so chic Portland restaurant, has launched Osip, a tiny farm-to-table venture that creates its inventive dishes from the very best of Somerset's bountiful fresh produce, numberonebruton.com.

DON'T MISS: *Among the Trees* at the Hayward Gallery in London, an exhibition exploring our relationship with forests and trees.

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HOUSE STYLE

One of the most influential sources of interiors inspiration over the past two decades, country hotels have long set the decorating agenda - and their look is moving on again

The strikingly original Clunie Dining Room at The Fife Arms, which features a mural by Guillermo Kuitca

FEATURE PATRICK HAMILTON COURTNEY

There was a time when country house hotels were a humbler proposition. Often family run, they provided their guests with simple pleasures: newspapers by the fire, good food, a comfortable bed in a grand setting... They were predictable, homely and definitely not setting the style zeitgeist as they do today.

Their shift to modernity didn't happen overnight, but it gained momentum when the doors opened to Babington House about 20 years ago. A Georgian property near Frome in Somerset, Babington ushered in a sense of cool that until that point had been alien to country hotels. In came the leather club chairs, velvets and ikat prints – influencing the way so many of us decorate today – and exciting interiors became a prerequisite to success. 'English country houses, even smart ones, were rarely buzzy or glamorous, and they've had to reinvent themselves,' says Fiona Duncan, hotel expert for *Telegraph Travel*. As the market for weekend breaks expanded and the clientele became younger and more metropolitan, the experience had to change to match.

Fast-forward two decades and the scene is unrecognisable. Gone are the mahogany-panelled temples to chintz that once dominated, with a new breed of sleek lifestyle destinations taking their place. Openings over the past few years have moved the look on further – greens, teals and geometrics now abound. This in turn has influenced decorating as a whole, as hotel guests take the trends back home, along with a couple of mini toiletries.

So to see what the next big interiors looks are going to be, notes can be taken from any of the recent major openings, their bold style another turn of the country house revolution. At The Newt,

a hotel and horticultural centre outside Bruton in Somerset, modern shapes contrast alluringly with period features. 'I've always loved old houses, but prefer contemporary furniture – the tension between the old and new excites me,' says Karen Roos, the hotel's owner and designer. 'My inspiration was the beautiful manor house and working outbuildings, such as the stables, coach house and laundry.'

The success of properties such as The Newt, which incorporates a working cider farm and historic gardens, is down to the value placed on integrity and heritage, even during a dramatic modernisation. And nowhere is this more apparent than with these buildings' interiors.

'I always wanted The Fife Arms to feel like inheriting a nutty great-aunt's old house, and for walking every part of that building to be a hugely impactful experience,' says designer Russell Sage, who was tasked with reinventing a Victorian coaching inn in the Cairngorms on behalf of the owners, contemporary art dealers Iwan and

“WE HAVE A MUCH MORE DESIGN SAVVY CUSTOMER NOW. DETAIL, PERSONALITY, EXPERIENCE – THEY ALL MATTER A MASSIVE AMOUNT”

RUSSELL SAGE, interior designer of The Fife Arms





The bar at The Newt juxtaposes modern garden furniture and original plasterwork

“COUNTRY HOUSE STYLE HAS ALWAYS APPEALED TO ME. IT COMBINES WARMTH AND GRANDEUR IN A UNIQUE, ALLURING WAY”

KAREN ROOS, owner and designer of The Newt

to nature.’ Reflecting the trend towards indoor-outdoor living, the house’s courtyard has been covered over with glass, creating a solarium dining space peppered with potted trees and plants, which practically named itself The Botanical Rooms.

Roos notes that country house style has become less grand, eschewing gilt inlay heirlooms in favour of a look more closely linked to rooms traditionally hidden from view. ‘I like the interiors of films such as *Gosford Park* and *The Portrait of a Lady*, but I tend to prefer the downstairs, where the spaces are functional, timeless and unfussy.’

Detail and consideration have become king. Sage notes that although he is often asked where he sources furniture, by people keen to uncover hidden gems and rare treasures, what’s more important is how what’s found is used. ‘The level of detail that we put into interiors now is pretty breathtaking, and I can’t imagine doing it another way,’ he says. Whether it’s commissioning bespoke silks from heritage brands such as Gainsborough, borrowing artwork from the collections of public museums or tracking down local makers who created past pieces, it’s about thoughtfulness, research and relationships – an approach that is mirrored in how we now decorate our own homes.

The march continues towards country hotels being bigger, better and doing ever more. The Newt recently opened The Viper, a treetop walkway that takes guests through the canopy and down to a subterranean virtual-reality gardening museum. But what waits at the end of the next 20 years? Babington House, where it all began, reopens with a refurb next month, and will doubtless be moving the style barometer yet again. But ultimately this is a look about comfort and joy – neither of which ever stops being a trend. 🍷

Manuela Wirth. While The Fife Arms’ new decor, resplendent with tartan and stag-head taxidermy, respects its Scottish period history, a thread is woven towards its next chapter under the stewardship of gallerists. ‘Hauser & Wirth is the second biggest private contemporary art gallery in the world. They have exquisite taste and look after hundreds of artists,’ Sage points out, explaining how this particular nutty great-aunt came to have a Picasso hanging above her sofa. ‘The most important thing is for an owner to show personality and what they love.’

The much admired drawing room at Hadspen House, the main building on The Newt’s estate, perfectly showcases Roos’ skill for blending the old with the innovative. Contemporary velvet tub chairs and modern taxidermy rendered in patchwork fabric sit alongside lofty portraits of former owners that came with the property. The scheme is tied together with a fresh celadon green, not an uncommon colour to see in the countryside, but used over all woodwork and panelling here to striking effect.

‘I invariably end up with a few green rooms,’ says Roos. ‘It helps to hold together old and new furniture, and perhaps links everything back



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The Inn at Kenmore Hall: a countryside passion project in Massachusetts' Berkshire Hills

TIME stands still at this enchanting country retreat, and there's a distinct whiff of nostalgia in the air for an age gone by, one that was slower, quieter, better mannered. That's not, however, to suggest there's even a hint of the dated or trad at Kenmore Hall. Think of a stay at this handsome property as a visit to your chicest New York friend's weekend home. And what a home it is. Former J.Crew designer Frank Muytjens and his artist-restaurateur partner Scott Edward Cole fell in love with the house – an 18th-century jewel of American Georgian architecture – and set about on a renovation project that became their heartfelt obsession. The results are an education in subtlety and poise of interior decor. Grand bones painted in ivory backdrop the couple's mid-century furniture and collection of artefacts and curios. The hospitality is impeccable; crackling fireplaces welcome guests to relax and breakfast groans with local produce. Spend your days exploring the glorious Berkshires or hole up in your room with a tippie from the gratis house bar and a tome or two from the library.



NEED TO KNOW

- There are five rooms, priced from around £250 a night.
- There's no restaurant, but the Berkshires are a foodie haven, so you'll want to go out anyway.
- The Inn at Kenmore Hall, 1385 State Road, Richmond, Massachusetts, United States.
- theinnatkenmorehall.com

LOCAL KNOWLEDGE & NEIGHBOURHOOD HAUNTS

CULTURE

The Berkshires are a hotspot for cultural and historical pursuits. Visit the Massachusetts Museum of Contemporary Art, catch a concert at Tanglewood, or experience Gilded Age glamour at The Mount, Edith Wharton's former home.

GASTRONOMY

Foodies will find themselves in a haven of gourmet delights. Prairie Whale serves classic comfort food, The Old Mill in South Egremont is a cosy spot for New England cuisine, and Mezze Bistro + Bar cooks up farm-to-table food in historical surrounds.

NATURE

The area is a hiker and biker's paradise; start with Monument Mountain, then try the 90 miles of the Appalachian Trail. For those less inclined to rambling, the beautiful Botanical Gardens at Stockbridge are a horticultural highlight.



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The Niederbronn - Polished Exterior



Aaron uses fresh ingredients from his container garden, including ruby chard and blueberries, to create the lunches for Great Dixter's workshops and study days



MY GARDEN LIFE

Aaron Bertelsen, gardener and cook at Great Dixter, shares his love for growing fruit and veg in pots, plus his favourite recipe from his new book

Q What was your route to a career in gardening?

My love of plants began when I was a child in New Zealand, helping my grandfather in his vegetable garden. I studied anthropology and classics, but I always liked the idea of gardening and wanted to travel, so I wrote to the late, great Christopher Lloyd at Great Dixter in East Sussex to ask if he needed a volunteer. He said yes, and that was the start of my horticultural journey →

Q How would you sum up the spirit of Great Dixter?

This place has a very special quality, a homely feel like a private garden, which of course it was. The visitors also inspire me. Most of them come to see the flowers, but when they stumble upon the vegetable garden they share their knowledge and tips.

Q What other gardens have you worked in?

After three years at Great Dixter, I furthered my studies at Kew, then got a job at the Jerusalem Botanical Gardens for two years. I came back here to take on responsibility for the vegetable garden in 2005.

Q Tell us about the late Christopher Lloyd.

Christopher was a lovely man – very generous and a great teacher. He came to the vegetable garden every day – after his cook died in the 1970s, he made all the meals for himself and friends, using freshly picked produce.

Q What was the inspiration for your new book?

The book is about growing crops in pots to create delicious food. I'm not a chef, but I make lunches for the workshops and study days here, using ingredients from the kitchen garden. I wanted to show people how you can grow a range of edibles in a small space, such as a courtyard or balcony.

Q Which fruits and vegetables are you growing this year?

I have a courtyard in the garden packed with fruit and vegetables in containers of various sizes, which

include a lemon tree, aubergines and blueberries. In April, sorrel, which I use in soups and salads, and rhubarb will be ready to harvest.

Q Do you have a favourite recipe from the book?

I love the rhubarb gin, which makes great use of this easy-to-grow crop. Once I've used the rhubarb to flavour the alcohol, I make it into a creamy fool to serve with shortbread biscuits.

Q How do you add colour to your crop containers?

I grow edible flowers, such as violas, with bright pink-stemmed chard, and the jewel-like redcurrants and berries look amazing, too, both when they're in flower and in fruit.

Q How do you unwind?

I live in the old house at Great Dixter and our neighbour has a gym in her garden that she allows me to use. I love to exercise and watch a bit of TV to relax after a day in the garden.

Q Is there a special garden that you like to visit?

My favourite garden is at the private moated manor house of De Wiersse (dewiersse.com) in the Netherlands. The family who own it have an incredible fruit and vegetable garden. Even though I visit a few times a year, I always come away inspired.

■ *Grow Fruit & Vegetables in Pots: Planting advice & recipes from Great Dixter* by Aaron Bertelsen (£24.95, Phaidon); greatdixter.co.uk

“PLANT EDIBLE FLOWERS, SUCH AS SCENTED-LEAF PELARGONIUMS, IN POTS. THE VARIETY ‘ATTAR OF ROSES’ MAKES A WONDERFULLY FRAGRANT SORBET”



Aaron lives in the historic house at Great Dixter



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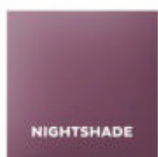


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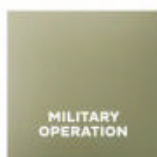
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OFF THE SHELF

In her new book, visual storyteller Athena Calderone showcases homes that have a classic yet current style



This carefully curated interior fuses ornate traditional architecture and antique pieces in a thoroughly modern way

AS a tastemaker and the founder of lifestyle blog EyeSwoon, US-based Athena Calderone knows a thing or two about living beautifully. In her latest book, the appropriately titled *Live Beautiful*, Athena delves into a hand-picked selection of designer dwellings, exploring how each of their carefully crafted interiors came together. She breaks down the details by examining the textures, patterns and layers, as well as the processes and principles of each subject and explains: 'As much as this book is about intimate creative portraits, it is also a practical deep dive, offering actionable ideas that will help you design your home.' Athena also opens the doors to two of her own residences. She explains her own approaches, inspirations and tips, such as painting an Ikea bed frame the same shade as the walls to champion alternative items in the room, like the bed linen. Filled with sublime photography, *Live Beautiful* is a demonstration of exquisite design as well as a guide to creating a considered space.

■ *Live Beautiful* by Athena Calderone (£30, Abrams)



Athena's own bedroom is serene in white, but includes a vibrant wine-red bench to focus your attention

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THE SUSTAINABLE LIFE

Our columnist Sebastian Cox recommends foraging as a flavourful way to get closer to nature this month

I find myself breathing sighs of satisfaction on spring mornings as our native flora begin their annual cycles. I reckon this joy of April is rooted in our foraging past. Before farming, the cold season menu was nuts, roots, berries and meat – hard or risky to source and by late winter, scarce or tedious. When trees and herbs start to unfold their leaves, the increased availability of food would have brought a relaxed calmness to our preagricultural ancestors. Or, at least, I suppose this as I'm picking some leaves for lunch in our local London park, while walking our dog, Willow, ahead of a busy day in the studio.

In our woods in Kent, where the sap of our coppiced trees is rising, beech and hawthorn are offering their edible leaves, palatable when young. The wood sorrel, wild garlic and ground elder turn the woodland floor from leaf-litter brown to edible chlorophyll green. Woodland flora is in a rush at this time of year, getting their photosynthesis in before the trees shade them out. This rush is soundtracked by birds marking territory, seeking mates and feeding young. Our ability to walk through a wood and perceive this frantic and aggressive survival activity as peaceful, proves our relaxed disposition in spring as other species fight it out.

At lunchtime in the workshop we replace bagged salad with dandelion, sorrel, mallow and garlic mustard I foraged on my walk with Willow. These washed weeds are being tucked into sandwiches in the tea room, politely by some, humouring my enthusiasm. I have been known to pick the latter herb – also known as Jack-by-the-hedge (Jack being a nickname for the devil whose breath was thought to smell of garlic) – in motorway service car parks, adding it to a bland egg sandwich in a small protest at the state of packaged food. I recommend it, taking the leaves in for a wash before eating, of course.

I strongly believe how and what we consume is key to fighting our modern ecological issues. We must refuse or reduce, reuse and regenerate land. The only way we can truly decrease our impact is to develop



an emotional sympathy with the wild world.

A large study earlier this year showed that people with access to green spaces are more likely to make greener choices. We must take this science seriously. This research is a call to policymakers for more green spaces, but I also read it as a call to citizens to discover and take time to notice their green spaces, too. Once you are attuned to what the weeds may provide for us and other wild creatures, even the plants conquering gaps on urban railway stations become green spaces of value, alongside our parks.

So my advice this spring is to begin with a foraging course (expert guidance is needed with foraging), and tune in to your surroundings more. Perhaps instead of walking through your local woods or heathland chatting, do so quietly so you hear more, or perhaps ditch the walk for a long sit at the foot of a tree in a wild space and see what comes to you. You might find yourself noticing some edible leaves and eventually seeing, feeling, hearing, smelling and tasting the natural world. You can book a foraging course at wildfooduk.com or totallywilduk.co.uk. ☺

MOVERS & SHAKERS

Campbell-Rey, design partnership
and creative consultants

WORDS FIONA MCCARTHY PHOTOGRAPHY DAMIAN RUSSELL



Duncan Campbell
and Charlotte Rey
in their studio in
London's Fitzrovia

The mere mention of colour – from canary yellow to bubblegum pink – sends Duncan Campbell and Charlotte Rey slightly giddy. ‘We crave colour – it’s so transporting,’ says Charlotte of the design duo’s bright and creative approach.

Duncan, who is Scottish and read law at King’s College London, and Charlotte, who’s from Sweden and studied fashion history at Central Saint Martins, met as co-editors of a Swedish culture magazine, and set up their studio in 2014. From initially working with brands, Campbell-Rey branched out into interiors and product design, all focusing on ‘proper materials and things being properly made’. Their love of mixing uptown and downtown, traditional and avant garde, goes into every project, from pop-up retail spaces for luggage brand Away to a bar cabinet with Kartell and an awards trophy for Elton John.

Surprising layers and contrasts are a defining theme. ‘We love contrasts,’ says Duncan, citing Campbell-Rey’s series of side and coffee tables that debuted at Salone del Mobile in 2017. The tops were spliced with different marbles but joined in such a way that you couldn’t work out how it was done. ‘We like a hint of trompe l’oeil, or using a material like walnut but in green, so you have to look twice,’ he adds.

Similarly, the Cosima and Cosimo glassware collections are made in collaboration with Murano glass-blower Laguna B using, unexpectedly, industrial Pyrex. ‘They’re very durable and fun, with a clash of two-tone jewelled hues,’ Duncan says.

This sense of playfulness extends to their interior designs, too. Their taste – as seen in the teaming of antique tables, Josef Frank fabrics and Memphis movement sculptures in their office – is a constantly jostling juxtaposition of colours, periods and styles.

Campbell-Rey’s current projects include a Mayfair apartment and a new-build house in Kent, with furniture, rug and fabric collections in the pipeline. As Duncan sums up: ‘We want to make things that elevate the joy of everyday living but also get better with age. We’re not designing for Instagram – we’re designing pieces, using the best makers we can find, for people to enjoy and pass on to their children.’

■ Campbell-rey.com



Cosimo glasses with fabric and tile samples provide inspiration for a potential restaurant project



Mood boards for house, retail and restaurant interiors

ALL TOGETHER

EASTER IS A TIME FOR SHARING PLATES AND HEARTY FLAVOURS,
SO CELEBRATE WITH THEO A MICHAELS' DELICIOUS RECIPES

PHOTOGRAPHY MOWIE KAY



SLOW-COOKED PORK BELLY WITH ROASTED APPLE KETCHUP

SERVES 6

2kg pork belly, skin scored
 2tbsp vegetable oil
 Salt and freshly ground black pepper
 1 white onion, sliced
 Few sprigs each fresh rosemary and thyme
 3 fresh or dried bay leaves
 6 whole cloves
 3 garlic cloves, whole and lightly cracked
 6 apples, halved
 250ml white wine
 2tbsp demerara sugar
 1tsp apple cider vinegar (optional)

- If you have the time, leave the scored pork belly uncovered in a roasting pan in the fridge overnight to help dry out the skin, but don't worry if you can't. Take the meat out of the fridge at least 1 hour before cooking to bring it up to room temperature. Preheat the oven to 160C/Gas 3. Drizzle the oil over the scored skin of the pork, then season generously with salt and black pepper.
- Scatter the onion, herbs, cloves and garlic across the bottom of the pan. Group the apples, cut-sides down, in the middle of the pan, then pour in the wine and spoon over the sugar.
- Add 125ml cold water, season well, and place the pork on the apples. Roast for 3 hours, then turn up the heat to 200C/Gas 6 for about 15 minutes, until the skin has bubbled and formed a golden roof of crackling over the pork.
- Transfer the pork to a warmed plate to rest for 15-20 minutes. Use a potato masher to mash the apples and other ingredients together in the pan; save a few apple halves for garnish, if liked.
- Put the apple mixture in a sieve set over a large bowl and push it through with the back of a spoon, making a rich apple ketchup. Add more sugar, seasoning or the vinegar, if you like.
- Place the pork belly on a serving board with the ketchup in a serving bowl alongside. Have a sharp carving knife and fork close by, ready to serve.





GRIDDLED PEAR AND BLUE CHEESE SALAD

SERVES 8 TO SHARE

4 pears, washed and patted dry
250g chicory
3tbsp olive oil
2tbsp sherry vinegar
45g pine nut kernels
Salt and freshly ground black pepper
200g any smooth, tangy soft blue cheese

- Preheat a heavy metal ridged grill pan until hot. Halve the pears and cut each half into four so you have eight thin wedges. Cut out the tough cores. Lay the pear wedges directly onto the pan and leave them to sizzle for about 4-5 minutes, until lightly charred. Turn over and cook for 4-5 minutes on the other side, then transfer to a large mixing bowl.
- Separate the chicory leaves and add them to the bowl with the warm pears. Drizzle over the olive oil and vinegar and gently fold together, taking care not to break up the pears. Set aside.
- Dry-toast the pine nut kernels in a small frying pan for a few minutes until browned, then add these to the bowl with the pears.
- Season the salad with salt and black pepper, then use your fingertips to crumble in the blue cheese. Transfer the salad straight onto a sharing board or into a large flat serving dish, letting any excess liquid drain off as you lift it. Serve while still warm.



ROAST SQUASH AND LENTIL SALAD

SERVES 8 TO SHARE, 4 AS A MAIN

1 x 1kg butternut squash
Around 4tbsp olive oil
2 pinches dried oregano
Few sprigs fresh rosemary
6 garlic cloves, unpeeled and halved
1 x 250g packet ready-to-eat
cooked puy lentils
1 x 250g packet of ready-to-eat
cooked green lentils
½ red onion, thinly sliced
100g cooked beetroot, cut into wedges
Small handful freshly chopped
flat-leaf parsley
Around 2tbsp red wine vinegar
Salt and freshly ground black pepper

- Preheat the oven to 200C/Gas 6. Deseed the squash (no need to peel it) and cut the flesh into 2.5cm slices.
- Put the squash in a mixing bowl and add a glug of olive oil, the oregano, rosemary and garlic. Tip into a roasting pan and roast for about 30 minutes, or until the squash is tender and cooked and starting to brown at the edges.
- Put all the lentils in a large bowl and add the onion, beetroot and parsley. Dress with a generous amount of olive oil and a splash of red wine vinegar – taste and adjust the balance of oil and vinegar. Season with salt and pepper.
- Add the roasted squash to the bowl and fold into the lentils, along with any cooking juices from the pan. Serve straight onto your sharing board or in a serving bowl.

COOK'S TIP

If you've got some feta or goat's cheese in the fridge, throw a few crumbs over the top to serve.



CITRUS SALAD WITH ROSEWATER CARAMEL

SERVES 6

2 blood oranges
2 oranges
1 red or pink grapefruit (optional)
2 kiwi fruit, gold if you can find these
12 small fresh mint leaves
40g pistachio nuts, lightly crushed
1tbsp dried edible rose petals, lightly crushed
1 x 40g bar dark chocolate, chilled
Thick Greek yogurt, to serve

FOR THE ROSEWATER SYRUP

200g caster sugar
1 cinnamon stick
30g butter
Small pinch salt
1tbsp rosewater

- Top and tail all the fruit. Hold each piece, with a cut-side down, on a flat surface and use a sharp knife to slice away all the peel and pith. Cut the fruit into thin (just under 5mm), round slices and arrange on a large platter.
- To make the syrup, put 75ml warm water in a small pan with the sugar and cinnamon and set over a very low heat. Stir gently until the sugar has dissolved, then turn up the heat; stop stirring or it will start to crystallise.
- Swirl the pan until the syrup starts to caramelise (about 5 minutes). Take off the heat and beat in the butter, rapidly followed by 75ml warm water. When fully incorporated, add the salt. Bring to a simmer for 2 minutes then remove from the heat. Once it's stopped bubbling, stir in the rosewater.
- Pour the warm syrup over the fruit. Scatter over the mint leaves, nuts and rose petals and use a vegetable peeler to shave a little chocolate over the top. Serve with Greek yogurt on the side. 🍷



Recipes taken from
SHARE: DELICIOUS SHARING BOARDS FOR SOCIAL DINING
by Theo A Michaels
(£16.99, Ryland Peters & Small, published on 10 March)

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JOYFUL GATHERINGS

WELCOME IN THE NEW SEASON WITH SPRINGTIME
TABLE SETTINGS FAMILY AND FRIENDS WILL LOVE



GREEN SHOOTS

Find some small and simple containers – little glass or ceramic vases or metal pots would be perfect – and, for each, mix six or seven sprigs of flowers and foliage.

Keep petals and leaves small, and stems willowy, to express the idea of freshness and renewal. These floral clusters will be the centre of attention so make sure the tableware is low-key: simple, natural textures and materials, such as light-coloured linens and plain china are perfect partners. →

FEATURE KATE BURNETT **PHOTOGRAPHS** (GREEN SHOOTS: GRACE AND FLAVOUR, LIGHT RELIEF, 3) HELEN CATHCART; (SET THE TONE) EMMA LEE; (1) POLLY WREFORD; (2) CAROLYN BARBER; (4) ADRIAN BRISCOE, ALL: T1-MEDIACONTENT.COM



SET THE TONE

Start by choosing the colour palette – think classic pastels for Easter, like these mauve hues. Then allow one piece – here it's the linen napkin – to take the lead in terms of colour. Add china, cutlery and glasses, but bear in mind that a pretty spring table doesn't need a lot of detail or fussy pattern. You can achieve a contemporary feel by mixing periods, materials and textures: maybe add in a modern napkin ring alongside your grandmother's heirloom stemware. You want the finished effect to be simple, fresh, informal and pretty.

GRACE AND FLAVOUR

If your table is as handsome as this one, let the polished wood shine through and add a seasonal centrepiece, such as a floral planter to set the stage for a celebration. Unassuming rattan-backed chairs complement the wood and the woven pattern adds a pretty but simple detail. Modest but good quality china and linens, glassware and cutlery bring colour and gloss to create a sense of occasion. Linens are a chance to introduce a final layer of colour, and pastels are the classic choice for spring: make a soft rainbow of a few pretty shades. →





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LIGHT RELIEF

A table that will make your guests feel relaxed and sociable is an admirable ambition. Softly striped linens look smart from a distance but their crumpled natural texture is all about informality, and perfectly complements the wooden chairs. Flowers can amplify the relaxed vibe, so think natural and seasonal, and try your own garden for something small-scale and low-key that can also be used to decorate the individual places. Blue glassware co-ordinates with the indigo stripe in the cloth – just enough to bring it all together. →



LIFESTYLE



This season is all about regeneration, so rediscover the joy of fresh florals and favourite pieces combined in new ways. 1. A moss-filled **garden urn** provides a timeless counterpoint to a basket of fresh white eggs. Try Maisons du Monde's Eyguieres urn. **2.** Layering the table with heirloom pieces makes for magic and memories for family and friends. Oka's Sorano and Kraak **plates** would work well together here. **3.** Just a single bloom is enough to create a charming focus for a table setting and is a great visual partner for monochrome linens. This is Tvis **cutlery** from Broste Copenhagen. **4.** Aside from green shoots, only the palest shades are needed. Use delicate pieces to create a pretty, almost fragile, feel. For a similar **glass and wire basket**, try India Jane's Willis mercury votive. 🌿

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SITTING ROOM

A confident mix of patterns works thanks to a relaxing pastel palette.

Armchairs, Munna.

Rug, Amy Kent. **Ceiling**

light, Porta Romana.

Artwork, Sarah Graham

A SMART ACT

Interior designers Turner Pocock have created a home that functions for family life, but also has a grown-up, sophisticated side

WORDS JO LEEVERS PHOTOGRAPHY PAUL MASSEY



INSPIRATION



LANDING

Seamless flooring and a curved banister add to the sense of flow.

Grey oak **flooring**, similar from The Solid Wood Flooring Company

KITCHEN

Low-key cabinetry was chosen so as not to dominate the open-plan layout.

Kitchen, Bulthaup.

Bar **stools**, West Elm.

Artwork, Ieo Gek Ching

“WE BELIEVE IN SOURCING FURNITURE FROM
DIFFERENT PLACES AND MIXING IN ANTIQUES
AND VINTAGE PIECES TO GIVE THE FEEL OF A
HOME THAT HAS BEEN ADDED TO OVER TIME”

BUNNY TURNER, Turner Pocock



Seamless, open-plan living has become something of a holy grail in interiors, but it also presents its own challenges, as Bunny Turner and Emma Pocock of design studio Turner Pocock discovered when they were asked to create a style for this handsome villa in London's St John's Wood.

The home belongs to a couple with three young children, so the joined-up living and dining space made practical sense for them. However, as Bunny points out, 'Once walls are removed, the downside is that a space has the potential to look and feel busier.'

Another consideration was that the couple wanted spaces that could also be 'smartened up' for grown-up entertaining. 'The overall style needed to be sophisticated but not precious,' adds Bunny.

To make the contemporary layout work, Bunny and Emma were particularly careful about their choice of furniture, fabric and colours. 'We realised it was vital for furniture to look good "in the round",' Bunny says. She explains that in a traditional Georgian or Victorian living space, the vantage points are actually quite limited: 'You are most likely to view the room by looking towards the window or the fireplace. But in a space where walls have been removed, there are myriad angles and sight lines.'

The abundance of light also influenced Bunny and Emma's ideas. 'Our design was all about keeping the spaces bright and using a neutral palette through the common parts so the rooms feel connected,' says Bunny. This, in itself, felt like a slightly fresh angle for Turner Pocock. 'While each of our projects is very different, we do tend to create interiors that are quite "full" and strong on colour,' she adds. 'But here, the rooms needed to feel a bit more sparse in their elegance.'

As a result, the main seating area is restful with upholstery and cushions in knocked-back pastels and armchairs chosen for their slender silhouette rather than having anything too bulky. Meanwhile, the playroom introduces bolder patterns, including a



banquette covered in a linen by Australian textile house Walter G, which conceals ample toy storage.

A more opulent mood comes into play in the deep blue cinema room in the basement. 'We take the view that rooms that aren't naturally light will never feel that way, so we embraced the dark side,' Bunny explains. The walls of this space are clad in woven grasscloth by Phillip Jeffries that emphasises the cossetting, subterranean feel.

Artworks add a final layer of creativity to this home. Bunny and Emma brought in art consultant Rebecca Gordon, who has a perceptive approach they love. Key finds include an image of a fantastical animal hybrid by Ieo Gek Ching and a flowing sensual floral form by Sarah Graham. 'Rebecca understood the mood we wanted to achieve,' says Bunny. 'She acts as an "artistic magpie" for clients and the final results appear very natural.'

By tuning into the specific needs of this family, Turner Pocock has also created spaces that will endure and seem individual. 'We never want a house to feel as though it's been "Turner Pococked",' Bunny smiles. 'Hopefully, in terms of finish and detailing, you would know it was by us, but ultimately a home should reflect the client and their lifestyle.' 🏡

■ Turner Pocock, turnerpocock.co.uk

CINEMA ROOM

This subterranean space lent itself to the moodiest hues. Texture-rich walls give a luxe finish.

Bar stools, Gubi. Walls in Manila Hemp grasscloth in 5256 Charcoal,

Phillip Jeffries. Ceiling and **woodwork** in Black Blue, Farrow & Ball.

(Left) **Armchairs**, Julian Chichester, in Pierre Frey fabric. **Floor lamps**, Visual Comfort & Co





SONS' BEDROOM
A superior bunk bed design makes the most of the space.
Bunk beds, Turner Pocock.
Spot and Arrow **wallpaper**, Ottoline



PLAYROOM
Storage and soft play are key in this area and yet the look remains sophisticated.
Banquette in Walter G linen at The Fabric Collective



BEDROOM
Wallpaper with a bold design in a delicate hue makes a subtle statement that's ideal for a bedroom.
Travelling Light **wallpaper**,
Kit Kemp for Christopher Farr Cloth



BATHROOM
The watery patina of the tiles amplifies the power of the inky blue colour.
Opal Emerald **wall tiles**,
Porcelain Superstore



MASTER BEDROOM

A delicate hand-painted chinoiserie panel sets a serene mood.

Wall **panel**, de Gournay.

Table lamp, Tyson Lighting.

Artwork, Ed Hodgkinson.

Floor lamp, Visual Comfort & Co

INSIDER INSIGHT

Interior designer Bunny Turner shares her style vision

GO-TO COLOUR Squid Ink by Paint & Paper Library.

BIGGEST INDULGENCE Cosy cashmere bedspreads.

MUSEUM TO VISIT Musée Maillol in Paris always has great 'bite-sized' exhibitions.

LAST EXHIBITION VISITED

Antony Gormley at the Royal Academy of Arts. It was mind-blowingly brilliant.

PRIZED POSSESSION Zola the Whippet.

LAST PIECE OF ART BOUGHT

A landscape by James Hart Dyke. It depicts the Sussex Downs bathed in the perfect evening light of summer.

ART & SOUL

Paint and furniture atelier Cassandra Ellis
has transformed a rural retreat into an ethereal home
with her discerning eye for colour and design

WORDS & STYLING ALI HEATH PHOTOGRAPHY ALUN CALLENDER

DINING HALL

From the entrance lobby, you enter into the heart of the house: a bright dining hall beneath a galleried landing.

Walls in Warm White by Atelier Ellis. **Antique table**, Ardingly Antiques Fair. **Antique chairs** by William Morris & Co. **Stool**, Atelier Ellis. **Turkish pot**, holiday find; similar from Anton & K



I don't think of paint or colour choices as interior design. I think of them as storytelling: conduits to emotions about how you want to live and how spaces make you feel,' says Cassandra Ellis, tastemaker and founder of handmade paint and furniture company, Atelier Ellis.

Step over the threshold of the 17th-century barn Cassandra shares with Ed Prichard, a brand strategist, in West Dean, East Sussex, and your senses are piqued with the juxtaposition of everyday life. A serene, whitewashed dining hall greets you, dogs bark excitedly while Max Richter plays melodiously in the background. Yet amid the buzz of phones and emails (it's a busy time in the world of Atelier Ellis), there's a calm and composed welcome from the paint lady who is always busy percolating new ideas. This is not just an aesthetically pleasing home, it is a space that feels real, enjoyed and alive.

The barn, purchased 12 months ago, is a lesson in using only what is 'simple, useful and beautiful', a motto Cassandra lives by. With a home-cum-studio in Battersea, the couple earmarked this neck of the woods 12 years ago as somewhere with weekend potential. 'Places rarely come up for sale, so we jumped at the chance. Set within a woodland plot in the South Downs National Park, the original working barn was part of the farm built on the site of King Alfred the Great's palace. 'It's quiet here. I have space to think, away from the creative stimulation of London; and the garden and coast provide the freedom for us and the dogs, Mr Darcey and Otis, to just be.'

When the couple moved in nothing structural was needed, but shinier, more modern layers were stripped back and replaced with a softer, timeless aesthetic: reclaimed Victorian floorboards were laid; bathrooms updated with roll-top baths and walk-in showers; the kitchen and utility room doctored using

existing cupboards – working on Cassandra's philosophy of not wasting anything that still works. Layouts were rethought and two of the six bedrooms transformed: one into a library (Cassandra loves books) and another into an attic studio.

Art, another of Cassandra's passions, is thoughtfully curated, along with locally foraged branches and beach ephemera. 'I have a hectic mind and don't like lots of things. I'm not a minimalist, but collections are contained as I believe in an artful tension of positive and negative space.' Cassandra's completely sustainable furniture designs feature throughout. Made by English furniture makers, they perfectly complement the calm atmosphere. The game changer, though, was Cassandra's transformative use of colour. Her Warm White provides an ethereally calm backdrop, while in the sitting room, Smoked Green-Blue – 'a shade reminiscent of Tuscan frescoes that has been in my head since I was a child' – takes centre stage. Cotta, Clay Slip and Bird's Nest – other favourites – add depth and evoke the innate sense of nature that Cassandra's authentic and soulful paint collection has become synonymous with.

Brought up in New Zealand, Cassandra followed various creative career paths, in events, set design for TV and interior magazine publishing. After meeting Ed 14 years ago, she moved to London and published four interior books before launching Atelier Ellis two years ago, the culmination of hard graft and a passion for colour and textiles. 'I mood-board thoughts and hand-mix colours, just as a perfumer would create a scent,' says Cassandra. 'I want to encourage people to colour their own life, not just follow trends. A chair is a chair, but a tin of paint is a pot of possibility.' 🎨

■ Cassandra will launch a new set of paint colours during London Craft Week in May. Discover more about Atelier Ellis at atelierellis.co.uk; instagram @atelier.ellis

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DINING HALL

An antique ebonised armoire is home to Cassandra's treasured collections of glassware and ceramics by various makers, including Pottery West. 'Each piece holds a memory and is part of our story,' she says.

Armoire, Fontaine.

Painting by
Stephen Palmer







SITTING ROOM

A desk is framed by a striking painting by Howard Hodgkin. Table, chair (left), deconstructed **chair** (above) and wooden **bowl**, all sourced from Ardingly Antiques Fair. **Pouffe**, sourced on holiday in Morocco, similar from

Graham and Green. **Lamp**, original 1950s Anglepoise. Similar **woodburner**, Chesneys. **Ceramics** (on mantelpiece) by Akiko Hirai. Metal side **table**, Fontaine. **Footstool**, Atelier Ellis



DINING HALL

An exquisitely carved marriage chest illustrates Cassandra's love for one-off statement finds, juxtaposed here with contemporary lighting. Marriage chest, Jolly Folke Furniture. **Light**, a Verner Panton original

INSPIRATION



LIBRARY

This upstairs space is home to Cassandra's precious books. 'I always hanker after more knowledge,' she says. Walls in Clay Slip, Atelier Ellis. Light by Isamu Noguchi



BATHROOM

The roll-top bath is sited to offer a picturesque view out to the garden and forest beyond. Roll-top bath, Jig Baths; painted in Boro by Atelier Ellis. Urn, similar from Anton & K

BEDROOM

A brass bed adds warmth to the light-filled guest space. It is dressed in a mix of hand-dyed antique linen sheets and bespoke cushions. Bed, eBay. Throw, Ardingly Antiques Fair

INSIDER INSIGHT

Cassandra Ellis shares her style vision

SECRET ADDRESS

John Sandoe – a bookshop in Chelsea.

WHERE DO YOU FIND

INSPIRATION The V&A

in London and Neues in Berlin –

David Chipperfield is a genius.

YOUR STYLE IN THREE

WORDS Quiet, emotive, handmade.

INDULGENCE YOU CAN'T

FORGO Books – and dogs.

GO-TO BRANDS

Perfumer H, David Mellor, Joseph.

LAST PIECE OF ART

BOUGHT A beautiful painting by

Rosemarie Auberson.

DESIGN HEROES

Alice Walker, Axel Vervoordt, Ilse Crawford, Agnes

Martin and Dries Van Noten.



WELCOME HOME

Adaptability and sociability were central to the brief for this Victorian property to make it suit its gregarious owners, then interior designer Stephanie Dunning was tasked to evoke luxe schemes

WORDS RACHEL LEEDHAM **STYLING** VIVIENNE AYERS
PHOTOGRAPHY DAVIDE LOVATTI



SITTING ROOM
Small touches, such as the trimming on the blind and ottoman, increase the sense of sumptuousness. Chesham fireplace, Jamb. Duck feet lamp, Porta Romana



SITTING ROOM

Bespoke joinery frames the double entrance, which has pocket doors that slide into the wall.

Walls in Oval Room Blue, Farrow & Ball

When Tom Cameron showed an advert for this rather grand Victorian house in Surrey to his wife Megan, her first impressions were of a ‘higgledy-piggledy old school’ but closer inspection encouraged her to revise this opinion. ‘The house is situated adjacent to a 20-acre forest, so you drive up through the woods,’ she says. ‘Peering through the gates we saw this magical, beautiful building. We fell in love with it on the spot.’

The house, which was built in 1863, probably as a shooting lodge, is steeped in character, although ill-conceived alterations meant that the layout was far from perfect. During the three years that the Camerons and their three young children occupied it before the renovation, they pinpointed the property’s failings. ‘An indoor pool had been added and it didn’t connect well with the house,’ says Tom. ‘The other issue was that the building faced the wrong way, but we couldn’t work out how to turn it around without destroying its character.’

The eureka moment came when the Camerons’ architects, Hugh Petter and Paul Pizzo of Adam

Architecture, suggested demolishing the staircase in the historic part of the house to create an extension that linked all the different levels, so that the key spaces lead off from it in a Catherine wheel effect. The basement was extended to add an entertainment area to the existing family room, while above this, a large outdoor terrace was created to help reorient the house and connect it with the gardens.

Tom is the founder of a large corporate interior design practice and Megan used to work as a corporate interior designer, so it is little surprise that the pair had strong ideas about how they wanted their home to look. When they approached Stephanie Dunning of Dunning & Everard, it was very much in the spirit of a collaboration. ‘We knew the sort of palette we wanted and also the style – not stiff and formal but in essence very beautiful. Tom coins it “Modern British”,’ says Megan.

Stephanie has taken Megan’s love of blues and greens and translated them into layered rooms that combine different textures to create a sense of understated luxury. The greenish-blue sitting room, →



DINING ROOM

The sideboard is a commissioned piece that is roomy enough to hold entertaining essentials. Wall in Basalt, Little Greene. Artwork, Dale Elliott. Sideboard, Alter London

INSIDER INSIGHT

Interior designer Stephanie Dunning shares her style vision

GO-TO COLOURS Paint & Paper Library's Slate collection.

DECORATING TIP Ceilings can always be papered or painted in darker colours.

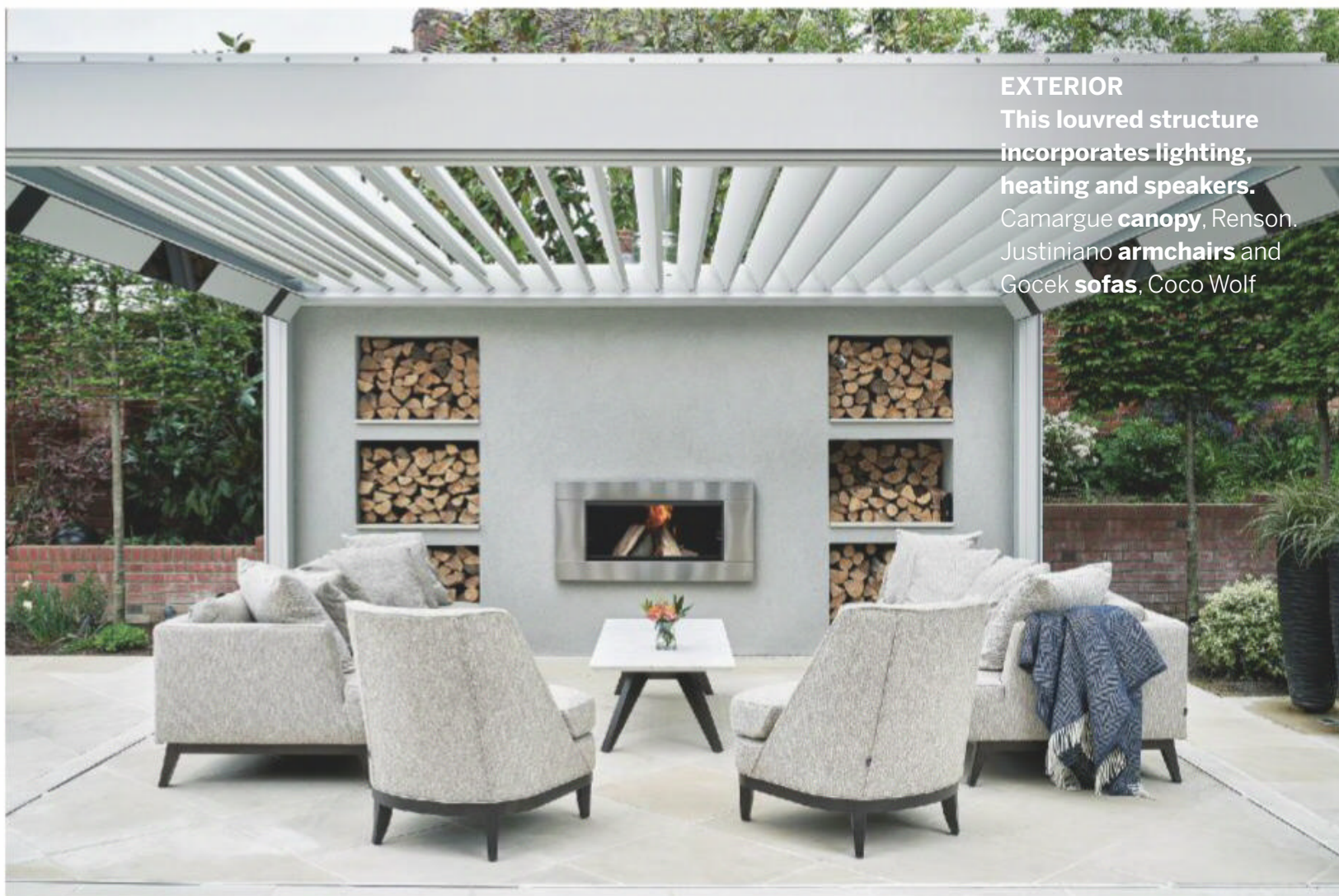
WHAT'S NEXT Designing technology-free spaces in homes – areas for mindfulness.

YOUR STYLE IN THREE WORDS Classic, intuitive, eclectic.

THE WORDS YOU LIVE BY Never give up and could always do better.

FAVOURITE INSTAGRAM ACCOUNT @Social_Pantry.

INSPIRATION



EXTERIOR

This louvred structure incorporates lighting, heating and speakers. Camargue **canopy**, Renson. Justiniano **armchairs** and Gocek **sofas**, Coco Wolf

a TV-free zone where the family read and play board games, features seating in soft velvets and tactile wools, while the dining room has dramatic blue-black walls. ‘The colours were very important; we wanted the house to represent us a family,’ says Megan.

Although they brought little in terms of furniture to the project, the couple own a considerable art collection, much of it by artists from their native South Africa. ‘I’ve been collecting since I was a student. I started out with etchings from local markets,’ says Tom. ‘Stephanie produced an art inventory and reframed all the pieces. We were very impressed by how she made them appropriate to the house.’

Entertaining was another key part of the brief. ‘We have a lot of family in the UK and we will often have 14 around the table for Sunday lunch, so flexibility was important,’ says Tom. For example, Stephanie was tasked with creating storage in the family room to house trestle tables and chairs so that the Camerons can host up to 26 guests for a sit-down meal.

In the summer months, the family and their friends spill outdoors and this is when the newly designed

terraces, which incorporate dining and seating areas as well as an outdoor cooking space, really come into their own. Off the kitchen is a pavilion structure featuring electronic side panels and a louvred roof that closes at the touch of a button to provide a sheltered sitting area. It was commissioned by the couple’s garden designer, Cherry Mills, who added a rendered wall incorporating a fireplace and storage niches. ‘There’s a wonderful interaction between the inside and the outside and if there’s the odd shower, that’s catered for,’ explains Tom.

The renovations have given the owners a remarkably adaptable house that is in many ways in tune with their heritage. ‘It has given our children as close as you can get to a South African lifestyle, with the forest and the outdoor areas so that we can barbecue all year round,’ says Tom. ‘And it seems to effortlessly absorb people – no matter how many guests you have round, you can always find a quiet corner.’ 🍷

■ Dunning & Everard, 01722 710608, dunningandeverard.com



KITCHEN

A blue island brings a bold contrast to the classic greys units.

Cabinetry, Mark Collins at Orca Design. Welles **bar stools**, Swoon



DINING AREA

Modern, clean-lined pieces create a sophisticated look.

Cross extending **table**, Matthew Hilton for Case. Beetle **chairs**, GamFratesi for Gubi at The Conran Shop



ENTRANCE HALL

An oversized globe lantern helps to emphasise the room's soaring ceiling.

Large Original **globe**, Jamb. Seed Cloud **installation** (in stairwell), Ochre



INSPIRATION



MASTER BEDROOM
Silvery grasscloth adds subtle depth to the walls. Walls in Vinyl Glam Grass, Phillip Jeffries. Lartigue chandelier, Porta Romana



MASTER BEDROOM
A working fire is the height of luxury. Painting, *Saturn Blossom* by Jack Frame, Cube Gallery. Crawford vanity table, Baker



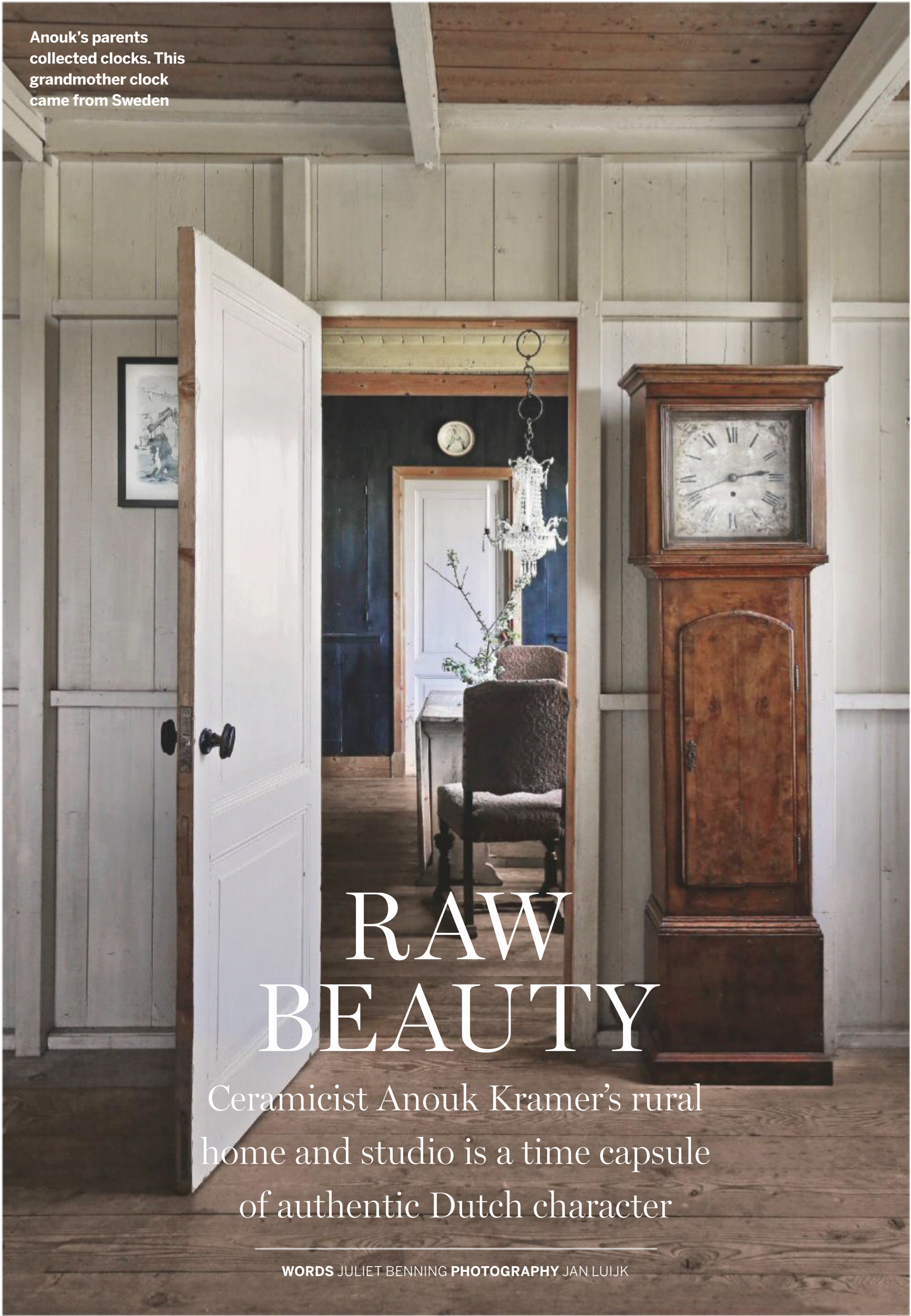
MASTER BATHROOM
The bath on a plinth makes a grand statement. Blind in Pavanne in Slate, James Hare. Large Zurich lantern in bronze, Vaughan

pt

prestigious textiles ®

Bali Collection





Anouk's parents
collected clocks. This
grandmother clock
came from Sweden

RAW BEAUTY

Ceramicist Anouk Kramer's rural
home and studio is a time capsule
of authentic Dutch character

WORDS JULIET BENNING PHOTOGRAPHY JAN LUIJK



DINING ROOM
The pale wood ceiling contrasts with the black walls, which were painted by Anouk using her own mix of powder and lime. For a similar antique Swedish Mora clock, try 1stdibs



KITCHEN
A ceramic pendant light made by Anouk is one of the few embellishments here. The absence of upper cabinets ensures the space is less cluttered. For a similar cabinet paint shade, try Hague Blue, Farrow & Ball

Anouk Kramer isn't a woman enamoured with the fast pace of modern urban living. Found most days beavering away in the barn that acts as her ceramics studio in Holland, she has succeeded in creating a balance that perfectly suits her rural family-oriented life.

However, as with many of us, Anouk's journey to creative fulfilment began in an office. Frustrated with her indoor existence as a children's clothing designer, she decided to make the leap to freelance, which was when she found time to pursue her passion for ceramics. 'My love for pottery began when I was a child sailing with my parents in Sweden and Denmark,' recalls Anouk. 'There was a real culture of making ceramics in the villages there that I was somehow drawn to. Pottery is less common in Holland than you might think. In fact, it's far more popular in England.'

As one of the few people in the country working in this medium, Anouk quickly found a loyal audience and after two years of training, invested in her own potter's wheel, transforming the old barn attached to her home into a studio. 'I now have three ovens and mostly fulfil orders for about 40 to 100 pieces, although recently I was commissioned to make 1,000 gold hearts for a childhood cancer charity benefit,' she says. Her most famous popular work, now sold internationally, is handmade tableware. A translucent white glaze allows the black clay she uses to be seen underneath, with gold trims another of her distinctive motifs. 'Most of what I make, you can use,' she says. 'Everything is turned by hand, but it's not rough; it's actually quite fine tableware.'

Working in her studio for around seven hours each day, Anouk divides her time between making the pieces on the wheel, and catching up on admin while these dry before glazing and firing them in

the kiln. 'On an average day, I can make around 35 plates or 30 small bowls, although the hand-painting takes longer,' she explains.

Anouk moved to her bucolic bolthole with her husband, Leo, 20 years ago. Surrounded by farmland and dykes, the run-down cottage offered the pair an opportunity to leave Amsterdam, but not without the upheaval of a major renovation. 'The house had been previously restored in the 1960s, but it was unsympathetic to the original character so we decided to strip everything back and clad all the interiors with wood, as they would have been originally,' says Anouk. Their timeless interior, filled with the roughly hewn textures of the original farm, has changed little since the project was completed. 'I don't buy much for the house, but when the girls became teenagers they asked for a sofa and, fortunately, a friend who was moving to India gave us theirs,' says Anouk. 'Previously we had always used a bench and cushions.'

Rejecting any objects too new or flawless, Anouk relishes the imperfect. 'I take inspiration from the photographer Bruce Weber's book *A House is Not a Home*,' says Anouk. 'Our house has so many narratives that make it a home, such as my husband coming home from hunting and me preparing the meat for a hearty family meal, the skating we can do on the dyke behind the house and the swims we eagerly await as spring comes around,' she says.

The couple's three daughters, Pipilotti, 18, Riva, 16, and Lieve, 15, were born here and each of their birthdays is commemorated with a hand-decorated plate hung on the wall in the hall. With Anouk's work and family so integral to the soul of her house, it seems impossible to imagine this little corner of northern Holland belonging to anyone else. 🏡

■ Anouk Kramer, anoukkramer.com

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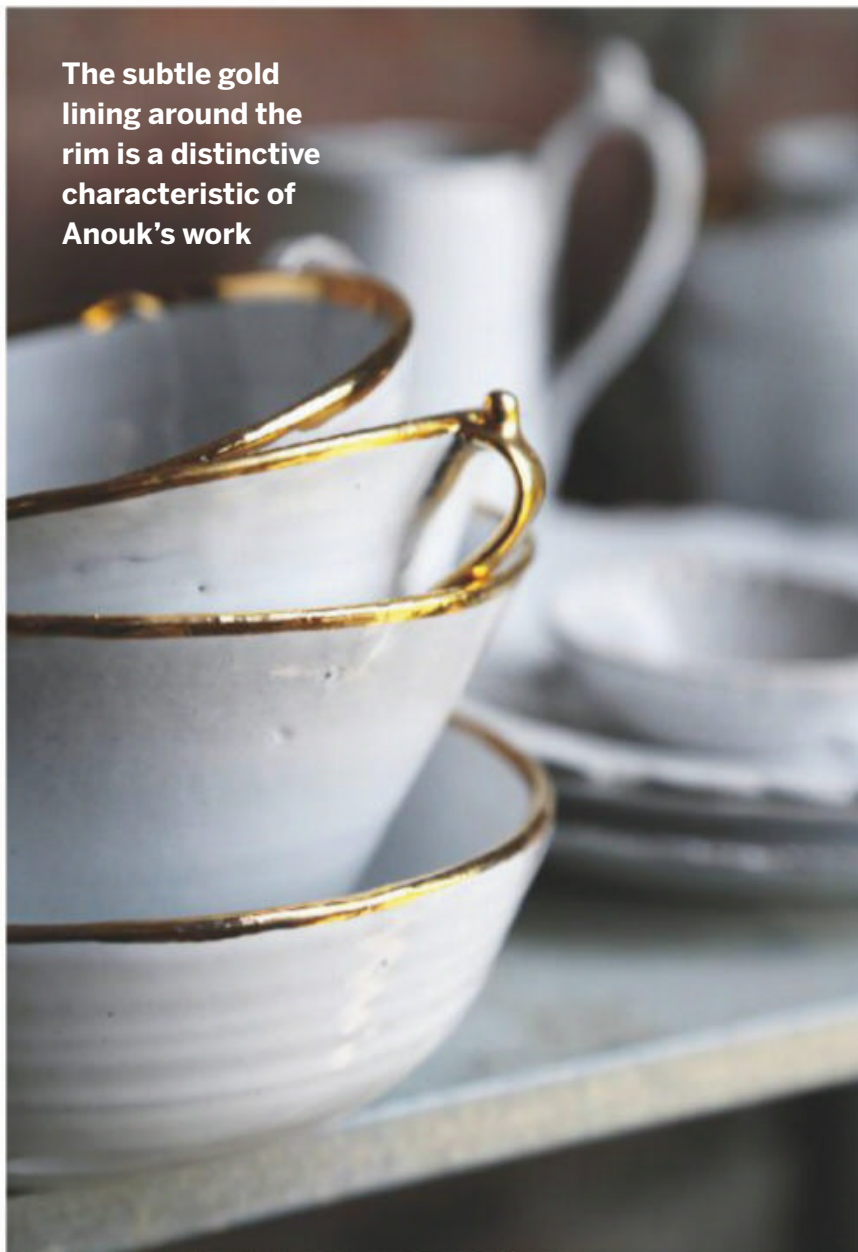
Image shown: Dickens Bed in Polished Nickel

AIRELOOM.
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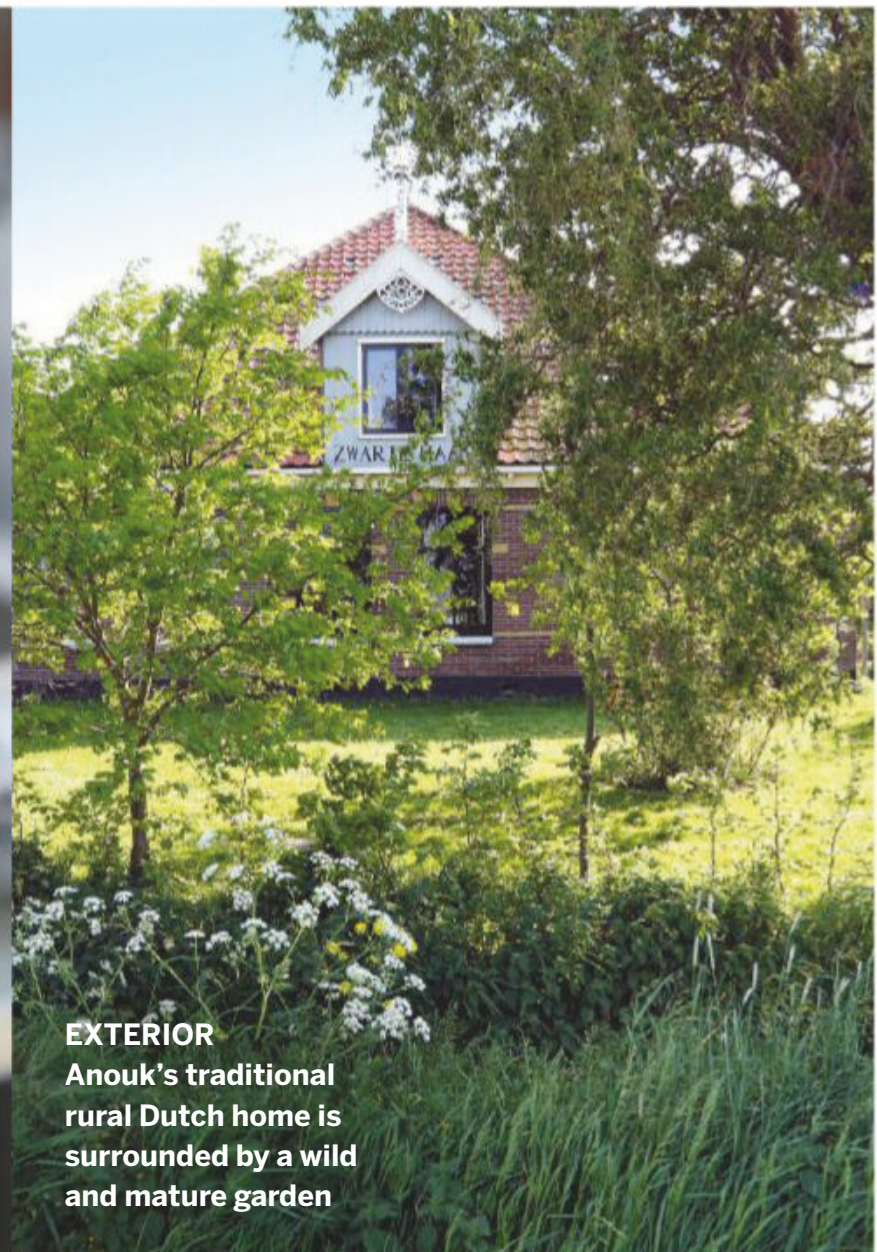
VISPRING
Luxury Beds - London 1901

J.MARSHALL
BY VISPRING

TEMPUR



The subtle gold lining around the rim is a distinctive characteristic of Anouk's work



EXTERIOR
Anouk's traditional rural Dutch home is surrounded by a wild and mature garden



INSPIRATION

Anouk makes plates to celebrate her daughters' birthdays; personalised designs are available from Archive Store



INSIDER INSIGHT

Anouk Kramer shares her passions

ADMIRERD ARTIST I always return to Picasso – I love the way he paints. I also love the work of British ceramicist Kate Malone.

HOW'S YOUR CERAMIC WORK DEVELOPING Recently, I made a hand-painted necklace on a large scale in collaboration with Bibi van der Velden. It was

a lovely change to create something that doesn't need to be used and it required a different way of thinking.

YOUR INTERIORS STYLE IN TWO OR THREE WORDS Easy living.

BEST GIFT YOU'VE EVER

RECEIVED An antique chandelier, which was given to us as a wedding present by my parents. It's hanging in the centre of the house.

WORDS TO LIVE BY Live with passion.



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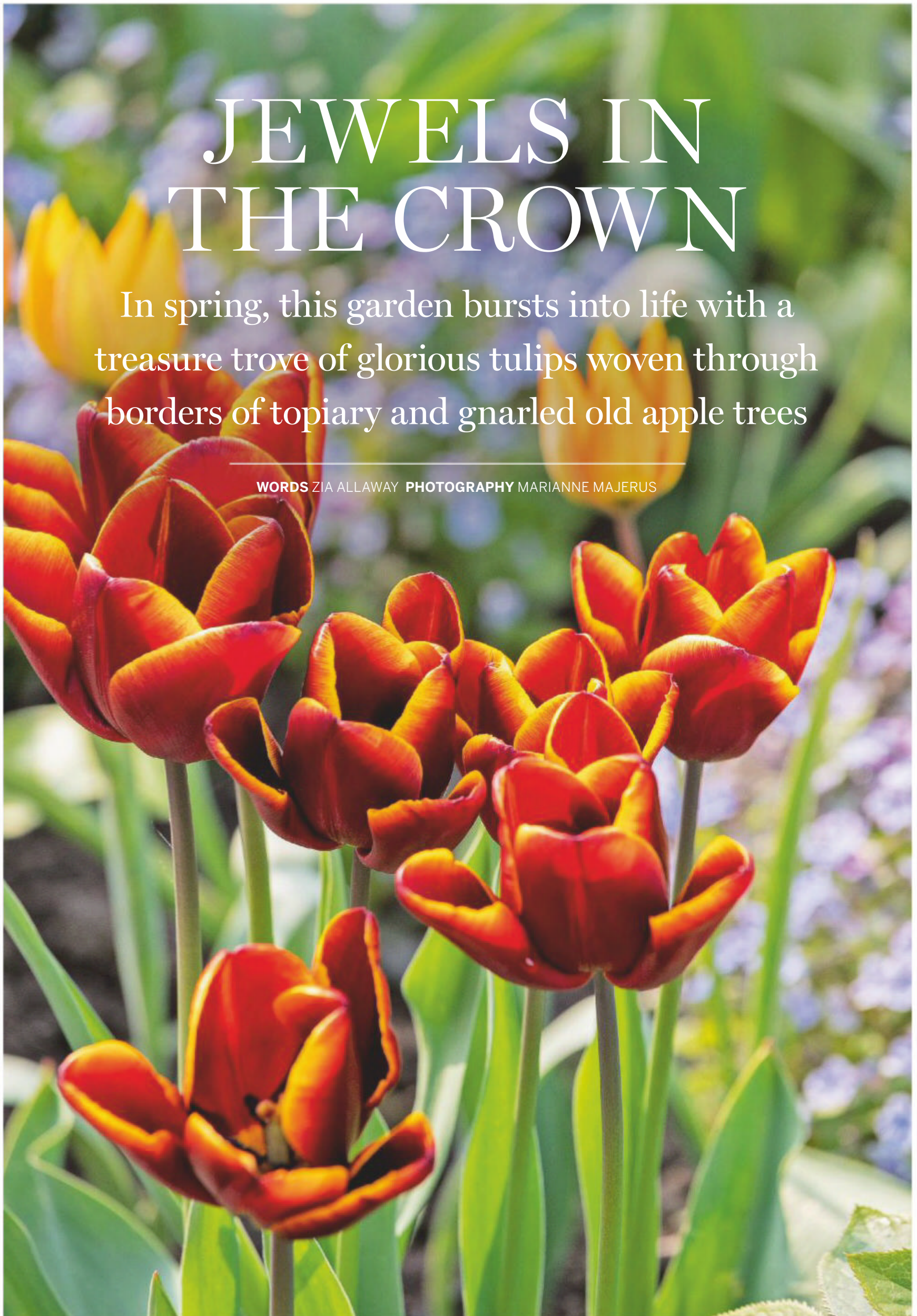
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JEWELS IN THE CROWN

In spring, this garden bursts into life with a treasure trove of glorious tulips woven through borders of topiary and gnarled old apple trees

WORDS ZIA ALLAWAY PHOTOGRAPHY MARIANNE MAJERUS





Clipped box balls, gravel paths and rectangular beds bring structure to this scheme

Spring in the garden at Common Barn is sure to lift the spirits. Tulips twinkle like gemstones among a froth of fresh leaves and sculptural topiary, banishing all memories of winter as April's treasures emerge. Above the bulbs, gnarled old apple trees form a canopy of pale pink and white blossom, mirroring the clouds scudding over this windswept hillside.

The garden that surrounds the Victorian farmhouse and barn was originally designed in 2009 by renowned landscape designer Tom Stuart-Smith. The owners of the property, which lies a few miles from Henley-on-Thames, asked him to create a sheltered walled garden, formal lawns and mixed borders, plus a wildflower meadow to complement their newly extended home. Natural woodlands and pasture make up the rest of the 57-acre estate.

Three years ago, head gardeners David Richter and Beth Marshall came on board to help rejuvenate and refresh the gardens. 'When we arrived, some of the planting had been neglected, with the more rampant plants running riot and pushing out less vigorous

varieties. Tom and our client asked us to bring the gardens back to their former glory and they were also happy for us to add new touches of our own,' says David. While Beth focused on creating an organic kitchen garden, David took charge of the ornamental beds.

In the walled garden, David has retained the existing gravel paths and rectangular beds. An old yew hedge and apple trees that pre-date Tom's 2009 design, together with box topiary domes and spurge (*Euphorbia characias* subsp. *wulfenii*), form the backbone of the design. 'We had a problem with ground elder and bindweed, which meant most beds had to be dug up, the plants' roots washed and those we could save replanted. However, this left gaps that gave us the chance to be creative,' says David. 'I increased the diversity and layered brightly coloured tulips, such as orange and yellow *Tulipa kolpakowskiana*, with spring perennials, including bleeding heart (*Dicentra formosa*), hellebores and the cooling blue tones of navelwort (*Omphalodes cappadocica*).'

More jewel-like tulips dress the yew-lined border, where 'Prinses Irene', 'National Velvet' and dark →



The flint wall in the west-facing garden protects a sea of citrus-coloured tulips, including lemon 'World Friendship' and orange 'Ballerina'



Pops of colour from dark pink 'Negrita', cream 'Shirley' and red 'Valery Gergiev' tulips provide the star turns under the apple trees in spring



Trees of varying heights, colours and shapes form a spectacular backdrop beyond the walls

maroon ‘Havran’ jostle with honesty (*Lunaria annua*) and dainty blue *Anemone blanda* beneath a row of apple trees. To keep the show going year after year, David makes detailed notes of which tulips are where then bulks up the groups with more bulbs every autumn to supplement any that don’t come up.

Beyond the walled garden to the south, a formal lawn edged with trees and mixed borders leads the eye from the house towards the meadow, where an Antony Gormley sculpture gazes out over the valley. ‘The season starts in March in the meadow with a sprinkling of cowslips, which then disappear beneath the grasses and more than 50 species of wildflower,’ explains David.

The lawn and border, which are edged with a flint wall and filled with a palette of citrus-coloured tulips, lead on to a more intimate space to the west, where the swimming pool, a dining terrace designed to trap the evening sun, and lawns punctuated with beech topiaries make up the final garden space. Spring delights extend beyond these cultivated areas. In late April, carpets of bluebells burst forth in the woodlands, which David and Beth are

renovating, with the aim of introducing more native trees and increasing biodiversity.

‘Diversity is the keynote of everything we do,’ says David. ‘A multitude of plants form layers in every bed and border, washing over one another to provide a year-round display with seasonal crescendos. The intensity of our bulbs, combined with subtle early-flowering perennials, makes spring one of my favourite moments.’ This rich variety is at the heart of the gardens at Common Barn, with the spring spectacle providing a colourful prelude to gifts yet to come. 🌸

GARDEN GUIDE

ORIENTATION Hilltop location.

SOIL Free-draining loam over chalk bedrock.

SPECIAL FEATURES Walled garden, lawn with mixed shrub and perennial borders, a wildflower meadow and woodlands.

GARDEN DESIGN Tom Stuart-Smith, 020 7253 2100, tomstuartsmith.co.uk; and David Richter, davidrichter.co.uk. The garden is not open to the public.

INSPIRATION



Domed box, hellebores and yellow-green spurge create a rich textural tapestry in the walled garden



A lawn with a view: the hilltop borders have been designed to offer year-round bursts of colour

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A. YOU & YOUR HOME

1. How old is your current home?

- | | | | |
|---|----------------------------|--|----------------------------|
| Modern/new build/less than 10 years old (2010s) | ☐ 1 | Early 20th-century Edwardian (1900s/1910s/1920s/1930s) | ☐ 4 |
| Between 10 and 30 years old (1980s/1990s/2000s) | ☐ 2 | Victorian (1800s) | ☐ 5 |
| Around mid-century (1940s/1950s/1960s/1970s) | ☐ 3 | Georgian (1700s) | ☐ 6 |
| | | Earlier than Georgian (pre-1700s) | ☐ 7 |
| | | Don't know | ☐ 8 |

2. Is your home:

- Rented ☐1 Owned on a mortgage ☐2 Owned outright ☐3

3. How many homes have you owned so far?

- | | | | |
|--------------------------------|----------------------------|-----------|----------------------------|
| None | ☐ 1 | 2-3 | ☐ 3 |
| 1 only (this is my first home) | ☐ 2 | 4-5 | ☐ 4 |
| | | 6 or more | ☐ 5 |

4. In the past five years have you undertaken any of the following major projects?

5. Do you intend to carry out any of the following projects in the next 2 years?

- | | | |
|-----------------------------|---------------------------------|------------------------------|
| | Q4. Carried out in past 5 years | Q5. Planned for next 2 years |
| Installed a new kitchen | ☐ 1 | ☐ 1 |
| Had an extension built | ☐ 2 | ☐ 2 |
| Had a loft conversion | ☐ 3 | ☐ 3 |
| Had a new garden landscaped | ☐ 4 | ☐ 4 |
| Installed a new bathroom | ☐ 5 | ☐ 5 |
| House purchase/move | ☐ 6 | ☐ 6 |

6. Aside from these major projects how many rooms have you redecorated in the last year or so?

7. And how many rooms do you plan to redecorate in the next year or so?

- | | | |
|-----------|---------------------------------|---|
| | Q6. Number of rooms redecorated | Q7. Number planned to redecorate in next year |
| None | ☐ 1 | ☐ 1 |
| 1 | ☐ 2 | ☐ 2 |
| 2-3 | ☐ 3 | ☐ 3 |
| 4-5 | ☐ 4 | ☐ 4 |
| 6 or more | ☐ 5 | ☐ 5 |

8. Please read the following statements carefully and tick the one that best describes you:

- I don't really think too much about the decoration in my home – I buy things I need for the house without worrying how it will look ☐1
- I really struggle decorating my home. I'm just not that confident in how to put things together nicely or how I'd like them. I often need a lot of help and advice to reassure me that I am doing the right things ☐2
- I have some of my own ideas when it comes to decorating my home. However, I often need quite a bit of reassurance that my ideas are on trend and that I am doing things correctly ☐3
- I have lots of my own ideas about how to decorate my home however I'm not always happy with them. I often like to have some reassurance that what I am doing looks good and is on trend ☐4
- I have loads of ideas about how to decorate my home and am quite confident putting things together by myself. Occasionally I will need some advice or help to get a look or trend exactly as I want it ☐5
- I don't follow trends at all and come up with my own ideas when it comes to decorating my home. I don't need any help and just do what I like ☐6

9. Which of the following best describes your decor taste? Choose as many as apply and feel free to add more, if you feel we haven't captured your look.

- | | | | |
|-------------------|----------------------------|------------------------|----------------------------|
| Contemporary | ☐ 1 | Vintage | ☐ 5 |
| Country/rustic | ☐ 2 | Eclectic | ☐ 6 |
| Traditional | ☐ 3 | Other (please specify) | ☐ 7 |
| Retro/mid-century | ☐ 4 | | |

B. SOURCES OF HOME INSPIRATION & INFORMATION

10. How important are each of the following sources to you, when it comes to improving your home?

- | | Essential | Very important | Nice to have | Could do without |
|-------------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| Pinterest | ☐ 1 | ☐ 2 | ☐ 3 | ☐ 4 |
| Facebook | ☐ | ☐ | ☐ | ☐ |
| Instagram | ☐ | ☐ | ☐ | ☐ |
| YouTube | ☐ | ☐ | ☐ | ☐ |
| Other social media | ☐ | ☐ | ☐ | ☐ |
| Home interest magazines | ☐ | ☐ | ☐ | ☐ |
| Friends and family | ☐ | ☐ | ☐ | ☐ |
| TV programmes | ☐ | ☐ | ☐ | ☐ |
| Bloggers/vloggers/influencers | ☐ | ☐ | ☐ | ☐ |
| Websites | ☐ | ☐ | ☐ | ☐ |
| Shops | ☐ | ☐ | ☐ | ☐ |
| Shows/exhibitions | ☐ | ☐ | ☐ | ☐ |
| Books | ☐ | ☐ | ☐ | ☐ |

11. To what extent is your purchase of home magazines influenced by whether you have a project on the go?

- I **only** buy home magazines if I'm involved in a project ☐1
- I **mainly** buy home magazines if I'm involved in a project ☐2
- I buy home magazines **regardless** of whether I'm involved in a project or not ☐3

12. Are you currently involved in/planning any home improvement or decorating projects?

- Yes, planning a project ☐1
- Yes, just started work on a project ☐2
- Yes, in the middle of a project ☐3
- Not involved in any projects at the moment ☐4 Skip to question 14

13. And how many home magazines have you bought so far in connection with this project?

- | | | | |
|---------------------------|----------------------------|-----------|----------------------------|
| This is my first purchase | ☐ 1 | 4-5 | ☐ 3 |
| 2-3 | ☐ 2 | 6 or more | ☐ 4 |

14. How often do you buy *Homes & Gardens*?

- | | | | |
|---------------------------------|----------------------------|--------------------------|----------------------------|
| Always – I am a subscriber | ☐ 1 | 3-4 times a year | ☐ 4 |
| Every issue but don't subscribe | ☐ 2 | Less than 3 times a year | ☐ 5 |
| 6 times a year | ☐ 3 | This is my first copy | ☐ 6 |

15. And would you describe *Homes & Gardens* as:

- Your favourite home magazine ☐1
- One of your favourites ☐2
- Not usually one of your first choices ☐3

16. Have you visited the *Homes & Gardens* website ([homesandgardens.com](https://www.homesandgardens.com)) in the past 12 months?

- | | | | |
|---|----------------------------|--|----------------------------|
| Yes, I visit it regularly | ☐ 1 | Yes, I have visited but not within the past month or so | ☐ 3 |
| Yes, I have visited but not within the past couple of weeks | ☐ 2 | No, I haven't visited the <i>Homes & Gardens</i> website | ☐ 4 |

17. Do you follow *Homes & Gardens* on any of the following social media channels?

- | | | | |
|-----------|----------------------------|--|----------------------------|
| Instagram | ☐ 1 | I don't follow | |
| Facebook | ☐ 2 | <i>Homes & Gardens</i> on any social media channel | ☐ 5 |
| Pinterest | ☐ 3 | | |
| Twitter | ☐ 4 | | |

C. ATTITUDES TO HOMES & GARDENS

18. What are your three main reasons for buying *Homes & Gardens*? Tick three only

For decorating inspiration	☐	1	To look at other people's homes	☐	4
To dream/escape	☐	2	To find practical advice	☐	5
To keep up to date with trends	☐	3	To be informed	☐	6
			To be entertained	☐	7

19. In your opinion, how well does *Homes & Gardens* satisfy each of these needs?

	Very well	Quite well	Room for improvement	No opinion				
For decorating inspiration	☐	1	☐	2	☐	3	☐	4
To dream/escape	☐	☐	☐	☐	☐	☐	☐	☐
To keep up to date with trends	☐	☐	☐	☐	☐	☐	☐	☐
To look at other people's homes	☐	☐	☐	☐	☐	☐	☐	☐
To find practical advice	☐	☐	☐	☐	☐	☐	☐	☐
To be informed	☐	☐	☐	☐	☐	☐	☐	☐
To be entertained	☐	☐	☐	☐	☐	☐	☐	☐

20. Listed below, in page order, are all the articles that appear in this issue of *Homes & Gardens*. For each item please tick the column that comes closest to your opinion.

Page no	Did not read	Very interesting	Quite interesting	Not very interesting	Not at all interesting					
7-8 Contents	☐	1	☐	2	☐	3	☐	4	☐	5
13 Editor's letter	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
17-18 Objects of desire	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
21-22 News	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
25 Cool cane	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
27-28 One to watch	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
32-41 Aged to perfection	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
42-43 Design details	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
47-58 Whatever the weather	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
61 Comfort zone	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
62 Shelf life	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
65 Side effect	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
66 Sow in the know	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
69 Out & about	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
71-73 House style	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
75 We love	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
77-78 My garden life	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
81 Off the shelf	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
83 The sustainable life	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
84-85 Movers & shakers	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
86-90 All together	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
93-98 Joyful gatherings	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
100-107 A smart act	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
108-115 Art & soul	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
116-122 Welcome home	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
124-130 Raw beauty	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
131 The Royal Gardens at Highgrove	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
133-138 Jewels in the crown	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
141 Colour of the month	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
143-151 Fine foundations	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
152-153 Subscribe to get 6 issues for only £6	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
154-167 Simply the best	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
168-169 Dream sitting room	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
170-171 Dream kitchen	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
173 Metallic accents	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
175 Glazed wall tiles	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
176 Kitchens & bathrooms	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
179-180 Q&A Ask Mr Merridew	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
183 Sourcebook	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
190 Emily Todhunter: My life in ten...	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

21. How satisfied are you with the amount of coverage of each of the following subjects in *Homes & Gardens*?

	Would like more	About right	Would like less			
News/shopping	☐	1	☐	2	☐	3
Decorating ideas	☐	☐	☐	☐	☐	☐
Real homes	☐	☐	☐	☐	☐	☐
Trends	☐	☐	☐	☐	☐	☐
Outdoor living/gardening	☐	☐	☐	☐	☐	☐
Food	☐	☐	☐	☐	☐	☐
Practical advice	☐	☐	☐	☐	☐	☐
Reader offers	☐	☐	☐	☐	☐	☐
Before and after makeovers	☐	☐	☐	☐	☐	☐

22. Have you noticed any changes to *Homes & Gardens* in the last year or so?

Has improved considerably	☐	1
Has improved a little	☐	2
I have noticed some changes but preferred it the way it was	☐	3
I haven't noticed any changes	☐	4

23. Please tell us what changes you have noticed:

.....

.....

.....

.....

24. How much did you enjoy this issue of *Homes & Gardens*?

Very much	☐	1	Not very much	☐	3
Quite a lot	☐	2	Not at all	☐	4

D. ABOUT YOU

25. Are you: Female ☐ 1 Male ☐ 2 Prefer not to say ☐ 3

26. Which age group are you in?

Under 25	☐	1	36-45	☐	3	56-65	☐	5	75+	☐	7
26-35	☐	2	46-55	☐	4	66-75	☐	6			

27. Do you live:

On your own	☐	1	With partner and children	☐	3
With partner only (no children)	☐	2	With children only (no partner)	☐	4
			Other	☐	5

28. What is your working status?

Employed full-time	☐	1	Not working	☐	4
Employed part-time	☐	2	Retired	☐	5
Self-employed	☐	3			

29. How would you describe your financial status? Please be honest.

Very comfortable	☐	1	Managing	☐	3	Struggling a lot	☐	5
Comfortable	☐	2	Struggling a bit	☐	4	Not sure	☐	6

30. What is your combined household income?

Under £30,000	☐	1	£100,000-£149,999	☐	5
£30,000-£49,999	☐	2	£150,000-£199,999	☐	6
£50,000-£74,999	☐	3	£200,000+	☐	7
£75,000-£99,999	☐	4	Prefer not to say	☐	8

31. Do you live in the UK? Yes ☐ 1 No ☐ 2

32. How would you describe the area you live in?

Countryside	☐	1	Village	☐	2	Suburban	☐	3	Urban	☐	4
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33. Please write in your postcode

Thank you for your time. If you wish to be entered into our free prize draw, please fill in your name, email address (or your phone number if you don't have email) below. This contact data will only be used for the administration of the prize draw.

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Homes & Gardens Reader Survey,
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COLOUR OF THE MONTH

ASSOCIATE EDITOR BUSOLA EVANS GOES BACK TO NATURE
WITH FARROW & BALL'S SAP GREEN

If Farrow & Ball's Sap Green was food it would be the most delicious pea soup, true to its organic state, with layers of depth and a surprising intensity. In paint form it ticks the same boxes with its earthy appeal. Not surprising, as it was created in collaboration with the Natural History Museum, one of 16 new hues rooted in nature. The collection is inspired by *Werner's Nomenclature of Colours*, the breakthrough colour guide published in 1814, which helped Charles Darwin on his voyage aboard *HMS Beagle*. Balance this green with colours like stone and milky white for freshness or with accents of navy for extra drama. **Wall in** Sap Green modern emulsion, £49.95 for 2.5ltr, Farrow & Ball



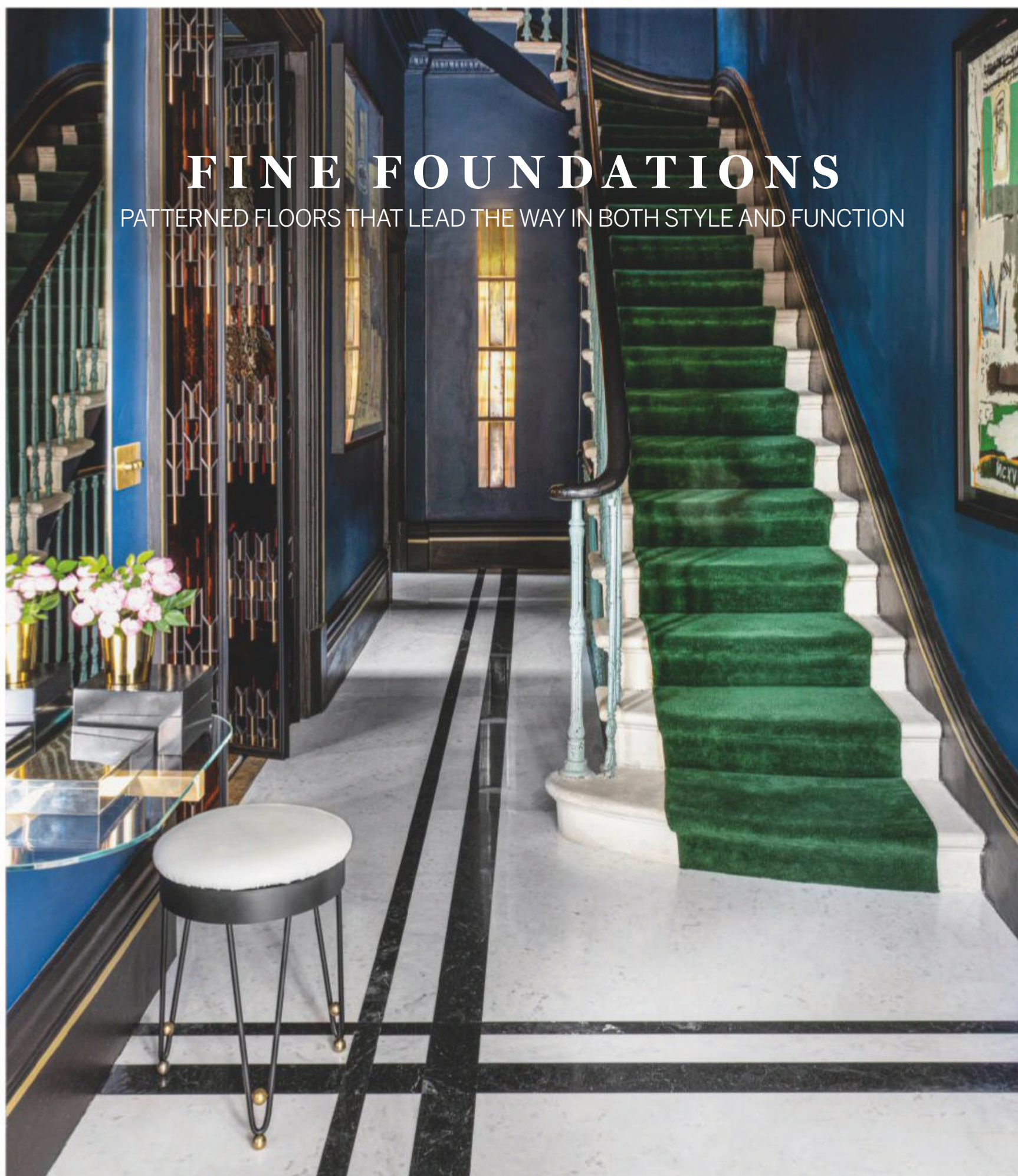


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FINE FOUNDATIONS

PATTERNED FLOORS THAT LEAD THE WAY IN BOTH STYLE AND FUNCTION

MAKE A DRAMATIC ENTRANCE

A subtle intervention in the flooring finish can transform an entrance from something attractive but slightly steady and safe to an altogether striking and stylish foundation from which to build the rest of the scheme. Here the inlaying of slim black marble slabs into an existing white marble floor elevates the entrance of a large London house, designed by Milanese firm Dimore Studio. Black and white creates the perfect contrast against which to build a dramatic colour palette as you move up the walls and stairs. Inky blue paint and a rich green velvet runner combine to create a luxuriant, cocooning feel, while adding warmth and softness to the cool marble floor. →



NATURAL BEAUTY

A monochrome floor doesn't strictly have to be black and white. Just as glamorous and effective is to choose another pairing of light and dark neutrals – the result will just be softer and subtler. Studio Indigo was inspired by the chequerboard floor of the Painted Hall of Chatsworth House in Derbyshire when it came to decorating the double-height entrance hall of a townhouse in Notting Hill and its chequerboard floors have the unique appeal of being at once timeless and modern. A calm and soothing space, the floor is a mixture of a cream- and chocolate-coloured polished English stone, the colour of which has been alluded to in the polished plaster walls.

PHOTOGRAPH ANDREAS VON EINSEIDEL



“PATTERNED FLOORING
SCHEMES IN MONOCHROME
ADD UNEXPECTED IMPACT
TO SPACES SUCH AS
HALLWAYS. THEY CREATE A
SENSE OF DRAMA AS SOON
AS YOU ENTER THE HOME”

CAZ MYERS, founder and director,
Caz Myers Design, cazmyers.com



SHAPELY STYLE

Wherever possible, try to make the most of any attractive architectural features. In this elegant bathroom scheme (top left) designed by Tiffany Duggan of Studio Duggan, the elaborate alcove opening around the bath has been cleverly echoed in the arabesque floor tiles.

CONTINUED THEME

With a strong patterned tile, don't feel limited to covering the floor only. As in the home (top right) of Roddy Murray, founder of RJ Murray Design, taking them up the wall to the dado height creates a stronger impact. With a comprehensive monochrome scheme, add an accent colour for a fresh touch.

COLOUR SWAP

Use patterned tiles to define different areas. These Victorian-style porcelain tiles (above) by Topps Tiles have been used in both the entrance and hallway but in reverse colourways. This creates a visual zoning between the spaces, but also helps to link them. →



“A GEOMETRIC OR PATTERNED WALL-TO-WALL CARPET IS A FAVOURITE. I’M HANKERING AFTER THE SIBYL COLEFAX & JOHN FOWLER MOSSY BESPOKE CARPET FOR A LIBRARY, SNUG OR DRESSING ROOM”

FLORA SOAMES, founder,
Flora Soames, florasoames.com

EASY LIVING

Warm underfoot, easy to install and even easier to maintain, the appetite for vinyl flooring (top left) in heavy-traffic areas such as hallways, kitchens and bathrooms is growing. Companies such as Atralfloor can customise colours to match interior schemes, too.

STEPPING IT UP

Bright and coloured stair runners, like this design by Roger Oates (top right), are a practical solution for high-traffic areas, and help draw the eyes up, but by fitting them with matching wall-to-wall carpeting, the pattern will then continue and the sense of space increase exponentially.

BUFFER ZONE

Don’t forget to change the floor surface to create a bold distinction when aiming to define a dining area that’s sited within a larger catch-all space (above left). These vibrant tiles create a rug-like effect beneath the table but are a more practical choice than carpet under a table.

PHOTOGRAPHS (EASY LIVING) MICHAEL SINCLAIR/TI-MEDIACONTENT.COM;
(BUFFER ZONE) SIMON BEVAN/TI-MEDIACONTENT.COM



PHOTOGRAPH PAUL RAESIDE/TI-MEDIA/CONTENT.COM

STATEMENT SURFACE

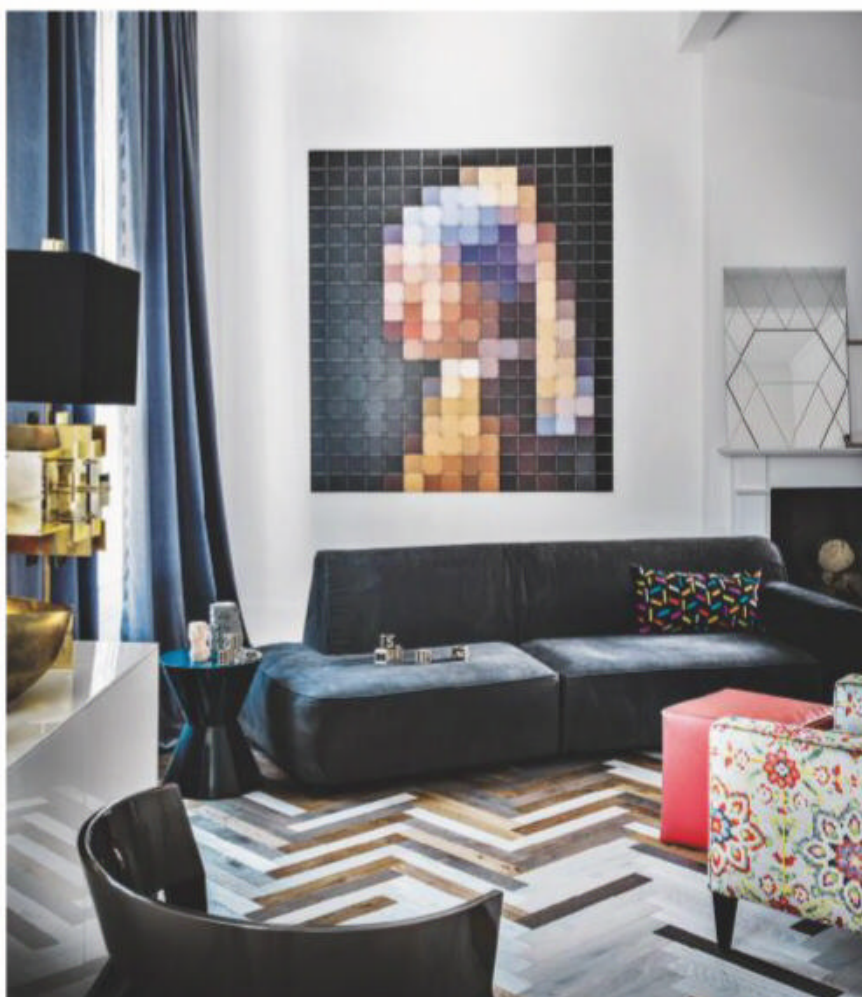
In the past, patterned carpets were thought to be the preserve of pubs and hotels, favoured for their ability to absorb stains and spillages rather than being a key design detail. These days, new designs are raising the game of wall-to-wall patterned carpets – witness these amazing carpet tiles from Bolon at Flooring Concepts. Designers are adept at creating carpets tiles and shapes that are akin to pieces of abstract art for the floor, so if you want the floor to be the room's main canvas, these make a strong statement. Pull back on other decorative details if going down this route – interlocking patterns, Bridget Riley-esque stripes or edgy abstract graphics can hold a room on their own. →



CRAFT WORK

Let the floors do the talking. An intricately laid parquet combining marquetry and parquetry demonstrates the highest level of craftsmanship in this home from Jez and Sarah Flavell, founders of architectural and interior design company, Point 3 Design. Take a light-touch approach with other aspects of the decorating and keep the rest of the scheme neutral to focus the eyes.

PHOTOGRAPH ALEXANDER JAMES/TI-MEDIACONTENT.COM



“A COLOURFUL FLOORING PATTERN CREATES A LIVELY, DYNAMIC FEEL, WHILE WARM NATURAL WOOD HAS A MINIMALIST, EARTHY LOOK AND MONOCHROME GIVES A COOL, CLASSIC TONE”

ELNAZ NAMAKI, founder, Elnaz Namaki Studio, elnaznamaki.com



GET ON BOARD

Parquet floors are always a sign of quality and craftsmanship and this elegant and timeless form of flooring first made an appearance in Louis XIV's Versailles. Here (top left), a herringbone parquet is given a modern makeover using slimmer planks and layering of different coloured timbers.

SHAPE UP

For the highest pattern impact, tiles are a great option and there are myriad designs to choose from. Take things up a notch by using hexagons – this patchwork of designs in rust red, black and white (above left) from Best Tile is a throwback to the 1970s.

EARTHY CHARACTER

Terracotta tiles on a bathroom floor evoke a warmth and rustic charm that blends beautifully with a country-house aesthetic. Look for patina not uniformity to create the right result, as with these reclaimed antique terracotta tiles (above right) from Maitland & Poate.



TRICK OF THE EYE

In lieu of choosing real stone to create a dynamic pattern on the floor, another option is to paint one on instead. It has the same striking look but feels more relaxed, believes interior designer Beata Heuman. 'It is meant to look like a stylised stone floor and done so as not to look too realistic,' she says. 'I was particular about wanting to see the wide pine boards through the paint effect for this reason.' A popular technique in her native Sweden – particularly for church floors as well as domestic settings – not only is a stone or marble paint effect a less-expensive approach but it works on a functional level, too. 'In a colder climate, it's a lot warmer than real stone would be,' says Beata.

PHOTOGRAPH SIMON BROWN

INSIDER INSIGHT

THE VERSATILITY OF PATTERNED FLOORING

TRENDS There's a lot of interest in patterned flooring and in surface design in general, believes Mark Findlay, founder of vinyl flooring specialists Harvey Maria. 'Floors are no longer an after-thought; they've become an integral part of interior design and are now seen as a key feature,' he says. Harriet Goodacre of Topps Tiles agrees: 'We often associate patterned flooring with Victorian-era design and for good reason; they are famed for their use of refined yet intricate patterns in the home to bring an air of timeless luxury.'

CARPET COMEBACK Until recently, carpets tended to be plain, neutral and for the bedroom only, but patterned carpets are now coming back into favour, and moving into the living room and dining room, too. In the right hands, patterned carpet designs are akin to introducing a work of art into a room and setting a strong design tone. Think of the floor as the room's main canvas, says Lorna Haigh of Alternative Flooring. Lisa Conway of Brintons agrees: 'We believe that a design scheme should start from the floor up, with the carpet being the basis for all the design choices,' she says. 'Pattern and colour have been brought to the forefront to create a statement.' A heavily patterned design is a bold decision, but if you love it, go for it, recommends Lisa. 'It will withstand room renovations for years to come because you can pick out different colours and design details to carry through to the wider scheme.'

USING PATTERN TO ZONE Patterned flooring can successfully be used for zoning and defining of areas,

and this is particularly useful in schemes that focus on one large open-plan, multi-use room. This can mean either changing the type of flooring or introducing a pattern. If it's a tiled floor, a subtle approach would be to change the shape of the tile to mark out a breakfast nook, dining space, walk-in pantry or playroom area.

SMALL-ROOM TREATMENTS Patterned floors work well in smaller spaces such as bathrooms. Where a busy pattern on a wall might be overwhelming, introducing a pattern on the floor with a mosaic or encaustic tile can add interest without taking over the space. 'We often use boldly patterned or brightly coloured carpets in small rooms or forgotten back stairs – they liven themselves up when you introduce something unexpected and strong,' says interior designer Adam Bray. 🧡

“PATTERNED FLOORS, ESPECIALLY TILES, ARE FORGIVING AND PRACTICAL BUT THEY CAN ALSO VISUALLY LINK SPACES, CREATING A CONTINUOUS VISTA BETWEEN THE INTERIOR AND EXTERIOR”

SOPHIE COLLER, managing director, Kitesgrove, kitesgrove.com

THE SOURCEBOOK: FLOORING SUPPLIERS

AMTICO

The go-to supplier of luxury vinyl tiles, this company has been changing perceptions on the material since its inception in 1960s Coventry, offering wood, stone and patterned effect tiles, amtico.com

MANDARIN STONE

With a selection of natural stone, porcelain and decorative tiles, the Monmouthshire-based, family-run company can now boast 13 showrooms dotted around the country, mandarinstone.com

CRUCIAL TRADING

Founded in London during the 1980s, and establishing a name in stair runners, this floor-covering company specialises in using natural materials including sisal and wool, crucial-trading.com

BRINTONS

An Axminster and Wilton woven carpet specialist that offers a vast range of both plain and patterned designs in a wide array of colours, Brintons has been in the business since 1783, brintons.com

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Pip McCormac, Acting Editorial Director

Rustling ornamental
grasses provide the
perfect setting for David
Watkinson's *Sycamore
Seed* sculpture, which twirls
in the slightest breeze



SIMPLY THE BEST

SEVEN WINNERS IN THE SOCIETY OF GARDEN DESIGNERS AWARDS 2020
SHARE THE CREATIVE THINKING BEHIND THEIR PRIZE DESIGNS



MODERN COUNTRY

Debbie Roberts of Acres Wild blended this rural garden with the scenery beyond in her clever design, which won the People's Choice Award sponsored by *Homes & Gardens*. Here, she tells us how she created such a verdant space

Sense of place is so important. This modern country garden relates completely to its situation in the Sussex Downs, with all the colours, textures and forms in the garden chosen to best associate with the wider landscape beyond the boundaries.

To make the most of the setting, I created a new, car-free entrance garden. Before, the driveway went right up to the house, but I pulled it back. We got rid of the old garage by the house, and placed a timber-framed barn at the bottom of the garden in which to hide the cars.

It is very formal around the house, then beyond that the garden becomes more natural. The main garden looks north over a valley, with a little terrace to catch the sunrise and a flat lawn, before a big bank of planting, with swathes of grasses and perennials, sweeps down to a larger, sloping lawn.

To maximise space around the dining and seating terrace outside the kitchen on the south side, we extended the retaining brick and flint walls to sitting height, so when the clients are entertaining, they have plenty of space for people to perch on.

The plants we used were limited to those that will grow on chalk soil, so we chose species such as lavender, cistus, hebe and ornamental grasses. We restricted the palette to just blue, white and mauve flowers, in order to keep the colours soft, but we also included a few off-white plants, like *Rosa* 'Penelope', which has a little bit of peach in it, to help lift the garden in summer.

■ acreswild.co.uk →

FEATURE STEPHANIE MAHON





Helen repeated lush planting, including *Alchemilla mollis*, hardy geraniums, grasses and ferns, to link the terraces and soften the stone edges

BIG ON STYLE

Winner of the Large Residential Award, Helen Elks-Smith describes how she introduced a mix of terraces, trees and meadows to create this dream garden scheme for a family of four

This is a large garden of three acres, and we wanted to make sure the clients could manage looking after it, so we introduced big meadow areas. There are pictorial meadows by the drive, which look good from June to September, and native wildflower meadows that run from the front and around the side to the back, like a big thread.

The hard landscaping materials for the terraces and paths were chosen based on those of the house – orange brick and a cool white render. We needed something that sat well with both and brought them together, and York stone did that nicely.

Ornamental grasses, such as *Stipa gigantea* and *Sesleria autumnalis*, are repeated throughout the planting schemes. This connects the different areas, creating cohesion, so it doesn't feel as though there are formal garden rooms with hard divisions.

Previously, there was a tarmac drive that lead to the front door that severed the connection with the landscape. There is a change in level around the house, which meant we could add in planting where the ground fell away. The drive sits further out now, and because it is lower you see out over the top.

Along the edge of the lawn, there were lots of variegated and exotic shrubs, which were masking the native woodland beyond. We took them out, and planted native trees like field maple, silver birch, hawthorn and oak. On this site, with the tall trees all around and the ground rising up, planting smaller trees brings things down to a human scale and stops it feeling like a fortress.

■ elks-smith.co.uk →

PHOTOGRAPH RICHARD BLOOM

Wafts of drought-loving plants, including *Verbena bonariensis*, perovskia and grasses, thrive in this Mediterranean-style garden





COASTAL CLASS

Sue Townsend designed a contemporary seaside garden with ecological, drought-tolerant planting to win the Beth Chatto Garden Award. Here, she shares with us the main ideas in her design

I chose a stylish planting scheme to suit the seaside conditions and provide screening from the road at the front of the house – the owners didn't want passers-by to be staring in. Now they have privacy, but also something beautiful to look out on. Each window offers a view, like a painting with plants.

Crazy paving is making a comeback, but not in the 1970s style. I modernised the look by using larger slabs laid in an irregular way, with loose stone or gravel around them with plants growing through, to give more of a Mediterranean feel.

The planting has to survive the coastal conditions on this cliff-top site, including salt-laden winds and sandy soil, which drains water so quickly, it is difficult to grow most plants. Shelter is provided with hedging of *Olearia traversii* and some Swedish whitebeam trees, *Sorbus intermedia* 'Brouwers'.

I love the feel given by the tall grasses, and the way they help compartmentalise the space to offer different views. There is an avenue of *Calamagrostis x acutiflora* 'Karl Foerster' that creates a real sense of arrival as you walk to the front door.

Thinking ecologically, I used recycled York stone for the crazy paving and sourced the plants locally to cut down on emissions. I also used native plants that grow wild happily in the local conditions, like *Crambe maritima*. The garden was irrigated for its first summer, but now it is never watered and is completely drought tolerant.

■ suetownsendgardendesign.co.uk →

PHOTOGRAPH MARIANNE MAJERUS



Gravel and paving add a modern, urban feel to this wooded retreat

WOODLAND EDGE

Caitlin McLaughlin, winner of the Fresh Designer Award, reveals the thinking behind her modern interpretation of a tree-filled garden

To give the space a contemporary look, I split it into a grid system. The architecture of the house is strong, and it is clad in cedar shingles and charred timber, so I played with linear shapes. I used gravel with long, thin paving set into it at intervals, both in grey, to help lift the dark wood of the house. Cedar steps and raised beds echo the materials of the property.

The purpose of the courtyard is to link the house to the mature woodland beyond, with different foliage

textures in green. Topiary yew and hornbeam are staggered throughout the space. The yew is evergreen, while the hornbeam turns a rusty colour in winter. These clipped shapes sit between beds of plants that like partial shade, such as aquilegia and astrantia.

Three multi-stem trees complete the look – an *Amelanchier lamarckii* and two *Cornus mas*. They flower in spring and early summer, which helps pollinators like bees – I'm really passionate about biodiversity and conservation, and believe gardens are a gateway to the wider landscape.

■ thriftlandscapes.co.uk →



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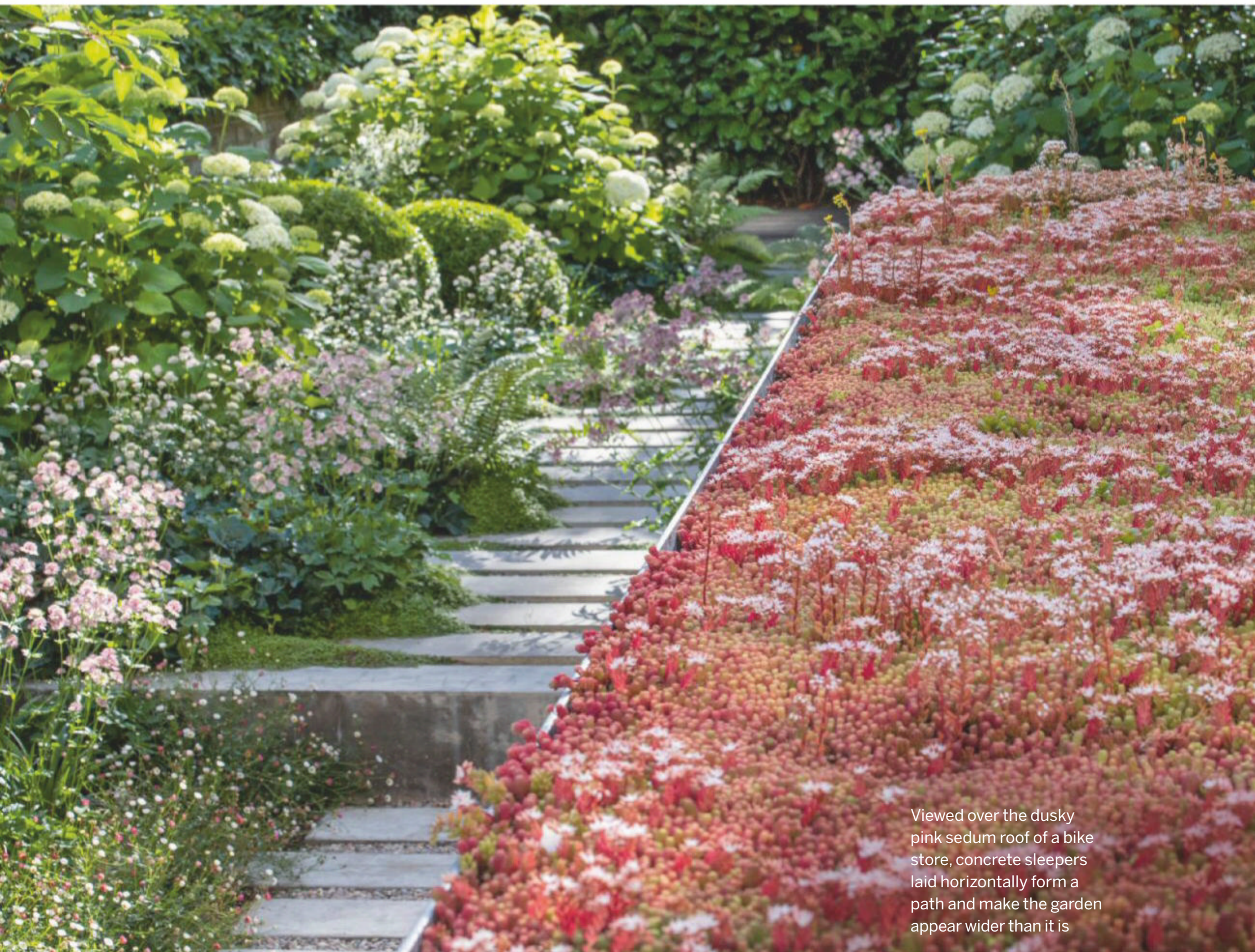


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Viewed over the dusky pink sedum roof of a bike store, concrete sleepers laid horizontally form a path and make the garden appear wider than it is

FORM AND FUNCTION

Stuart Craine explains how he transformed a long, thin plot with a palette of soft pastel blooms – and won the Planting Design Award in the process

At first glance, this garden looks slightly wild, but it is, in fact, carefully planned and practical. The general atmosphere is luscious, abundant greenery with a hint of feminine softness provided by the flowers. This is complemented with a minimal, modernist approach in the furniture, creating a sophisticated urban vibe.

The client wanted two terraces, which dictated the overall layout of the garden. The terrace closest to

the house is the perfect place to sit down with a breakfast coffee. Cast concrete sleepers of varying lengths create a meandering path, which leads the eye to another seating area at the rear of the garden. This design works particularly well to distract from the limitations of a long, thin garden.

The planting combines sculptural elements such as green box balls and *Hydrangea arborescens* ‘Annabelle’ with airy flowers such as *Astrantia* ‘Buckland’, in a palette of white and soft pink. The hard pathway is softened with ivy and mind-your-own-business.

■ stuartcraine.com →



With its living wall and verdant planting, this inviting roof garden brings much-needed biodiversity to the built-up cityscape

HIGH AND MIGHTY

John Davies won the Grand Award for this exciting roof garden. He describes how he brought an abundance of nature to this urban office complex

My idea was to create a roof garden rather than a roof terrace; a break-out space for staff to relax on the seating fixed to the front of the Corten steel planters. We triangulated the planters and sloped their walls, which makes the space feel dynamic. The beds also slope up from the front to the back, which has the effect of presenting the planting.

A living wall runs from the third to the fourth floor terrace, helping to link the two spaces. Created by

Tapestry Vertical Gardens, it is a hydroponic, soil-less system, which is remotely monitored. Green walls are tricky, but getting the system and planting right from the beginning is the secret to success.

The multi-stem, umbrella-head hawthorns, *Crataegus persimilis* 'Prunifolia', are the perfect hardy trees for a roof garden. They flower in spring, are late losing their leaves and have lovely late-autumn berries. It is such a thrill to come up here when the hawthorns are in flower and the bees are everywhere. The whole design makes you feel enclosed and comfortable.

■ johndavieslandscape.co.uk →

PHOTOGRAPH RICHARD BLOOM



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Intricate stone paving linked by a mosaic of large cobbles gives an element of sophistication



CIRCULAR ECONOMY

Butter Wakefield tells us how she created a complex paving design to make the most of this city space, which won the Small Residential Award

The unusual paving transforms this long, narrow garden. The design is complex, with 10 circles of different sizes and patterns in six formats of stone, all connected with a ribbon of cobbles.

We planted everything in copper planters from Architectural Heritage because there was no depth of soil – the London Underground is close to the surface.

I love the stone trough and decorative panels above – it makes a captivating vignette. We added bespoke

antique glass behind the panels and, at night, a light in the trough reflects up and bounces off the glass, creating beautiful dappled patterns on the wall. 🏡

■ butterwakefield.co.uk



To help you update your garden in 2020, the Society of Garden Designers provides access to designers across the UK, offering a complete service, including planting plans and hard landscape design. The Find A Designer facility on the SGD website lets you search for a designer by name, postcode or location. Visit sgd.org.uk.

DREAM SITTING ROOM

INTERIOR DESIGNER SOPHIE ASHBY REVEALS HOW NATURE PROVIDED THE INSPIRATION FOR THIS SCHEME'S WELCOMING, EARTHY PALETTE



Sophie's company, Studio Ashby, is celebrated for its considered approach and use of interesting colours, art and bespoke pieces.

1. **THIS THREE-BEDROOM APARTMENT** is situated in Holland Park Villas, a new-build development by Native Land. Pictured here is the sitting area within the open-plan living, dining and cooking space. The interior architecture was very pared-back and calm, so it was a question of bringing character and richness with layering and a mix of bespoke designs, antiques and contemporary off-the-shelf pieces.
 2. **The joinery, which hides services such as an air cooling system, was already in place, but it was spray-painted a pale grey. The first big decision was to replace this with rich burr elm timber to add warmth to the room. The artwork, which was commissioned for the space, glides to the side to reveal the television.**
 3. **THE PALETTE WAS INSPIRED** by Holland Park and features natural, earthy colours: greens, blues, russets, oranges and yellows. We started with the rug, which we designed as an ode to the park, incorporating peacock feathers as well as leaf motifs.
 4. **This is quite a grown-up room, and the seating arrangement reflects this, with a pair of bespoke, classic sofas in a sage-green velvet, teamed with a tan daybed. We designed a cluster of three coffee tables to nest together and the two smaller pieces easily glide around.**
 5. **ARTWORK ALWAYS FORMS** a key element in our projects. For the left-hand wall, we sourced a mix of pieces, reframing them to give a coherence to the collection. On the opposite wall, black track lighting with repositionable lights specified by the architects illuminates a pair of botanical photographs. We complemented this architectural lighting with pieces that provide a soft, ambient glow, including a pair of ceramic lamps and a floor lamp.
- Studio Ashby, 020 3176 2571, studioashby.com

Bespoke **sofas** and **coffee tables**, all Studio Ashby. **Sofas in** Ombra in Lichene, £103m, Rubelli. **Ottoman in** Bark in Tobacco, £418m, Donghia. Dicentra **daybed** by Søren Lund, from £2,575, Another Country. Wave table **lamps**, £510 each, Tyson London. **Painting**, bespoke commission by Philip Maltman. Bespoke **rug** by Christopher Farr for Studio Ashby

FEATURE RACHEL LEEDHAM PHOTOGRAPH PHILIP DURRANT

DREAM KITCHEN

RICH IN TEXTURE AND COLOUR, THIS OPEN-PLAN SPACE IS A MASTERCLASS IN THE ART OF COMBINING MULTIPLE MATERIALS AND FINISHES

DESIGNER Oli Moss, Roundhouse, 020 7297 6220, roundhousedesign.com.

THE PROPERTY A five-bedroom detached home in north London.

DESIGN BRIEF The clients wanted an ambitious mix of materials, a totally different look from the modernist white kitchen in their previous home.

DIMENSIONS 4x6m (kitchen only)

LAYOUT

The kitchen is in the middle of a long extension, between formal dining (just seen below) and breakfast areas and opposite doors to the garden. 'We used an island to steer people away from the working heart of the kitchen,' says designer Oli Moss. 'One long island would have been too obstructive, so we split it with a butcher's block.'

In the breakfast area (not seen), doors in burnished brass slide back to reveal small appliances, a boiling water tap and breakfast needs in a marble-clad mini-kitchen. 'The owners wanted

a splash of marble, but one more material would have tipped the main kitchen's mood board over the edge,' Oli says. 'Here, it helps to give the breakfast station an individual feel.'

CABINETRY

Four Roundhouse ranges form the main kitchen, with Farrow & Ball's Black Blue and brass details uniting them. Classic doors lend grandeur to the tall units while, below the hob, the Metro range adds pops of brass via recessed handles. The island is a mix of Contemporary Classic and Urbo in matt lacquer and Antique Brass. 'The client loved all of these ranges,' says Oli. 'Our challenge was to bring them together with a sense of continuity.'

SURFACES

The diverse palette was skilfully devised with the guidance of interior designer Richard Spark. 'The glossy green splashback tiles are a triumph,' says Oli. The thick concrete and steel butcher's block adds an 'industrial' note, while the terrazzo flooring brings pattern underfoot. 'The chic Quartzite island top is about refinement,' says Oli. 'It takes the concrete and brass in a more sophisticated direction.'

APPLIANCES

Gaggenau's outsized oven takes care of most of the cooking, along with a powerful gas hob with wok burner; the integrated fridge and freezer are also by this brand. 'The extractor hood is bespoke and has a light grey finish to stop it from overpowering the space,' Oli says. 🍳

WHERE TO BUY

CABINETRY Classic, Metro, Contemporary Classic and Urbo bespoke kitchen in matt lacquer and Antique Brass and breakfast station in wenge and Patinated Bronze, around £85,000; blackened steel table with poured concrete butcher's block top, £7,816, all Roundhouse. Interior design by Richard Spark, 07766 348485

APPLIANCES Gaggenau VG295220 90cm **gas hob**, £2,405; Gaggenau BX481111 400 Series **double oven**, £7,101; Gaggenau RC472304 Vario cooling 400 series **fridge**, £7,316; Gaggenau RF471304 Vario cooling 400 series **freezer**, £7,674; Westin UKS0074153 bespoke **extractor**, £4,349; Siemens iQ300 KU15RA51GB built-under **fridge**, £421; Miele G 4990 SCVi Jubilee **dishwasher**, £799, all supplied by Roundhouse

SINK & TAP Pro 3 Fusion Round 3-in-1 boiling water **tap** in Gold, from £2,020, Quooker. Peak PKX 110/70 undermounted stainless steel **sink**, £582, Franke

SURFACES Leathered African Fusion Quartzite 3cm-thick (island); Caesarstone Rugged Concrete Quartz 2cm-thick (worktop and upstand); Statuario marble 2cm-thick (breakfast area splashback), total price for **worktops**, £14,336, all supplied by Roundhouse. Bespoke resin terrazzo **floor**, £440sq m, Diespeker & Co. Trasparenze Verde Smeraldo **wall tiles**, £265sq m, Reed Harris

ACCESSORIES Arrangements Line suspension **light**, £465, Michael Anastassiades at Flos



Black metal and 8cm-thick concrete give the butcher's block a striking industrial look

The smart brass trim on the bespoke extractor hood follows the lines of the inset handles on the drawer units below





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1. LESS IS MORE

Taking a restrained approach can feel more impactful than going all-out. A brass-wrapped unit looks sophisticated against crisp quartz. 5151 Empira White quartz, from £550sq m, Caesarstone.

2. TALL STORY

Wrapped in unlacquered brass, this striking cooker hood draws attention to the room's full height. Rough sawn timber cabinetry provides a natural balance. Bespoke kitchens start from £45,000, Blakes London.

3. MIDAS TOUCH

Gold painted porcelain tiles in a pretty damask design pack a punch above this range cooker. The golden tones are subtly continued on the stools and tap. Oparo Onyx Damask porcelain tiles, £325sq m, Topps Tiles.

4. LIGHTEN UP

Switch practical downlights for glamorous lighting – the bigger, the better. Infinity Plus Country Ermine kitchen in Blueberry matt, around £10,000, Wren Kitchens. Houseof.com sells similar lights.

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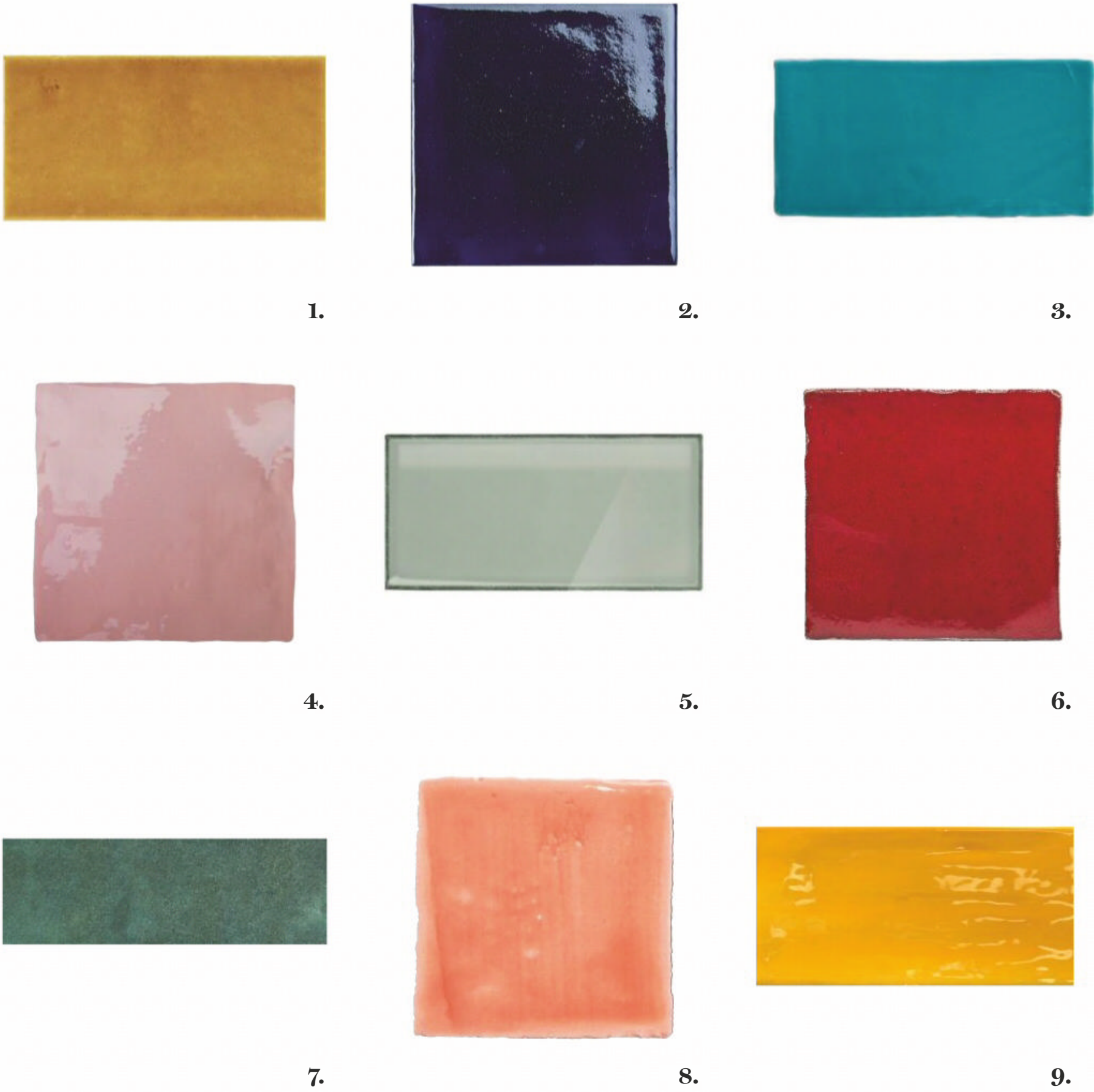
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GLAZED WALL TILES

GET ALL FIRED UP FOR GLOSSY COATINGS, AS SEEN IN OUR DREAM KITCHEN

- 1. Pellezzano in Mustard, 10x20cm, £209.50sq m, Claybrook
- 2. Delphht in Blue, 10x10cm, £714sq m, Lapidida
- 3. Seaton in Surf, 7.5x15cm, £79.20sq m, Artisans of Devizes
- 4. Metropolitan in Blossom, 13x13cm, £92.95sq m, Original Style
- 5. Telaio in Mint, 10x20cm, £43.20sq m, Fired Earth
- 6. New Terracotta in DWT SFR 02, 10x10cm, £269sq m, Domus
- 7. Artesano in Moss Green, 6.5x20cm, £37.99sq m, Tons of Tiles
- 8. Frambuesa, 10x10cm, £117sq m, Indigenous
- 9. Paintbox in Canary Gloss, 10x20cm, £36sq m, Mandarin Stone

FEATURE LINDA CLAYTON

KITCHENS & BATHROOMS

NEW LAUNCHES, INNOVATIVE PRODUCTS AND INSPIRATIONAL DESIGN

SHINE BRIGHT

Lighting specialist Pooky has unveiled a collection of bathroom lights that feature an elegant swan-neck fitting. Aquila, with its antique brass finish, is reminiscent of art deco design, and the mouth-blown fluted glass shade has a chic teardrop shape. Aquila wall light, from £105, Pooky.



IN THE WASH

The Haberdasher's freestanding pantry by deVOL, previously only available in unpainted classic oak, has now been launched in a new finish, Sheer Stocking White. The one-coat tinted oil creates a pale wash over the wood, giving it a lighter appearance without compromising the look of the grain. It's a mid-century-inspired piece that perfectly complements neutral kitchen schemes. The Haberdasher's freestanding pantry, from £4,540, deVOL.



ECO CHOICE

Sustainability is the buzzword of modern kitchen design and Ikea is making an impact with its Bodarp range. The kitchen and door fronts are finished in a tactile matt grey-green foil made from recycled PET bottles. Produced in factories using renewable energy, they are also resistant to staining and moisture and easy to clean. But perhaps best of all – they also come with a 25-year guarantee. Bodarp drawer fronts, from £14, Ikea.



PRETTY IN PINK

Colour is big news for bathrooms this year and this ribbed bath in pale pink is a beautiful transition from white. Casini bath in Satin Rose, L168xW75xH57cm, £3,500, BC Designs.

DESIGNING A NEW KITCHEN? PICK THE BRAINS OF WATERWORKS' BARBARA SALLICK IN HER LATEST BOOK, *THE PERFECT KITCHEN* (£40, RIZZOLI), OUT NOW.

FEATURE BUSOLA EVANS



Victorian Flooring™ Darlington Blue tiles, £199.03sq m; (on walls) Minton Hollins Roker Sea Mist tiles, from £101.78sq m, all Topps Tiles



Victorian Flooring™ Beckford tiles, £179.02sq m, Topps Tiles

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The Victorian Flooring™ range from Topps Tiles is based on 19th-century designs, but with the added benefits of ease of installation and up-to-date colourways. This elegant collection comprises five gorgeous porcelain patterns, including the Beckford (above right), which recreates a classic lattice –

modern in its simplicity and monochrome look – and the Darlington (above left), which is more detailed, combining triangles in a twist on a traditional Victorian floor, and is offered in black and white as well as the soft, stylish blue pictured. There are also two border tiles in the collection: a time-honoured diamond and a more contemporary triple line.

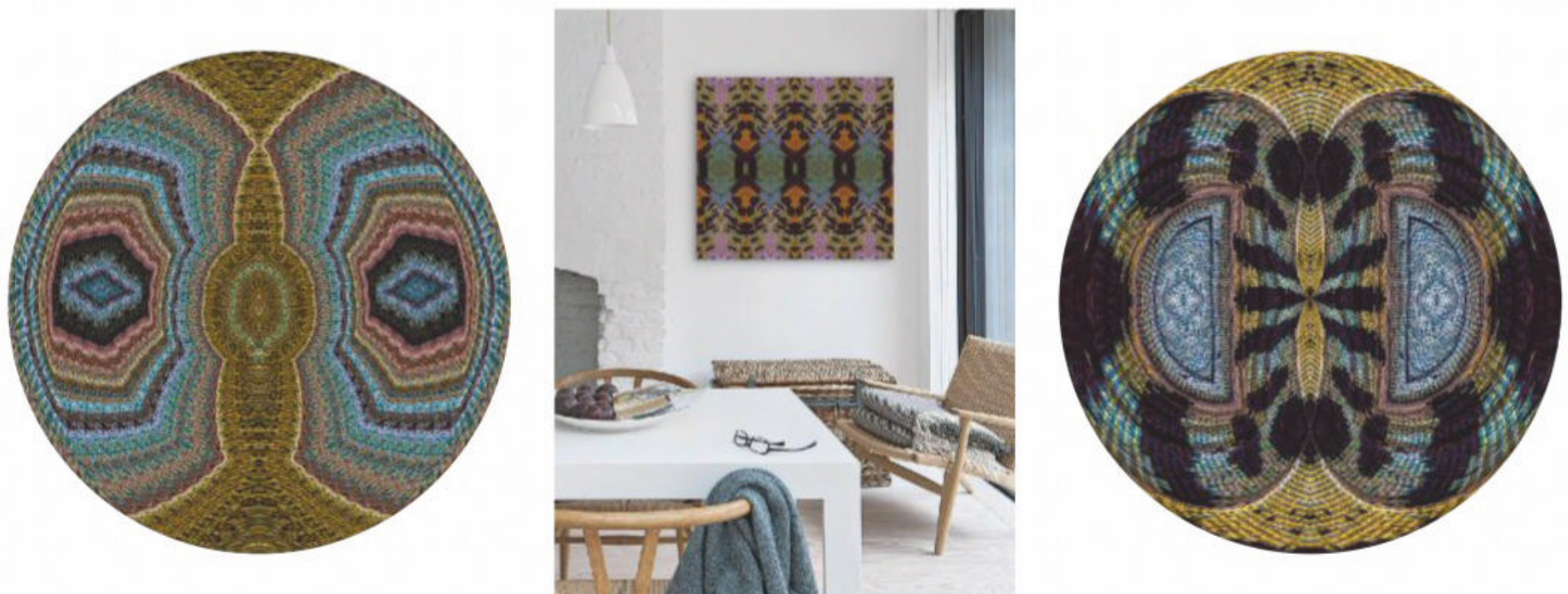
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Topps Tiles

BUTTERFLY EFFECT

Wildlife photographer and artist Jake Mosher reveals the unique process behind his intricate artwork



HAVING GROWN UP among unbroken woodland in northern Vermont, Jake Mosher has always been passionate about nature, but it wasn't until he left his job as an explosives engineer and moved to Montana that his desire to capture it came to the fore. Since then, he's won numerous awards including the prestigious People's Choice award at the Investment Astronomy Photographer of the Year sponsored by the Royal Maritime Museum, Greenwich. Jake's latest collection, Metamorphosis, is inspired by the intricate patterns on butterfly and moth wings, observed through his camera at high magnification. Here he tells us more.

How would you describe your style?

I entwine photography and art to showcase natural beauty in a way that's never been seen before – like a butterfly emerging from a cocoon.

What inspired you to make butterflies and moths the focus of your latest work?

The colours and the brilliance of their wings – it's a miracle of nature. I wanted to find a unique way

to capture their incredible beauty. I like to call this work Metamorphosis art.

Talk us through how you create your artwork...

I start by taking hundreds of highly magnified images of small sections of butterfly and moth wings, moving the camera a minuscule amount each time. Once my editing programme has stacked them into a single image, I work with the pictures to create a kaleidoscope-like effect.

What's been your career highlight so far?

A few years ago one of my pieces was featured as Photo of the Week in *The Sunday Times* and has since been publicised around the world.

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Next month, meet contemporary American artist Jeff Muhs, who is known for his innovative, abstract style and creates oil paintings and concrete sculptures inspired by the scenic surroundings of his studio in Southampton, New York

Q&A

ASK MR MERRIDEW

OUR RESIDENT UNDER BUTLER PROVIDES HOME HELP

Designer Beata Heuman painted these kitchen cabinets in Woodland Pearl 1 by Dulux



WHAT'S THE PROBLEM?

If you would like Mr Merridew to advise on your decorating, styling, shopping or sourcing dilemma, send your enquiry to MrMerridew@ti-media.com



Q I love all the strong colours interior designers feature in their projects, but not sure I'm that brave. What advice do you have?

Carol, London

THERE'S no magic formula for creating a palette, it's simply about striking the right balance of things you like. You can do this by making a mood board – one for each room you're working on – to help you focus on individual spaces. I really enjoy the

nostalgic pleasure of getting out the Pritt Stick with BBC Radio 3 in the background, and it will help you form a cohesive look throughout. I would say that a house should have an ebb and flow, and if you use a strong colour in the kitchen, it's best to use a more neutral one in the bathroom. White is your friend – see how the green in this kitchen by the designer Beata Heuman is offset by the milky marble? The contrast makes the vibrancy of the cupboards more liveable. Be bold. →

Q Any ideas for a good resource of brackets for the open shelves in my kitchen? I'm thinking bronze to match my tap.
Sherry, Devon

THIS was a harder job than I thought it would be – most bronzed brackets I came across are an unpleasant shiny yellow, and the picture you enclosed of the tap showed a much softer, more appealingly burnished metallic shade. Purveyor of covetable and quirky high-street knick-knacks, Anthropologie has some that could work – they have a nice sculptural quality to them and are very affordable, starting at around £20. I challenge you not to also pick up at least three bowls, a mug and a decorative chopping board at the same time. But my favourites are the Classic brackets from furniture specialist deVOL. Deceptively simple and coming in either an aged or oxidised finish, they are newly available to buy and sold individually.



Classic shelf **brackets** in aged brass, £60 each, deVOL

Q This is a long shot, but I've attached a picture I took of some fabric I saw recently, and wondered if you knew what it was?
Maggie, Bath

ADMITTEDLY, I didn't recognise this straight away. I'm good, but I'm not *that* good. Fortunately, the team at H&G were able to help this under butler out and knew immediately. It's Jungle in Faded on Oyster by Bennison Fabrics, seen below in a bedroom designed by Studio Duggan. I can see why you were taken with it – the pretty flowers softening the banana leaf print; the faded colours making the riotous pattern more sympathetic. With so many different hues, it can be worked into quite a variety of colour palettes. The dusky pink on the wall here works well, but I can picture it against a greyed-out green, too. I hope you enjoy using it – I think it would make for some rather fabulous curtains.



Jungle in Faded on Oyster **fabric**, from £235m, Bennison Fabrics

Q I'm after a Scandi-style ceiling light for under £200 – something simple but not cheap-looking. Where should I look?
Brigid, London

AS the 'smart and savvy' theme of February's issue proved, it's not necessary to spend an entire mortgage worth of money to pull off a strong look. And that cheap-to-buy doesn't mean something has to appear inexpensive to the eye. Step forward Latzio, an almost overwhelmingly large online emporium of European design that is pretty keenly priced. There's a lot to choose from – Mrs M needed a lie-down and a shot of gin in her camomile after a frenzied hour browsing. So I'll direct you straight to the Faro Mine pendant by Nahtrang, £144, which casts an elegant glow that is much warmer than its cool design suggests. This site is a veritable trove of harder-to-find brands that are pushing the style envelope. Surf away. 🌊



Faro Mine **pendant**, £144, Latzio

ILLUSTRATION RUTH PALMER



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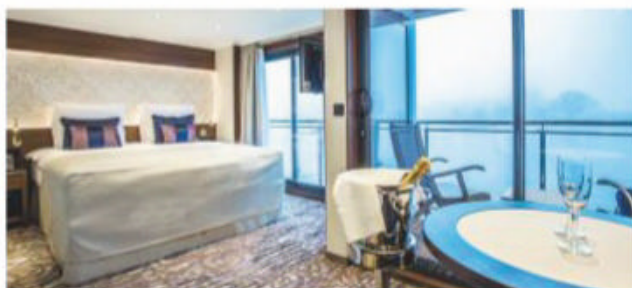
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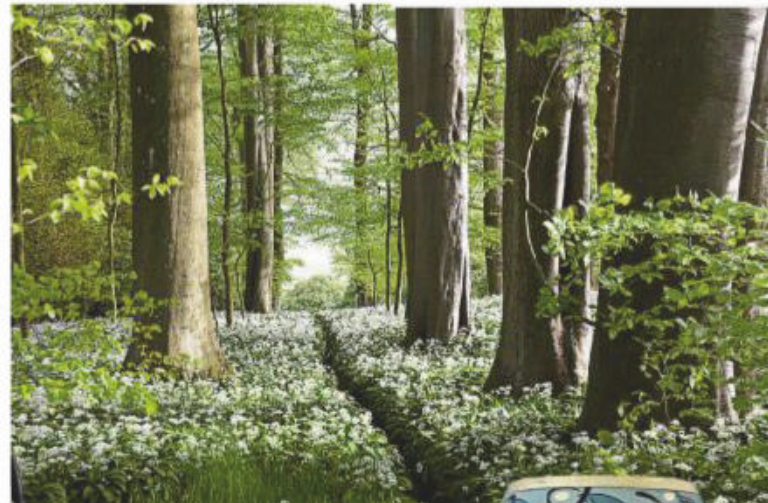
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MY LIFE IN TEN...

THE INTERIOR DESIGNER THROWS LIGHT ON THE THINGS SHE LOVES

1. John Fowler and David Hicks are two of my design heroes. They pushed boundaries and their brilliant use of colour still influences interiors now.
2. One small luxury I can't live without is cotton sateen bed linen from Gayle Warwick. The quality is exceptional, even guests remark on it.
3. My favourite wallpaper is Anna Maria in the Parchment colourway from George Spencer, a very special hand-block printed floral.
4. One design idea I wish everyone understood is that a dark room will have much more impact if the decoration goes darker. Trying to make a dark room light never works.
5. My favourite interiors shop is Guinevere on London's King's Road for its extraordinary mix of old and new furniture, textiles and rugs.
6. Cressida Bell is a designer I rate as super-talented. I love her patterns and the way she treads her own path without compromising.
7. My favourite garden is The Old Rectory, Farnborough, designed by my mother, Caroline Todhunter, and recently voted one of the most loved gardens in England.
8. Among pieces I own, the old barrel organ given to me by my grandmother is very special. It has been with me since childhood and in every place I've lived, even New York.
9. My favourite dinner-party dish salutes my Greek husband. Kakavia is a hearty one-pot fisherman's stew mixing a variety of fish with tomatoes, herbs and wine.
10. The best meals I've enjoyed are at Le Manoir aux Quat'Saisons, during the years I designed the restaurant for Raymond Blanc. 🍷



(From top left) Emily Todhunter; Anna Maria wallpaper in Parchment, George Spencer; Gayle Warwick bed linen; dining at Le Manoir aux Quat'Saisons; the wild garlic wood at The Old Rectory, Farnborough; Paisley Leaf lamp and shade, Cressida Bell



FEATURE CELIA RUFEEY PHOTOGRAPHS (EMILY TODHUNTER) RICHARD BRAINE; CYBERPHOTOGRAPHER.COM; (THE OLD RECTORY) SUSSIE BELL



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C.P. HART

Welcome to our annual guide featuring the most inspiring bathroom innovations, a look at beautiful spaces, fresh ideas and brilliant practical advice. Once again, we've partnered with C.P. Hart and have been given amazing access to their in-house experts and the four big-name designers who have created brand-new bathrooms especially for them. Whether you're planning a renovation project or want to carry out some smaller updates, these pages will prove invaluable.

Enjoy.

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C.P. HART

INNOVATIONS

THE LATEST NEWS AND DEVELOPMENTS IN BATHROOM DESIGN



ON THE LINE

From the IdeaGroup furniture collection, Cubik is a range of contemporary storage solutions, ideal for an uncluttered bathroom design. Modular handleless units and materials can be mixed and matched. Cubik vanity unit in Noce Naturale, POA, IdeaGroup for C.P. Hart, cphart.co.uk.



TO THE FINISH

An impressive choice of finishes and textured details gives the Spillo Tech tap collection an opportunity for personalisation that's hard to beat. Choose from handles and bases in Vertical, Cross and Knurled effects, which can be supplied in 11 finishes including polished and hand-brushed chrome, 24-carat gold and nickel, plus matt black and matt white. Prices from £419 each, C.P. Hart, cphart.co.uk.



DolceVita vanity unit in Grigio soft touch with Grigio Sandblast glass top, POA, C.P. Hart, cphart.co.uk

FRESH ELEGANCE

DolceVita furniture, from the IdeaGroup, is wrapped in a distinctive fluted finish, creating a softly modern elegance. This double-basin unit has a sanded lacquered glass top, which provides crisp contrast with the drawer fronts and sides in metal finish matt Titanio lacquer. It is shown with a Wave freestanding bath in Cristalplant solid surface with a metal-finish matt Titanio lacquered exterior. The open shelving is in Vetro Fumé and the back panel matches that of the basin unit. All prices on application from C.P. Hart, cphart.co.uk.



Cielo Milano vanity unit in Moschino with Talco, from £4,780, C.P. Hart, cphart.co.uk

COLOUR CODED

Italian company Cielo is known for pushing the boundaries in ceramic sanitaryware design, producing contemporary pieces in unique shapes and sophisticated colours. Now C.P. Hart has opened the Cielo Design Centre in its flagship Waterloo showroom, which is the first of its kind in the UK and the second global initiative after New York. C.P. Hart is now the only major UK retailer to stock Cielo products.

The 'showroom within a showroom' concept by Cielo designers Andrea Parisio and Giuseppe Pezzano features five eye-catching roomsets and provides an opportunity to enjoy ceramic and furniture designs, such as I Catini and I Narcisi, which have earned the brand multiple international awards. Also on show are many new pieces, including the Elle, Siwa and Kyros collections, plus a display of the 16 ceramic colours available. 'Our company is what I call a real laboratory of ceramics,' says Cielo CEO Alessio Coramusi. 'Through constant stylistic research and an innovative approach to the choice of materials and shapes, we place the quality of our product and design at the centre of our work.'



REFINED DESIGN

Known for his ability to demonstrate the beauty of minimalism, architect John Pawson has designed a brassware collection for COCOON, now available in the UK exclusively at C.P. Hart. Made of top-quality marine-grade stainless steel with Nano anti-fingerprint coating, the John Pawson deck-mounted mixer with swivel spout in Brushed Inox costs £773 from C.P. Hart, cphart.co.uk.

SHAPE YOUR LIFE

The interplay of strong, geometric shapes is the hallmark of Dogma, a furniture collection by Italian company IdeaGroup. This wall-hung unit in Rovere Termocotto features a matt Gres Statuario marble top with integrated basin, which partly conceals an open compartment. Dogma vanity unit, in Termocotto, shown with a streamlined and illuminated Frame mirror, in Rovere Termocotto finish, all POA from C.P. Hart, cphart.co.uk.



3 OF THE BEST... SHOWERHEADS



(From far left)

Gessi Spotwater Shower in Brushed Black Metal, £1,542

Hansgrohe Rainfinity Overhead Shower 250 in Matt White, £909

Piet Boon for COCOON ceiling-mounted Rain Shower in Gunmetal Black, £1,135, all at C.P. Hart, cphart.co.uk

John Pawson by COCOON
freestanding bath spout,
from £1,623, and basin
mixers, from £482 per
set, all in Brushed Gold,
C.P. Hart, cphart.co.uk



TRENDS

The emerging looks and latest ideas influencing how bathrooms are being designed

COCOON ROOM

From scented candles to luxury fittings, there is a host of ways to create your very own sensual retreat

In a fast-paced world, what is modern luxury? For many of us, it is simply about having more time for ourselves and the opportunity to relax away from the pressures of an ‘always on’ world. There’s little doubt that this has affected bathroom design in a significant way: UK trend analysis company Trend Monitor points to the ‘key role of the bathroom’, particularly in stress management, as the ‘global trend for wellness develops’.

‘Bathrooms can now be so much more than purely functional spaces,’ explains Yousef Mansuri, head of design at C.P. Hart. ‘More of our customers want to create an oasis of wellbeing at the heart of their home – somewhere that they can enjoy as a private retreat to de-stress and unwind. We call this trend “cocooning” because it’s a way for people to wrap themselves in comfort and a quiet sense of luxury.’

Cocooning is a mood that can be created with simple moments that make us pause, such as the ritual of lighting a scented candle or wrapping ourselves in a warm robe. Or it can be fully enjoyed with fittings that offer spa-like experiences, such as massaging showers, hydrotherapy baths and state-of-the-art steam rooms and saunas.





John Pawson by
COCOON Brushed
Inox bath filler, £1,472,
C.P. Hart, cphart.co.uk



Effegibi Sky corner
sauna, from £18,000,
C.P. Hart, cphart.co.uk

HOW TO CREATE A SPA BATHROOM

*Yousef Mansuri, head of design, C.P. Hart,
on what to consider*

- Focus on creating a clean design, with plenty of storage – clutter does not equal calm.
- Wall-hung fittings free up floor area and boost the sense of room to relax.
- Try the bath for comfort before you buy – there are all sorts of shapes and sizes available. Some have built-in airjet systems, or a bespoke Spa Splash hydrotherapy multizone jet system can be fitted to certain baths.
- Some showers have special features: the Gessi iSpa Waterfall shower spout uses warm water to massage your neck, while the hansgrohe Raindance with PowderRain spray technology allows water to fall softly on the skin without bouncing off.
- Modern saunas, such as those by Effegibi, can be remote controlled and can have mood lighting and built-in sound systems. The heat can reach 100°C, but the low humidity (20-30 per cent) creates a manageable temperature that has a calming effect.
- A steam room (also called a hammam or Turkish bath) envelops the body in a cloud of steam and humidity reaches 100 per cent with temperatures up to 48°C. As with saunas, there is a variety of solutions from Effegibi to suit different spaces – you don't necessarily need a large room. In all cases, use a professional installer.

Palmea bath towel,
£79, and kimono, £225,
both Yves Delorme,
uk.yvesdelorme.com



Naturally Fragrant candle,
£45, Lola's Apothecary,
lolasapothecary.com

Karol bespoke
cabinetry, from £1,250;
Gessi Cono basin,
£1,578; soap dispensers,
£373 each, all C.P. Hart,
cphart.co.uk

FOREVER GREEN

*In cabinetry or plants, this perennial hue can
create a life-enhancing link with nature*

The huge variety of eye-catching tiles, furniture
and bathroom ceramics in verdant shades is
providing opportunity for strong new looks.
In soft shades, green evokes a natural sense of
calm and harmony, while bolder and darker
tones provide individuality and depth. Try
walls of saturated colour in paint or tiles, or a
contemporary vanity unit or countertop basin.



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Life Anew

TOTO
gb.toto.com

WARM EARTH

Embrace natural pigments to turn up the heat in your bathroom scheme

Alongside the mood for comfort comes the move towards warmer tones, including terracotta, rust, caramel and biscuit. Look out for tiles in earthy colours and tactile finishes that make the perfect antidote to cold and clinical. Try contrasting them with black taps or a black basin to add definition. Untreated timber also works well, this time by echoing the natural, warm mood.

Tierras Frame
porcelain tiles,
20x30cm, £357sq m,
Patricia Urquiola for
Mutina at Domus,
domusgroup.com

DESIGN

DolceVita vanity console in Rovere Naturale finish, £4,520; Nero Marquina marble top and basins, £4,477, all C.P. Hart, cphart.co.uk

FLUTED FINISHES

A visual and tactile delight, ribbed surfaces have been given a contemporary twist in the bathroom

Reeded finishes are in the interiors limelight. The look is reminiscent of Art Deco glamour – think pillar lights – and now fluting is being reinvented. Delicately ribbed surfaces on vanity units and cabinets provide subtle interest, and shower doors in decorative, vertically grooved glass offer instant privacy while allowing light to shine through.

AXOR

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IN THE AXOR EDGE COLLECTION IS
A JEWEL, A MASTERPIECE, A UNIQUE
ARCHITECTURAL OBJECT."

— Jean-Marie Massaud



FORM FOLLOWS PERFECTION

axor-design.com



MEET THE DESIGNERS

FOUR HUGE DESIGN STARS HAVE CREATED NEW BATHROOMS FOR C.P. HART, EACH WITH THEIR OWN UNIQUE AESTHETIC STAMP



KIT KEMP, founder and creative director of Firmdale Hotels

I remember skiing in Aspen, Colorado a few years ago, and watching the Hale-Bopp comet in the night sky from a hot tub on the hotel roof. It was magical, and the inspiration for this scheme.

I felt my Travelling Light wallpaper for Christopher Farr would translate well to water-resistant bathroom wall tiles, so we worked with Balineum to produce this handmade design in midnight blue and white. The wall tiles in the shower area remind me of falling water and are based on our RikRak design, which we use for our

range of shampoos and conditioners. The floor is made from Thassos white marble, waterjet cut with stars and moons, each one inset with alabaster glass, lit from below with LED lighting, and trimmed with a fine metal border.

The freestanding bath is hand painted in a patinated silver finish with whimsical moons and stars, while the Kempton vanity basin console, a version of a classic piece we use in our hotels, brings a sense of warmth.

The overall effect creates quite a bold impact, which is important. I believe that every room, even the smallest space, should have character and tell its own story.

kitkemp.com

WHERE TO BUY

Camden freestanding **bath**, from £4,016; Kempton basin **vanity console** with Carrara marble top, from £4,500, both C.P. Hart, cphart.co.uk. Bronte **wall lights**, £1,020 each, Porta Romana, portaromana.com. Travelling Light **wallpaper**, £100m, by Kit Kemp for Christopher Farr, christopherfarrcloth.com. Bespoke Kit Kemp Travelling Light **tiles** and Kit Kemp RikRak **mural tiles**, all Balineum, balineum.co.uk



PIET BOON, designer

I wanted to create a timeless design, with a tone-on-tone palette and quiet mood. The main points of attention are the taps, basins and bath, which stand out due to their form and contrasting colours, making the design exciting, but balanced.

My bathroom collection, Piet Boon by COCOON, blends functionality with pure shapes, highlighted by the distinctive, unconventional shape of the tap. We strive for pure and elegant shapes that are intuitive to use. The washbasins are a straightforward application of our principles – the refined simplicity underlines the quality of the materials and lets the user enjoy the bathroom as a key place in daily life. The outer symmetry of the bathtub hides a deliberate internal asymmetry: it is shaped inside to enhance the cosy feeling of taking a bath.

I love working with natural materials and using different textures and finishes. When I design homes and hotels, I like infusing them with elements of the Japanese concept of wabi sabi, the beauty of imperfection, to keep spaces feeling comfortable and warm. And I like incorporating personal items, such as art and accessories, to create an individual feel with character, even in bathrooms.

My own bathroom is comfortable and functional, with natural materials, such as wood and stone, combined with neutral colours and personal items to create somewhere that is open and inviting. In other words, it is pretty much an example of my design studio's philosophy on how to create a great space.

Studio Piet Boon, +31 (0)20 722 00 20, pietboon.com

WHERE TO BUY

COCOON Atlantis freestanding **bath** in Earth, £3,982; Piet Boon by COCOON Set 24 **bath mixer** set in Gunmetal Black, £2,318; Piet Boon by COCOON 180 **basin** in Earth, £8,420; Set 11 **basin mixer**, £1,266 a set; Kekke **mirror**, from £1,932, all C.P. Hart, cphart.co.uk. Giant Concrete Chalk

tiles, 120x120cm, from £159sq m, Piet Boon by Douglas & Jones, douglasjones.nl. Fusion by Senso Piet Boon Shell seamless resin **flooring**, £120sq m; Senso Wall White seamless water-based resin **wallcovering**, £156sq m, both Senso, sensofloors.co.uk



PETER MIKIC, interior designer

Starting with a simple box-shaped room, I wanted to add a sense of drama.

I used arches to give the space a strong architectural identity, inspired by the work of the Spanish architect Ricardo Bofill. In his own home, a repurposed cement factory called La Fábrica, located on the outskirts of Barcelona, he used arches to create a distinct feel throughout. I draw heavily on 20th-century design in my work and the fact that Bofill's home, created in 1973, still feels so current and fresh is true testament to his skill.

The look is subtly decadent and luxurious. Of course, a bathroom needs to be practical, well designed and considered, but its success also comes from how it makes you feel, from when you take an energising shower in the morning to relaxing in a warm bath before bed. Centred in the room is a compact freestanding bath in a matt mineral resin, which is designed to be ultra-inviting. The symmetry of the design as a whole brings the eclectic elements together and creates a sense of structure.

With this project, I have focused on tactile materials, from the polished plaster walls to the terrazzo tiles and reclaimed oak floor. I particularly enjoy using recycled materials and seeing them come alive again in a contemporary way. Despite the combination of materials being unexpected, an earthy, grounded undertone of colour brings the room together.

Peter Mikic Interiors, 020 7729 7810, petermikic.com

WHERE TO BUY

Loop 1500 freestanding **bath**, £5,993; Samuel Heath Landmark Pure floor-mounted **bath mixer** in City Bronze, £5,095; DolceVita **wall shelves** in Rovere Naturale finish, £910; Matki Classica **shower door** sets in plain and in fluted glass with City Bronze frames, from

£9,000 each; all C.P. Hart, cphart.co.uk. Venice Villa terrazzo **tiles** in Venice Earth and Venice Ivory, from £88sq m, Iris Ceramica, irisfmg.com. Bespoke Armourcoat plaster **wallcovering**, armourcoat.com. Docks reclaimed oak herringbone **flooring**, £198sq m, Domus, domusgroup.com



PHOTOGRAPH PAUL CRAIG



JOHN PAWSON, architect

I am interested in things that surround me at home, and keen on what goes into a building as part of its architecture – it can change the atmosphere so much.

I lived in Japan for four years and admired the ritual approach to bathing and cleansing. In keeping with the Japanese way, the bath, the basins and the shower in this room each have a distinct space.

I've only used four materials, but I think that's a lot! White Carrara marble is luxurious, stainless steel is neutral and catches the light beautifully, and the wood

floor feels good underfoot. Combined with the quiet white of the polished plaster walls, these create a restful atmosphere.

There are no accessories because this look is about the suppression of visual noise. Of course, if you want a robe hook, you can have one, but I would just counsel against bringing too much stuff into the room if you want it to feel calm.

'Less is more' is a good dictum. Most people think that if they've got a wall, they should put a picture on it. That's crazy to me. I love an empty wall, because your eye doesn't get stopped by a picture – it's free.

*John Pawson, 020 7837 2929,
johnpawson.com*

WHERE TO BUY

John Pawson by COCOON Carrara marble **bath**, POA; floor-standing oval **basin**, POA; Brushed Inox finish JP Set 35.2 floor-mounted **bath filler**, £1,472; JP Set 24 THERM.1 complete thermostatic **bath set**, £1,843; JP Set 01.1 wall-mounted **basin mixer**, £720, all C.P. Hart, cphart.co.uk. Douglas Fir solid timber **flooring**, from £65sq m, Dinesen, dinesen.com. Bespoke polished **plaster walls**; for similar, try Armourcoat, armourcoat.com

GET THE GLOSS

STRIKING FITTINGS AND A BOLD MONOCHROME SCHEME
GLEAM IN THIS LUXURIOUS RENOVATION



The beautiful Bisazza Organico bath creates a stunning focal point in this spacious room

BRIEF

As part of the renovation of a 1920s mansion in the midst of the Kent countryside, architectural interior designer Louise Putman of Recreate Interiors, recreateinteriors.co.uk, was commissioned to create a luxurious master bathroom. 'We knocked two former children's bedrooms together to create a spacious en suite to the master bedroom,' she explains. 'The owners wanted a relaxing retreat with a design that was sympathetic to the age of the property.'

FITTINGS

'One of the owners is tall and he told me that he had never had a bathtub in which he could lie comfortably,' recalls Louise, who then set herself the challenge of finding a longer-than-average elegant freestanding model as the focal point of her design. Her solution was the

chic Organico bath designed by Jaime Hayon for Bisazza, which measures an impressive L204.5xW100cm.

The decorative legs of the Organico bath are beautifully echoed in those of the nearby tall cabinets and basin vanity unit, which are also finished in black. The traditional taps and shower fittings, their design inspired by the period of the house, have black crystal lever handles as a luxurious touch.

The shower itself is simply screened with frameless glass panels to allow natural light to flow through the room and enhance its sense of space.

SURFACES

'Dark crackle-glaze tiles clad the wall to half-height, as a way of enveloping the bath and creating a cosy feel,' explains Louise, who also used a patterned tile for the floor to soften the crisply monochrome scheme.

WHERE TO BUY

FITTINGS Bisazza Organico freestanding bath, £7,938; Samuel Heath Fairfield bath-shower mixer with standpipes, £3,060; bespoke frameless glass shower screen; Hoxton vanity unit, £1,882; London console basin, £1,263; Samuel Heath basin mixer, £1,052; similar framed mirror TV, Artelinea TSP32, £3,447; Hoxton tall units, £2,868 each; London WC, £995; bespoke ball-jointed towel rail; Bisazza Hayon hooks, £150 each, all C.P. Hart, cphart.co.uk. For similar bathroom wall lights, try Pooky, pooky.com

SURFACES For similar wall tiles, try Metro Lounge 2.0 glazed, 20x10cm, £46sq m, Domus, domusgroup.com. Patisserie Sucre 2 floor tiles, 20x20cm, £74.70sq m; and Patisserie Sucre border tiles, 20x20cm, £2.99 each, both Fired Earth, firedearth.com

The slim legs of the vanity unit accentuate the room's elegance



In the shower area, the crackle-glaze tiles extend to full room height, adding drama



A CUT ABOVE

CLASSIC FITTINGS IN POLISHED COPPER AND HONED MARBLE
BRING BEAUTY TO THIS CLEVER TOP-FLOOR CONVERSION

BRIEF

The owners of this 100-year-old house in Kent wanted to create a statement en suite, leading off a guest bedroom that was part of their recent loft conversion. The challenge was to make a practical layout in a restricted area that was under the eaves. It also had to feel as spacious and luxurious as possible.

FITTINGS

A classic copper bateau bath with a white enamel interior forms the focal point of the design, positioned in the central area with the tallest head height. The design of the bath is in keeping with the age of the house, and its beautiful polished copper exterior reflects the light, making the room feel brighter and larger.

By building out a section of wall, the

designers were able to create enough head height for guests to stand at the basin, a mini-bateau design chosen to match the bath. The ball-jointed washstand and towel rails were custom made to suit the room's height. The WC is tucked away in a niche to one side of the vanity, while a dressing area has been incorporated into the other side.

SURFACES

Marble provides a classic backdrop to the warmth of the eye-catching copper. On the walls, honed marble tiles have bevelled edges, which adds subtle interest to their half-brick layout. The same marble has been used on the floor, this time in a basketweave pattern, the black dot detailing picked up as an accent in the colour of the towels.

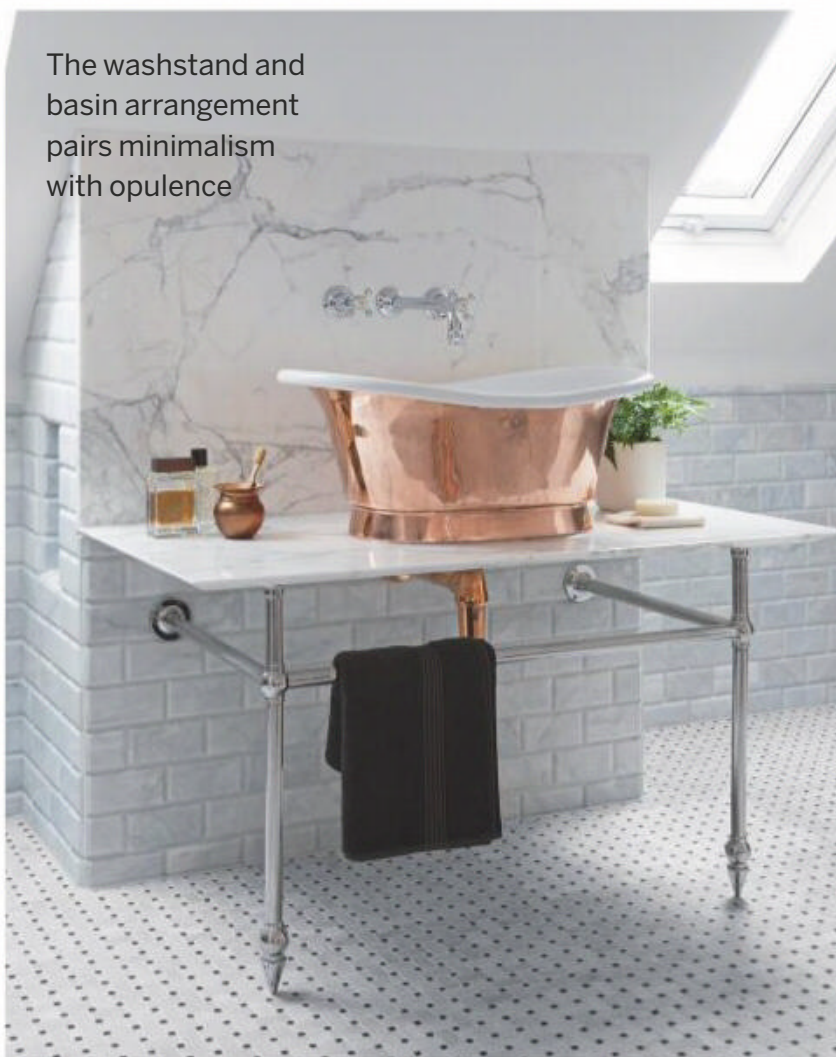
WHERE TO BUY

FITTINGS Copper Bateau bath, £8,850; Copper Bateau basin, £1,030, both William Holland; La Loire bath-shower mixer, £2,280; bespoke washstand, £2,570, with bespoke Carrara marble top and splashback, £2,892; bespoke towel rails, £930 each, all C.P. Hart, cphart.co.uk. Polished Copper cistern, £2,400, Catchpole & Rye. Shipyard pendant, £410, The Pendant Light Company, thependantlightcompany.co.uk

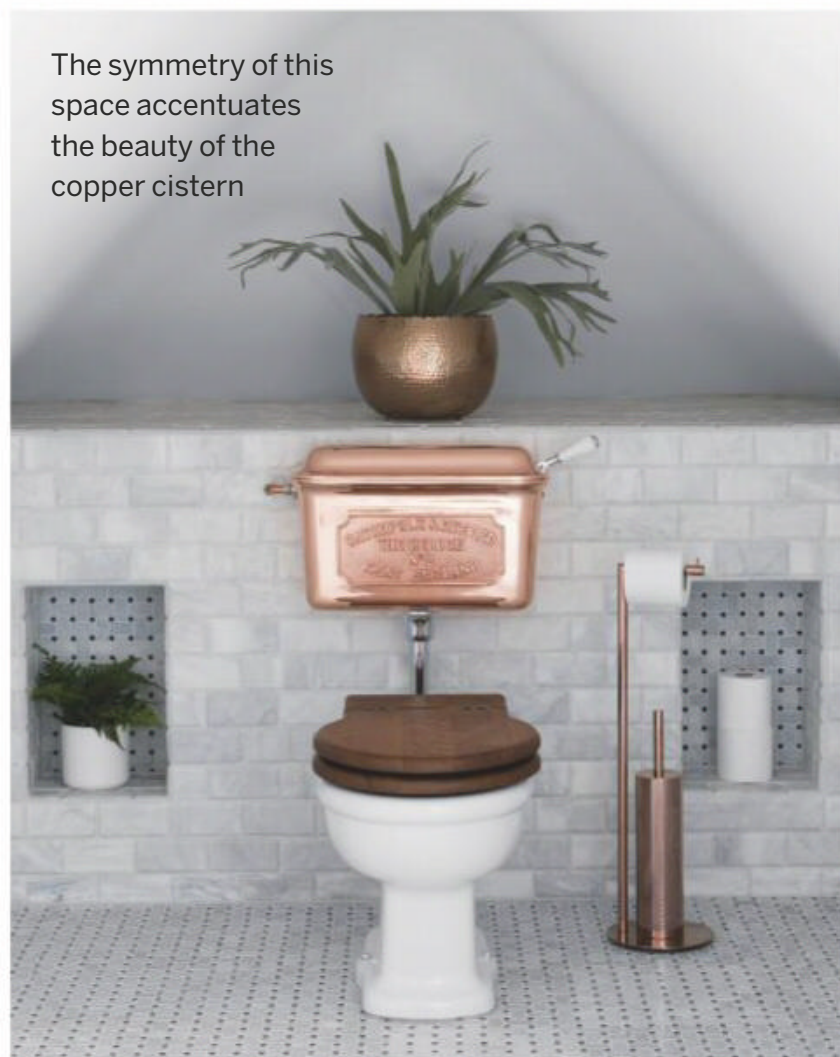
SURFACES Bridgehampton bevelled honed marble tiles, 7x14cm, £115.06sq m, and Basketweave honed marble tiles, 31x31cm, £149.88sq m, Fired Earth, firedearth.com

PROJECT BY Recreate Interiors, recreateinteriors.co.uk

The washstand and basin arrangement pairs minimalism with opulence



The symmetry of this space accentuates the beauty of the copper cistern



PHOTOGRAPHS PAUL CRAIG

Colours and materials combine here to create an abundance of light and luxury





Bright white fittings stand out against the grey scheme, feeling fresh and cool

STILL WATERS

GENTLE GREY AND MATT WHITE COMBINE TO CREATE
A SOOTHINGLY SERENE SPACE

BRIEF

Designers Yousef Mansuri and Hayley Kent of C.P. Hart collaborated with developer EAB Homes, eabhomes.co.uk, on the bathrooms of a new-build five-bedroom house in Buckinghamshire. ‘There are two en suites as part of the spacious master bedroom and dressing room suite, and this one was designed to be for the lady of the house,’ explains Yousef. ‘It was to be luxurious and serene.’

FITTINGS

The freestanding bath, made of LivingTec smooth solid surface, is the focal point of the room. ‘The brief called for a soft aesthetic, so we chose a sculptural shape in matt white with a tactile, velvet finish,’ says Yousef. A similar finish was chosen for the basin vanity unit, set in a matt black powder-coated metal frame to echo the dark-stained timber entrance doors.

The shower is built into a recess ‘cut’ into the sloping ceiling to provide a comfortable head height. A transparent, frameless sheet of glass is suspended from the ceiling, to protect the bath from splashes and allow in natural light.

‘We chose white taps and shower fittings, in keeping with the soft feel of the finishes,’ says Yousef. ‘The shower controls are fitted to one side, so that there’s no need to get your arm wet when turning on the water.’

SURFACES

‘The light grey hexagon wall tiles make a feature of the shower area, with an embossed texture that looks particularly beautiful against the running water of the shower,’ continues Yousef. Large-format plain floor tiles in a similar gentle grey enhance the tranquil mood.



An angular basin and stand in monochrome gives this area a contemporary touch

WHERE TO BUY

FITTINGS Cielo Shui Comfort **freestanding bath** in Talco matt finish, £4,943; Cielo iCatino Rettangolo **basin** in Talco matt finish, £1,224, and Cielo I Catini **basin stand with drawer**, £2,067; Dornbracht Tara matt white floor-standing **bath-shower mixer**, £4,200; single **basin mixer**, £900; **overhead shower** on ceiling arm, £1,800; **hand shower** on bracket, £660; **thermostatic valves**

with two outlets, £2,520; bespoke floor-to-ceiling glass **shower panel**, from £3,000; Glow LED **mirror**, £372; all C.P. Hart, cphart.co.uk

SURFACES Basel Grey hexagon **wall tiles**, 30x90cm, £44.95sq m, and plain floor and niche **tiles**, 60x120cm, £58.95sq m, both Luna Tile & Stone, lunatileandstone.co.uk

DESIGNED TO PERFECTION

FOR THE LATEST IN BATHROOM DESIGN AND INNOVATION,
TAKE A LOOK AT ALL C.P. HART HAS TO OFFER

Atlantis **bath**, from £3,077;
floor-mounted **bath spout** in
stainless steel, from £1,075;
wall-mounted **shower set** in
stainless steel, from £1,079,
all Piet Boon by COCOON at
C.P. Hart, cphart.co.uk



London console **basin**, £1,262; London console **basin stand** in Brushed Gold, from £2,450; Original 3-piece high spout **basin mixer** in Brushed Gold, £1,061, all C.P. Hart, cphart.co.uk

Cielo Febe **bath** in Brina, £6,420, C.P. Hart, cphart.co.uk



WHEN planning your dream bathroom, it makes sense to consult the experts. Whether you prefer classic, traditional styling or sleek and contemporary, C.P. Hart is committed to delivering exciting and innovative design with exceptional service.

Founded by Charles Percival Hart in 1937, C.P. Hart's outstanding 80-year reputation has been built on sourcing inspirational products from designers and manufacturers across the globe and in designing bespoke bathrooms for discerning clients nationwide. Choose from the most comprehensive range of baths, furniture, taps, showers, sanitaryware, tiles and wellness products, including the latest European designs, UK exclusives and C.P. Hart's own ranges.

The company has 15 showrooms across the UK, with each one dedicated to challenging perceptions and creating new concepts for those willing to take a fresh approach to bathroom design.

Showrooms feature full roomset displays, the latest collections and working products. Its flagship showroom, close to London's Waterloo station and the largest of its kind in the UK, is a state-of-the-art hub for all customers, including architects, interior designers and specifiers. It includes the latest collections, such as sleek brassware from COCOON, contemporary furniture from design brand IdeaGroup, and the first UK 'store within a store' from leading Italian ceramic specialist Cielo.

When it comes to luxury and highly technical bathroom design, C.P. Hart offers outstanding expertise and logistical support. Its Professional Design Service seamlessly guides customers through the entire renovation process, from initial planning and first stage CAD floor plans to completed designs and visualisations. Central to the success of this service is the creative talent of C.P. Hart's highly trained

and qualified design team. There is at least one designer based in every showroom, so that the company can deliver a tailored design for each client.

As bathroom products have become more sophisticated, greater specialist technical and installation skills are required, so it's reassuring to know C.P. Hart has an experienced Technical and After Sales team ready to help. It also offers an Approved Installer Service to introduce you to a select group of installation experts, each one vetted by C.P. Hart and accredited by manufacturers.

And the end result? Beautiful design, exceptional products and quality of fit come together to create true luxury in your bathroom.

C.P. HART

To find out more about C.P. Hart's showrooms and services, and to book an appointment, visit cphart.co.uk



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INSIGHT & IDEAS

ALL GOOD RENOVATIONS START WITH ASKING AN EXPERT FOR ADVICE, AND THE TIPS ON OFFER HERE ARE AS INVALUABLE AS THEY ARE INSPIRING



Renna Bianco tiles,
from £77sq m, C.P.
Hart, cphart.co.uk

PLANNING



“THERE’S A BATH FOR EVERY STYLE AND SPACE, FROM COMPACT INSET BATHS AT JUST 1,400MM LONG TO GENEROUS FREESTANDING TUBS OFFERING THE ULTIMATE IN LUXURY BATHING”

YOUSSEF MANSURI, head of design, C.P. Hart



HOW TO CREATE THE PERFECT BATHROOM IN THREE EASY STEPS

By Yousef Mansuri, head of design, C.P. Hart

1 MUST-HAVE FEATURES

Think first about who will use the bathroom and their requirements, then draw up a list of features that are vital. For example, you might need lots of storage and a walk-in shower in a family bathroom, while twin basins and a freestanding bath might be ideal in a master en suite. We are certainly seeing increased demand for steam rooms and other spa-like features that help make the bathroom into wellness and relaxation zones.

2 LAYOUT

I like to position the main feature of the room – be it a beautiful vanity console or stunning freestanding bath – as the focal point of the layout. The

siting of the WC is another key starting point, as its pipe needs to connect to a central or external soil stack. Moving the WC can be critical to the success of a room layout, in which case your designer and plumber can advise you on the possibilities.

Also consider the floor – it is usually easier to conceal pipes within the joists of a wooden floor than it is to chase them into a concrete floor, or you may need to build a plinth on top to create a void to hide the pipes. Similarly, it is easier to run pipework behind a stud wall than to try to chase it into a solid one. Or you could choose a shower with the pipework visible.

3 STYLE

There are so many inspiring products to choose from that people often ask me where to begin. You can use the age of your home as a starting point: in a period property, you may opt for a classic style or go for fittings that

offer a modern twist on a period style. If your taste is contemporary, then a clean-lined modern look may be the way to go. Alternatively, you can simply take one piece you particularly like, such as a freestanding bath or vanity unit, and use it as your starting point. Gather images of the products and materials you like, from taps to tiles, and you will soon be able to see if they work together in harmony.

HOW TO CHOOSE A SHOWERHEAD

By Rebecca Milnes, designer, C.P. Hart

Your shower must be compatible with your water system; generally, the higher the water pressure, the better the shower performance. Rates vary from about 0.1 bar (low pressure) to 3 to 5 bar pressure; consult a plumber for advice on establishing the water pressure in your home.

Next choose your preferred showering style. Some people like →

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Combining hygiene with sophisticated design: The new Visign for More 205 sensitive touchless flush plate adds a stylish extra to any bathroom. The chrome frame with the black glass element is a symphony of levity and brilliance. When a person approaches to within approximately 2 m, the flush plate with integrated LED lights up and also displays the selectable flush volume.

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PLANNING



Scarpa tiles in Factory and Store, from £44sq m, C.P. Hart, cphart.co.uk

a gym-style powerful directional model; others prefer a hand shower on an adjustable riser so that it is possible to shower without getting their hair wet. Some showers offer a variety of spray patterns within one head, and many luxury overhead versions offer extra features, such as in-built lighting, aromatherapy and choreographed spray sequences.

HOW TO CHOOSE FLOORING

By Yousef Mansuri, head of design, C.P. Hart

Porcelain tiles are durable, almost totally non-pervious and ideal for use in bathrooms. We are seeing fantastic variety, and not just in marble and wood effects, which replicate the real thing and are virtually maintenance-free. Geometric patterns are still very popular, while terrazzo is coming through strongly. We love its 1970s feel and huge variety of colours,

which can be used to inject a little bit of fun into your scheme.

HOW TO CHOOSE HEATING

By Rebecca Milnes, designer, C.P. Hart

Electric underfloor heating is a good choice for bathrooms as it provides even heat, feels cosy underfoot, helps to dry floor splashes and is usually straightforward to install. We also often include a towel radiator, so that warm towels are in easy reach of the shower or bath, and to provide extra heat in larger rooms. A dual-fuel towel rail – connected to both central heating and electricity – is useful because it allows you to have warm towels in summer too. Most radiator manufacturers, including Vogue, vogueuk.co.uk, provide an online BTU (British Thermal Unit) calculator, which you can use as a guide to identify a suitable radiator output for your room.

BRIGHT IDEAS

FIVE MINUTES WITH EMMA SCOTT, PRINCIPAL DESIGNER, C.P. HART

When do I need to think about lighting in my bathroom project?

Try to plan the lighting scheme at the start of your project, so that it can be integrated into a lighting control system, if you have one. Good lighting can transform a room, so spend time working out which features you wish to highlight, where you need bright lighting and how you can switch to softer lighting to relax.

What comes next? Consider the main source of light in the room, which could be a central ceiling pendant, a series of downlights, or a combination of the two. Fix all the lights with dimmer switches, so that you can simply control the mood, from full brightness for cleaning the bathroom to soft light for a long, tranquil soak in the tub.

And other lights? Include layers of light if you can, such as wall lights on both sides of a mirror to cast an even light across your face for applying make-up. Some mirrors include integrated lighting, which is less decorative than wall lights but offers a sleek solution in modern bathroom designs or where wall space is limited.

LED strips or small marker lights can be used to highlight features. Try them in the floor to accentuate the role of a beautiful bath as a focal point or in wall niches to highlight an attractive display. Low-level soft lights on sensors are useful for guiding the way to the loo at night.

What do I need to know about safety? Use a qualified electrician to install any bathroom fittings. Lighting must comply with European safety regulations and be designed and rated to be protected against the ingress of water, known as IP rating. Choose fittings with the correct IP rating according to the zone where they will be used.



YOKU SAUNA

Yoku is a modular sauna whose name, and inspiration, comes from a particular branch of Japanese natural medicine based on the beneficial effects of contact with plants and the forest atmosphere.

Yoku can be completed by elegant library elements connecting it to the surrounding ambient.

Design: Marco Williams Fagioli

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