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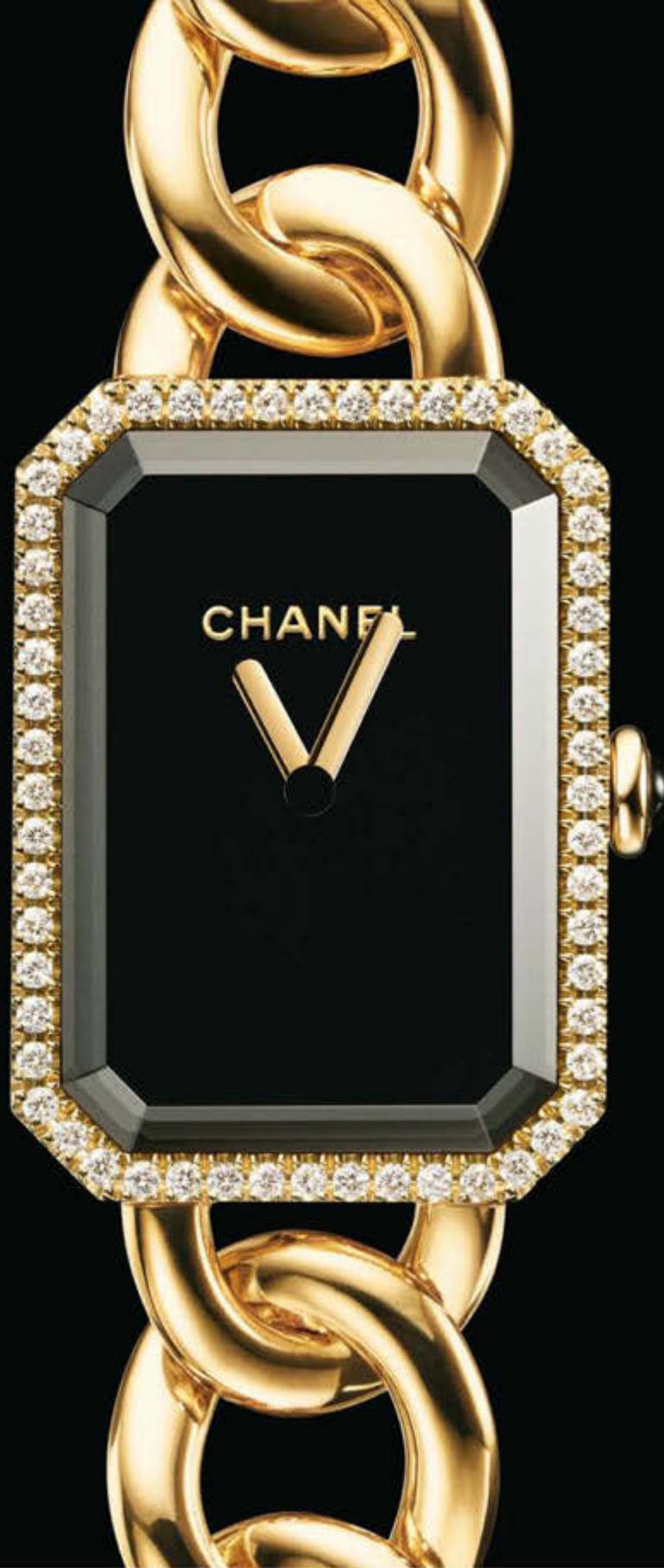
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On the cover: The drawing room of a country house in Hampshire (pages 94-101), photographed by Simon Upton. **Cover stories** are highlighted in colour
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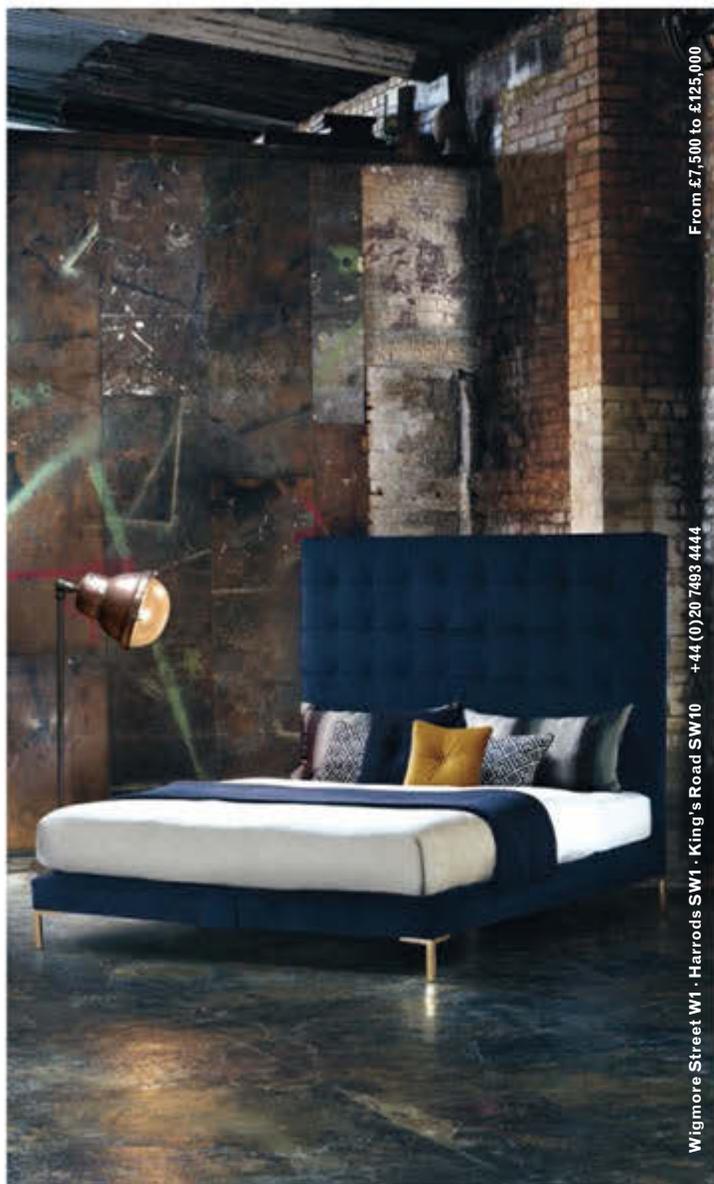


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RICHARD PARR

Architect and interior designer

Some of Richard Parr's earliest memories are of seeing 'amazing buildings', from the John Piper windows in Coventry Cathedral to the mosaics at St Mark's Basilica in Venice. Having graduated with a degree in architecture, Richard cut his teeth in Spain, 'working on ruthless modern design'. His influences range from 'the whitewashed buildings and forms of southern Spain, to the Arts and Crafts movement in the Cotswolds'. Richard describes his style as 'inventive, eclectic and evolving' - an aesthetic that is neatly showcased in his own farmhouse on page 120.



KASIA MACIEJOWSKA

Writer



'Being a journalist puts you in so many privileged positions,' says Kasia Maciejowska of her profession. 'You are allowed to act like a curious child and ask a million questions; you learn about many diverse things in short spaces of time; you get to express your opinions and people grant you the compliment of reading what you have

to say - the whole thing is a real pleasure.' Kasia has just returned from a year and a half in Beirut, where she worked as editor of an art magazine. This month she writes about a sophisticated Notting Hill town house - turn to page 102 to see the results.

BONNIE ROBINSON

Decoration coordinator

Having started her career in the 'marvellous' Condé Nast photographic archive, Bonnie Robinson began working at *House & Garden* two years ago. Every month, she trawls shops and websites in order to put together 'The knowledge'. From page 142, you can read her invaluable guide to achieving a similar style to the houses we feature.

At home in Oxford, she can be found 'up to my elbows in mud, tending to my two allotments - a skip, hop and a jump from my house'. She says, 'I love to grow old-fashioned cut flowers such as pinks, dahlias and sweet peas along with trug-loads of vegetables.'



JASON INGRAM

Photographer



It was the films and photographs from *The Undersea World of Jacques Cousteau* that first sparked Jason Ingram's interest in taking pictures. He also cites the nineteenth-century landscape photographer Carleton Watkins and, more recently, Tessa Traeger as important influences. Jason is now finishing a book on container gardening he has written with his wife. In this issue, his photographs illustrate the third part of garden editor Clare Foster's series on British nurseries on page 138; this month she explores the plants of Abbey Nursery in Dorset □

(ROBINSON) OWEN GALE

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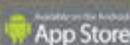
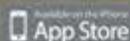
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University Bookcase, gilded with natural vellum inset shelves and Mary's side chair

MARCH 2015

EDITOR'S LETTER



While I definitely have a strong sense of my own taste in interiors – what I like and don't like – I also know that when it comes to my own house, the house itself, the style of architecture, the shape and scale of the rooms all dictate the direction I take, the colours I choose, and so on and so forth. An open mindedness and a broader appreciation of good and interesting design are indeed vital requirements for my job. *House & Garden's* remit – and the joy of being its editor – is to show a wide variety of types and styles of houses and decoration, but they must all be really good examples of their kind.

Hence in this issue, between pages 94 and 101, we show a large country house that is decorated in a fairly grand and traditional way – albeit with the odd modern twist or quirk – alongside an architect's reinvention of a Cotswold farmhouse, between pages 120 and 125. This has quite a bit of glass and several pieces of mid-century furniture, and

there is certainly no chintz or anything Georgian or mahogany in sight.

So it is with amusement and perhaps a slight wavering of confidence, as I so admire his work and style, that I read the words of Veere Grenney, our 'Tastemaker' this month on page 176: 'Navy-blue rooms are a no. Navy blue should be reserved for cars and clothes.' As part of the building work I mentioned in my last letter, we have just painted a room navy blue, or at least something very close to it: it is 'Stiffkey Blue' from Farrow & Ball. Veere wanted to add a caveat: 'However, peacock blue as seen in Princess Michael of Kent's drawing room in Kensington Palace and Nicky Haslam's dining room is perfection.' But this does not help me; my walls are distinctly closer to the navy than the peacock variety of blue.

I see where Veere is coming from and I fear that dark-blue walls are a bit of a trend, and probably a cliché, at the moment, but I've decided to be philosophical. I opted for dark blue for the walls of the back part of my sitting room – the front is a pale grey – because it was already a dark room with no windows of its own. Plus, as it functions as a playroom by day for my two-year-old son and a place where we watch television by night, I wanted it to be cosy and fun. Pictures look great against the blue, and with painted floorboards and an emerald-green sofa it might not be the height of refined sophistication, but it is certainly striking and upbeat.

It just goes to show that though decorating advice is unbelievably useful, there are no hard and fast rules, and ultimately, when it comes to your own house, you are the one who has to live with your choices □

Hetta Byng



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Fabric background: 'Undulating Lines', from Vanderhurd

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DECORATOR'S NOTEBOOK

Gabby Deeming shows us what's caught her eye this month

1 Glazed-porcelain **pendant lights**, 'Basics' (from left: mint, yellow, grey and red), 12 x 14.5cm diameter, £98 each, from Latitude 22N. **2** **Fabric**, 'Macita' (from left: saffron, racing green, indigo, bengal and husk), by Nile & York for Ian Sanderson, cotton mix, £39 a metre, from Ian Sanderson. **3** **Acrylic coffee table** set with hand-embroidered fabric, 'Bukhara', by Eklego Design, 45 x 100 x 60cm, £1,900, at Jam Space. **4** Limed-oak **chair**, 'Carrig', covered in sateen linen (mustard), by Sequana, at Tissus d'Hélène, 85 x 69 x 70cm, £1,828, from Virginia White Collection. **5** Shetland wool **throws**, from top of pile: 'Weathered Red', 'Bison', 'Lovat' and 'Lobelia', 170cm square, £175 each, at Wallace Sewell. For suppliers' details, see Stockists page >



4



5

1 Screen-printed, cotton-mix **cushions**, 'London', from top: aubergine, 35cm square, £28, and aubergine, 30 x 60cm, £35; both from Etoile Home. **2** Larch, oak and steel **chair**, 'Carvel', by Andrew Clancy for Déanta, 85 x 95 x 65cm, €7,500, from Makers & Brothers. **3** Walnut **banquette settee** upholstered in leather and herringbone linen, by RLH Collection, 132 x 249 x 102cm, £7,875, at Ralph Lauren Home. **4** Oak and sycamore **chest of drawers**, 'Tetrahedra', 64 x 60 x 40cm, £2,750, from Cillian Ó Súilleabháin Furniture. **5** Cast-composite-frame **mirror**, 'Luna' (bronze), by Laura Kirar, 104cm diameter, £3,911, at Baker Furniture. For suppliers' details, see *Stockists* page >



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1 Wallpaper, 'Tourbillon' (from top of pile: BP4806, BP4805 and BP4804), £95 a 10-metre roll, at Farrow & Ball. **2 Opal glass and nickel ceiling light**, 'Hanging Butterfly', 55 x 36cm diameter, £2,280, at Charles Edwards. **3 Bronze and glass stool**, by Alison Berger, 51 (maximum extension) x 44cm diameter, £5,400, at Holly Hunt. **4 Wood-frame and cotton-velvet chair**, 'Chatsworth', 103 x 63.5 x 68.5cm, £1,495, at Jonathan Adler. **5 Linen trims** with resin, acrylic and glass beads, from left: 'Maria' (jet), 7cm wide, £134.20 a metre, and 'Wallis' (diamond), 6cm wide, £134.20 a metre; both by Schumacher, at Turnell & Gigon. **6 Ash desk**, 'Secretariat', by Casey Lurie Studio, 76 x 167 x 66cm, \$5,500, from Bespoke Global. For suppliers' details, see Stockists page □

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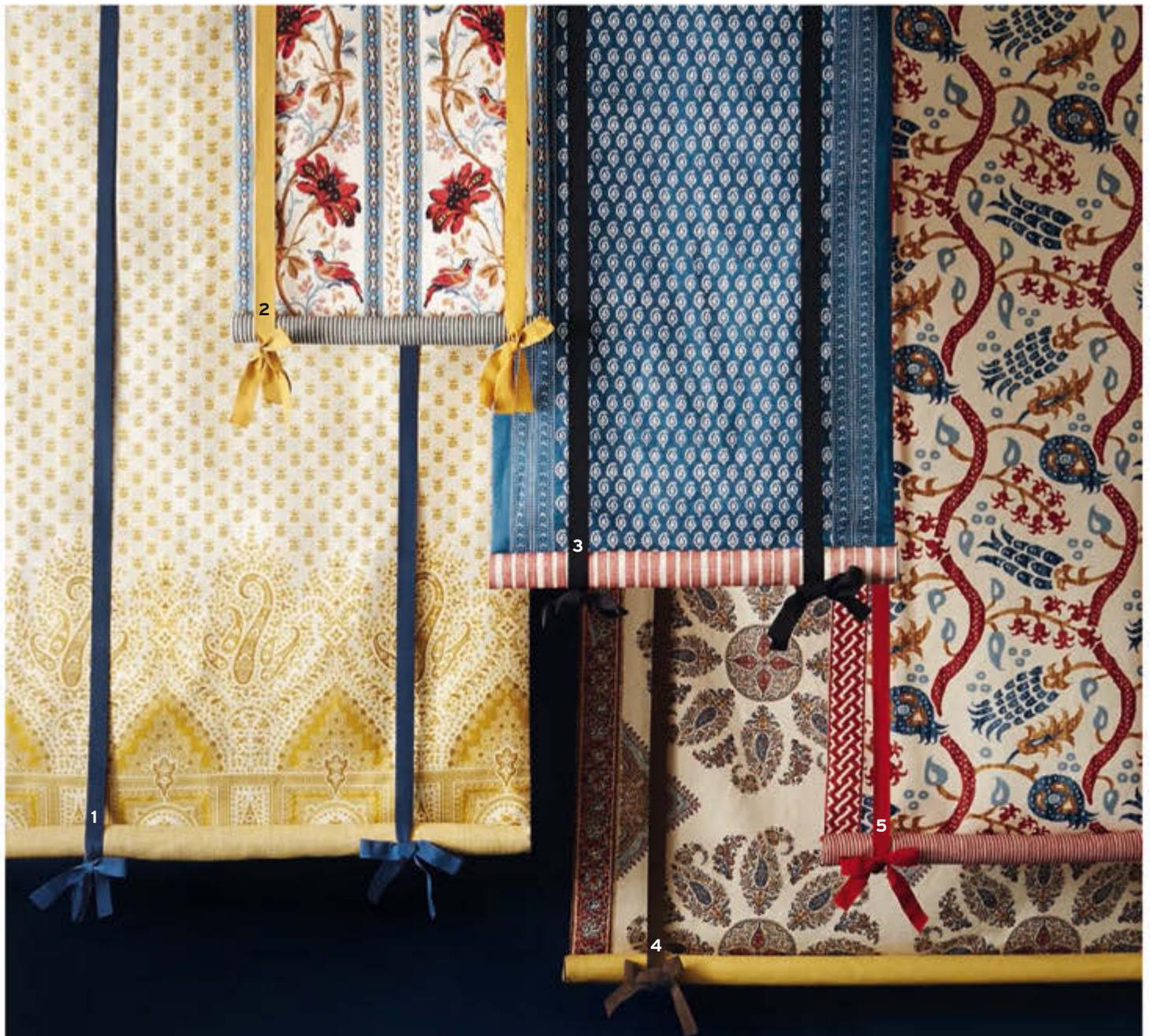
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THE PANEL SHOW

Florence Rolfe selects patterned fabrics with borders and pairs them with complementary backing

1 'Sundari Border' (daffodil), by Otilie Stevenson, silk, 138cm wide, £260, at Vanners Furnishings; backed in **'Old Guilding'** (N-016), linen, 134cm wide, £96 a metre, at Fermoie. **2 'Le Lac Border'** (8012137/195), 132cm wide, linen, £159 a metre, at Brunswig & Fils; backed in **'Poulton Stripe'** (L-262), cotton, 134cm wide, £96 a metre, at Fermoie. **3 'Janpath'** (indigo on white), by Peter Dunham Textiles, linen, 137cm wide, £194 a metre, at Tissus d'Hélène; backed in **'York Stripe'** (L-008), cotton, 134cm wide, £96 a metre, at Fermoie. **4 'Samarkand'**

(red/blue), by Peter Dunham Textiles, linen, 137cm, £230 a metre, at Tissus d'Hélène; backed in **'Fermoie Plain'** (L-188), cotton, 134cm wide, £78 a metre, at Fermoie. **5 'Nisiotiko Linen Print'** (BR700019/176), linen, 137cm wide, £120 a metre, at Brunswig & Fils; backed in **'Poulton Stripe'** (L-005), cotton, 134cm wide, £96 a metre, at Fermoie. Cotton ribbons, **'Cambridge Strie Braid'** (from left: navy, saffron, black, espresso and poppy), 3.8cm wide, £29 a metre, at Samuel & Sons. *For suppliers' details, see Stockists page >*



1 'Vilas', by Penny Morrison, linen, 140cm wide, £157.40 a metre, at Redloh House Fabrics; backed in **'Colonel'** (N-009), linen, 134cm wide, £96 a metre, at Fermoie. **2 'Avignon'** (green on vert), by Le Gracieux, hemp linen, 137cm wide, £298 a metre, at Tissus d' Hélène; backed in **'Clean Slate'** (N-031), linen, 134cm wide, £96 a metre, at Fermoie. **3 'Fez Border'** (sage), by Martyn Lawrence Bullard, linen, £216 metre, at Tissus d' Hélène; backed in **'Poulton Stripe'** (L-061), cotton, 134cm wide, £96 a metre, at Fermoie. **4 'Gustav Peony Panel'**, by

Brigitte Singh, cotton, 285 x 150cm, £126, at Aleta; backed in **'Figured Linen'** (N-073), linen, 134cm wide, £96 a metre, at Fermoie. **5** Hand-embroidered, **'Moghul Flower'** (FN013), by Neisha Crosland, linen, 113cm wide, £249 a metre, at Chelsea Textiles; backed in **'Heatherug'** (N-043), linen, 134cm wide, £96 a metre, at Fermoie. Cotton ribbons, **'Cambridge Strie Braid'** (from left: parsley, magenta, jade, saffron and espresso), 3.8cm wide, £29 a metre, at Samuel & Sons. For suppliers' details, see Stockists page □



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Florence Rolfe rounds up a selection of eye-catching patterned and coloured cement tiles

PHOTOGRAPHS JAKE CURTIS



1 'Hex Zulu' (multigreens), 20 x 23cm, £150 a square metre, from Popham Design. **2 'T85'** (greys), £90 a square metre, at Alhambra Tiles. **3 'Encaustic'** (laurel green), £2.40 each, at Milagros. **4 'Flecha'** (sage and milk), £170 a square metre, at Bert & May. **5 'Valletta Nix'**, £224.70 a square metre, at Fired Earth. **6 'Pre-Sealed Moroccan'** (green), £1.79 a tile, from Best Tile. **7 'Pre-Sealed Moroccan 05a'** (green, black, white), £2.40 a tile, from Best Tile. **8 'Valletta Castile'**, £224.70 a square metre, at Fired Earth. **9 'Tone Row'**, £180 a square metre, at WorkHouse. **10 '10143'**, (B/L1/GTL/G1/G2/GF), £93.60 a square metre, at Mosaic del Sur. **11 'Oeillets'** (No.48A), by Agnès Emery, €138 a square metre, from Emery & Cie. Mirror glass **'Float'**, 120 x 60cm, £43.72, at Preedy Glass. Tiles measure 20cm square, unless otherwise stated. For suppliers' details, see Stockists page ▷



1 'Zig Zag' (kohl and milk), by Popham Design, £119.20 a square metre, at Ann Sacks. **2 'Marrakesh'** (pompeii), by Martyn Lawrence Bullard, £126.90 a square metre, at Ann Sacks. **3 'Pre-Sealed Moroccan'** (pink), £1.79 each, from Best Tile. **4 'Tempered Pitch'**, by Roy Pegram, £180 a square metre, at WorkHouse. **5 'Encaustic'** (umber), £2.40 each, at Milagros. **6 '10270'** (B/N/GM), £79.20 a square metre, at Mosaic del Sur. **7 'Alexis'** (old iron/limestone and milk), by Alexis Wharfe, £225 a square metre, at Bert & May. **8 'Undulate'** (pink and yellow), by Manda Clarke, £145 a square metre, at Alhambra Tiles. **9 'Piano'** (black and white), £126 a square metre, from AfroditiKrassa. Mirror glass **'Float'**, 120 x 60cm, £43.72, at Preedy Glass. All tiles measure 20cm square. For suppliers' details, see Stockists page ▷



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1 'Block 45', by Gemma Fabbri, £180 a square metre, at WorkHouse. **2 'Triangle No.141.2'** (No.3, No.7, No.9) and **3 'Triangle No.141.1'** (No.3 and No.9); both by Agnès Emery, €94-€138 a square metre, from Emery & Cie. **4 'Pre-Sealed Moroccan'** (blue), £1.79 a tile, from Best Tile. **5 'Ellipse'** (blue), £185 a square metre, at Lindsey Lang. **6 'Zig Zag'** (indigo and milk), by Popham Design, £119.20 a square metre, at Ann Sacks. **7 'Pre-Sealed Moroccan 17C'** (blue, black, white), £2.40 each, from Best Tile. **8 'Zigzag'** (blues), by Manda Clarke, £145 a square metre, at Alhambra Tiles. **9 'Patisserie'**, 20 x 23cm, £3.40 a tile, at Ca'Pietra. **10 'Majadas'** (azure, milk and brightonstone), £185 a square metre, at Bert & May. **11 'No.4A'** (lapis), 10 x 20cm, €150 a square metre, from Beauregard Paris. Mirror glass **'Float'**, 120 x 60cm, £43.72, at Preedy Glass. Tiles measure 20cm square, unless otherwise stated. For suppliers' details, see Stockists page □

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DESIGN IDEAS

OPEN-PLAN & LARGE SPACES

There seems to be no shortage of design solutions for small spaces, but decorating a large, open space for comfortable living is just as challenging. Many open-plan rooms need to serve more than one purpose – GABBY DEEMING considers how to achieve this while creating a harmonious, well-planned interior



In his former warehouse in Paris, interior architect Grégoire de Lafforest has created a 'cluster of cabins' within the voluminous open space, including a repurposed greenhouse to contain the kitchen. It becomes a self-contained unit, while still being an intrinsic part of the open-plan living area. www.gregoiredelafforest.com ▷



DESIGN ADVICE Choose sofas carefully: different scales and shapes – armless or high sided, L-shapes or straight ones – affect the visual flow of the space in different ways.



LEFT Designer Veere Grenney (the subject of this month's 'Tastemaker') has used natural materials and the architecture of the room to draw boundaries between the living areas of this double-height space on Long Island. The grand proportions of the space can support bold design statements, such as the large granite chimney breast and three striking pendant lights by Michael Anastassiades over the kitchen worktop. www.veeregrenney.com | www.michaelanastassiades.com

TOP AND ABOVE The French owners of this former boatbuilder's workshop on the Ile de Ré wanted the imposing open-plan space to have plenty of flexibility, so designer Jean-Michel Wilmotte created a series of informal smaller areas. Larger groups can be accommodated in the sofas overlooking the harbour in the main living area. A well-placed mirror seems to extend the space further. www.wilmotte.com >

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CASE STUDY A PERFECT FIT

Tired of typical London terrace houses with their narrow – and often dark – layouts, restaurateurs Matt and Marissa Hermer have made a great success of the open-plan living arrangement in their smart mews conversion in Chelsea. Working with their close friend and designer Martin Brudnizki, they chose to make the whole ground floor one room. As a result no precious inches are lost to walls and the room feels full of light and space. www.mbds.com





OPPOSITE AND ABOVE A common mistake made when furnishing a space that needs to serve various functions is choosing furniture that is too compact, out of fear that the room will look overcrowded. Marissa has opted for a generous sofa, good-size armchairs and a big dining table, where the striking Soane pendant light is allowed to take centre stage. Bespoke joinery makes the space feel properly considered without any awkward empty areas.

JAMES McDONALD

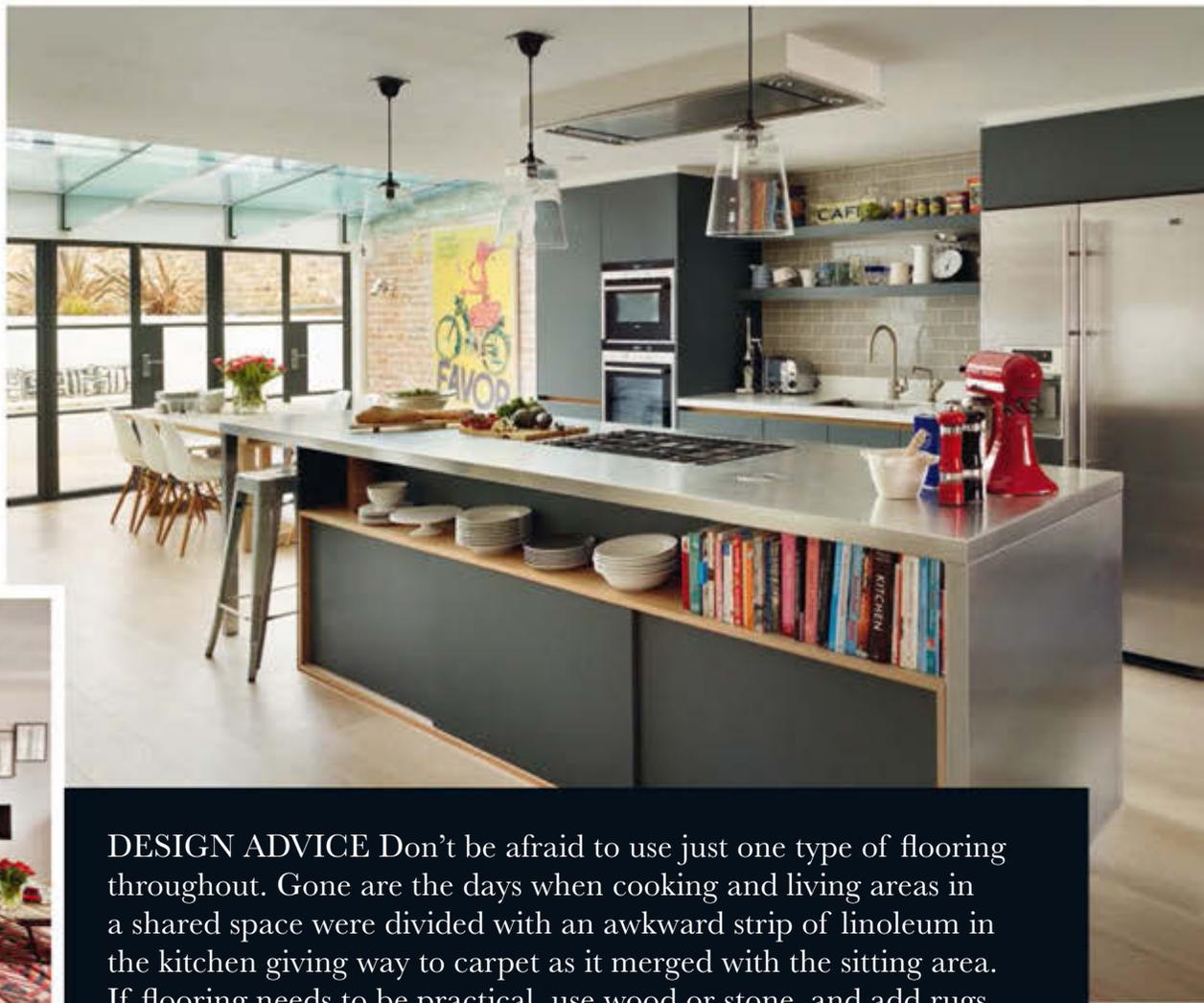
ABOVE RIGHT Not an inch of space is wasted. This cosy eating area tucked in next to the door is one of three possible eating areas along with the kitchen bar and dining table. The table is neatly screened off by a glazed wall panel, which also serves as a small entrance hall, so you don't walk directly into the living space. **RIGHT** A window seat provides a practical cover for the radiator, creating precious extra seating space and another little 'zone' within the sitting area.



DESIGN ADVICE When floor space is limited, carefully planned wall and ceiling lights are a smart idea. Bear in mind that the decoration in one area will set the tone for everywhere else, so choose a harmonious scheme. ▷



RIGHT AND BELOW
Converted basement rooms are notoriously devoid of charm. In this London house, the space is divided into three sections, including a light-filled dining area that opens on to the garden and a cosy sitting area, where the ceiling is lower, at the front of the house. The hub of the space, a dark-coloured 'Urbo' kitchen by Roundhouse, neatly splits the two areas. Roundhouse bespoke kitchens start at £35,000. www.roundhousedesign.com



DESIGN ADVICE Don't be afraid to use just one type of flooring throughout. Gone are the days when cooking and living areas in a shared space were divided with an awkward strip of linoleum in the kitchen giving way to carpet as it merged with the sitting area. If flooring needs to be practical, use wood or stone, and add rugs for comfort in the living areas.



Empty space is emphasised in this property created by architects Michaelis Boyd and designer Sarah Delaney. The L-shape kitchen and sitting room can either be open plan or divided by a discreet sliding door. www.michaelisboyd.com | www.sarahdelaneydesign.co.uk



ABOVE In this open-plan seaside house on Cap Ferret designed by Jonathan Tuckey, the kitchen forms a central part of the action. The wooden cabinet legs make the kitchen unit feel in tune with the rest of the space. www.jonathantuckey.com >

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LEFT In the Paris apartment of Pierre Frey, the long bank of red shelves creates the feeling of a snug contained within the predominantly white, open-plan space.

www.pierrefrey.com

BELOW A bright-red bench pops out of this monochrome scheme, creating a striking visual divide between the sitting and dining areas of this London property by decorator David Benthem.

www.benthem.co.uk

RICHARD POWERS; FRANÇOIS HALARD/ATELIER AM

DESIGN ADVICE Where there aren't any walls, let the furniture play an architectural role – clever use of colour can effectively demarcate an area.



ABOVE Although the space in this house outside San Diego, by designer Michael Misczynski of Atelier AM, is open, there is nothing stark or uncomfortable about it. The warm palette of colours is the antithesis of stark minimalism. The vast, dark-coloured, L-shape sofa acts as a separating device from the other room, anchoring and demarcating the sitting area. www.atelieram.com ▷





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DESIGN IDEAS | large sitting rooms

RIGHT In the library of this Tudor house, there is the luxury of enough space for a generous seating arrangement around the chimneypiece. Designer Gavin Houghton has used cosy, high-sided chesterfields to create an inviting space within the larger room. www.gavinhoughton.co.uk

BELOW The interior designer of this house outside Madrid, Isabel López-Quesada, has revelled in large-scale furniture, using long matching sofas, two repurposed daybeds as ottomans and a large wooden table to display the owner's collections. A clever use of symmetry is also at work here: one side of the room appears to reflect the other, echoing the architecture and emphasising the grand space. www.isabellopezquesada.com



DESIGN ADVICE Using light from floor and table lamps is a useful way to define a smaller area within large spaces, creating a clear point of focus.

BELOW In the Long Room at Aubrey House in London, designer Chester Jones has created a warm and comfortable sitting room, using rugs to divide the space. A clever touch is the use of several smaller, lighter chairs, which allow the conversation areas to be flexible rather than fixed. www.chesterjones.com



ABOVE American designer Michael S Smith loves the 'volumes of space' that allow for 'sculptural compositions' in his modernist Los Angeles home. Two separate seating areas absorb floor space in the grand sitting room but, thanks to the armless sofas, one seating arrangement doesn't totally exclude the other. www.michaelsmithinc.com □

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Mixer, 'Roadster' (chrome), £1,243.44, from Waterworks. uk.waterworks.com



Tiles, 'Komon' (from left: K7 and K11), €202 a square metre, from Made a Mano Italia. www.madeamano.co.uk

Rita stands in front of an 'Antique Serpentine Double Basin on Legs' at The Water Monopoly



RITA
NOTES

Continuing her series offering interior-decoration advice, Rita König turns her attention to the bathroom

PHOTOGRAPH CRAIG FORDHAM

It is not unusual for one's ideal bathroom to be beyond one's financial reach. I can only dream of those marble edifices with large glass walls, state-of-the-art showers and bathtubs with floor-mounted taps that alone usually constitute my entire budget. This doesn't mean that you can't have some elements and it certainly doesn't mean you can't have a highly individual, fabulous bathroom. In fact, I think that the chances of it are greater on a budget.

I like to use wallpaper, hang pictures, have a little chair if space allows and almost always use a mirror I have bought in an antiques market rather than a bathroom supply shop. Having said that, I do like a bathroom to look like a bathroom. But once I start to look at it as simply another room that needs decorating, it becomes a much friendlier space and the budget easier to cope with.

My own bathroom has dark-green gloss, mixed-width, tongue-and-groove panelling around the bath, instead of tiles, which has created a much warmer, less echoing space. It is also less expensive. I would advise using MDF and have the contractor gouge the tongue-and-groove lines since the real thing will expand and contract.

Choose where you want to spend your budget. It may be on the tiles: Made a Mano Italia has beautiful designs that can make a strong statement behind the tub or in the shower. Popham Design at Ann Sacks does lovely encaustic tiles. The white 'Valencia' tile from Fired Earth is another option if you want a cleaner look; it looks as if it could have come from Astier de Villatte. For a cheaper option, look at Fired Earth's 'Bon Bon' tile. Consider your grout – dark grout can look smart with a white tile – and have the tiler keep the tiles as close together as possible.

I always love using wallpaper in the bathroom and I would suggest being as bold as you dare

I always love wallpaper in the bathroom and I would suggest being as bold as you dare. I have used 'Martinique' from US-based Hinson & Company, famously used to great effect in The Beverly Hills Hotel in Los Angeles. The bathroom is a good place to use an extravagant paper – the chances are you don't have that much wall space and you will enjoy it every day, several times. The bathroom is also a room that you are generally in fleetingly, so you are unlikely to tire of a bold pattern. Unless you have a very cold house and very hot water, you shouldn't have a problem with the steam – I never have, but that's no guarantee.

There are some great bathroom outfitters in London. Drummonds has been a stalwart of the grand English bathroom for many years and The Water Monopoly has had us drooling for quite some time – it offers both beautiful traditional and more contemporary pieces. Lefroy Brooks is another good British brand and recently Waterworks has arrived from the

US – the country that virtually invented the modern bathroom. Any of these companies will offer you the best in design and quality.

However, do not be too hasty in crossing these brands off your list if you think you don't have the budget. I often use a company called Burlington for basins and baths – it offers good quality, simple and fairly traditional designs – and then I use more expensive taps from one of the companies listed above. I find that good taps really make a difference, while you can get away with it with a cheaper bath, loo and basin. Waterworks has introduced a diffusion line called Studio, which has five different lines of fittings and fixtures – they can be mixed and matched with its main-line pieces, which gives you real scope to keep within a budget □

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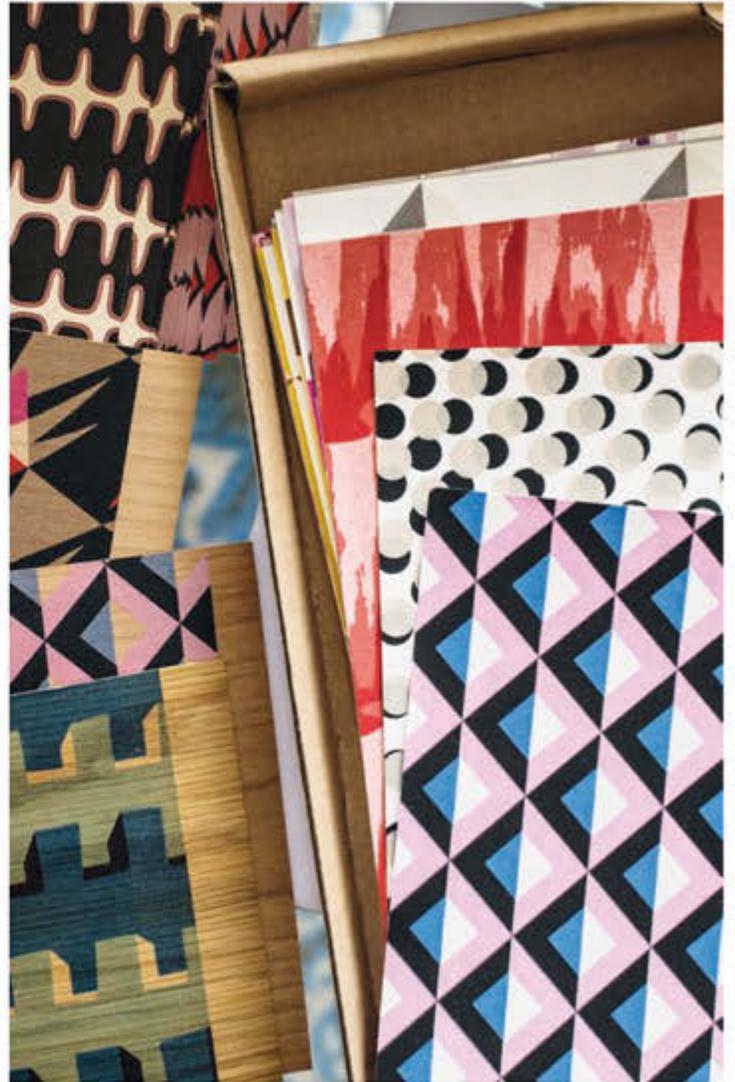
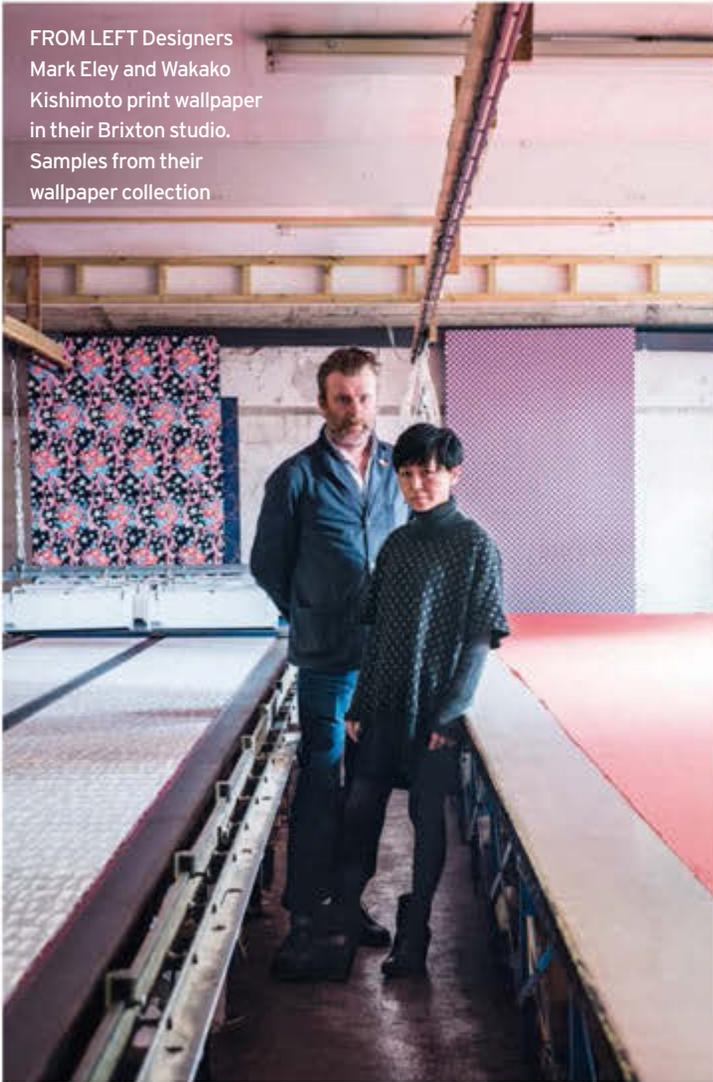
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FROM LEFT Designers Mark Eley and Wakako Kishimoto print wallpaper in their Brixton studio. Samples from their wallpaper collection



‘Aggressive’ is not a word that is often associated with homeware, but it’s how Mark Eley, one half of fashion-design duo Eley Kishimoto, describes their first wallpaper collection. ‘Perhaps “strong” is better,’ he clarifies. ‘We don’t do things in an orthodox way and we’re entering the interiors market in that spirit.’ Neutralists need not apply: this is a bold, joyful collection. The 12 prints, each of which have been used in one of the label’s fashion collections over the past 22 years, have animal, plant and geometric themes in various colourways - be it a Klein-blue Rococo damask pattern or a jaunty corgi motif - and all pack

WALL APPEAL

Jessica Doyle reports on a wallpaper collection by fashion designers Eley Kishimoto and gives a round-up of other news and events

a characterful punch. Mark and his design partner and wife, Wakako Kishimoto, have worked with interior designers and brands, including producing a rug collection for Aram, but this is their first foray into homeware on their own terms.

It’s a labour of love: each roll is screen-printed by hand at their Brixton studio. As for the future? ‘We’re fundamentally surface decorators,’ says Mark; indeed, their design maxim is ‘print the world’, so their vibrant designs can be applied to pretty much anything. Another 12 prints have already been chosen from the archives for the next wallpaper collection. Measuring from 8.35 to 8.95 metres, rolls cost £160 from www.eleykishimoto.com. ▷



Q&A: ANNABEL ASTOR

Oka CEO Annabel Astor put together this room set using pieces from the company's spring collection, which is inspired partly by the decorator and tastemaker Nancy Lancaster – in particular her use of colour, lightness of touch and ability 'to create the unexpected'. Here, Annabel talks about what influenced the look and her creation process.



How would you describe this look?

Nancy Lancaster's aesthetic was a whimsical mix of grand, bold and dilapidated, all held together in a witty and comfortable way. There is a wonderful looseness in her style that dispensed with the rigid grandeur of the Victorian age.

Which elements of her style did you want to recreate?

Her life was about entertaining her endless relations and friends in beautiful surroundings. Her room compositions made people feel they could just throw themselves on to sofas and chairs, the furniture arranged for chatter, reading and playing games.

How did you go about creating this room?

I started by filling the space with lots of pieces of furniture, cushions and so on – a lot of layering – and then I started to take away and reduce, to allow the space to breathe. There is no clutter.

Do you have a favourite piece?

Our 'Narbonne' console table, which I have placed behind the sofas. I love the cerulean blue on its apron, the delicate carving and the dry off-white painted finish.

www.okadirect.com

WEBWATCH Mirrors

We spotted RCA graduate Haidée Drew's mirrors at Tent London last September. Her vintage-inspired designs (including 'Ara', left) have a minimalist, contemporary edge, and are inexpensive, with prices from £35; they are available to order direct from her website, www.haideedrew.com. Alexander

& Pearl (www.alexanderandpearl.co.uk) is a good source with a wide range and varied prices, some antique-style and ornate, others with a more urban, industrial look. For something understated yet undeniably chic, head to www.soane.co.uk. Soane's pieces are made to order, so you can't buy with a few clicks, but you can make an enquiry through the site. The mirrors are made with hand-beaten frames, with the option of antiqued-mirror plate, and are accordingly expensive; prices from £1,200.

MAGNIFICENT SEVEN

It's one of the most popular chair designs in history, due to its stylish, minimalistic shape and its practicality, being both lightweight and stackable. It's also one of the most reproduced – perhaps the most famous copy being the one straddled by Christine Keeler in Lewis Morley's 1963 photograph, now in the V&A. This year, Arne Jacobsen's 'SERIES 7' reaches its sixtieth anniversary, and to mark the occasion, Fritz Hansen, for whom Jacobsen designed the original in 1955, has released two special editions, which will only be available in 2015. The chairs are designed to complement each other – one with dark-blue lacquer and powder-coated burnished legs, the other in pale pink with 24-carat-gold-plated legs – and each has a golden plate on its underside. www.fritzhanzen.com >



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WILLIAM GEAR RA 1915–1997 February 1–21 at Fosse Gallery, The Manor House, The Square, Stow-on-the-Wold, Gloucestershire A centenary exhibition of abstract works on paper by the experimental Scottish artist, with 48 compositions dating from the period 1947–1996. Prices start at £500. **Pictured** Red Form, 1970. www.fossegallery.com



DANIELA GULLOTTA February 3–28 at Marlborough Fine Art, 6 Albemarle Street, W1 The Italian artist depicts empty interiors and urban buildings using a combination of grey-scale painting, collage and painting, imbuing real spaces with a sense of theatricality and mystery. **Pictured** The Chapter House. www.marlboroughfineart.com



BODGE UP

The term **bodging**, in case you didn't know, refers to a traditional wood-turning craft, whereby a bodger would create chair legs and other cylindrical parts from unseasoned wood, it being easier to transport their tools to the forest and work there than transport the timber to their workshop. The practice has been revived as part of **Heal's Modern Craft Market** (February 2–16) at the Tottenham Court Road store, where six designers – including Koji Katsuragi, whose armchair is pictured above – have set up a live bodging workshop in the window. www.heals.co.uk

Diary

This month's events and exhibitions

SHINE February 16–March 11 at Open Eye Gallery, 34 Abercromby Place, Edinburgh The latest works by artist Hugh Buchanan, who paints architectural and decorative details of interiors in luminous, hyper-real watercolour. **Pictured** Charlottenburg III. www.openeyegallery.co.uk



WILTON HOUSE ANTIQUES FAIR February 27–March 1 at Wilton House, Wilton, Salisbury An independent, vetted fair in the recently restored Cloisters and Old Riding School at the Inigo Jones-designed Wilton, with over 40 UK dealers selling furniture, fine and decorative arts, carpets and collectables, including an impressive collection of clocks. Admission, £5.50. **Pictured** Silver candlesticks from 1902. www.wiltonhouse.co.uk



NATURAL BEAUTY

Arts and Crafts aficionados should head to **STONEYWELL** in Leicestershire for inspiration. The house has just opened to the public after being acquired by the National Trust in 2012. It was designed in 1898 by the Arts and Crafts architect and designer Ernest Gimson, and exemplifies the movement's focus on simplicity, nature and craftsmanship. Constructed from local stone and surrounded by gardens and woodland, it remains filled with original furniture by Gimson and colleagues, including the Barnsley brothers. Visits must be booked in advance. 01530-248048; www.nationaltrust.org.uk/stoneywell □

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Outside interests

Clare Foster finds fresh gardening inspiration



DUTCH DISPLAY

Plan a spring visit to the **Keukenhof**, Holland's most famous garden, where more than seven million bulbs flower each spring. In over 35 hectares of parkland, rivers of tulips, hyacinths, narcissi and other spring bulbs carpet the ground, while vast glasshouses are full of massed groups of tulips in an abundance of varieties. Gaudy? Yes, but it's a spectacle worth seeing at least once in a lifetime. The gardens open on March 20 this year for a limited season until May 17. Tickets are €16 and the park is open daily from 8am to 7.30pm. www.keukenhof.nl



RAISE THE ROOTS

A couple of these **raised planters** outside the back door would be perfect for herbs, salad leaves or perhaps a crop of strawberries or cherry tomatoes. Available in a range of bright colours, the VegTrug 'Poppy' planters have a foldable, powder-coated-steel frame and felt liner that holds 50 litres of potting compost. The planters measure 79 x 65 x 40cm and cost £49.95 plus p&p from www.theorganiccatalogue.com.

The new 'Volante' **water sculpture** from David Harber is tall yet slimline, making it ideal for a small garden. With verdigris bronze wings on either side of a mirrored stainless-steel rill, the sculpture can either have its own self-contained reservoir or be positioned on the surface of a pool. Costing £11,676, the 'Volante' is 170cm tall, but can be scaled up or down as appropriate, and is also available in corten steel with a green-glass rill. 01235-859300; www.davidharber.com



The '**HORI HORI PLANTING KNIFE**' is made in Japan and available from one of my favourite shops, *Objects of Use in Oxford*. It has a thick-polished, stainless-steel 18.5cm blade with metric and imperial rules, making it useful for sowing seeds or planting bulbs to the right depth. With an oak handle and sharp blade, it doubles up as a useful weeding tool and costs £27.50, including a vinyl sheath. www.objectsofuse.com >



Planting ideas... A JEWELLED MEADOW

Like an exquisite piece of Elizabethan embroidery, the jewelled lawn at Feeringbury Manor in Essex is at its best from February to April. Starting with early crocuses and *Iris reticulata* and followed by dwarf tulips, narcissi and muscari, the bulbs are planted within a circular motif of roughly 25 metres diameter, with nothing growing over 30cm tall. After three years, most of the bulbs have naturalised, coming back reliably year after year, but the tulips are fussier and at Feeringbury they are replanted each year.

The tulips used are *Tulipa humilis* 'Persian Pearl', *T. praestans* and *T. saxatilis* 'Lilac Wonder'. Originating in Eastern Turkey and Iran, where it grows on dry, rocky mountain slopes, *T. humilis* is a tiny jewel of a tulip, growing only 10cm tall. The cultivar 'Persian Pearl' has wonderful rich magenta blooms, with unique silvery-backed petals that make the flowers look striped when they first emerge. As they mature, the flowers relax outwards to reveal a brilliant golden centre. *T. praestans* has crimson flowers, growing 15–20cm tall, while *T. saxatilis* 'Lilac Wonder', 25cm tall, has bowl-shaped pale mauve flowers with prominent yellow centres that are visible on the outside, as well as the inside, of the petals. Other species you could try are the scarlet *T. sprengeri* or yellow *T. sylvestris*, and often it's just a matter of perseverance – or patience, really – to see whether they like the place that you have given



FROM TOP The jewelled meadow at Feeringbury Manor. *Tulipa humilis* 'Persian Pearl'. The dwarf narcissus 'Minnow'

them enough to flower once again the following year.

Bulbs that do come back reliably year after year are the chionodoxas, scillas and grape hyacinths, and at

Feeringbury, *Muscari armenaicum* 'Cupido' provides beautiful deep blue-purple accents in the grass to contrast with the pinks and reds of the tulips. Dwarf narcissi 'February Gold', 'Minnow' and 'Tête-à-Tête' have also naturalised in the grass. 'Minnow' is a lovely daffodil flowering in March and April, with delicate pale-yellow flowers that have yolk-coloured cups. Growing to 30cm, it does best in an open, sunny position.

With its succession of flowering bulbs starting early in the season, the Feeringbury bulb lawn has usually finished flowering by the end of April, which means the lawn can be mown as usual as soon as the flowers have faded, although this reduces the chance that the tulips will spread by seed. The jewelled lawn is an idea that can be recreated in large or small spaces – and might even have more impact in a tiny space, the effect being more concentrated. The only prerequisite is light, free-draining soil, as the bulbs won't survive the winter in wet clay. If you have a river or pond meadow with

wetter conditions, you could plant fritillaries instead. Feeringbury Manor Garden is open through the National Gardens Scheme; www.ngs.org.uk. Buy bulbs in autumn from www.avonbulbs.co.uk

THE GARDENER'S DIARY



BULB DAY

March 6

Come to RHS Rosemoor Garden near Torrington in Devon for a day of lectures on bulbs from expert Christine Skelmersdale. The day runs from 11am to 3.30pm and costs £30 (£20 for RHS members). 020-3176 5830



HENRY MOORE EXHIBITION

March 7–September 6

Held in the grounds and underground exhibition space at Yorkshire Sculpture Park, this show examines Moore's relationship with land.

Entry is free. www.ysp.co.uk



THE EDIBLE GARDEN SHOW

March 20–22

This is the show for anyone keen on growing their own produce, with inspirational ideas and lots to buy. Held in London's Alexandra Palace, 11am–7pm on Friday and 9am–5pm Saturday and Sunday. Tickets, £20. www.theediblegardenshow.co.uk >



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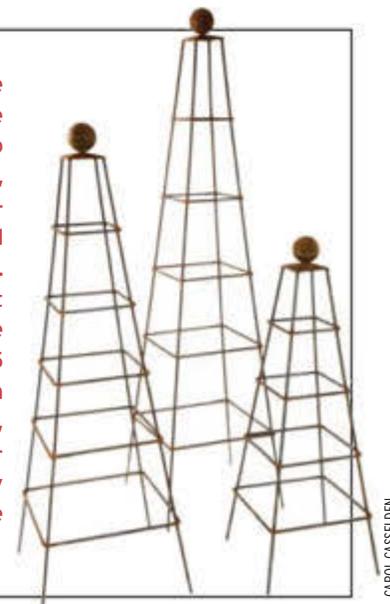
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BEST PRACTICE

*Great Dixter Gardens is introducing a new monthly series of **DAY COURSES** designed to offer practical insight into the exemplary gardening practice that goes on at Dixter. Led by head gardener Edward Flint, who trained with Christopher Lloyd, the *Behind the Scenes at Great Dixter workshops* will cover everything from soil management to companion planting, as well as pruning and propagation. The first course is on March 16, and costs £80 including lunch. www.greatdixter.co.uk*

Muntons offers a wide range of good plant supports. Made from steel that is left to develop a natural rusty oxide, the supports are double-welded for strength and topped with decorative finial balls. Shown here are the solidly built 'Abinger Obelisks' in three sizes: tall (250cm high, £295 plus p&p), medium (200cm high, £250), and short (150cm, £200). Rose arches, peony supports, clematis cages and many other supports are available at www.muntons.net □



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SPRING forward

Beloved British brand Marks & Spencer has curated an impressive selection of homewares this season, with inspiration for every room in your home

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House & Garden is delighted to invite readers to an exclusive evening of inspiration and discount shopping opportunities at the flagship M&S store in Westfield, W12. Join us for drinks, canapés and home styling advice from the people who not only know about next season's trends, but help set them.



TO BOOK YOUR TICKETS

The event will take place at M&S, Westfield, W12 on May 14, 2015 from 6.30pm to 8.30pm. Tickets cost £15 and include a gift bag. To book, send a cheque payable to 'Marks and Spencer', with your name, address, telephone number and email address to Natasha Long, Bespoke Reader Events, House & Garden, Vogue House, Hanover Square, London W1S 1JU, by Tuesday May 5.

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Out and about

Latest launches... glamorous events... hot buys... Carole Annett takes note



Romo has introduced a range of **trimmings**, including pom-pom braids with coordinating tie-backs, which are available in eight colourways. Seen here is the pom-pom fringe from the Tivoli collection, £55 a metre, 'Orte Lipcord' (on the curtain) £7.50 a metre, and the 'Rialto' tie-back, £100. The fabric on the cushions is (from back) 'Mariola' (begonia), £55, from the new Saphira collection of printed florals, and 'Dante' (petunia), £60. The curtain is in, from top: 'Kintore' (whitewash), £57, and 'Orford' (petunia), £67. 01623-756699; www.romo.com

Known for its conservatories and its garden-house designs, Marston & Langering sells a selection of **paints**. Also available to buy at Brewers, a one-litre tin costs £23. 020-78815700; www.marston-and-langering.com | 01323-411080; www.brewers.co.uk



BASE NOTE

The 'Bizet' table from Christopher Guy has an iron base with an oro-nero finish and a tempered-glass top. It measures 76 x 120cm diameter and costs £5,749. 020-3397 2410; www.christopherguy.com



This '**ORIENTAL BIRDS**' RUG is by Paul Smith for The Rug Company. Made from wool and silk, it costs £12,335 for 183 x 274cm, or £2,460 for a square metre. 020-7384 0989; www.therugcompany.com

*British-
design
seminar*



SOANE EVENT REMINDER *House & Garden* will be presenting an **interior-design seminar**, 'British Craftsmanship and Design', in association with Soane, at 50-52 Pimlico Road, SW1, on March 11, 9.30-11.30am. It will be hosted by Lulu Lytle, who launched Soane in 1997 along with Christopher Hodsoll. Now an established showroom for today's interior-design cognoscenti, Soane champions British craftsmanship with its collection of furniture, lighting, fabrics and wallpapers. The company has recently taken on the last English workshop that still handweaves rattan and there will be an opportunity to see weavers at work during the event. The seminar includes coffee and breakfast pastries. Tickets cost £20 each and include a gift bag. *To book, send a cheque made payable to 'Soane', with your name, address, telephone number and email address to Julia Page, Soane Reader Event, House & Garden, Vogue House, London W1S 1JU. ▷*



Linwood's new Melbury collection includes: 'LINEN' (LF1516/1), as seen on the armchair in the foreground; 'WHEAT' (LF1515/5), covering the armchair in the background; and 'PEAR' (LF1515/6), used for the curtains. All fabrics are a cotton blend and measure 137cm wide; they cost from £39.90 for a metre. 01425-461176; www.linwoodfabric.com

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Reader event



DESIGN LECTURE

Style writer, interior designer and *House & Garden's* new contributing editor **Rita Konig** will present a talk on vintage interiors entitled 'Looking Back and Seeing the Future' at Design Centre Chelsea Harbour during London Design Week. The talk will take place on Tuesday, March 10, 3-4pm. Rita's first column for *House & Garden* appeared in the February issue offering advice on choosing paint colours. She has written two books and her decorating skills and down-to-earth approach are valued by clients all over the world. Tickets cost £10. To book, call 020-7352 1900, email enquiries@dch.co.uk, or visit www.dch.co.uk.

CHELSEA DESIGN QUARTER
has evolved as a design destination and includes the areas around the King's Road, Lots Road and Imperial Wharf. Members include Charles Edwards, Villaverde, The Rug Company and many others. Visit www.chelseadesignquarter.co.uk, or pick up a directory at any participating showroom. ▷

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news | out and about

The new inset 'Bay 5' **WOOD-BURNING STOVE** from Charnwood features a large landscape window framed with a curved surround. Built from a combination of cast iron, plate steel and ceramic glass, it is brick lined and designed for easy installation. It measures 49.5 x 68.5cm and is seen here with a vitreous-enamel fire surround, which measures 114 x 230cm. The 'Bay 5' wood-burning stove is £1,295; the Mini Moderns 'Whitby' fire surround costs from £400. 01983-537780; www.charnwood.com



'Velvet Flame' (1044073/775) from Travers at Zimmer + Rohde, cotton cupro, is 142cm wide and costs £147 a metre. 020-7351 7115; www.zimmer-rohde.com



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Neptune's **bedroom** range includes the 'George' headboard, from £295, shown covered in 'Ewan' wool fabric; 'Barrington' mattress, from £1,150; 'Sophie' bedlinen, from £27; and 'Florence' cushion in damson, £44. A 'Burlington' lamp, from £80, with a 'Lucille' shade (damson), stands on a 'Chichester' bedside table, £295. 01793-427300; www.neptune.com ▷

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*Special
March 25
event*



READER LUNCH

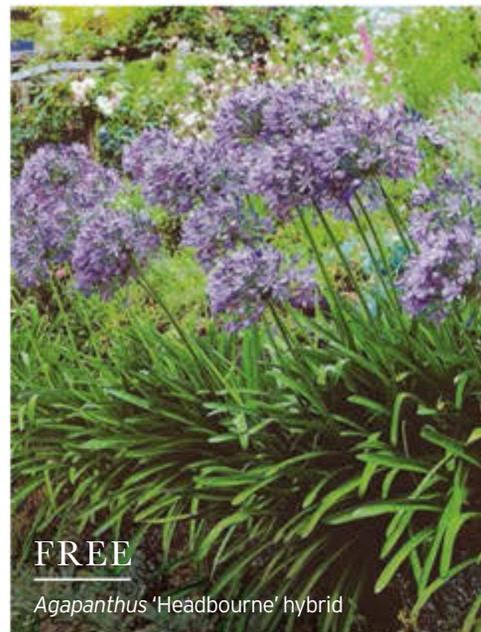
Join *House & Garden* and Aromatherapy Associates at Kaspar's Seafood Bar & Grill in the glamorous surroundings of London hotel The Savoy on Wednesday, March 25, 12.30-3pm, for a Champagne reception, followed by a three-course lunch with wine and coffee. During the Champagne reception, Geraldine Howard (pictured above), founder of Aromatherapy Associates, will give a short talk on the company's award-winning product collection, which is known for its therapeutic effects on the mind and body. Kaspar's Seafood Bar & Grill - formerly The Savoy's River restaurant - is designed in dazzling art-deco style and enjoys sweeping views of London's landmarks. It is named after Kaspar the cat, a statue that has, for almost 90 years, been placed at tables of 13 diners to ensure any chance of misfortune is banished. The restaurant offers delightfully presented and delicious, seasonally inspired menus. Tickets to the event cost £70 each and include a gift bag, plus entry into a free prize draw for two people to enjoy a spa experience at the recently revamped Beauty & Fitness facility at The Savoy. *To book, email savoy@fairmont.com or call 020-7420 2111, quote the reference 'House & Garden' and give your name, telephone number and required number of tickets. You will then be contacted by return email*

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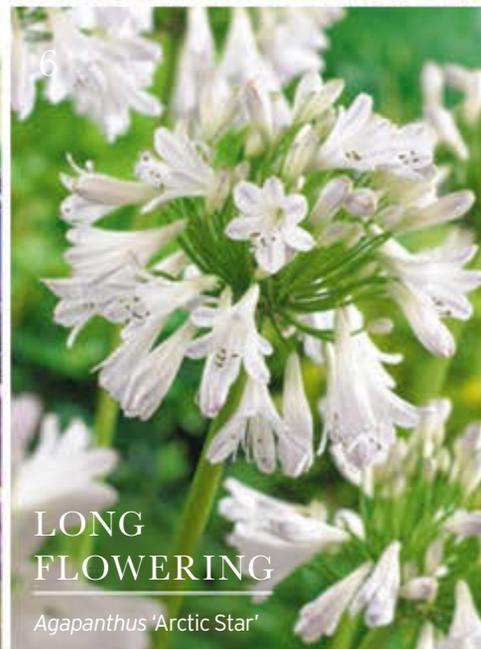
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LIFESTYLE

Dominic Bradbury meets Richard and Antony Joseph, the twin brothers and creative geniuses behind the innovative kitchenware company Joseph Joseph, who have struck the perfect balance between work and family: they both have houses in Wandsworth, close to their Southwark studio

PHOTOGRAPHS LUCAS ALLEN



OPPOSITE At the back of Richard's house, six-metre glass doors connect the kitchen to the garden. THIS PAGE CLOCKWISE FROM TOP LEFT Richard and his girlfriend Hannah Jefferson in front of their terrace house. Antony's daughter Isla draws in the kitchen. Antony with his wife Amelia and their children Isla and Arthur. Richard, Antony and chef Eric Lanlard test Joseph Joseph products at his Cake Boy cookery school



Twins Richard and Antony Joseph come from a large and supportive family of creative thinkers. Along with their mother and father, all six Joseph children are either architects or designers of one kind or another. Richard and Antony are particularly close, having grown up together and then co-founded their own kitchenware brand, Joseph Joseph. They now live, a dozen or so houses apart, on the same street in Wandsworth, south London.

‘We even go on holidays together,’ says Richard. ‘Once a year a group of us will go out to Ibiza and take a villa together, then there’s a boys’ skiing trip once a year as well. We have the same social group of friends, so we do go out together a lot. But then Ant goes away on holiday with his family and I go away with my girlfriend. So everything comes in healthy doses – it’s not too weird.’

Since the brothers founded Joseph Joseph back in 2003, the company – best known for its innovative and colourful kitchen products, from chopping boards to dish drainers – has grown at an astonishing rate. Their instantly recognisable collection is now a staple of department stores from Selfridges to John Lewis, but is also sold in more than 100 countries around the world. The company’s London design studio and showroom in Southwark, which includes a workshop and test kitchen, is home to around 40 designers and support staff, with a similar number in its warehouse and satellite offices in Paris and New York. And there’s clearly an ambition to keep on growing.

‘We are moving into other new categories, but always in the kitchen environment,’ says Antony. ‘You can probably guess the kinds of things that we have got our eye on. But we only want to launch new products when we feel that we are offering a significant benefit to the user. It’s not just about putting our brand on something like a new kettle – it’s about how does this product actually improve someone’s day-to-day life?’

The brothers grew up in Birmingham, where their mother works as an architect and their father is a designer-maker, who inherited a glass-components factory from his father and produced a range of products, from wing mirrors for Toyota to cooker hobs for Electrolux. During school holidays, the boys would help out in the factory as best they could, doing odd jobs. Richard studied industrial design at Loughborough University and then went to work at Dyson, where he was part of the design team that worked on one of the early cylinder vacuum cleaners; he was also fascinated by Dyson’s expertise in branding and marketing. Antony went to Central Saint Martins, studying product design, followed by work at a design agency founded by one of his Saint Martins tutors. But then the two brothers started talking about founding their own company, encouraged by their father Michael, who helped to teach Richard all about selling product. He gave the brothers £10,000 of glass chopping boards, made by his factory, and told the twins that they could use any profit from their sales to start Joseph Joseph.

From early on, the brothers gave themselves distinct roles in the company, with Antony heading the design team and Richard running the business side, and granted one another a veto on any final decisions relating to each of the two fields of influence. It’s a way of working that allows for a lot of creativity but also offers a structure that avoids any ▷

FROM TOP Richard talks to colleagues Dan Roberts and Elisa Barnard in the Joseph Joseph showroom and studio in Southwark. Antony and Richard in front of the Joseph Joseph window display at John Lewis on Oxford Street. The brothers visit the Mint showroom in South Kensington. Antony examines the compartments and containers from their new ‘Totem’ refuse and recycling bin in the design studio, with colleagues Peggy Amegbedzi and James Turner



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arguments over the company's direction of travel. Seeing how well the brothers get along, it's a philosophy that has clearly paid off.

'We were very competitive as children,' says Richard, 'but we have now mellowed a bit. We always had to be great at something that the other wasn't so great at. So if it was sports, then I was the short-distance runner and Antony was the long-distance runner. We would be competitive, but there wouldn't be too much crossover. Now we are still very close and our skills and interests really complement one another's. We have an understanding.'

As well as being product designers themselves, they are very open to collaborating with other designers – either in-house or from outside. They regularly trawl the student shows looking for talent, and work with design agencies. One of their most successful early products – their folding 'Chop 2 Pot' chopping board – was the result of a happy collaboration with designer Mark Sanders. The twins are also very focused on the branding and merchandising of their products, as well as their functionality, using bright colours to help Joseph Joseph designs stand out in shops.

'It is exciting creating a brand,' Antony says. 'To have a product in a store with your name on it and your brand is very romantic in a way. One of our skills lies in how we communicate the brand and how it looks in a store, and the colours really help. The main focus has always been on functional ideas, but we realised quite early on that if everything was just white, it would look quite boring. Adding colour makes >

CLOCKWISE FROM TOP LEFT Richard and Antony have lunch at Hixter Bankside restaurant, which is located in the same building as their studio and showroom. The brothers visit Pattertnity's *A Place Called Home* installation and *Pigeon Fancier's House* by Jasper Morrison for London Design Festival at Trafalgar Square (also bottom right). Richard and Antony buy pies and Scotch eggs from The Ginger Pig in Borough Market. The twins with buying manager Chris Gardner at the Joseph Joseph concession at Selfridges

Plain English

CUPBOARDMAKERS





everything a lot more appealing and it helps to grab people's attention.'

New product lines include a sleek Joseph Joseph kitchen bin called 'Totem', in which different kinds of home rubbish can be separated for recycling. A significant portion of the company's profits is ploughed back into research and development of new products, helped by advances in 3D printing and quick-turnaround prototyping. The brothers draw inspiration not just from the world of industrial design but also from architecture, art and interiors. They use their own products at home, testing them daily, and share an interest in mid-century and contemporary furniture.

Both brothers settled in Wandsworth soon after moving to London and when they started looking for larger homes, they wanted to stay in the same area, where they have many friends and connections. It was Antony who first came across a house on a Victorian street that had been converted into bedsits and was ripe for reinvention as a family home. But the project looked a little too daunting for Antony and his wife Amelia, who were expecting their first child. So it was Richard who ended up taking it on with the help of his girlfriend, Hannah Jefferson, a lawyer, and their architect Daniel Adeshile.

Steering the creative direction of the project himself, Richard ended up rebuilding the entire house with the exception of the façade to the street. Most dramatic of all is the kitchen and double-height dining space at the back of the building, where six-metre-high glass doors slide back to create a fluid link with the rear garden. 'The only company that >

THIS PAGE ANTICLOCKWISE FROM LEFT Hannah and Richard sit in their dining area, which has a table from Benchmark and Eames chairs. The kitchen and informal seating area. Richard commissioned the geometric bookcases in the first-floor sitting room, where a Tom Dixon stool adds colour by the stairs (bottom centre). A free-standing tub from C P Hart blends in with the bathroom's grey palette. **OPPOSITE** Richard opens the kitchen doors leading to the garden





could make them that high with the thin frames was in Portugal,' says Richard. 'There was this big hole at the back of the house for three months waiting for the windows to arrive, and then we had to close the road and crane them in. It was a bit of a nightmare.'

Antony and Amelia – who worked in the fashion accessories department for Patrick Cox and Alexander McQueen – ended up buying a similar terraced house just along the street, shared with their children Isla, five, and Arthur, three. They lived in the house as it was for a year or so, but then the impulse to update and reconfigure proved too much. With help from the same architect, the back of the house came off and was replaced with a large kitchen extension, with the feel of an urban loft, but with a strong sense of connection with the garden. Again, Antony was intimately involved in every step of the design process.

'Richard and I are both into similar things in terms of furniture and design,' says Antony. 'We have some mid-century modern pieces that work well with the backdrop we have, but our house does feel a bit more lived-in – it is very much a family house. The biggest problem was finding a pillar to support the new extension: we must have looked at 300 salvage pillars before we found the right one.'

Richard and Antony – and Joseph Joseph – are living, breathing proof that family and work really can mix. It will be fascinating to see just what they come up with next. And look out for the rest of the family, too. Brothers Peter and Philip have also founded their own design company together, focusing on interiors. The creative gene remains strong □

Joseph Joseph: 020-7261 1800; www.josephjoseph.com



CLOCKWISE FROM ABOVE Amelia and Arthur in the garden. A red chair from B&B Italia sits by the window in the ground-floor sitting room of Antony's house. Oak flooring from the Natural Wood Floor Company spans the kitchen's dining area, where Eames chairs surround a minimal dining table by Staffan Tollgard. In the main bedroom, mustard textiles were chosen to complement the walls painted in Farrow & Ball's 'Mole's Breath'



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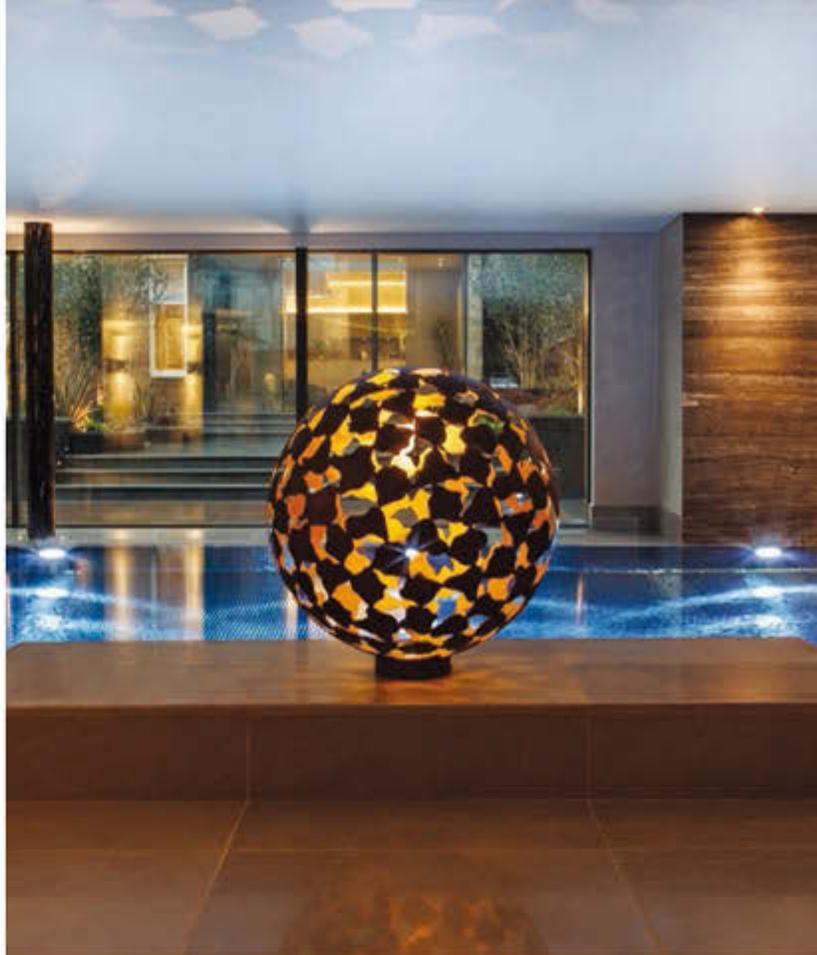
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DESIGNER PROFILE

Judith Wilson talks to Scott Maddux and Jo leGleud of Maddux Creative, who describe how they refurbished a converted factory in west London into a dynamic family home

PHOTOGRAPHS MICHAEL SINCLAIR

Our clients were already living in this converted Queen's Park factory. It features original exposed beams and a tin ceiling, and the previous owner had installed a polished-concrete floor and textured-concrete walls. But with its 10-metre-high ceiling, the space was overwhelming. Our clients commissioned us to advise on making the space work for family living, and adding furniture and finishes to increase ambience. This was an exercise in separating one enormous area into meaningful spaces for everyone to occupy.

'Despite its dramatic proportions, the central zone was not being used, so we moved the dining table to under the skylight to make the most of the double-height space. We installed bespoke metal-and-glass screens, making the sitting room more intimate and creating a study area at the opposite end. Upstairs, the exposed mezzanine was a no man's land used for storage. By adding our clients' Seventies chairs and lining the walls with bookshelves, we've created a pleasant place to sit.

'Our clients had already chosen the hand-painted "Travertine" wallpaper from Fromental for the central wall, so we knew they were unafraid to experiment with colour and pattern. They owned an interesting mix of antiques with character and texture, so we used these as building blocks. We worked with a subdued palette: soft gold, greens and blues. But there is a lot of light flooding into the upstairs mezzanine, so a Fromental silk paper in a strong aubergine works perfectly up here.

'Each newly defined space needed a focal point. The rear wall in the sitting room is the first thing visitors see, so we commissioned a specialist painter to gild the chimneypiece, with a textural finish on the adjacent wall. It creates a reflective sheen, with lights angled on to it for drama at night. To occupy the



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space above the dining table, we've strung Emery & Cie lights and a spinning mirrorball. We had a special grid made for the skylight to secure both. We were working to a budget, so a mirrorball used instead of a light feature creates dynamic impact without going crazy.

'We love to mix textures. In the sitting room, there's the surprise contrast of silk curtains and a "granny" fringe, juxtaposed with concrete walls. The clients already owned the distressed antique dining table, but we've teamed it with old-school chairs covered in Ordnance Survey maps. We also designed the walnut, white ash and brass shelves – they are a touch of luxury against the concrete walls. We like our interiors to deliver layers of interest.

'We get very involved with our projects and almost move in. This was a dream commission as our clients participated so closely. But more importantly, everyone uses the whole house now: we have created a family home out of a converted factory. For us, that's the point.'

Tennessee-born Scott Maddux completed a BA in architecture at the University of Virginia. He came to London in 1994 and worked for Hubert Zandberg and Ann Boyd, then set up his own interior-design practice in 2007. Jo leGleud trained in fine-art craft design at Carlisle College of Art, going on to specialise in embroidery and couture beadwork in the fashion industry.

In 2011, Scott and Jo joined forces to launch Maddux Creative in south-east London, and their multidisciplinary team of six focuses on interior architecture and interior design with an imaginative, glamorous spin. 'We don't prescribe a look: we like to enhance the ideas and interesting pieces our clients already have.'

Their current projects include the refurbishment of a large house and pool house in the Hamptons, the renovation and decoration of a home in Holland Park with lots of bespoke finishes, and the completion of a house in Primrose Hill. ▷

ABOVE Jo and Scott in the mezzanine, where a pair of deep-seated, Seventies leather armchairs are combined with a plush Berber rug and a circular Sixties table with a ceramic mosaic top, found at a gallery in Brussels. The aubergine wallcovering is Fromental's 'Mulberry' plain silk and adds drama after dark



1



2



3

1 A spinning mirrorball from Mirror Ball Paul adds a focal point in the double-height space and is paired with glass shades from Emery & Cie on coloured cord from Urban Cottage Industries. The vintage gym equipment was bought in Belgium and the plaster bust from an antiques market in Antwerp.

2 The bookshelf in a corner of the ground-floor dining area was designed by Maddux Creative in walnut, white ash

and brass to contrast with the concrete flooring and walls, and is paired with an antique chaise longue covered in hessian.

3 A specialist painter was commissioned to gild the sitting-room chimneypiece. Scott and Jo judged the clients' existing leather sofas to be a good shape and nicely low slung, so they re-covered them with new indigo linen from Caravane.

For more on this project, visit www.houseandgarden.co.uk



ADDED INSIGHT

Which three words sum up the Maddux Creative style?

Multifaceted, colourful, considered.

Is texture key?

We're always putting a finish on a wall or layering fabrics, so there is always richness and texture. For us, pattern is visual texture.

What are the advantages of working together?

Our combined design aesthetic provides better solutions. We both have the power of veto. I devise the big vision, we put flesh on the bones together and Jo focuses on detail.

Is sourcing important?

Successful design is about finding the right vintage pieces and we shop together at markets overseas. We always include one 'star' piece, against which everything else is measured.

What's next?

We're doing a proposal for a small chain of restaurants: it will be an interesting challenge to translate our aesthetic into a commercial discipline. We're excited to be embarking on product design.

What's the bottom line?

Any big project has its moments of stress. But we want to enjoy designing, and it must be fun for the client, too. □



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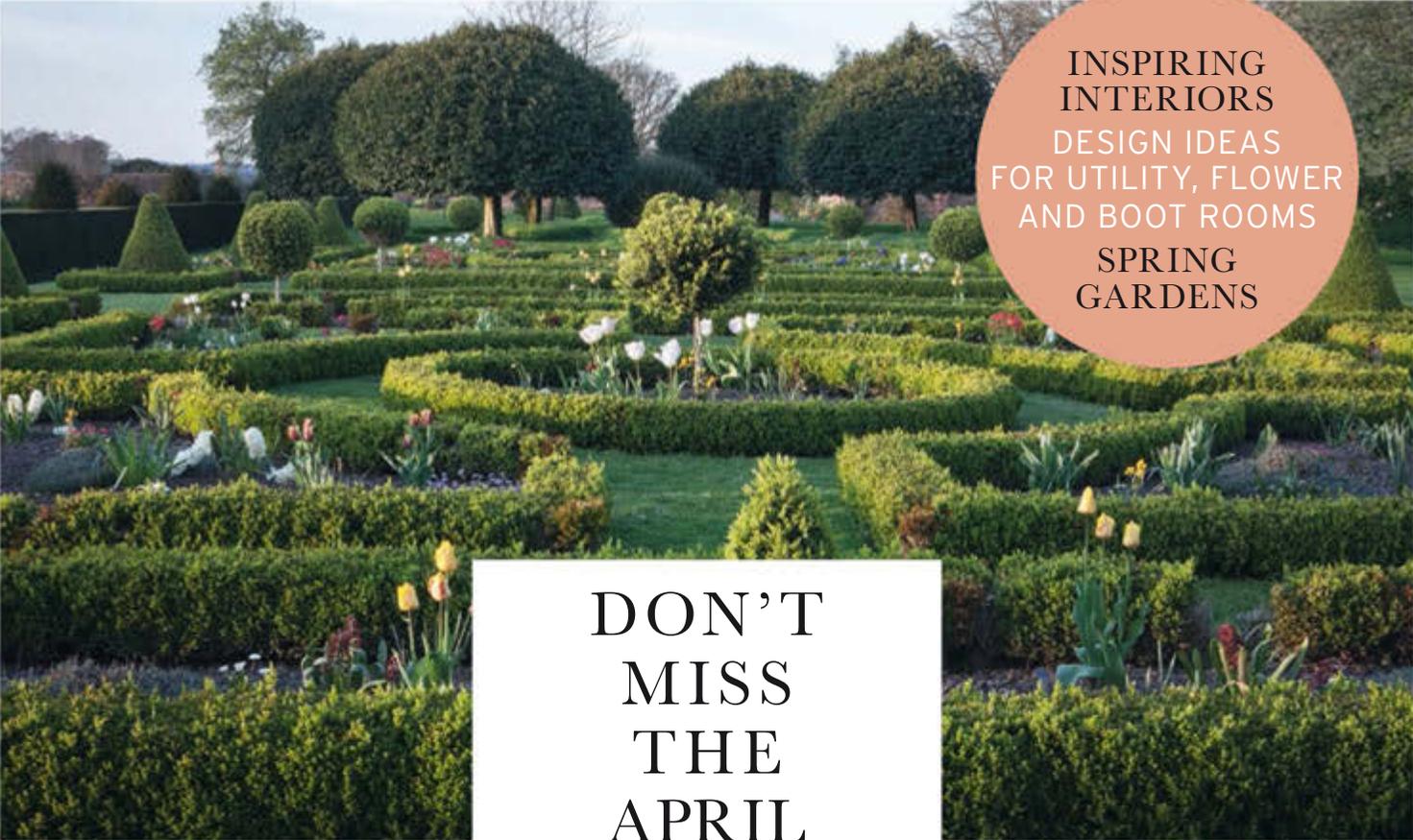
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Insight

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OBJECTS OF INFLUENCE

Celina Fox previews a new exhibition on the artist as collector, and reviews other current exhibitions

Before the advent of art historians, critics and consultants, artists frequently performed the role of advisors to their patrons on the acquisition and display of works of art, because they were thought best able to pronounce on questions of taste, quality and authenticity. They also formed their own collections of paintings, prints and drawings by the artists who meant most to them and used their eye to range further afield – to antique sculpture, gems and cameos in the case of Rubens, or shells, corals and an array of eastern exotica in the case of Rembrandt. Today's artists have inherited this acquisitive streak, as is demonstrated in a new exhibition at the Barbican Art Gallery. By showing at least one key example of each artist's work alongside their collections, it provides insight into not only their particular obsessions, but also their sources of inspiration.

Andy Warhol was a compulsive shopper and notorious hoarder, a condition arising in part, perhaps, from the insecurity borne of an immigrant background, as well as the eclectic eye of a brilliant commercial artist. His grand Upper East Side residence was stuffed with a mix of high-end decorative arts and mass-produced ephemera. Spoilt for choice, the organisers have selected his collection of china cookie jars and, from his sculpture, the plywood boxes he had made in the mid Sixties in imitation of supermarket cartons, painted and silkscreened with the logos of Brillo pads, Heinz ketchup and Campbell's tomato juice. In the same decades, on this side of the Atlantic, Peter Blake was accumulating Victorian graphics, dolls, puppets and figurines, driven in his own art by a similar fascination with popular culture.

Other artists have collected in more traditional areas, which still accord with their modern aesthetic. Since his



TOP Anon., *Two Myna Birds*, c.1620, from the collection of Howard Hodgkin. ABOVE A collection of cookie jars formerly owned by Andy Warhol

school days, Howard Hodgkin has been a passionate collector of Indian paintings of the Mughal period, and their singing colours and varied ways of framing a central motif have clearly influenced his own work. Sol LeWitt's collection of Japanese woodblock prints possibly relates to his creation of artist's books, and the contemporary music scores he acquired have an affinity with his drawings. While the French sculptor Arman was best known for his 'accumulations' of everyday objects dismembered and cast in bronze, he built up an exceptional collection of African tribal masks, Japanese samurai armour and ancient Greek helmets. Their form and function are echoed in his work, *Home Sweet Home II*, consisting of a box full of gas masks.

An element of the Wunderkammer pervades the show, compounded by the artists' desire to impose systems of classification on their finds that mimic those adopted in historic cabinets of curiosities. Edmund de Waal famously inherited a collection of *netsuke* sculptures from his great-uncle Iggy, but his collecting roots go back to boyhood, when he treasured objects that comprise many a child's cache of precious

things – fossils, bones, shells, coins. Damien Hirst exploited the preserved specimens in natural history museums for his own ends and has built up carefully ordered collections of taxidermy, nineteenth-century anatomical models and seventeenth-century memento mori skulls in boxwood, bronze and marble. Best known for his explorations of class in Britain, mass tourism and global consumerism, the documentary photographer Martin Parr collects postcards, neatly framed according to subject – the First World War, studio portraits, still lifes, night scenes, local news, roads and even smog.

'*Magnificent Obsessions: The Artist as Collector*' is at the Barbican Art Gallery from February 12 to May 25 ▷

TALES OF TRIUMPH

The bicentennial year of the Battle of Waterloo has triggered a number of exhibitions that commemorate the final defeat of Napoleon. At Windsor Castle, the Waterloo Chamber is filled with the magnificent portraits commissioned by the Prince Regent from Thomas Lawrence, which depict the allied rulers and commanders of the victorious nations. Throughout the year, prints, drawings and archival material relating to the battle and its aftermath are being displayed in the state apartments. They include trophies seized on the battlefield and the red cloak belonging to Napoleon that was presented to the Prince by the Prussian field marshal Gebhard Leberecht von Blücher. *'Waterloo at Windsor: 1815–2015' is at Windsor Castle, Windsor (020-7766 7300; www.royalcollection.org.uk) until January 13, 2016; admission, £18.50*

Thomas Lawrence, *Arthur Wellesley, 1st Duke of Wellington, 1814–15*



IN PROFILE

John Singer Sargent's portraits of his many friends in the arts, which provide the focus of an exhibition at the National Portrait Gallery, are less familiar than his swagger portraits in the grand manner. The works on show include portraits of Robert Louis Stevenson, Claude Monet and Auguste Rodin. Rarely commissioned and frequently informal in pose, such paintings were experimental, even radical in approach, challenging the view of Sargent as an artist of the establishment. Particularly captivating are the plein-air studies he made of friends, such as the artists Jane and Wilfrid de Glehn, while on joint sketching expeditions to the Alps and southern Europe. Jane described her husband in the portrait Sargent made of them both at the Villa Torlonia, Frascati, as having a contemptuous look, 'as much to say, "Can you do plain sewing any better than that?"' *'Sargent: Portraits of Artists and Friends' is at the National Portrait Gallery, St Martin's Place, WC2 (020-7306 0055; www.npg.org.uk) from February 12 to May 25; admission, £14.50*

ABOVE John Singer Sargent, *The Fountain, Villa Torlonia, Frascati, Italy, 1907*

Tribute to a master

Édouard Manet's *Portrait of Mademoiselle Claus*, recently acquired by the Ashmolean Museum, Oxford, forms the centrepiece of an exhibition at Norwich Castle Museum, which examines the artist's influence in Britain. A fully realised study for *Le Balcon* of 1868–9, the painting was brought to London by John Singer Sargent, who adopted its informality of pose, open brushwork and diaphanous quality of light in his own work. Walter Sickert and Philip Wilson Steer were also admirers and are depicted seated with Edwardian critics and connoisseurs beneath Manet's portrait of Eva Gonzalès in William Orpen's *Homage to Manet* of 1909, loaned by Manchester Art Gallery for the show. *'Homage to Manet' is at Norwich Castle Museum & Art Gallery, Castle Hill, Norwich (01603-495897; www.museums.norfolk.gov.uk) until April 19; admission, £7.95* □

FROM LEFT Édouard Manet, *Portrait of Mademoiselle Claus, 1868*.
William Orpen, *Homage to Manet, 1909*





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Interiors

Emily Tobin considers three artists taking a domestic view

INTERIORS ARE OUR RAISON D'ETRE at *House & Garden*; without them the pages of this magazine would be largely empty. But this is nothing new. Centuries before photographers were capturing beautiful houses, artists were painting their immediate surroundings: think of the domestic trappings that enlivened biblical scenes of the fifteenth century, or the carefully observed setting for Jan van Eyck's *Arnolfini Portrait*. Alongside his jaunty yellow sunflowers, Vincent van Gogh's *Bedroom in Arles* is among his best-known paintings; in fact he produced three almost identical versions of the same scene. 'I wanted to express absolute repose with these different colours.' These painted rooms are often filled with clues about their occupants – an open book, a pair of spectacles or a vase of flowers. They speak of more than just four walls and furniture; they imply life beyond, things that have happened or might be about to happen.



As a young boy, **PIERRE BERGIAN** could be found clambering in and out of the abandoned buildings of Bruges and Ghent – a hobby that persists today. 'Even now, I love ruins with broken windows where the light streams in, high ceilings and doors onto corridors with mysterious perspectives,' he says. It is unsurprising, therefore, that the rooms he paints are without inhabitants or the smallest hint of domesticity. 'It is emptiness in art that pleases me,' he explains, 'You find it in the paintings of Italian masters like Giorgio de Chirico, Carlo Carra and Giorgio Morandi.' His priorities are light, atmosphere and perspective. Doors and windows are used as structural devices to instil order, colour is layered, through which remnants of previous marks can be seen, and surfaces are reworked to obtain the translucency of light. 'I want to render the delicate touch of light, the kind of vibrant light you see with your eyes, which is impossible to catch with a camera.' Prices start at around £2,000 for a drawing; www.purdyhicks.com



Although she lasted only one term at Wimbledon College of Art, nothing could shift **LOTTIE COLE's** desire to paint. 'It's something I've needed to do all my life,' she says. Her interiors demonstrate her interest in colour, mood and light – particularly her series of work depicting the rooms at Charleston, home of the Bloomsbury Group. These are warm, welcoming spaces, filled with domestic details – a carafe of water, a half-drunk glass of wine. 'These details allow you to enter the painting and use it as an imaginative springboard – this is space that someone might just have left.' Lottie's aim is not to replicate but to create a world of her own. Prices start at £850 for a watercolour; www.lottiecole.com



VICTOR EDELSTEIN's paintings are rather like extended still lifes. They are 'a study of light', he explains. 'The fascination for me is the play of light through a room as it highlights different textures and colours, and how certain parts of a room are lost in shadow and mystery.' Classically trained, Victor often represents interiors that are grand, with high ceilings, panelling and ornate plasterwork: 'Rooms that have not been touched or changed for many years have the most appeal.' A meticulous draughtsman, he will make an initial detailed drawing – 'thereby making all mistakes and corrections, and working out perspective lines first'. This is then copied lightly on to the ground of the finished work using a system of squares. 'I then start to paint, concentrating on colours, light and shadows, confident that my underlying drawing is sound.' Prices start at £1,000 for a drawing; www.victoredelstein.com □

CLOCKWISE FROM ABOVE **PIERRE BERGIAN** 'Chambre Secrete', 57 x 64cm, oil on board. **LOTTIE COLE** 'Charleston Study', 150 x 120cm, oil on canvas. **VICTOR EDELSTEIN** 'Entrance, Ditchley Park, Oxfordshire', 61 x 28cm, pastel on card

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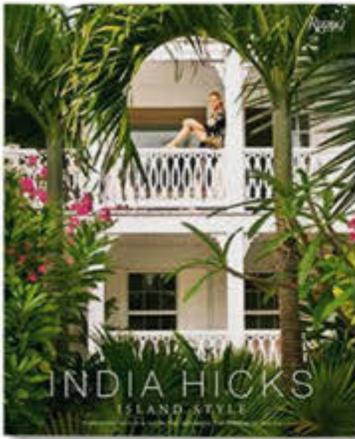
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WORDS AND PICTURES

What to read: the latest books chosen by **Catriona Gray**



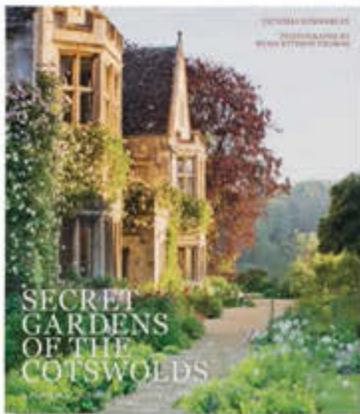
ISLAND STYLE India Hicks (Rizzoli, £27)

This is a treat for a voyeur. India Hicks captures her past and present through her innate sense of style and the magical Harbour Island setting. While primarily about the evolution of her and her partner David Flint Wood's house, Hibiscus Hill, this is also a celebration of their busy, family life on this charming Bahamian island. India does not shy away from her background – the influence of her late father, the celebrated interior designer David Hicks, is clear – and the book is packed with old family snaps and fun anecdotes, such as how the Queen favours Tesco's Christmas pudding. It even has a Royal seal of approval: her godfather Prince Charles has written the foreword. The book is broken down into easily digestible chapters and little details, such as the bowl of used cricket balls from her late grandmother's garden, give it an insider feel. India may have a gilded background, but she's transformed this property on a budget and here she imparts useful decorating tips for those on a shoestring. The stunning photographs and insights into India's consummate hosting skills make you covet an invite to this pocket of paradise. **Ticky Hedley-Dent**



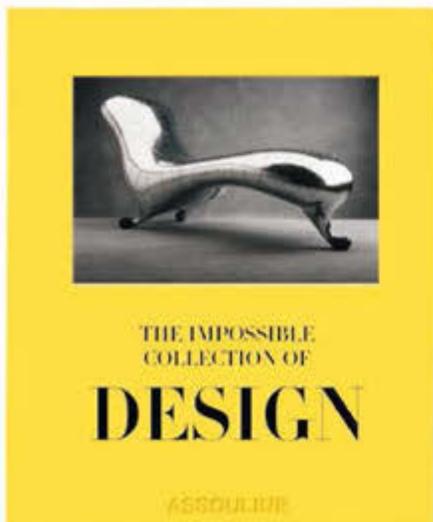
OWNING THE PAST: Why the English Collected Antique Sculpture, 1640–1840 Ruth Guilding (Yale University Press, £55)

'Marble mania' was an affliction that could only have arisen during the long eighteenth century. With ancient Greece and Rome held up as the templates for a truly civilised culture, the young and affluent were thoroughly immersed in the classics, their education topped off by the Grand Tour. Unsurprisingly, viewing the beauties of Rome fostered a healthy taste for antiquities: as first Palladian and then neoclassical architecture took off, houses were built with capacious halls and galleries to accommodate highly prized sculptures. A spectacular collection of marbles was seen as the ultimate status symbol, a sign of the owner's taste and learning. That said, the preference for nude sculptures pointed to slightly more titillating motives behind collectors' choices – amply illustrated by the many plates in this book that depict lascivious old men admiring nubile Greek goddesses. Although the trend for collecting marbles had died out by the mid nineteenth century, this book also manages to explore the legacy left by these collectors. As museums question whether to amputate or reinstate eighteenth-century restorations to earlier sculptures, it's clear that this extraordinary period in British history has left a lasting impression on the way in which we view the classical world. **CG**



SECRET GARDENS OF THE COTSWOLDS Victoria Summerley (Frances Lincoln, £20)

Perhaps not surprisingly for a wealthy corner of England, the Cotswolds is home to an inordinate number of beautiful houses with equally beautiful gardens. *Secret Gardens of the Cotswolds* brings together a collection of them – not the famous ones like Hidcote and Barnsley, but lesser-known gems that apart from the odd National Gardens Scheme opening are generally kept behind closed gates. Garden journalist Victoria Summerley moved to the Cotswolds a few years ago, and out of 'deep-seated curiosity' made it her quest to discover these hidden gardens. The book documents 20, each equally deserving of its place, with inspiring photographs by Hugo Rittson-Thomas. Some gardens, such as the one at Cornwell Manor designed by Clough Williams-Ellis, have historical importance, while others, like Asthall Manor, have been restored by contemporary designers, in this case Isabel and Julian Bannerman. The wonderful garden at Eastleach House is particularly inspiring, having been entirely designed and executed by its present day owners. With a list and map of gardens open via the NGS at the end, the book might be the perfect springboard to a gratuitous garden-visiting break to the Cotswolds. **Clare Foster**



THE IMPOSSIBLE COLLECTION OF DESIGN Frédéric Chambre (Assouline, £450)

Few books come with the occupational hazard of potentially breaking your hands. Yet, carelessly closing this 7.7kg tome, with its sturdy, bright-yellow case, nearly resulted in a fractured finger – such is its extreme substance. The decision to make this book so colossal was well considered: Assouline is well known for its super-luxurious publications, and in a world where Amazon discounts new books to such a crippling extent, there's something rather refreshing about a publication that signifies such completely unabashed luxury. As for the content, it's a visual feast. It charts the development of twentieth-century design, year by year. Each page shows a different piece of iconic furniture, starting with a chair by Charles Rennie Mackintosh and concluding with an extremely contemporary box bed by French designers Ronan and Erwan Bouroullec. It's a beautifully simple idea for a book and is executed with exceptionally high production values – a fitting way to showcase this 'impossible' collection of furniture. Even the typeface of the introduction is larger than life – at least six times larger than you might reasonably expect from a coffee-table book. Still, if you're looking for a modern book to rival the Magna Carta for sheer size, this is it. **CG** □



Grand UNION

Updating this period house in Hampshire for its young owners, interior designer Fiona Shelburne has used contemporary touches to bring freshness to classic country-house style

TEXT VIRGINIA FRASER | PHOTOGRAPHS SIMON UPTON



OPPOSITE An umbrella lighting installation by Rolf Sachs adds drama to the entrance hall. In the drawing room, curtains in 'Strie' from George Spencer Design frame the bay windows



Fiona Shelburne has had plenty of experience in decorating historic country houses: this has been put to good use in this large house in Hampshire, which she recently decorated for young clients and their family.

Fiona, also chatelaine of Bowood House in Wiltshire, has had her own decorating business for 25 years. She takes on only one or two jobs at a time. 'I like to concentrate on each client and not work under too much pressure so it is a pleasure.'

It was while working for Charles Hammond, 30 years ago, that she first arrived at Bowood as a young trainee, with an assortment of paint samples under her arm. There, she met the Earl of Shelburne and eight years later, they were married. 'I cut my teeth and learned my trade at Charles Hammond,' Fiona says. 'I was taught how to make accurate estimates down to the last inch of braid.'

She later moved to Colefax and Fowler and, having been brought up in the country by a talented mother with exquisite taste, says, 'It felt natural to me to be working in the English country-house style at which Colefax excelled. I worked under Imogen Taylor, who was herself taught by John Fowler. She taught me everything about detail and practicality, and instilled in me the importance of quality and good workmanship. I learned that you can make the most hideous curtains out of the most expensive fabric and you can make the most beautiful ones out of army blankets.'

When Fiona first saw this house, everything was a shade of custard: 'Carpets, walls, sofas, curtains. The plan was to turn it into a family-orientated home in the English country-house style, but with a contemporary twist, for relaxed weekends

BOTH PICTURES Contemporary art, including a painting from Anselm Kiefer's 'Alkahest' series (right), contrasts with the traditional elements of the drawing room





and holidays.’ The panelled entrance with its Jamb lantern is cool and classical and leads into the hall, where conceptual artist Rolf Sachs has created an unusual installation. A cascade of white umbrella lights rise up into the atrium; they work well against the three tones of stippled grey that were chosen for the walls.

The drawing room beyond – divided into two parts by sliding doors – is dominated by two monumental works by Anselm Kiefer, one from the ‘Alkahest’ series; the other, from ‘Palm Sunday’, is a collage of palm leaves. ‘We thought a vibrant, lettuce-green colour would be a good backdrop for them and would bring a freshness and femininity to the room,’ Fiona says. The centrepiece, on the right-hand side of the room, is a coffee table of crushed, polished aluminium, set in glass by Fredrikson Stallard, flanked by two Howard armchairs. The gilded side tables with carved wild-boar heads on each side of the chimneypiece were found by art consultant James Miller. All sit on a contemporary, custom-made Mahal Ziegler rug, which is from C B Parsua – as are most of the rugs in the house. To the left, the room revolves around a large ottoman. It is made up of two daybeds, shortened and brought together to form a square, where the children can perch and play board games.

All the rooms in the house, including the dining room, have long, low windows, allowing light to stream in. ‘We wanted to move away from the traditional dining-room look,’ explains Fiona, so here the curtains are in a festive Indian fabric called ‘Rossini’ by Colefax and Fowler, the colours of which are not dissimilar to those of the Italian allegorical paintings at each end of the room. Colchester Lister did all the paintwork in the house, and the walls are a pink-tinged mushroom colour that really glows at night. ‘The owners wanted broad, generous dining chairs, so we went to Reed & Rackstraw, which reproduces chairs from 200 designs going back to Queen Anne, and had the chairs covered in a modern French damask,’ says Fiona.

The traditional library incorporates both modern and eclectic elements. The walls are ochre – jokingly referred to by the owner as cigar-stained yellow – and the traditional desk, leather chair and globes form a counterpoint to a Mohajeran Persian carpet, a Moroccan door made into a coffee table and two lamps resembling bulrushes from a Parisian flea market.

At the opposite end of the house, the light-filled kitchen has Nina Campbell chairs and Canova curtains, while the adjacent boot room has unusual

THIS PAGE FROM TOP In the dining room, a set of Reed & Rackstraw chairs are covered in a French damask from Alton-Brooke. Curtains in Claremont’s ‘Concini Fleur Rouge’ add colour to the library.

OPPOSITE Fiona ‘soaked, stretched, flattened and repinned’ the buckled old dining table in the kitchen





open cupboards that evoke the feel of a stables and were inherited from the previous owners. The two mirrors come from Blanchard's.

The main bedroom has quite a masculine look. The beautifully crafted four-poster bed, made by Richard Phillips, has red de Le Cuona linen curtains; to lift the mood, the inner fabric is the Claremont print 'Plumettes'. Two bedside tables by Paolo Moschino for Nicholas Haslam are surmounted by French grisaille-painted mirrors. 'The velvety carpet from Tim Page is lovely underfoot,' Fiona says, 'but it has to be vacuumed all in one direction, rather like a cricket pitch. It looks its best covered with masses of tiny footprints at the end of a family weekend.'

One of the four children's rooms has two pretty four-poster beds with American-style curved tops, copied from a photograph seen by the owners in the July 2010 issue of *House & Garden*. The Swiss muslin curtains and valances by Simon Playle are edged with a tiny bobble fringe, often used by Colefax and Fowler founder Nancy Lancaster in her work. Stools from Blanchard's were reupholstered, and the curtains are a turquoise printed linen with a traditional ruched border.

The family has settled happily into their newly decorated house, but back at Bowood there is still much for Fiona to do, as she is involved with every aspect of running the estate. Decorating is an enduring passion and Bowood continues to be her biggest client, but no doubt, before long another decorating job will beckon that she will find difficult to resist □

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OPPOSITE ANTICLOCKWISE FROM TOP
LEFT Hats hang from an antler rack from
Clock House Furniture in the boot room,
which has plenty of custom-built storage
(bottom left). The main bedroom.
THIS PAGE 'Mistletoe' muslin from
Simon Playle hangs on the twin beds in
the children's room; the curtains are in
'Delphos Aqua' from Jane Churchill

Balance of power

A dramatic use of geometric pattern teamed with modern furniture creates a playful yet sophisticated effect in this Notting Hill town house

TEXT **KASIA MACIEJOWSKA** | PHOTOGRAPHS **LUCAS ALLEN** | LOCATIONS EDITOR **LIZ ELLIOT**



BOTH PAGES At the back of the sitting area, a bespoke sofa by George Smith is accented with cushions covered in Prestwick wool satin from Schumacher (this picture). Adjacent, a white marble table by Bethan Gray for Lapidica stands in front of a stone chimneypiece by Jamb, while full-height, glazed doors lead in from the entrance hall (opposite, both pictures)



A collaboration between a couple with differing tastes, an interior architect and an interior designer, this five-storey town house in Notting Hill could have ended up being a project of two halves. But thanks to an open-spirited approach to the coalescence of ideas, the result is a lesson in balance and harmonious contrasts. A graphic chevron rug in minty pastel sits against dark-blue, ethnic-print curtains in the bedroom. Giant black-and-white stripes appear from nowhere in an otherwise muted kitchen spanning the lower-ground-floor kitchen. Dusky pink velvet cushions make an unexpected showing in a masculine media room. Yet there is no doubt that it works. It feels like the home of real people who have flair, and who also have their quirks.

The mixologist who made it so is interior designer Suzy Hoodless, known for her mild eclecticism and smart monochrome backgrounds. 'My aim,' she says, 'is that when I hand over a house, it is an extension of its owners' personalities, and with this project we achieved that.' Suzy worked closely with Johnny Holland of Hackett Holland architects, and both speak warmly of the partnership as a positive creative experience. 'For many houses I act as creative director for the entire project, but in this case it was genuinely a joint effort,' she says.

In the front sitting area, entered immediately from the entrance hallway, a set of full-height, glazed doors establish an elegant architectural mood reminiscent of the smart family houses across Europe. The result is a pleasant surprise, as the reception-floor layouts of Victorian town houses can be all too familiar. This is one of several clever, glazed elements that give Johnny's conversion its particular allure. Another is the single, undivided interior window at the end of the entrance hall, which reveals a double-height bespoke lighting installation and gives a vertical vista over a 'Rain Effect' coffee table by Mint. It looks out on to the gorgeous little garden landscaped by Alasdair Cameron, with white cobblestones and slim, silver-birch trees and down to a sunken surrealist urban folly, featuring a stone mantelpiece that forms a miniature smoking yard at the lower-ground level.

The third transformative piece of glazing is the double-height grid of window panes that sits between the seating area and the garden; along with two sets of full-height french windows, it completely opens up the ground and first floors. All this window play gives a feeling of being at once in a London town house and a contemporary Parisian apartment. Johnny says they did indeed borrow from the French capital's know-how in making the most of old buildings, using more pane and less frame.

His passion is for restoring period houses to retain their original integrity for future generations. In this case, his sensitivity to the property's original proportions, combined with his imaginative approach to maximising space, has produced a canvas that is neither retiring nor in your face, but manages to be classic, cool and chic.

Much of the structural work here went into reversing the architectural



THIS PAGE FROM ABOVE Throughout the house are large striped rugs designed by Suzy Hoodless, including this black-and-white flatweave in the street-side sitting area. Reclaimed tiles run across the upper-ground-floor hallway to the two-storey window at the back of the house

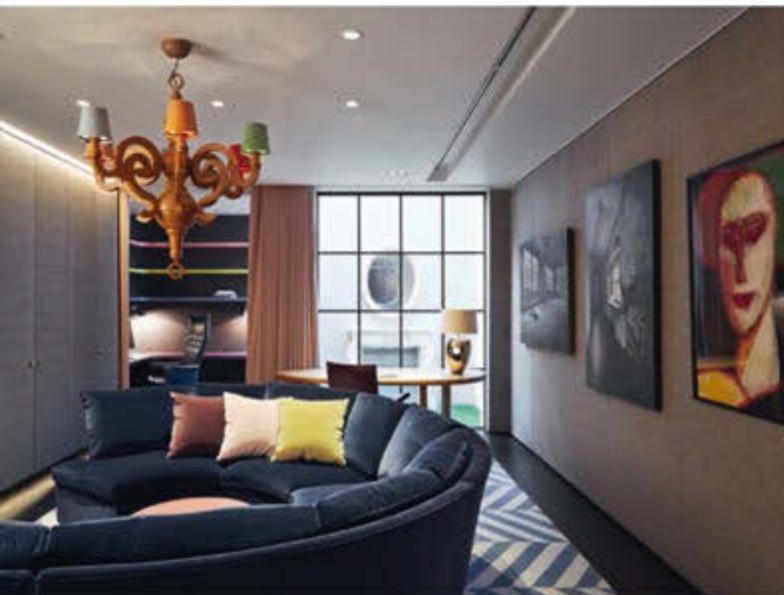
misdemeanors of previous owners. The project started in the spring of 2012, and the majority of time since then has been spent constructing the lower-ground floor, correcting the window placement and the alignment of the walls, and extending the roof to open up the top-floor main bedroom. During those two years, the architect, the interior designer and the clients all had babies, adding yet another layer of hurdles to an already complicated project-management jigsaw puzzle.



ANTICLOCKWISE FROM ABOVE The lower-ground-floor kitchen and dining area opens out on to the garden terrace (bottom left). A custom-made brass pendant light hangs above an oak dining table paired with a set of 'Wishbone' chairs by Hans J Wegner



ANTICLOCKWISE FROM ABOVE Suzy designed the black-and-white striped wallpaper that spirals down along the staircase from the kitchen to the basement's work den and cinema room (below), which features a curved velvet-upholstered sofa custom-made by George Smith and a playful 'Patchwork' chandelier from Moooi. A neon-yellow side table from Muuto and a mural above the chimneypiece add colour and warmth in the nursery



In support of clichéd adages about chalk, cheese and opposites attracting, the house's hybrid personality derives from the differing tastes of its inhabitants. 'The owners had quite contrasting briefs, which would usually be challenging. He's into contemporary design with strong colours, and her taste is far more minimal and neutral,' says Suzy, who attributes the ultimate success to their willingness to trust the team. 'Even though she, in particular, had a very good eye, they were brave enough to let us go for it so we could develop a dialogue where I could push if I believed in a piece.'

The desire to develop a personally tailored, one-off feel led to a handful of standout bespoke creations being commissioned that now seem to anchor the house's overall look. Suzy designed the rugs throughout the house, which are a series of corresponding, geometrically striped flat-weaves that vary in colour and pattern, made by Christine Van Der Hurd. Suzy designed much of the lighting, a white pedestal table and the teak cabinet in the dining area, not to mention a showpiece flash of wallpaper with oversize, diagonal black-and-white stripes that leads down from the kitchen to the basement cinema room and work den. The pared-back stone chimneypieces were specially made by Jamb.

Talking through her process of finding the contemporary/classic balance to give an interior longevity, Suzy fastens on many details – the fabric-fronted wardrobes, the Vittorio Introini shelving – before deciding that her own favourite touch is a relaxed *mise en scène* in the bathroom area of the open-plan main bedroom. A Fifties chair by Philip Arctander, which she found through a Swedish dealer, sits next to Rose Uniacke's 'Hoof' side table, arranged at a relaxed angle beside the freestanding bath. 'That chair was the first piece we sourced for the project, and those initial purchases tend to set the tone,' says Suzy. The bath-side scenario sketched out by these three pieces certainly looks inviting, and acts as a simple reminder of how interior design shapes people's lives, the way they spend their time and even how they relate to one another □

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Hackett Holland: 020-7467 0450; www.hackettholland.co.uk



THIS PAGE Wide-plank oak floorboards and geometric tiles create a division between the open-plan main bedroom and bathroom on the top floor. Brass strips edge the fabric-fronted wardrobe wall (above), which complements the brass taps and reclaimed wash stand in the bathroom (right). Graphic curtains made with fabric from Madeline Weinrib add colour to the white walls by the bed, while a Fifties Swedish chair upholstered in sheepskin sets the tone by the free-standing 'Vieques' bath from Agape (far right)





OPPOSITE In the drawing room, a Victorian desk stands by the french windows. THIS PAGE A Forties painting by Laura Knight hangs in the drawing room; to the right is a lamp from Ardgowan Antiques and a nineteenth-century bronze by Hamo Thornycroft



ARTISTIC LEGACY

Formerly owned by Howard Hodgkin, who had his studio in the attic, this Victorian house in west London has a bohemian history, which the current artist owner has carefully maintained, while introducing the comforts of a family home

TEXT VIRGINIA FRASER | PHOTOGRAPHS ALICIA TAYLOR

Artwork in the drawing room includes a student painting by Andrew Gadd; under it is a Regency sofa, with a pair of ikat cushions from Yastik By Rifat Özbek





Inside a high-ceilinged 1860s house in west London, there is a remarkable and intensely personal collection of twentieth-century paintings – interiors, landscapes and abstracts, which have been assembled over the past 37 years by its owners Linda and David Heathcoat-Amory. It includes works by Laura Knight, Cedric Morris, William Nicholson, Joan Eardley, Anthony Fry, Frank O Salisbury and James Reeve. There are also many portraits of their children by Don Bachardy, Maggi Hambling and Linda, who is a painter. An alumnus of Camberwell College of Arts and the Royal College of Art, she worked as a paper restorer before taking up her brush again.

‘We bought this house in 1978 in the most fortuitous way,’ says Linda. ‘We were looking to buy and the decorator Melissa Wyndham, a great friend, bumped into the artist Howard Hodgkin in the street. He was flustered, he explained, as he couldn’t sell his house. It was run down and uncared for, lived in by his family and various artists on different floors – including Patrick Caulfield and Mick Moon – and his studio was in the attic.

‘It was both a wreck and a jewel,’ continues Linda. ‘Chaotic, with damp patches on the walls and improvised kitchens on various floors, but also totally unmodernised.’ With its lovely proportions and original cornices, its stained-glass windows and large attic studio, it was difficult to resist, especially as Linda already knew it: during her year at Byam Shaw School of Art, her student group had been taken there to see Howard at work. It also had a greenhouse at the back, leading to a leafy garden – perfect for Linda, who is a passionate gardener and loves potting and taking cuttings. She and her husband looked round it and decided to buy it the next day.

It was a daunting undertaking. Once the building work was finished, they moved in and camped in three rooms. Linda started furnishing the house and simultaneously set up her own business in the studio, restoring works on paper, soaking and mending delicate contemporary pieces by Jim Dine, David Hockney and others for the Petersburg Press. Later, changing tack, she took up painting: of the interiors of people’s houses, of artists at work in their studios, landscapes and portraits. It was at this point that David and Linda tentatively started collecting paintings, veering towards subject matter that she was tackling herself. The house was large and empty, but they gradually accumulated what was needed, purchasing mostly from Ann Gore in Barnes, who guided them over many years.

Decorating the house was more of a problem. ‘I am not very interested in decoration,’ Linda admits. ‘I like moving rugs around, but find it difficult to know what goes with what.’ Luckily,



THIS PAGE
CLOCKWISE FROM
LEFT The entrance hall, with 'Braulen' wallpaper from Nina Campbell, leads to the greenhouse and the garden beyond. The striped rug in the library was designed by Linda and made by Robert Stephenson. William Morris 'Willow' wallpaper enlivens the basement dining room. Blue-and-white striped walls in the main bedroom were inspired by Derry Moore's house. **OPPOSITE** Sketches and works in progress fill Linda's attic studio



Melissa was there to advise. Linda says, 'Our house is more about our collection of paintings, furniture and objects than it is about decoration, although I have to admit, I am slightly ashamed of my attachment to them.'

As you enter the house, the light-filled hall leads you towards the back door into the greenhouse and on towards the garden. A Robert Buhler landscape of France from the Forties hangs against a Nina Campbell wallpaper.

On the left is David's library, with a chunky Victorian desk and a naive painting of a sailing boat by the Spanish artist Ramiro Fernández Saus above it; the double-handled vessels underneath are from Ardgowan Antiques. The desk stands on a modern rug designed by Linda – inspired by Paul Klee and Navajo tribal rugs.

The mood changes next door. In the orange drawing room, with its magnificent Agra carpet, hangs a monumental wartime painting by Laura Knight, depicting the construction of the first-ever concrete railway sleeper. 'I adore this painting because it represents an extraordinary moment in history,' explains Linda. 'I think it's her great masterpiece and should really be in the Imperial War Museum.' The Regency sofa covered in a Colefax and Fowler fabric has a student painting above it by Andrew Gadd; it is framed by a cluster of smaller oils and watercolours. By the window, two Swedish Arts and Crafts pots sit above a nineteenth-century

American desk by cabinetmakers J & JW Meeks.

The basement dining room has a soft green William Morris wallpaper that plays engagingly with the semi-abstract seashore by Scottish artist Joan Eardley, from her Catterline period, which is above the chimneypiece. A modern pottery piece stands in the middle. The Gothic Revival dining chairs are part of an original set of 48 that belonged to the Earl of Derby; Linda bought 12 from Geoffrey Bennison and had them restored and covered with horse hair. The bedroom on the first floor is a graceful high-ceilinged cube. To the left of the four-poster bed hangs a Pissarro drawing; the painted pale-blue and white stripes on the walls were inspired by the photographer Derry Moore's house.

Both Linda's collection and her career are works in progress. In her studio, where she often senses the presence of Howard Hodgkin, her thoughts have been turning to her next show. 'My last one was with Jonathan Clark in Fulham,' she says. 'The next one is going to be quite different: a dozen big paintings and some drawings.' And the Heathcoat-Amory collection of paintings will continue to grow. Linda's fascination with the painted canvas is deeply engrained – meaning that new acquisitions will adorn the walls for many years to come □

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BLOOMING MARVELS

Inspired by fabrics with floral motifs, Gabby Deeming and Ruth Sleightholme create schemes that are pretty yet sophisticated

PHOTOGRAPHS JOAKIM BLOCKSTROM



THIS PAGE WALLS Paint, 'Ammonite', £36 for 2.5 litres matt emulsion, at Farrow & Ball. **FURNITURE** Eighteenth-century, Swedish painted-wood **cabinet**, 194 x 127 x 49cm, £16,000, at Talisman. **ACCESSORIES** Cotton **quilts**, from £171, at Caravane. Marbled ceramic footed **bowl** (in cupboard), £110, at Designers Guild. Various **textiles** in cupboard used throughout. **OPPOSITE WALLS** Paint, 'Ammonite', £36 for 2.5 litres matt emulsion, at Farrow & Ball. **Wallpaper**, 'Snow Tree' (blue), £56 a 10-metre roll, at Colefax and Fowler. **Skirting** (in back room), 'Railings', £36 for 2.5 litres matt emulsion, at Farrow & Ball. Framed, eighteenth-century **binding papers**, £1,800 each, at Soane. **FLOOR** Oak **flooring**, 'Single Stave Blocks' (white oiled), £56 a square metre, at Junckers. **FURNITURE** Laminated-ash **chair**, 'Grand Prix' (red), by Arne Jacobsen, 80.5 x 50cm square, £456, at The Conran Shop. Sycamore, brass and leather **desk**, 'Richter', 79 x 160 x 80cm, £3,171, at Julian Chichester. **Sofa**, 'Cushion', 93 x 128 x 87cm, £4,000; covered in 'Ottoman Scribe' (eau de nil), linen, £196 a metre, both at Soane. **ACCESSORIES** Patterned **notebook** (top), by Astier de Villatte, £29, at Designers Guild. Stoneware **vase** (watercolour blue), by Christiane Perrochon, £187.50, at The Conran Shop. Steel and aluminium **desk lamp**, '205' (black and red), by La Lampe Gras, £350, at The Conran Shop. Nineteenth-century, French tole **ceiling light**, 61 x 61cm diameter, £4,800, at Sibyl Colefax & John Fowler Antiques. *For suppliers' details, see Stockists page*





OPPOSITE WALLS Fabric, 'Mughal Flower' (rose), by Lisa Fine Textiles, linen, £290 a metre, at Tissus d'Hélène. **Paint**, 'Light Blue', £36 for 2.5 litres matt emulsion, at Farrow & Ball. **FURNITURE Oak cabinet**, 'Oulton', 253 x 144 x 53cm, £7,345, at William Yeoward. Leather **sofa**, 'Bear' (crimson), 62 x 233 x 93cm, £29,000, at Soane. Oak six-legged **stool**, 'Tansy' (rust), 44.5 x 126.5 x 79cm, £2,950, at Robert Kime. **ACCESSORIES Cushions** from left: 'Moroccan Tile' (scarlet), embroidered linen, £740, at Vanderhurdt; 'Azibal' (rouge), linen, £129, at William Yeoward; 'Indian Ribbon', linen, £79, at Caravane; 'Grande Prisme' (scarlet), embroidered linen, £760, at Vanderhurdt. Brass **floor lamp**, 'Villandry', 120 x 12cm shade diameter, £740, at Paolo Moschino for Nicholas Haslam. Vintage metal **planter**, £115, at Designers Guild. **Paperwhites**, £22 for 50 stems, from Scented Narcissi. **THIS PAGE WALLS Wallpaper**, 'Dragged' (1273), £60 a 10-metre roll, at Farrow & Ball. **Fabric**, 'Le Gange' (rose bleu), by Braquenié, cotton/linen, 80cm wide, £210 a metre, available to order through Pierre Frey. **FLOOR Oak flooring**, 'Single Stave Blocks' (white oiled), £56 a square metre, at Junckers. **FURNITURE Armchairs**, 'Aries', 93 x 58 x 65cm, £425 each, at Paolo Moschino for Nicholas Haslam; covered in 'Oui' (rouge/french blue), by Hill Brown, cotton, £95.80 a metre, at Turnell & Gigon. White-lacquered-wood **table**, 'Bramante', 74 x 107 x 122cm, £2,790, at Paolo Moschino for Nicholas Haslam. Nineteenth-century, Swedish, painted-wood **chest of drawers**, 82 x 103.5 x 48.5cm, £3,600, at Talisman. **ACCESSORIES Linen cushion**, 'Argana' (rose), £119, at William Yeoward. Marbled ceramic **vase**, £20, at Designers Guild. Nineteenth-century, porcelain-and-metal **flowers**, £750 for seven stems, at Hilary Batstone. Stoneware **vases**, by Christiane Perrochon, (watercolour blue), £187.50, and (sky blue), £296, both at The Conran Shop. Resin table **lamp**, 'Positano' (palace grey), 57 x 42.5 x 20cm, £755, at William Yeoward; with linen **shade**, 'Syrian Rose', £335, at Robert Kime. *For suppliers' details, see Stockists page*







OPPOSITE WALLS Fabric, 'Toile Rivière Enchantée' (corail), by Charles Burger, linen/cotton, £106 a metre, at Turnell & Gigon. **Skirting**, 'Light Blue', £36 for 2.5 litres matt emulsion, at Farrow & Ball. **Wallpaper** (in bedroom), 'Dragged' (1214), £60 a 10-metre roll, at Farrow & Ball. Metal **half-tester**, 'Laurel', 11 x 74 x 42cm, £89, at Oka. Bed **curtain**, 'Rayures Nantes' (blue), by Clarence House, linen/cotton, £276.80 a metre, at Turnell & Gigon, lined in 'Lining Stripe' (black), cotton, £19.50 a metre, at Ian Mankin. **FLOOR Oak flooring**, 'Single Stave Blocks' (white oiled), £56 a square metre, at Junckers. Wool flatweave **rug**, 'Herat', 318 x 489cm, £5,950, at Robert Stephenson. **FURNITURE Fruitwood commode**, papered in Fifties wallpaper, 82 x 100 x 56cm, £2,200, from Fleur de Bois. King-size **divan**, 'De Luxe', £2,785, from Vi-Spring. **Headboard**, 'Livia', from E980, from Ensemblier; covered in 'Nightingale Stripe' (ice blue), by Le Gracieux, hemp, £298 a metre, at Tissus d'Hélène. Iron and leather **bench**, 'Cleopatra', 40 x 102 x 40cm, £1,600, at Victoria Stainow. **ACCESSORIES Vintage birdcage**, £1,000, at The Conran Shop. **Radio**, 'Pal' (red), by Tivoli, £179, at The Conran Shop. Ceramic **table lamp**, 'Delilah', £70, with silk shade, 'Gold', £70, at Pooky. Linen **bedding**, 'Selena' (neige), king-size duvet cover, £351, pillowcase, £51; and cotton bedspread, 'Gujarat', £231;

all at Caravane. Embroidered **cushions**, 'Izник', £130 each; and antique checked and striped cushions, £190 each; all at Robert Kime. **THIS PAGE WALLS Paint**, 'James White', £36 for 2.5 litres matt emulsion, at Farrow & Ball. **Fabric** (in nook), 'Paw Print' (raspberry), linen, £90 a metre, at Soane. MDF **pelmet**, 'D3097', 20 x 170 x 14cm, £40.21, from Jali; covered in 'Paw Print', as before. **Curtains**, 'Lady Mountbatten' (rouge/french blue), by Hill Brown, cotton, £377 a metre, at Turnell & Gigon; **trim**, 'Dolce Pom Pom' (candy apple), wool mix, £43 a metre, at Samuel & Sons. **FLOOR Oak flooring**, 'Single Stave Blocks' (white oiled), £56 a square metre, at Junckers. **FURNITURE Nineteenth-century French side chair**, 73 x 35 x 43cm, £1,750 for a pair, at Robert Kime. Nineteenth-century, cast-iron **bath**, 48 x 184 x 80cm, £6,240, at The Water Monopoly; painted in 'Skylight', £36 for 2.5 litres matt emulsion, at Farrow & Ball. Nineteenth-century, ebonised-wood **cabinet** (on wall), 121 x 148 x 22cm, £720, at Original House. Eighteenth-century, Swedish, painted-wood **cabinet**, 194 x 127 x 49cm, £16,000, at Talisman. **ACCESSORIES Cardboard bobbin reels**, 18cm high, £8 each, at Puckhaber Decorative Antiques. Cotton **washbag**, '1908', £24.95, from The French House. Bath **towel**, 'Scalloped', £35, from Balineum. For suppliers' details, see [Stockists page](#) □

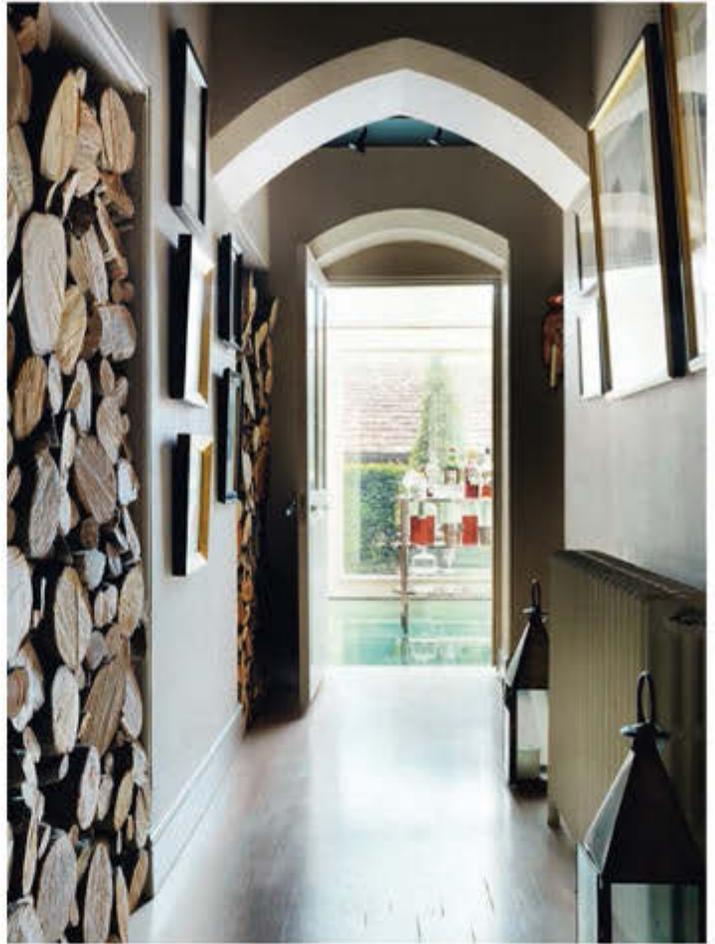
COUNTRY conversion

After spending time working abroad, Richard Parr moved his family from London to this farmhouse in the Cotswolds, and has developed it into an inspiring setting for his architectural practice





OPPOSITE The front porch's dining area is the hub of the house in summer months. THIS PAGE CLOCKWISE FROM ABOVE LEFT There is a kitchen garden at the front of the house. Richard Parr designed the glass box that connects the kitchen and dining room, with views to the orchard beyond. Glass floors run over the former cellar and can be illuminated at night



Richard Parr was living and working in London when, ‘as a project’, he bought a small house in the Cotswolds. Some 20 years later, after spending time working abroad, he decided to make his move out of London, and decamped to a seventeenth-century farmhouse near Stroud, moving both his family and his architectural practice.

He first viewed the property – the major part of what had once been the home farm of a now disbanded estate – one misty October evening. The house looked over the concrete farmyard; facing it was a series of barns. To Richard this was ideal. ‘Our previous home was becoming too small and I wanted to expand both professionally and domestically,’ says Richard. ‘This tapestry of buildings was exactly right. Added to which the internet had become efficient enough to make the divide between here and London insignificant.’

The building, he explains, was ‘almost industrial’, every room being there for a reason. The porch acted, then as now, as the hub of the building, giving protection to both people and produce; to the right was the cellar, and to the left was a room formerly used to make cheese and beer. None of the rooms is large and when Richard moved in, all the detailing had been removed in an attempt at modernisation. Since the estate was broken up, hedges had been planted to demarcate various individual gardens. ‘It felt suburban,’ Richard says. ‘We were in the middle of the countryside but with leylandii hedges everywhere.’ Slowly, he has bought back tranches of land, taken

BOTH PAGES An informal seating area sits next to an Arts and Crafts school table in the dining area (above left). A hallway leads to the kitchen (above right). The brown palette of the sitting room is accented with a Seventies glass coffee table from Lorforde's Antiques (left) and the original stone chimney piece (opposite)





down the hedges and opened up views, orchards and fields as before.

To rationalise the interior, he took out all the recent modernisations, leaving the bones of the house intact. The back door – between what is now the kitchen and dining room – was then a door leading into a light well. Richard filled this wasted space with what is, in effect, a glass box, giving views over the orchards, connecting the kitchen with the dining room to make it into a large family room, and providing a connecting end to the house to produce what he calls a ‘circular enfilade’.

The simple, seventeenth-century, dining-room chimneypiece replaced a grand gilt one and was a lucky find in a reclamation yard. ‘I thought its simplicity was just right. In all the houses I have been doing down here, I am trying to create a contemporary Cotswolds look, and this,’ he says, indicating the walls of inside-out tongue and groove, ‘reflects the influence of the Arts and Crafts movement in this part of the country’. He found the stone wainscots – removed during a previous modernisation – stacked in one of the barns.

Richard is an excellent cook, and he has designed a kitchen that exactly suits his needs. A large circular work unit hides a second oven and an ingenious ‘pit’ in the middle, which gives him more room to move. ‘I love it when everyone is seated around the table, the children and their friends, and I can talk to them, or – as the music is zoned – I can listen to music while they watch a film in the dining room.’ A glass floor over what was previously a cellar has created what Richard calls a ‘sculptural’ space, which looks stunning at night when lit from below. Silver-and-glass shelving bought at an auction works beautifully for parties, one set being used as a bar while the other holds the food.

Using distinctive colours of dark grey, mustard and red throughout, Richard has furnished the house with an eclectic choice of pieces, reflecting different periods of his life. ‘I’m suspicious of houses in which everything is of a moment,’ he says. ‘We all reinvent ourselves from time to time. As with my clients, it is important to keep space for pieces you find along the way. We don’t want a dictatorship of style: we want to reorganise and adapt every now and then.’ And so Baroque pieces from Spain mingle with furniture bought locally in Tetbury, often from his friend and neighbour, the antiques dealer Toby Lorford. The Arts and Crafts dining table – once used in a school – stands alongside Mogensen chairs, eighteenth-century paintings, Gothic chairs and Thirties sofas.

The concrete farmyard was dug up and has now become a vegetable garden, so Richard can look out of the kitchen window and see whether he has enough spinach to make a particular recipe that day.

Opposite are the barns, where 12 architects and designers are busy working on projects both in London and the country. These include two newbuild projects, which Richard describes as being ‘abstracted from the vernacular but not a pastiche’, using indigenous materials, oak frames, red ironstone and thatched roofs, with the rest being glass, mixing solid and transparent in the same building.

The communal atmosphere created by the proximity of house and workplace is exemplified by the fact that two members of staff take it in turns to prepare a fortnightly lunch for everyone, at which they discuss ideas and plans. The house has turned out to be supremely practical, too. As Richard says, ‘I can have more than 30 people here and not feel cramped – in the summer we can all eat on the porch. Or I can be here on my own and not feel alone; it feels a little like a cosy flat. There’s no longer a divide between country and city’ □

*Richard Parr + Associates:
01453-860200; www.richardparr.com*

OPPOSITE A seventeenth-century wall panel is reused as a headboard in the spare room. **THIS PAGE FROM ABOVE** Tongue-and-groove panelling separates the enclosed bathroom in the spare room. Velvet bedding contrasts with a leather-upholstered, Børge Mogensen sofa at the end of the bed in the main bedroom



Untold STORIES

Textile artist Natasha Kerr hand-stitches photographs and ephemera on to antique French bed sheets, revealing hidden histories and family secrets through a captivating cast of characters



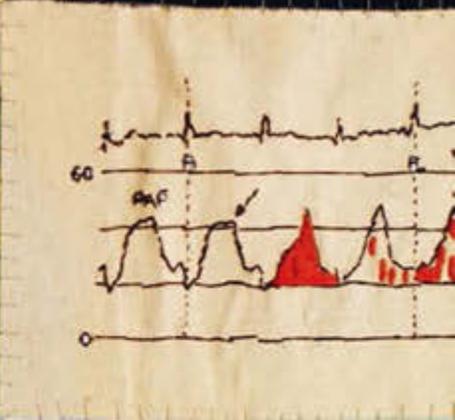
TEXT **EMILY TOBIN**
PHOTOGRAPHS **ANDREW MONTGOMERY**

THIS PAGE Natasha stands in front of *At the End of the Day* - a version of this piece was purchased by the Victoria & Albert Museum and shown in its 2010 exhibition on quilts. OPPOSITE A detail from Natasha's self-portrait, which includes depictions of her childhood home and old family photographs

London England
 General Reference
 issued 21/1/77 - 1/1/78



no 150
 Official opening of the
 Merseyrail Underground by
 Her Majesty The Queen
 Royal Train
 Moorfields to Kirkby
 25 October 1978
 Commemorative Ticket



L Y N D H U R S T



The Sarcotie!
 Just - a
 don't see y
 the week-end
 the bookcase
 which answer
 Uncle Harry

This was our last Christmas
 getting kind of late don't want
 from the bell-ringer each year
 there was one last night - 21/12/77





THIS PAGE CLOCKWISE FROM ABOVE Research material assembled for one of Natasha's commissions, which celebrates the life of a Second World War officer. Detail from a piece about an urban beekeeper. Natasha works on her self-portrait in her east-London studio. *Solange*. Detail from Natasha's self-portrait. *Oma Mitzy and Fritzky*. Her printing screens (centre)



Peering down from the walls of Natasha Kerr's studio is an unlikely cast of characters. There is Leopold Gold, a bespectacled watchmaker with a nervous disposition, plain Olga Tufnell who throws lavish dinner parties themed by the letters of the alphabet – 'one may start with potted pigeon, followed by potage au potiron, poached perch and partridge pie' – and poor old Jonnie Banks, who throws himself into the ocean after mercifully killing his neighbour.

Natasha is a photographic textile artist and also a wonderful storyteller. These eccentric men and women have been plucked from the depths of her imagination and immortalised as mixed-media works. These are not quite quilts – in fact that's the last word she would use to describe them – but they rouse the same ideas of hidden histories, family secrets and untold stories. There are three strands to her work: imagined characters, her own family and commissions.

Photographs are hand-stitched on to antique French bed sheets, which are overlaid with paint, ink and ephemera. 'This isn't about nostalgia in a twee, sentimental way,' insists Natasha. 'The point of what I do is not about making a pretty picture, or about putting a romantic sepia filter on a photograph – I hate that. It's about telling stories without romanticising them.' The fact that many of her characters have an untimely demise is testament to this.

Despite repeated protestations that she is not a writer, much of Natasha's work orbits around words and narrative. Each of her fictional characters has a complete backstory, which is compiled according to one strict rule: 'It can be on no more than two sheets of A4.' Although invariably, margins narrow and fonts shrink to pinpricks in order to pack in as much information as possible. These tales are then transcribed with Indian ink. It's not unheard of for characters to crop up in one another's stories – Jonnie Banks and Olga Tufnell meet by chance on board *The Mauretania*, while Thomas Obediah Gray – 'the fastest and most accurate ledger keeper in his firm' – crosses paths with Wally Weaver – 'a florid but respectable chap'.

Having graduated with a degree in fashion textiles in the early Nineties, Natasha worked as a freelance textile designer and it was during this time that her mother gave her several boxes of photograph albums. These had belonged to Natasha's grandmother and had languished in a cupboard under the stairs for decades. This wealth of memorabilia provided a visual thread that linked her to a previously unknown family history and led her to take a new direction for her work as, one by one,



OTHER STORYTELLERS

ZEBEDEE HELM

For three years, Zebedee Helm cheerfully illustrated former editor Susan Crewe's letters; each drawing was a story cleverly condensed to a few pen strokes and a wash of ink. It was apt, therefore, that he would create a picture to bid her farewell. The result was *21 Sue Things for her 21 Years* – a whistlestop narrative of anecdotes and objects that tell her tale.

www.zebedeehelm.com

LAURA CARLIN

Why not commission Laura Carlin to create a unique set of tableware? Bespoke stamps in her distinctive jolly style can be designed, which she uses to decorate plates and bowls ('Ship Bowl' pictured above) and in doing so tells a personalised story. Contact The New Craftsmen. www.thenewcraftsmen.com

ROSALIND WYATT

For artist Rosalind Wyatt, storytelling is at the core of her craft. Intricately stitched narratives are sewn on to clothes, shoes and handkerchiefs. A recent commission for Fortnum & Mason includes two stitched garments: one of these tells the story of the Churchill family, whose local grocer was Fortnum's; and the other charts the 1924 Everest expedition by George Mallory, which was provisioned by the department store.

www.rosalindwyatt.com



ABOVE Natasha's mixed-media pieces often depict fictional characters, such as *Perigrinne Potts*, which hangs in her studio

relations were incorporated into large textile pieces – her grandparents are shown lounging on the lawn, her grandmother knits on the beach, her mother paddles tentatively in the sea.

The curiously intimate world that Natasha creates has resulted in numerous bespoke projects. Wives have commissioned artworks for their husbands, employees for their bosses, children for their parents. Each piece begins with an exploratory meeting. 'You have to listen to what the person is telling you and how often they are telling it – the important things come up again and again, and the rest fades into the background,' explains Natasha. 'It is about distilling their stories.' As a result, she is given access to all sorts of personal mementos: photographs, negatives, film footage, diaries, letters, speeches and so on.

She is currently creating her own self-portrait, which is clearly an agonising process. Rather than use a central

photograph of herself (a 'horrifying thought'), she has incorporated the places that she's lived as triggers 'for me and my life'. Theatre tickets sit alongside handwritten notes, grainy family snaps and scraps of fabric. 'It's hard,' she says plainly. 'When I'm older, I'll definitely do it again and it will be easier to say what I want to say.'

Just as with her clients and her fictional characters, Natasha's portrait is 'about the chinks in life and the things that make you into the person you are'. The goal is simple: 'It's about capturing the stories before they've gone' □

Natasha will be holding an open studio on the weekend of January 31 to February 1, 10am–6pm: www.natashakerr.co.uk

MAGNIFICENT ISOLATION

At Tresco Abbey Gardens in the Scilly Isles, tender and unusual plants grow in abundance in the balmy climate, making it feel a world away from the Cornish mainland

TEXT **CLARE FOSTER** | PHOTOGRAPHS **HOWARD SOOLEY**



OPPOSITE An overview of Tresco Abbey Gardens, taken from an upper terrace, with its shelter belt, palms and exotic flora.

THIS PAGE The mild climate enables plants not normally found outdoors in Britain to thrive, such as this Chilean *Puya chilensis*





THIS PAGE FROM
TOP *Leucospermum
cordifolium* is a
flamboyant plant
from South Africa.
At the centre of the
garden are the ruins
of an old priory, now
colonised by self-
seeding succulents.
OPPOSITE The
central axis of the
garden, flanked by
bright rudbeckias
and tall Phoenix
palms, leads to the
upper terraces

There is something completely enchanting about arriving on a tiny island by boat, leaving reality far behind, and Tresco, with its turquoise waters, its white sandy beaches and its heather-clad hillsides, feels a million miles away from anywhere. The shallow waters separating it from the other islands recede at low tide to reveal old farm walls that disappear into the sea, fuelling the myth that these islands were once the peaks of a drowned kingdom known as Lyonesse that was said to have joined the Scillies to Cornwall 28 miles away. These fables only serve to heighten the sense of intrigue that surround the islands, and this sets the context for a visit to the wonderful Tresco Abbey Gardens, where you will be transported into a very different world.

Instead of sea, rock and sand, this is a world of plants – but not plants that you will know or recognise. Although the island is often battered by strong winds, the climate is very mild by British standards, the temperature rarely dropping below 5°C, which means that, given adequate shelter, an astonishing range of plants can be grown here that will never be seen anywhere else in Britain. Created in the early nineteenth century by Augustus Smith, who leased the islands from the Duchy of Cornwall, the gardens occupy some 15 acres of the island, radiating out from the ruins of a twelfth-century Benedictine priory. Smith realised that here he





THIS PAGE A variety of plants have colonised the banks of the rockery, including the acid-yellow flower spikes of *Aeonium cuneatum* and lipstick-pink *Geranium maderense*.

OPPOSITE
CLOCKWISE FROM
TOP LEFT *Aeonium
balsamiferum*. *Aloe
polyphylla*. *Puya
berteroniana*.
Corymbia ficifolia.
Protea mundii



would be able to make a garden unlike any other, and began to build walls and plant a shelter belt of Monterey pines and cypress trees to shield the garden from the salt-laden winds. As the shelter belt grew, so did his collection of plants, and before long Smith was corresponding with leading horticultural figures at Kew and other botanic gardens, from whom he received hundreds of unusual plants from all over the world.

Today the Abbey and garden is owned by the Dorrien-Smith family, ancestors of Augustus Smith, and the garden continues to grow and thrive, thanks to curator Mike Nelhams, who came here as a student in the late Seventies, returned as head gardener in 1984, and has been here ever since. Mike spends much time forging relationships with other gardens, setting up plant and seed exchanges, so that the Tresco plant collections are always changing.

These collaborations stood the garden in good stead when the island suffered terrible damage from snow storms in 1987 – it hasn't snowed since – and the notorious hurricane of 1990. 'It took at least two years to sort everything out, but all our networking gardens were incredibly generous in donating plants and seed,' says Mike. It also gave them an opportunity to plant the new Mediterranean garden, as well as replace much of the shelter belt, this time varying the tree species to minimise the chance of it suffering the same level of damage in the future. 'We've put in a much more mixed windbreak, with banksias from Australia, *Metrosideros excelsa* from New Zealand and *Myrtus luma* from Chile,' explains Mike.

This cosmopolitan list of plants is a hint of what is to come inside the garden, where one minute visitors find themselves wandering through a shady New Zealand tree-fern glade, and the next minute emerging into bright sunshine among the agaves and succulents of what could be a Mexican desert. Further up the terraced garden, you are transported to Kirstenbosch in South Africa, enveloped by proteas and belladonna lilies, and then catapulted into the aromatic shade of an Australian eucalyptus forest. 'We try and recreate little microclimates within the garden,' says Mike. 'In a relatively small area, we can create very different spaces – it's almost like taking a trip round the world. I bet if I dropped you out of a plane, you wouldn't have a clue where you were.'

Everywhere you walk, extraordinary plants stop you in your tracks. Mike points out a bizarre-looking plant like a giant dandelion. 'This is the dandelion tree from the Canary Islands,' he says. 'It throws up big flower spikes a metre and a half high, and has great architectural leaves.' The Chilean puyas, with almost artificial-looking green waxy flowers arranged on fat, spiny flower spikes like lethal clubs, are pollinated in the wild by hummingbirds – here, the starlings do the job just as well.

On the top terrace, Mike points out a pincushion protea, *Leucospermum conocarpodendron*, which has huge yellow flowers. 'I saw one of these on Cape



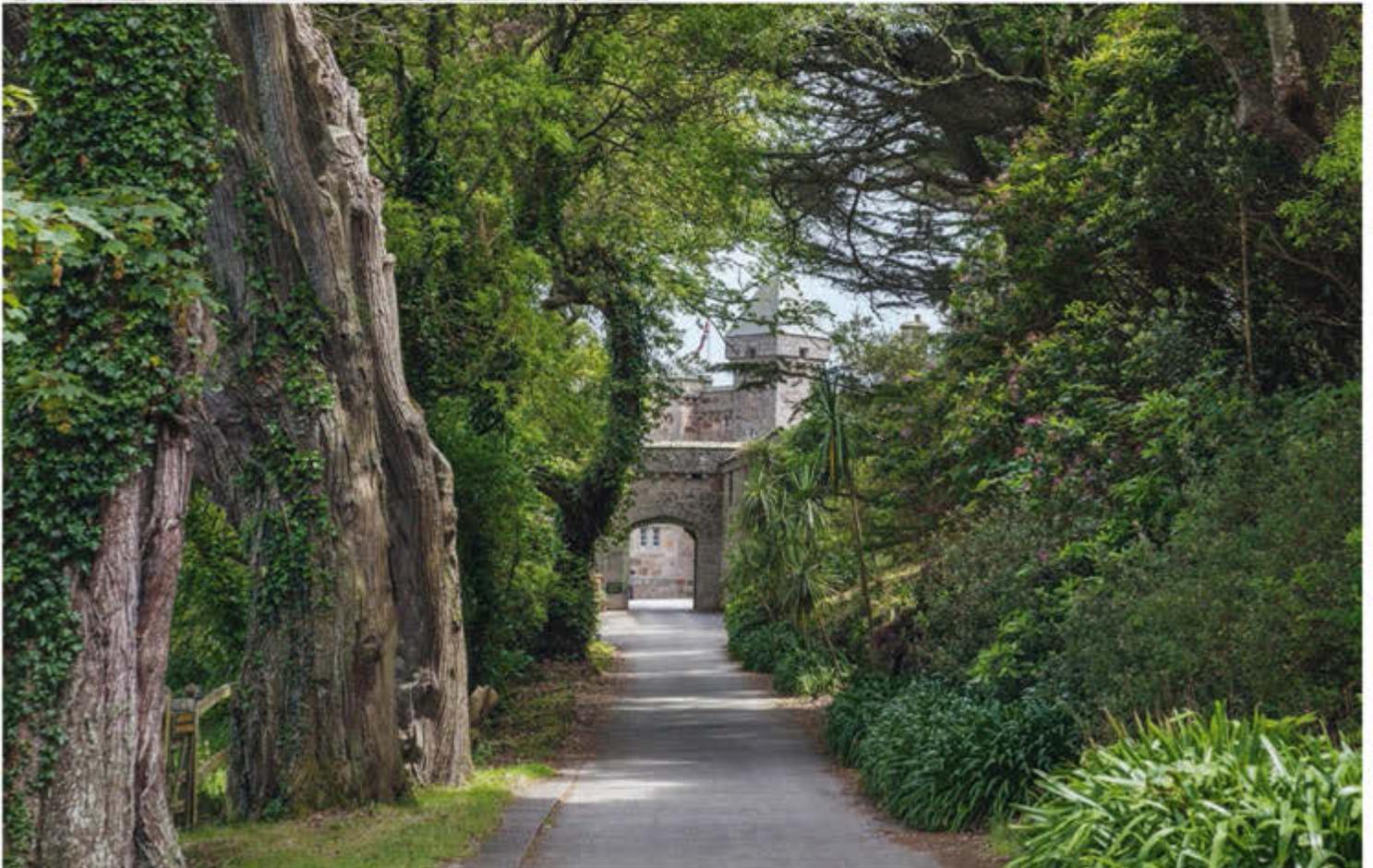


THIS PAGE FROM
TOP *Agave americana*
grows out of a rocky
bank, along with other
succulents and
exotics. A shady
tunnel of trees leads
to the Abbey, home to
the Dorrien-Smith
family. OPPOSITE
Self-seeded *Geranium
maderense* creates
a splash of colour
underneath the
twisted tree trunk
of *Pinus pinea*

Point,' he remembers. 'It was four and a half metres tall with lots of baboons sitting in it, picking the flowers and eating them like apples.' Succulents cascade down rocky walls, while self-seeded agapanthus grow in the ruined walls of the priory and scented pelargoniums have to be hacked back from the rockery because they grow so profusely. 'Everything grows so quickly here, but look at our soil profile – it's appalling,' says Mike. 'We don't improve the soil on many of the terraces; if we did, a lot of the plants wouldn't thrive.'

Climbing right to the top of the garden, which is arranged on terraces on the side of the hill, you can look down to see the jungly expanse of the place, the graphic shapes of Phoenix palms and Norfolk Island pines standing out against a sea of evergreen peppered with splashes of intense colour. Up here there are views out, too – tantalising glimpses of the sea to remind you of the garden's unique island setting before you dive back into the plant-filled paradise below. And when you eventually tear yourself away and are leaving the island by boat, look back and see the swathes of agapanthus that have self-seeded in the dunes. This is truly a garden island □

Clare Foster travelled to Tresco with First Great Western (www.firstgreatwestern.co.uk) and Isles of Scilly Skybus (www.islesofscilly-travel.co.uk). For Tresco accommodation details and information about Tresco Abbey Gardens, visit www.tresco.co.uk





**FOCUS ON
NURSERIES:**
Part Three



THIS PAGE Paul Bygrave waters plants in the nursery area, with one of the restored Victorian glasshouses in the background. OPPOSITE A gravel path runs through the nursery's sales area, with long borders that are planted with Paul's favourite combinations

Spiritual INSPIRATION

Continuing her series on British nurseries, Clare Foster explores the extensive gardens and lakes of Forde Abbey in Dorset and gets planting ideas from the deeply hued specimens and herbaceous perennials available for purchase from Abbey Nursery





Plenty of large gardens that are open to the public sell plants, and there's nothing more satisfying than buying a plant or two after seeing them in the borders as you wander around. But some gardens take full advantage of the plant-obsessed public, with nurseries in their grounds that will attract locals as well as more green-fingered visitors. Abbey Nursery at Forde Abbey, on the border of Dorset and Somerset, is just such a nursery. The historic house and 30-acre gardens, with lakes, a bog garden, traditional borders and a walled kitchen garden, are an attraction in their own right, but the integrated nursery is an added extra, turning the visitor experience up a notch.

The gardens of Forde Abbey were created largely in the eighteenth century, but the Abbey itself has existed since the twelfth century and was a Cistercian monastery for some 400 years, where the monks would have worked the land to produce their own fruit and vegetables. The only element of the garden dating back to this time is the upper pond, which would have been used in medieval times as a stew pond and to drive a mill below; now it feeds into a succession of ponds via a series of cascades, culminating in the grand Long Pond that on a still day reflects the herbaceous border running along its entire length, as well as the turrets and towers of the building behind. Areas of grassy meadow, colourful with daffodils and crocus in early spring, followed by green-winged orchids, lead up to the Great Pond and Bog Garden beyond, created in the early twentieth century from a section of the pond that had silted up over the years. Huge specimens of gunnera thrive in the deep silty mud, while the winding paths are lined with large collections of primulas, irises and astilbe, bringing washes of intense colour to the garden in summer.

Near the house, the walled kitchen garden was created in Victorian times, although almost certainly the monks would have grown vegetables in this area hundreds of years ago. Today it is gardened by owner Mark Roper, his sister Charlotte and his daughter Alice Kennard, along with a small team of gardeners and some keen volunteers. Fruit, flowers and vegetables are given equal importance, with more than 60 types of sweet pea grown over wigwams lining the box-edged beds, and colourful ornamental flower borders hugging the outer walls.

It is behind the kitchen garden that the nursery lies, in what used to be the adjoining walled fruit garden, backed by a range of Victorian glasshouses. Nurseryman Paul Bygrave, who studied botany at the University of Reading before working at the Herbarium at Kew, took over the nursery in 2001 and it now offers an eclectic range of excellent-quality plants, many of which you will see around the gardens, from classic herbaceous varieties that you might expect to come across in the garden of a stately home, to the plants in the Bog Garden that people rush back to ask for. Increasingly, he says, people come back from a walk around the garden having taken photographs of the plants they like with their mobile phones, so that they can ask for them in the nursery. 'It saves hours of trying to work out what people are describing,' he

says. 'And it means we don't have to label every single plant in the garden.'

Paul has made borders in the nursery area, which he has filled with the plants he loves: look one way and you'll see artfully grouped collections of eupatorium, achillea, valerian and other herbaceous plants in the borders; turn around and you'll find the same plants for sale in the display area, so you can buy exactly the same combinations to recreate in your own garden as an instant border. What could be a more effective sales tool?

Not surprisingly, given the popularity of the Bog Garden, a whole section of the nursery is devoted to moisture-loving plants. 'Astilbes sell particularly well,' says Paul. 'Erica' is a strong-growing variety with soft, heather-pink flowers, one of my favourites, and another popular one is 'Red Baron', which has amazingly deep-red flowers. A more unusual one to try is the true species *Astilbe simplicifolia*, a low-growing species with soft-pink plumes and a nice bronze cast to the leaves early in the

year.' *Rodgersias*, with their glossy, tactile leaves and delicate plumes of white or pink flowers are a group of moisture-loving plants that are rising in popularity. 'The leaves have a long season of interest, often bronzed when young and with rich autumn colour, too,' says Paul. 'The flowers turn reddish when the petals have dropped and persist well as winter skeletons.' He recommends *Rodgersia aesculifolia* and *R. pinnata* for smaller gardens, reaching a height of 75–90cm, and *R. podophylla*, whose flowering stems can reach up to 2 metres, for larger gardens. New cultivars of all these species have been introduced in the last decade, showing how fashionable they have become.

Paul makes sure he can offer several cultivars of the plants he knows sell like hot cakes, such as helenium, kniphofia, phlox and verbenas. 'I choose the cultivars that do well here, and then make sure I can offer a good colour range and flowering time,' he says. The classic herbaceous phloxes virtually fly out of the sales area, especially the gorgeous 'Monica Lynden-Bell', which has dark stems and calyxes to contrast with the soft blush-pink flowers, and a new double white cultivar called 'Tiara'. He also sells masses of verbenas – and not just the well-known *Verbena bonariensis*. 'The purple-leaved *Verbena officinalis* 'Bampton' seems to be the one that everyone wants this

year,' he says, but he also recommends *V. rigida*, which is a good short-growing verbenas with larger clusters of rich-purple flowers, and the new shorter cultivar of *V. bonariensis* called 'Lollipop'.

But as well as these quintessential favourites, Paul can't resist throwing in the odd wild card: the unusual *Leonurus cardiaca* 'Grobbebol', with impressive spikes of purple flowers and distinctive crimped leaves, for example, or the elegant *Teucrium hircanicum*, which has elegant, tapering flower spikes in purple fading to green at the tip. A true plantsman with an eye for a good plant, he mixes what he knows is going to sell well with the plants that excite and interest him the most – surely a winning combination □



OPPOSITE 1 A grand herbaceous border runs along the Long Pond at Forde Abbey. 2 *Verbena rigida*. 3 *Teucrium hircanicum*. 4 *Astilbe* 'Red Baron'. 5 *Leonurus cardiaca* 'Grobbebol'. 6 *Rodgersia pinnata*. 7 The borders in the nursery are planted with grasses and herbaceous perennials. ABOVE Moisture-loving irises, astilbes and primulas thrive in the Bog Garden

Abbey Nursery, Forde Abbey, Chard, Somerset: 01460-220231; www.forde-abbey.co.uk. Open from March 1, 10am–5pm, seven days a week

the knowledge

Inspired by the houses in this issue,
Bonnie Robinson gives directions on how to achieve similar style

BAROQUE CARVING



Perched on the mantelpiece in Richard Parr's sitting room is an eighteenth-century, Spanish baroque carving found by Richard on his travels. Westland London (020-7739 8094; www.westlandlondon.com) is an antiques dealer that specialises in architectural salvage. It trades out of a Grade I-listed Victorian church in east London and occasionally has baroque pieces in stock, such as this overdoor, which measures 142 x 71 x 3.8cm and costs £5,400.



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CHEST OF DRAWERS

The chest of drawers in the main bedroom was made by Brynmawr Furniture Makers. Established in 1929, the company made oak furniture and fostered pride in Welsh craftsmanship. It closed in 1940 but the simple, timeless pieces are much sought-after even now. Circa 1900 (07918-656108; www.circa-1900.co.uk) specialises in Brynmawr furniture. Pictured is a 'Govilon' chest of drawers currently in stock. It measures 112 x 92 x 53cm and costs £2,495.



POUFFE

Richard bought the beautiful embroidered pouffe in the sitting room from Beldi in Marrakech. His friend Toby Lorford of Lorfords Antiques (01666-505111; www.lorfordsantiques.com) now imports and stocks some pieces from the same artisans. Prices for a similar pouffe start at £975.

MIRROR

In the main bedroom hangs a vintage shield mirror. Richard bought this from The Cabinet Rooms (www.thecabinetrooms.com), a pop-up auction arranged by dealers Philip Thomas and Christian Quinlan, and a goldmine for mid-century-modern pieces. If you don't trust yourself with an auction paddle, C20C (07779-759319; www.c20c.com) is a good place to turn to. This Fifties Italian shield mirror measures 80 x 57 x 1.5cm and costs £400.





PENDANT LIGHT

In the sitting room of this Notting Hill town house, Suzy Hoodless has chosen a 'Crown' pendant lamp, a design by Jehs + Laub. Available through Skandium (020-7935 2077; www.skandium.com), this modern interpretation of a candle chandelier is made from die-cast aluminium, measures 81.5 x 115cm diameter and costs £2,100 in the polished finish shown here, or £2,070 in white.



Pages 102–107

CHAIR

In the corner nook of the lower-ground floor sits a quartet of grey 'Oslo' chairs by Anderssen & Voll for Muuto (00-45-32 96 98 99; www.muuto.com). The snug curves of their seats are suspended on thin stilt-like legs. The chair measures 78 x 80 x 73cm and costs £1,590.



VASES

On the sitting room mantelpiece are two 'Tree Trunk' vases by Richard Woods for Wrong For Hay. The graphic interpretation of wood bark has a distinct Pop Art aesthetic. Pictured here are the medium (30 x 26cm diameter), £77, and small sizes (15 x 17cm diameter), £39, from Selfridges (0800-123400; www.selfridges.com).

CEMENT TILES

Cement tiles delineate the bathroom area within the open-plan main bedroom. The 'Cube No. 65' tile from Emery & Cie (020-8969 0222; www.emeryetcie.com) is similar. Each tile is 20cm square and costs €138 a square metre. You can order any combination of three colours out of a dazzling array of 51. For more cement-tile ideas, see 'Shopping'.



TAP

The basins in the bathroom have 'Henry' gooseneck, three-hole, deck-mounted taps from Waterworks (020-7384 4000; uk.waterworks.com). Measuring 19.8cm x 22.8 x 9.2cm, the fitting costs £1,192.80 and is shown in unlacquered brass.

FLOOR LAMP

In the drawing room, a smart, brass floor lamp is positioned next to a kilim-upholstered armchair to provide light at adjustable heights. The 'Swannie' floor lamp from Besselink & Jones (020-7351 4669; www.besselink.com) is similar. It measures 168cm high at its maximum extension, with a base diameter of 24cm and a 35cm projecting arm. Seen here with a Honan silk shade, it costs £1,286.



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GINGER JAR

The Heathcoat-Amorys have an enviable collection of ginger jars arranged on the side table in their drawing room. Bonhams (020-7447 7447; www.bonhams.com) is a good source for antique examples. If you're after something more affordable, this jar from Bloom (0844-482 2332; www.bloom.uk.com) costs £15, measures 12 x 10cm diameter and comes filled with crystallised ginger.



SISAL FLOORING

The warm-toned sisal flooring in the drawing room was laid more than 20 years ago and is still going strong. Sinclair Till (020-7720 0031; www.sinclairtill.co.uk) has an exceptional range of textural natural matting. Pictured here is its 'Sisal Schaff' (1025K), which costs £49.25 per square metre.



STOOL

Classic bentwood stools are a fitting accompaniment to Linda's paint-splattered easel in her studio. Thonet popularised bentwood furniture at the turn of the twentieth century with a revolutionary technique of steam-bending wood, and the functional appeal of these pieces endures. Pictured is the 'ATFUBW42' bentwood bar stool from Andy Thornton (01422-376000; www.andythornton.com); it measures 75 x 36.5cm diameter and costs £82.80.

BALUSTRADE

A sweep of cast-iron balustrade adds to the elegance of the staircase. To install something similar, try British Spirals & Castings (020-8341 5975; www.britishsc.co.uk). It has its own foundry in Stoke-on-Trent, where pieces are hand cast. A bespoke mould costs £1,800–£3,000 and lengths cost from £960 a metre. Standard designs, such as 'TLC407' (left) and 'TLC409' (right), cost from £660 per metre.



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FABRIC

The fabric used to upholster the chairs around the kitchen table is 'Oxburgh Crewel' by Lee Jofa, a design that has now been discontinued. If you are after something with the same printed flourish of Jacobean vines, try 'Crewelwork' (jungle colours on beige), a linen mix by Bennison Fabrics (020-7730 8076; www.bennisonfabrics.com). It costs £197 a metre.



PAINT

The walls in the drawing room were painted by Colchester Lister Associates (020-7228 8229) in a vivid green colour mixed to Fiona Shelburne's specifications. 'Green Melon' by Designers Guild (020-7893 7400; www.designersguild.com) has the same pep to it and costs £39 for 2.5 litres of matt emulsion.



LAMPS

For the drawing room, Fiona has chosen a pair of 'Pear' lamps by Porta Romana (01420-23005; www.portaromana.co.uk) to sit on the grand, gilded side tables. As seen here with a bamboo silk-linen shade, the lamps measure 51 x 32cm diameter and cost £1,522 each □

Something for the weekend

Diana Henry REINVENTS THE ROAST and creates an
easy menu for a laid-back Sunday lunch

PHOTOGRAPHS **WILLIAM LINGWOOD** | FOOD PREPARATION AND STYLING **JACK SARGESON**
WINE RECOMMENDATIONS **JOANNA SIMON** | TABLE STYLING **ALEXANDER BREEZE**

ORANGE-AND-
OREGANO ROAST
CHICKEN WITH
OLIVE AND
FETA RELISH



If you've invited friends for Sunday lunch, you really ought to be able to chat and - most importantly - not spend the whole time washing up. Gone are the days when a rib of beef, Yorkshire pudding and a whole chorus of vegetables was mandatory. I like to offer a starter - the two below are incredibly easy and can be made ahead - but it's not necessary. Most of your guests will care more about the company. *All recipes serve 6, unless otherwise stated*

FIRST COURSES

SALMON TARTARE WITH ROAST BEETS AND DILL CREME FRAICHE

Clean, light and all done in advance.

6-8 small beetroot

Olive oil

For the salmon tartare

200g salmon fillet, skinned

1 tablespoon capers, rinsed, patted dry and finely chopped

1 small shallot, finely chopped

2 tablespoons parsley, very finely chopped

3 tablespoons lemon juice

2 tablespoons fruity extra-virgin olive oil

2 tablespoons chopped dill, plus

6 sprigs to garnish

150g crème fraiche

1 Heat the oven to 220°C/fan oven 200°C/mark 7. Wash the beetroot and place them on a double sheet of foil in a roasting dish - you will be making a loose tent around the beets, so allow enough foil. Drizzle them with olive oil, season with salt and freshly ground black pepper, and then pull the foil up around them and seal. Roast for about 30 minutes, or until tender. Once cooked, leave the beets until cool enough to handle, then slip off the skins and quarter them.

2 For the tartare, cut the salmon into small dice, about 5mm square. Put it in a bowl with the capers, shallot, parsley, 2 tablespoons of the lemon juice, the olive oil and some pepper. Mix and season to taste - you won't need much salt.

3 Mix the chopped dill with the crème fraiche and remaining lemon juice, and add a little salt to taste.

4 Divide the salmon between 6 plates, add the quartered beets and a spoonful of the crème-fraiche mixture. Garnish with a dill sprig.

To drink A zingy white, such as Sauvignon Blanc will work or, even better, dry or off-dry Riesling from Alsace, Austria or the southern hemisphere: **Cono Sur Reserva Especial Riesling 2013** from Chile, £8.99, Tesco.

SALAD OF PUY LENTILS, SMOKED ANCHOVIES AND EGG

Cook and dress the lentils the day before - seasoning makes all the difference. The best smoked anchovies are from www.brindisa.com.

425g puy lentils

1 tablespoon olive oil

1 small onion, finely chopped

3 tablespoons chopped parsley

6 medium eggs

75g small salad leaves (purple or purple-veined ones look great)

10g micro leaves, such as purple amaranth or cress

18-24 smoked anchovies

For the dressing

Smidgen of Dijon mustard

1 small clove garlic, crushed

1 tablespoon sherry vinegar

1 tablespoon balsamic vinegar

8 tablespoons extra-virgin olive oil

1 Put the lentils into a saucepan, cover with water and bring to the boil. Turn down the heat and simmer until tender but not collapsing - check after 15 minutes.

2 Make the dressing by whisking everything together. Then heat the olive oil in a frying pan and sauté the onion until soft and pale gold. Drain the lentils in a sieve, immediately run hot water over them, shake well, then put into a dish. Add the parsley, softened onion and most of the dressing. When cool, cover and keep in the fridge, but bring them to room temperature before serving.

3 Boil the eggs for 6 minutes until set but still slightly soft in the middle. Run cold water over them. You can do this beforehand, but it's best not to put them in the fridge - cold, hard-boiled eggs aren't appetising.

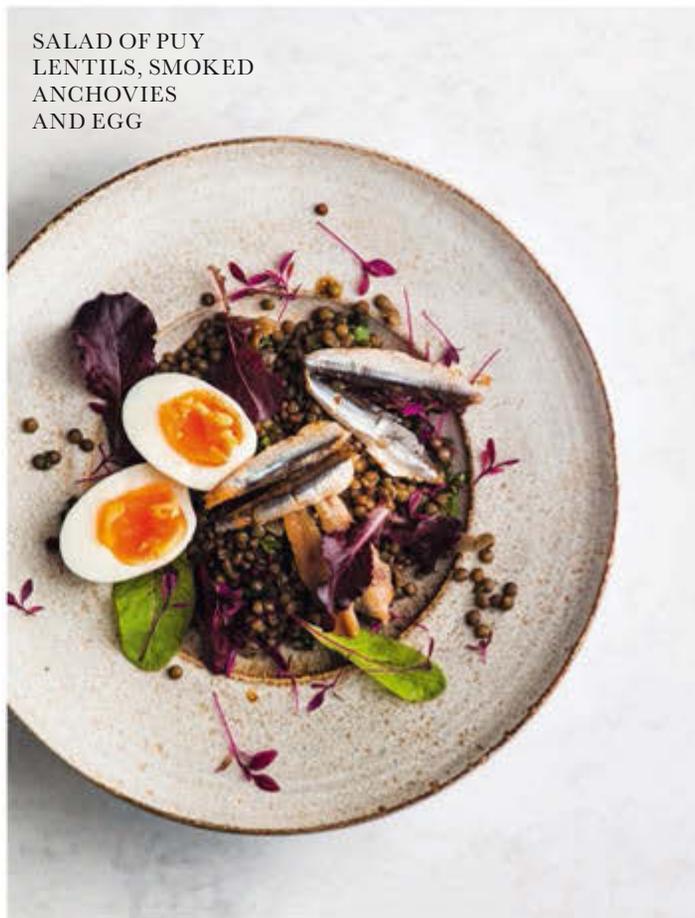
4 Shell the eggs and halve them lengthways. Then divide the lentils between 6 plates and add the leaves, eggs and anchovies to each. Drizzle with the remaining dressing.

To drink To complement the smoky anchovies and the nutty and earthy lentils, a white with savoury or mineral flavours, such as a top-notch Muscadet or a Chablis: **Domaine de la Cornasse Beauroy Chablis 2012**, £14.99, Wine Rack. ▷

SALMON TARTARE WITH ROAST BEETS AND DILL CREME FRAICHE



SALAD OF PUY LENTILS, SMOKED ANCHOVIES AND EGG





MAIN COURSES

FENNEL-AND-CHILLI ROAST PORK WITH PUMPKIN PUREE

Get your butcher to remove the skin from the pork and leave about 1cm of fat. The purée can be reheated.

2kg loin of pork, off the bone

6 garlic cloves, sliced

3 teaspoons fennel seeds

1 teaspoon dried chilli flakes

4 tablespoons olive oil

For the purée

1.2kg pumpkin or butternut squash

Olive oil for brushing

Generous grating of nutmeg

100g mascarpone

Parmesan or pecorino (optional)

To serve Pilaf of brown and wild rice, or olive-oil roasted potatoes, and watercress salad or Savoy cabbage

1 Lay the pork on a board, flesh-side up. With a sharp knife, make incisions all over it and push the garlic into them. Crush the fennel and chilli in a mortar and pestle, add the olive oil, season with salt and freshly ground black pepper, and rub this all over the meat, pushing down inside the slits. Put in a dish, cover with cling film and put in the fridge overnight. Bring to room temperature before you cook it.

2 Heat the oven to 220°C/fan oven 200°C/mark 7. Roll the loin and tie it up at intervals with kitchen string - not too tightly; it should hold its shape. Put into a roasting tin and cook for 25 minutes. Reduce the oven temperature to 180°C/fan oven 160°C/mark 4 and cook for 80 minutes, basting every so often.

3 For the purée, cut the pumpkin into medium-size wedges and remove the seeds. Put the wedges into a roasting tin and brush each piece with olive oil. Season. Bake in the oven for about 40 minutes, or until completely tender.

4 Check the pork by piercing the underside - the juices should run clear with no trace of pink. Cover with foil, insulate - I use tea towels - and allow to rest for 15 minutes.

5 Remove the skin from the pumpkin wedges, then purée the flesh with plenty of seasoning, the nutmeg and the mascarpone. Gently heat through in a saucepan on the hob, then scrape into a warm serving dish and top, if you wish, with shavings of cheese.

To drink With the sweetness of the meat and the pumpkin, try a good Chardonnay, Viognier, oaked Chenin Blanc, a fruity red Shiraz or Grenache: **Willunga 100 McLaren Vale Grenache 2013**, £11.99, Corks (0117-973 3331).

**ORANGE-AND-OREGANO
ROAST CHICKEN WITH OLIVE
AND FETA RELISH**

This is simple but very striking, especially when it is served with a watercress salad and little olive-oil-roasted potatoes.

- 12 chicken thighs, skin on and bone in**
- 4 sprigs fresh oregano**
- 8 cloves garlic, crushed**
- Juice of 2 oranges and finely grated zest of 1 orange**
- 8 tablespoons extra-virgin olive oil**
- 2 small-medium oranges, preferably thin skinned**
- 2 teaspoons granulated sugar**
- For the relish**
- 200g green and black olives**
- Finely grated zest of 1 orange**
- 1 tablespoon white balsamic vinegar**
- 5 tablespoons extra-virgin olive oil**
- 1 tablespoon orange juice**
- 2 cloves garlic, sliced wafer thin**
- 2 red chillis, halved, deseeded and very finely sliced**
- Leaves from 2 sprigs oregano, roughly chopped**
- 200g barrel-aged feta, broken into pieces**

To serve Watercress salad and little potatoes roasted in olive oil

1 Trim the chicken thighs of scraggy bits of skin. Pierce the underside of the thighs with a small sharp knife. Make the marinade in a dish that can hold all the chicken. Pull the leaves from the 4 sprigs of oregano, roughly chop, add to the dish along with the garlic, orange juice, half the zest, 6½ tablespoons of the olive oil and freshly ground black pepper. Add the chicken pieces to the dish and turn them so that they get coated. Cover with cling film and put in the fridge. A few hours is good, or leave overnight.

2 Make the relish so there's time for the flavours to meld. Remove the olive flesh from the stones and chop it roughly to give a mix of bigger and smaller pieces. Put these in a bowl with the orange zest and everything else except the feta. Mix well. Carefully add the feta - you don't want to break it up too much. Cover the relish and leave it while you cook the chicken.

3 Heat the oven to 190°C/fan oven 170°C/mark 5. Take the chicken out of the marinade, shaking off the excess. Heat the remaining 1½ tablespoons of oil in a large frying pan and brown the chicken, in batches, on both sides. Transfer to a roasting tin in which the chicken can sit in a single layer. Scatter with flaked sea salt and roast for 20 minutes.

4 Cut the whole oranges into thin slices, discarding the small end slices. Take the chicken out of the oven and lay some orange slices under it and the rest on top. Spoon the cooking juices over the oranges to coat them, then sprinkle a little sugar over each slice (it helps them to colour nicely). Put back in the oven and cook for another 20 minutes. Check the chicken and oranges are cooked through. Transfer to a warm serving dish, spooning the juices over the top, and serve with the relish in a bowl on the side.

To drink Albariño is often drunk with seafood, but it works well here with the orange, olives and chilli: **Martín Códax Albariño Rías Baixas 2013**, £12.89, Majestic.

DESSERTS

MARMALADE-BAKED FRUIT WITH ORANGE CREAM

This is very easy as the fruit is unpeeled. Use a pale marmalade with fine shreds and make sure that both the pears and the plums are under-ripe, otherwise they will cook before the apples are tender.

2 slightly under-ripe pears (thin ones, such as Conference)

Juice of 2 lemons

2 apples

6 under-ripe plums, halved and stoned

Finely grated zest of 1 orange

125g orange marmalade

1½ tablespoons golden syrup

2 tablespoons sherry (any kind)

For the orange cream

200ml whipping cream

Finely grated zest of ½ orange

1 tablespoon soft, dark brown sugar

Cointreau, to taste

1 Heat the oven to 190°C/fan oven 170°C/mark 5. Choose an ovenproof



MARMALADE-BAKED FRUIT WITH ORANGE CREAM

dish that will take all the fruit in a single layer (or a roasting tin and transfer the fruit to a serving dish later). Halve the pears lengthways, core and halve again. Put them immediately in the dish or tin, then immediately pour the lemon juice on to the pears. Halve and core the apples and cut each half into 4 wedges. Add to the pears and juice, followed by the plums and the zest. Mix the fruit around with your hands to ensure it gets coated.

2 Stir together the marmalade, syrup and sherry, using the back of a spoon to break the marmalade down. Spoon this all over the fruit and bake for 40 minutes, or until the fruit is tender and slightly caramelised. It's a good idea to spoon the juices over the fruit halfway through cooking.

3 For the orange cream, whip the cream until it's beginning to thicken, then add the zest and the sugar. Whip again until it is holding its shape well, then gradually add the Cointreau. Serve the fruit warm or at room temperature with the

orange cream in a bowl on the side.

To drink A sweet white with zesty acidity to balance that of the fruit and marmalade, such as an Orange Muscat or this sweet wine from New Zealand: **The Ned Noble Sauvignon Blanc 2013**, £12.99 for 37.5cl, Majestic.

CHOCOLATE AND OLIVE-OIL CAKE

It seems an odd combination, I know, but chocolate and olive oil go together. Even if you use an assertive oil to stand up to the chocolate - such as a Greek one - the flavour is only just detectable. The cake has a deliciously rich and moist centre. *Serves 8*

200g plain chocolate, 70 per cent cocoa solids

125ml strong-flavoured

extra-virgin olive oil

200g caster sugar

2 tablespoons ground

almonds or hazelnuts

5 large eggs, separated

To serve Icing sugar, for dusting, and crème fraîche ▷

1 Heat the oven to 180°C/fan oven 160°C/mark 4, then butter and line the base of a 20cm spring-form cake tin. Break the chocolate into pieces and place in a heatproof bowl set over a pan of simmering water. Stir a little to help the chocolate to melt.

2 Once it's completely melted, whisk in the oil in a steady stream, then two-thirds of the sugar, whisking to help the sugar dissolve in the heat of the chocolate. Remove from the

heat. Stir in the ground nuts, a pinch of flaked sea salt and the egg yolks.

3 Put the egg whites into a scrupulously clean bowl with about one third of the remaining sugar. Beat with an electric whisk until the whites are no longer clear, and then add another third of the sugar. Continue beating until the whites have really increased in volume, then add the rest of the sugar and beat until you have medium peaks (firm with tips that droop slightly).

4 Using a really large metal spoon, loosen the chocolate mixture by folding in a big tablespoon of the egg whites, then fold in the rest carefully so that you don't lose air. Scrape the batter into the prepared tin and bake for 40 minutes. Test by inserting a fine skewer into the centre of the cake. If it comes out clean, with no batter attached, the cake is ready.

5 Leave it to cool in the tin - it will deflate and crack a lot, but that

is fine. Carefully turn it out and remove the paper. Put on to a plate and dust with icing sugar before serving. This is a chic, grown-up cake - it needs nothing more than some crème fraiche on the side.

To drink This is delicious with espresso, but also with 10-year-old or 20-year-old tawny port, or with Maury, France's answer to port: **Mas de Lavail Expression 2011**, £13.99 for 37.5cl, The Vineking (01293-771305).

TABLEWARE INFORMATION **Roast chicken** Glazed-terracotta roasting dish, 32 x 19cm, £65, from Allóra. Porcelain bowl, 11cm, £22.25, from Serax. Horn and bone spoon, £8.80, at David Mellor. **Salmon tartare** Stoneware plate, 22cm, £80, from Akiko Hirai. Vintage dessert fork, £26 for 6, from RE. Cotton placemat, £9, from Rowen & Wren. **Lentils** Stoneware bowl, by Kasper Würtz, 27cm, £60, at Sigmar. **Roast pork** Stoneware plate, by Kasper Würtz, 27cm, £60, at Sigmar. Stoneware platter, 'Fossil', 32cm, £200, from Akiko Hirai. Wood board, £24, from Rowen & Wren. Vintage cutlery, £36 for 6 knives, and £36 for 6 forks; from RE. **Baked fruit** Porcelain plate, 'Matrix', by Bartek Mejor for Vista Alegre, 29 x 19.5cm, £53.50, from Tablewhere. Small plate, by Nobuyuki Ishioka, 10cm, £14, at Gallery Eclectic. Porcelain spoon, £19.95, from Serax. **Cake** Marble board, 30 x 23cm, £35, at David Mellor. *For suppliers' details, see Stockists page* □

CHOCOLATE AND OLIVE-OIL CAKE



SIMPLE SUPPERS

Louisa Carter creates fresh-tasting dishes that are easy to adapt for vegetarians

As winter gives way to spring, the kitchen is revitalised with a handful of seasonal delights. All recipes serve 6

Roast-cauliflower and cumin soup with crisp chorizo

Cauliflower suffers an unfair image problem but, when treated well, it rewards the cook with its velvety texture and mild pepperiness. This soup is topped with chorizo but, if you want to omit it, add slightly less lime juice and serve with a drizzle of good extra-virgin olive oil instead. The soup keeps well in the fridge for 2 days.

For the soup • 1 large or 2 small cauliflowers (900g prepared weight), tough stalk trimmed, green leaves reserved and roughly chopped • 6 tablespoons extra-virgin olive oil • 1½ heaped teaspoons cumin seeds • Scant ½ teaspoon paprika or chilli powder • 1.2 litres vegetable or chicken stock • 5 tablespoons yogurt • Juice of 1 lime **To serve** • 1½ tablespoons extra-virgin olive oil • 40g chorizo, cut into ½cm dice

1 Heat the oven to 180°C/fan oven 160°C/mark 4. Break the cauliflower into small florets, or use a large knife to cut into slices roughly 2cm thick. Place on a large roasting tray and toss together with the olive oil, cumin and paprika (or chilli powder) and a sprinkling of sea salt. Roast for 20 minutes, or until tender and tinged golden.

2 Scrape the contents of the roasting tray into a large saucepan, add 1 litre of the stock and any green leaves. Simmer over a medium heat for 10 minutes. Use a stick blender to blend until smooth, adding more stock as needed to give the desired consistency.

3 Add the yogurt and half the lime juice, blend again and heat through gently. Taste, adding more lime juice and/or salt if needed. Keep warm.

4 To serve, heat the oil in a frying pan over a medium heat, add the chorizo and fry for 3-4 minutes, or until just crisp and the oil has turned red. Ladle the soup into warm bowls and top with a few cubes of chorizo and a swirl of the red oil.

Blood oranges

Make the most of the short-lived blood-orange season. Peel, segment and toss the oranges with pomegranate seeds and red-onion slices to serve with fish, duck or grilled game.

Use the juice in a vinaigrette – perfect with grilled chicory. Add blood-orange segments to a Sicilian-style salad of raw fennel, with parsley and extra-virgin olive oil. For dessert, thinly slice blood oranges and drizzle

them with clear honey and a pinch of dried chilli, or use the juice for a striking jelly, granita or ice cream.

Gnocchi with purple-sprouting broccoli and sage butter

This is a simple dish, but have everything ready before you start, as you must cook the butter at the same time as the gnocchi. Tender spears of purple-sprouting broccoli work best but, if they seem a bit tough, peel away any woody bits, thinly slice the stalks and cook for 2 minutes before adding the florets. Eight to 10 sage leaves per person may seem a lot, but they mellow as they cook.

• 600g purple-sprouting broccoli, tough ends trimmed, cut into 3cm pieces • 120g salted butter • 1 lemon, finely grated zest and juice • 1-1.2kg fresh gnocchi • Small bunch sage leaves (48-60 leaves)

1 Bring a large pan of salted water to the boil. Set a colander over a bowl ready to drain the broccoli. Put the butter and lemon zest in a large heavy-based frying pan over a low heat to start the butter melting.

2 While the butter melts, add the broccoli to the boiling water. Cook for 3 minutes until just tender. Remove with a slotted spoon and place in the colander. Add the gnocchi to the same water and boil until it floats to the surface, or cook as per packet instructions. Drain thoroughly, discarding water, and return to the pan along with the broccoli.

3 While the gnocchi is cooking, add the sage leaves to the butter. Increase heat to medium. Cook for 1-2 minutes, swirling the pan around, until the butter is bubbling and starting to brown and the leaves are crisp. Remove them with a slotted spoon and set aside. Add the lemon juice to the butter and bubble for a minute.

4 Gently stir about half the lemon butter into the gnocchi. Transfer to warm serving plates and drizzle over the remaining butter, making sure everyone gets some of the browned bits. Scatter over the sage leaves, season with freshly ground black pepper, and serve □

TASTE NOTES

News, reviews and tips for cooks, oenophiles, gourmets and gourmands, by Joanna Simon



For genuinely **FRESH COFFEE**, try Pact. The coffees are bought directly from growers in small, seasonal batches, then roasted in Herefordshire and delivered within seven days in letterbox-friendly packs using a next-day delivery service. The beans, including espresso, are roasted more lightly than average, which means the coffees are more expressive of their types and origins; they cost £6.95 for 250g, beans or ground. Brew a cup in Alessi's new 'Ossidiana' espresso maker in aluminium casting by Mario Trimarchi, which costs £35 for a single-cup size. www.alessi.com



WINES *of* THE MONTH

Home away from home: these two wines are made with great flair from classic European grapes in the southern hemisphere. The off-dry **Paul Cliver Gewürztraminer 2014** from Elgin, South Africa, is enticingly aromatic with floral, pepper, apricot and quince flavours - good as an aperitif or with spicy dishes, £11.90. **Tummil Flat Pinot Noir 2011**, from the same Marlborough, New Zealand, stable as the highly rated Churton, is an elegant, silky Pinot with textbook cherry fruit, £12.95 (or £9.95 when you buy six). Both wines are available from Tanners (01743-234455) and its six shops.

SPRAY AND COOK

A quick spray from an atomiser just before cooking and your food emerges appetisingly golden and with an authentic smoked taste. Aubergine, salmon, chicken and duck are just a handful of the foods to which **SMOKED WATER** can be applied. It's one of a new range of products from SaltWorks, the leading American artisan sea-salt supplier: 60 smoked and flavoured salts, and Himalayan pink-salt blocks for curing and cooking are among the others. Visit www.the-style-academy.com to buy by mail order: a 50ml atomiser bottle costs £8.96.



MAKE AND BAKE

Equipped with ready-weighted ingredients and step-by-step instructions, you can make perfect chocolate-drizzled pistachio and cranberry biscotti in no time. Any fresh staples needed - two eggs, in the case of the biscotti - are marked on the outside of the boxes. The Make Pack kits range from spelt loaves to truffles, sweets, cupcakes and large cakes. A biscotti pack (makes 20-30) costs £9.95. www.themakepack.com



The flamingo-pink LANIQUE is a liqueur spirit made with attar of roses that was enjoyed by Europe's elite in the nineteenth century. It disappeared at the start of the Second World War but has recently been recreated in Poland. Its strength is 39% abv and the signature drink is Lanique and lime, made with 50ml Lanique, 20ml fresh lime juice, crushed ice and a lime quarter. Lanique costs £37.50 for 70cl, from Harvey Nichols □



Anyone whose shelves already groan with French cookery books may feel they can pass on **A KITCHEN IN FRANCE** by Mimi Thorisson (£25, Hardie Grant), especially as its size and lavish, lifestyle photography make it look more suited to a coffee table than a kitchen, but the recipes are not at all just the usual French suspects. The ones I've tried, including roast chicken with crème fraîche and herbs, have worked well.



Villa Sirena's Italian **extra-virgin olive oil** flavoured with chilli and garlic is not for those who like their heat mild, but if you like decidedly hot chilli, you will find that the flavours are balanced and it makes a simple spaghetti sauce. There are also two chilli-free versions: lemon and thyme, and tarragon and garlic. The chilli and the lemon both cost £9.99 and the tarragon is £10.95, all 250ml from Valvona & Crolla. www.valvonacrolla.co.uk

KNOW YOUR WHITES

Often overshadowed by the famous châteaux reds and sweet Sauternes of the region, dry white bordeaux is starting to gain a foothold. The unoaked whites offer an alternative to Sauvignons from elsewhere: try the immaculate, lively Château Bel Air Perponcher Réserve 2013, £8.95, The Wine Society (01438-741177). More complex, barrel-matured versions make a change from oak-aged whites such as Burgundy and other Chardonnays: try Château de Respide Callipyge 2012, £16.50, Berry Bros & Rudd (0800-280 2440); or Château Roquefort Roquefortissime 2013, £14.99, Waitrose.

Chasing beauty

From east to west, **Sybil Kapoor** travels through central Honshu, stopping to discover alpine cities rich with Japanese traditions and historic sites that have remained untouched by western influences and modernisation

There is always a sense of romance about the prospect of a journey through the mountains. Yet as I lie in the beautiful AO Spa & Club at Tokyo's new Andaz hotel, with the scent of coriander and orange hanging in the air, gazing out at the sparkling lights of the city as night falls, the idea of rural Japan seems far away.

I have learnt on several previous trips that it takes time to adapt to Japan, but when you do, you are always rewarded with an incredible experience. Having collected our Japanese rail passes and sent our main luggage ahead to meet us in Kanazawa on the other side of central Honshu (the country's main island), we follow the Japanese tradition of travelling light as we board the train to Matsumoto at the start of our adventure through the Japanese Alps. Small, black-roofed alpine villages, persimmon orchards and bamboo

groves fly past. It's time to let go of western preconceptions and follow the Japanese way.

Matsumoto is the gateway to the Alps, and at its heart stands the striking black-and-white Matsumoto Castle. Built in 1504 and looking out on to the Utsukushigahara plateau and surrounding mountains, this is the oldest five-tiered *donjon* in Japan. Leaving our shoes at the entrance, we scramble up the polished ladders to the top-floor command post where I half expect to hear battle cries of samurai warriors. Instead, it's children on a school trip who stream down the steps.

Later, at Takagi, a restaurant famous for soba noodles – a local speciality – we join a cooking class. As with everything in Japan, you must approach your ingredients in a measured, minimal way. Our stubby noodles can't match the refinement of our teacher's but they still taste good deep fried and salted.

The strikingly beautiful Kai Matsumoto, a modern *ryokan* – a Japanese-style inn that originated in the seventeenth century – provides a welcome retreat at the end of a long day. Donning our cotton *yukatas*, we head to our single-sex *onsens* (communal hot-spring baths). In the bubbling volcanic water, tired limbs are soothed and appetites nurtured for the traditional, multi-course *kaiseki* dinner that follows. The food is a delicious fusion of classical and modern Japanese cooking: think buckwheat-filled sushi rolls rather than rice. After the deepest of sleeps on our fragrant tatami mats, a morning dip in the onsen and a divine Japanese breakfast, we are ready for the bus journey to our next port of call, Takayama.

This proves to be remarkably easy – a scenic drive into the mountains, past forests of maple, cypress and cherry. Women harvest buckwheat from tiny terraced fields and Japanese hikers spill off the bus at strategic points to take to the hills.



Takayama proves irresistible - every lane has a mountain vista and its traditional wooden 'heritage' houses seem like a set from a Kurosawa film. We slip in and out of the houses, some of which are shops serving homemade traditional snacks, sake or miso soup. In particular, we love Takayama Jinya, the former government outpost where we wander through the nineteenth-century courtrooms and the administrator's living quarters. The past feels very close here.

After a night at Tanabe Ryokan, and having relaxed into the Japanese mode of travelling, we take a bus to Shirakawa-go, the UNESCO World Heritage Site that lies in the shadow of Mount Haku. Here the surrounding mountains are lost in swirling clouds; rain drips from the steeply slanted, A-frame thatched roofs, filling the pocket-size paddy fields and swelling the brooks that run through the village. It's a striking place, despite the rain. Once isolated through the long winter months, the villagers - unable to cultivate much grain in the harsh climate - nurtured silk worms in their houses to pay their taxes, so many, it's said, that their munching sounded like the patter of rain.

Happy but sodden, we take our final bus to Kanazawa - a city characterised by the ancient streets of the samurai quarter and the teahouses of the old geisha district. At Ryokan Asadaya, it's love at first sight as we drift into the beauty of its simple interiors. Every meal is an intense pleasure, with each delicately cooked dish plated on exquisite local ceramics or gold-leaf lacquerware. From the sea urchin with grated Japanese taro to the vinegary local rice with sea eel, each mouthful is memorable.

Our trip includes a city tour with a private guide and thus we find ourselves escorted by the wonderful Kumiko Horiuchi, who leads us round the sights of Kanazawa - the local food market, Kanazawa Castle, the lovely nineteenth-century Maeda family house Seisonkaku, and the samurai and geisha districts. Most beguiling is Kenroku-en gardens, ranked as one of the top three in the country, where every vista is more beautiful than the last; most fascinating is the D T Suzuki Museum, dedicated to the Japanese author's life and work in spreading understanding of Buddhism, Zen and Shin philosophies. It feels like a fitting end to our journey □



OPPOSITE Matsumoto Castle in winter. THIS PAGE CLOCKWISE FROM TOP Original thatched houses in Shirakawa-go. The simple interiors at Ryokan Asadaya. The Kenroku-en gardens in Kanazawa. A baker heats traditional rice bread in the old district of Takayama

WAYS AND MEANS

Sybil Kapoor travelled as a guest of Inside Japan Tours (0117-370 9751; www.insidejapantours.com) and the Japanese National Tourism Organisation (www.seejapan.co.uk). An eight-night trip, including three nights at the Andaz Tokyo, costs from £3,702 per person, B&B, based on two people sharing, plus international flights with British Airways, five evening meals, one day with a private guide in Tokyo and one in Kanazawa.

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FROM LEFT Stationery at Le Typographe. La Canne en Ville. Jorge Almada and Anne-Marie Midy of Casamidy, who design furniture and accessories made by Mexican artisans

SAINT-GILLES

Here you can see a dozen or so Art Nouveau houses designed by masters, including that of architect **Victor Horta** - now a museum on rue Américaine - which was built between 1898 and 1901 (www.hortamuseum.be). We often go to **Le Typographe** (www.typographe.be) across the street for the array of pencils, Japanese-designed notebooks and stationery, and **Moss & Bros** (www.mossandbros.com) for pretty home accessories. When possible, we enjoy dining at **La Canne en Ville** (www.canneenville.be), an old butcher's shop converted into a restaurant, or **Chez Franz** (www.chezfranz.com) on Hoge-Bruggelaan for an aperitif.

PLACE BRUGMANN

A charming residential hub of the city, Place Brugmann offers several interiors and lifestyle boutiques with an eclectic range of vintage and contemporary goods, such as **Jean-Claude Jacquemart**, **Maison Moutte** (www.relax-factory.com) and **Scènes de Ménage**, where we recently purchased a set of straw place mats that we use constantly. On the fashion side of things, Sophie Helmoortel's selection of chic knitwear and accessories at **Cachemire Coton Soie** (www.cachemirecotonsoie.com) won't disappoint. Next door to Scènes de Ménage is **Gaudron** (www.gaudron.be), our go-to when we crave chicken burgers. For a more laid-back meal, we go to **Ici** on rue Darwin for a healthy quinoa dish.

JOSHUA MONAGHAN



ask a local
Brussels

In the first of a new series offering insider travel tips and city guides by designers worldwide, Casamidy's **Jorge Almada** and **Anne-Marie Midy** tell us about their favourite places to go in the city where they live

THE MAROLLES

Walk round this historic quarter brimming with architecture that dates back to the Middle Ages. On **rue Blaes** and **rue Haute**, there is an abundance of second-hand shops and art galleries; it feels as if you're in the city's attic, browsing through different time periods. We bought a leather vaulting horse we use as extra seating in our house at **K Loan** (www.kloan.be). We also love our friend Patrick's gallery, **Patrick & Ondine Mestdagh** (www.patrickmestdagh.com), which specialises in antique jewellery and ethnographic objects.

PLACE DU GRAND SABLON

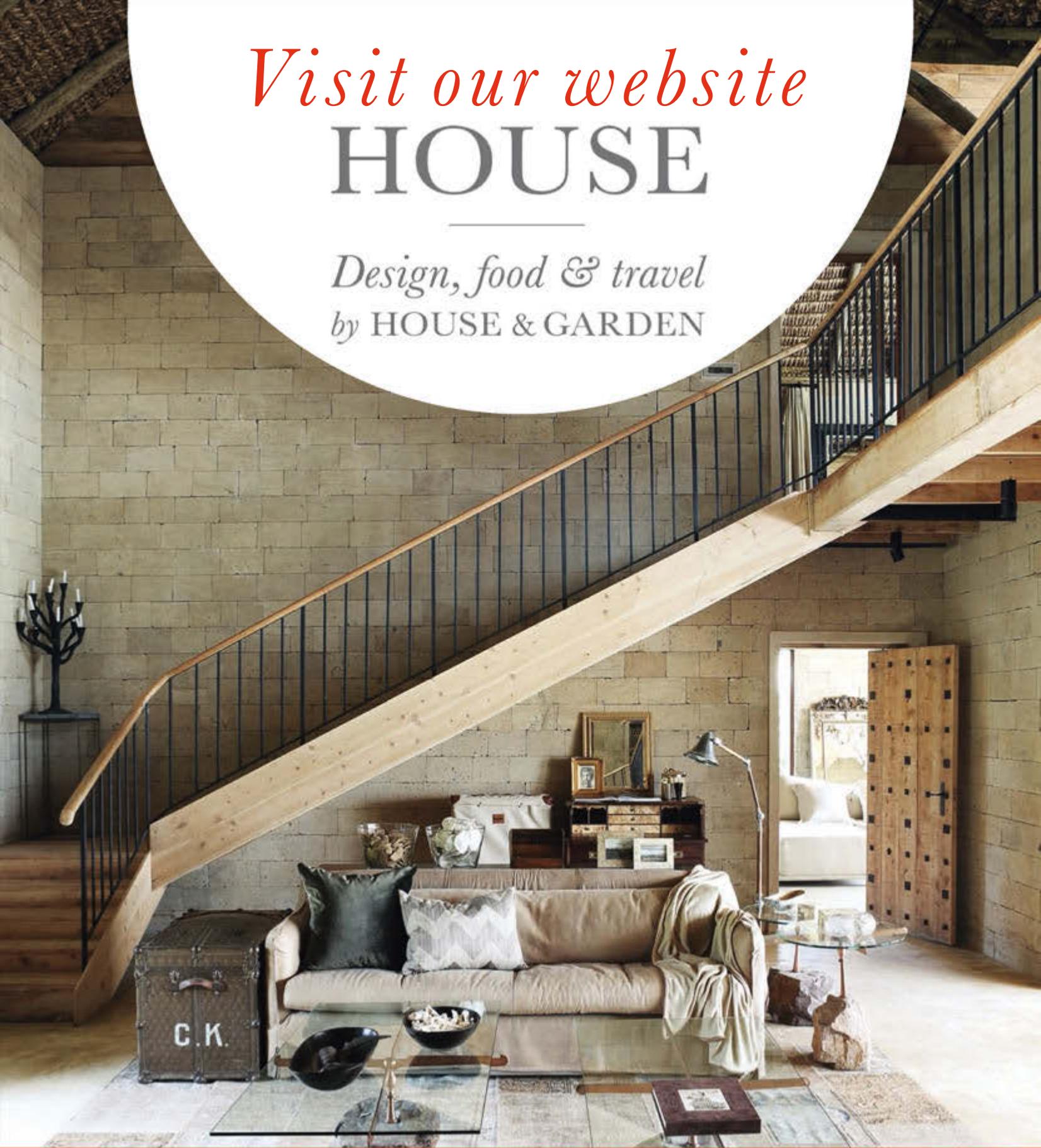
At the weekend, a short walk from the Marolles will bring you to a fantastic **antiques market at Place du Grand Sablon** (www.sablon-antiques-market.com) - one of Europe's oldest markets. Find everything from antique furniture to clocks and costumes. A small tent selling old hardware is our favourite. Grab something sweet at **Wittamer** (www.wittamer.com) or have lunch at the classic brasserie **La Roue d'Or** on rue des Chapeliers.

[ACCOMMODATION AND TRAVEL]

Situated just off Grand Place, **Hotel Amigo** (www.roccofortehotels.com) is the perfect base from which to explore the city. **Eurostar** (0843-218 6186; www.eurostar.com) operates up to nine daily services from London St Pancras to Brussels with return fares from £69 □



ABOVE FROM LEFT A market on rue Blaes. The menu at Ici. Fictional Brussels resident Tintin. A fragrance from Cachemire Coton Soie. A raspberry tart at Gaudron. Patrick & Ondine Mestdagh gallery. Macaroons at Wittamer



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Summer at sea

It's all about travelling to enticing destinations in style on Holland America Line's premium, mid-size ships

Europe and the Mediterranean may go hand in hand as the must-visit destinations of the summer, but it's how you get there that really sets your holiday into gear. Savvy travellers with a taste for the good life are turning to Holland America Line for a hassle-free, five-star holiday, with all the trimmings. These ships offer premium levels of service and exceptional experiences for unrivalled value. And with a ratio of one crew member to every two guests, the focus is on attentive and personal service, so your holiday can really start the minute you step on board.

Before arriving at their chosen destination, guests of Holland America Line will ease into holiday mode with a vast selection of on board facilities and activities. In addition to spacious staterooms and luxurious suites with large, private balconies, *MS Nieuw Amsterdam* – a nod to New York City, originally named Nieuw Amsterdam by Dutch settlers – boasts two pools, five restaurants, a luxurious Greenhouse spa and salon, elegant bars and art-deco themed lounges. Days at sea are as busy or as peaceful as guests choose. While some may prefer to hone their culinary talents at a hands-on cooking class in the Culinary Arts Centre, or brush up on their art



TOP Gondolas in Venice. CLOCKWISE FROM ABOVE LEFT Award-winning service. The Pinnacle Grill. *MS Nieuw Amsterdam* at sea

history with an audio iPod tour of the remarkable art collection, others may favour dozing in the secluded cabanas on deck, curling up with a bestselling novel in the Explorations Café or ambling around the open air, teak promenade deck that encircles the ship.

Once in port, carefully considered itineraries and overnight stays in iconic cities allow guests ample opportunity to explore each destination, without having to pay premium hotel or restaurant prices. Over 12 nights on the Mediterranean Empires cruise, visitors can enjoy a gondola ride in Venice, take in the Topkapi Palace in Turkey and soak up the sun in Santorini. Plus, Holland America Line's On Location programme brings the flavour of these enticing destinations onto the ship via cookery displays, lectures by local experts and themed meals – from belly dancing performances in Turkey to Greek-style suppers on deck as you sail away from Santorini. All this and you only have to unpack once □

For more information or to book, call Holland America Line on 0843-374 2300, visit www.hollandamerica.com or see your local travel agent. A 12-night Mediterranean Empires cruise (departs May - September 2015) costs from £1,099pp cruise only with flights available on request.



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At the edge of the world

On a visit to the Atlantic island of Fogo, **Mary Lussiana** learns how this Canadian outpost's rocky history has shaped its character, and enjoys the comforts of a spectacular inn contributing to its revival

Fogo Island is, as the residents say, 'far away from far away'. You fly across the Atlantic to St John's, the pretty capital of Newfoundland in Canada, from where a five-hour drive, past verdant spruces and sparkling blue lakes, brings you to the little harbour of Farewell and a 45-minute crossing to Fogo itself. It's not big - 25 kilometres long and 14 kilometres wide - and the 10 communities that reside there, some 2,800 people, all live on its edge, in clapboard houses of sea greys and muddy blues, next to the waters that brought their Irish and English ancestors here to fish the cod and settle in the early eighteenth century.

Yet, despite its distance, this island has made the long journey home with me. I can still hear the wind that whips so brazenly along the shoreline, taste the sweetness of the snow crabs' white meat and feel the spring of the caribou moss underfoot. I can picture the tap of the feet and the glint of the accordion in an evening where storytelling runs into singing, and drinking fuels the dancing, and before you know it there's a crowd singing an island favourite, and it could just as well be a century or two earlier - save for the lights that illuminate the weathered, Fogo faces.

But with a history of fortunes that have waned more than waxed, Fogo Island in its present state is a good place to be. It always led a hard life, with brutal weather challenging self-sufficiency and leaving huge families with little or no money for food. In the Sixties, most of the islanders resisted the government's resettlement programme to the mainland, clinging on to the only life they knew - but the end was in sight. Big trawlers soon arrived, decimating the cod stocks, and by 1992 a moratorium

on cod forced a switch to crab and shrimp fishing, while communities dwindled as the young left in search of an easier life.

So what has happened to bring what one local, Fergal, called 'a feeling of relevance and hope to life'? Step up Zita Cobb, an islander whose family resettled, who saw her father die a broken man and heard him say, time and time again, 'remember, it wasn't the fish that let us down'. Those words drove her to study business in an attempt to understand. And when she had done so, had made her fortune and returned to Fogo, she brought with her the ideas, energy and money needed to 'add another leg to the economy'.

First came four studios, built to accommodate artists in residence. Designed by Newfoundlander Todd Saunders, their stark shapes jut out of a natural horizon. Next, Todd's Fogo Island Inn. Breathtakingly audacious, it defies the Atlantic winds as it rises from a cliff's edge above the sea, where inside, 29 rooms mix luxury with local, giving a real sense of place. Frette bed linen is topped by handmade patchwork quilts. A rocking chair, shaped from black spruce, waits by the crackling log fire.

Downstairs, warmth and cosiness push up against the glass walls and the white-capped Atlantic beyond. In the dining room, under fishing ropes woven to make lampshades, the island's bounty appears - shrimps, cod, crab, lamb belly, root vegetables and wild blueberries.

It was once claimed that Fogo's Brimstone Head was one of the four corners of the earth. Fogo Island Inn, though, should be at the very centre of every curious traveller's future plans □



WAYS AND MEANS

Mary Lussiana travelled as a guest of Cox & Kings (020-7873 5000; www.coxandkings.co.uk) and Atlantic Canada (www.atlanticcanadaholiday.co.uk). An eight-night, self-drive trip to Newfoundland costs from £2,395, including two nights full board at Fogo Island Inn, a whale-watching and puffin cruise in Bay Bulls, a National Parks pass, car hire and Air Canada flights.

ALL PICTURES Along the Atlantic shore, Fogo Island Inn's glass-walled restaurant offers views to the ocean beyond (top right). Todd Saunders' Long Studio (above centre)

ALEX FRADKIN

STOCKISTS

Merchandise supplied by the companies listed below has been featured editorially in this issue. Information was checked at the time of going to press but *House & Garden* cannot guarantee that prices will not change or that items will be in stock at the time of publication.

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E–F

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G–H

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O–P

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Straw marquetry lamp, 'Eloane' (green), 50 x 38 x 18cm, €2,280 from Jallu Ebénistes. For further inspiration, see 'Decorator's notebook'



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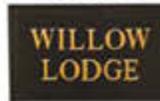
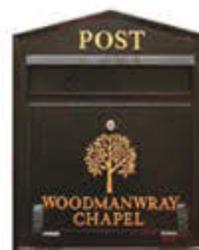
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W–Z

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4. ARTISAN POSTBOXES & SIGNS. Postboxes and signs all hand crafted from heavy duty cast aluminium by Artisans in Northamptonshire. The Rockbox Grand Mailbox has fantastic capacity, looks stylish and can be fully personalised, £350. Signs from £94.50. For a brochure, call 01327 351561 or browse www.rockartisansigns.co.uk for more inspiration.

Established for over 40 years **ARCHITECTURAL HERITAGE** has a worldwide reputation for providing antique and fine reproduction garden ornament to discerning professional and private clients alike. Through their fantastic new website, or showcased in the galleries and grounds of Taddington Manor, their inventory includes an extensive collection of garden ornament, statuary, fountains, planters, urns, seats, obelisks, wellheads, sundials, gates, troughs and staddle-stones. For further information, visit www.architectural-heritage.co.uk or call 01386 584414.

6. DAVID AUSTIN ROSES®. David Austin's English Roses combine the delicate charm and wonderful fragrances of the old roses with the wider colour range and repeat-flowering nature of modern roses. Save 15% when you order David Austin's fragrant English Roses by 31st March 2015,

quoting code HOU54. Visit www.davidaustinroses.com or call 01902 376300.

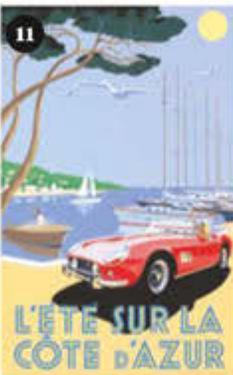
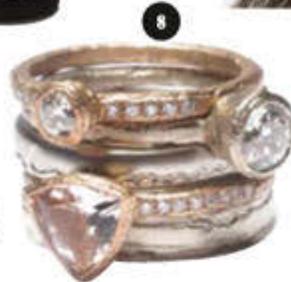
7. Add a little sparkle to your outdoor entertainment with **GRENADIER's** unique Earthfire Ceramic Fire Pit. This fabulous new product offers warmth, comfort and delicious home cooking all in one. The ceramic body stores heat like a rock and radiates a comforting warmth even after the fire has burnt out. For more information, visit www.grenadier.co.uk or call 01829 741649.

8. FOXCAT DESIGN. The NI Parasol has won the RED DOT Design Awards and the Good Design Awards year 2014. With over 2,000 built-in LEDs, "NI" keeps you perfectly lit throughout the day. The one-touch dimmer allows separate control of the 3-channel lighting system. An awarded product tailor-made for lifestyle seekers to create the desired atmosphere at any time. Call +852 2786 3866 or visit www.foxcatdesign.com for more information.

9. CHEEKY MONKEY TREE HOUSES specialise in the design and build of bespoke tree houses to complement your garden perfectly. They can also undertake European and worldwide commissions. Visit www.cheekymonkeytreehouses.com or call 01403 732 452 for more information.

10. RIVIERA HOT TUBS offer a unique range of award winning cedar wood hot tubs, combining traditional cooperage methods with the latest spa technology. These hot tubs range from £6,395 to £12,000. They install throughout Europe and worldwide. For further information or to request a brochure, visit www.riviera-hottubs.co.uk or call 01803 663709.

APPLEYARD LONDON Spring Sensations...



1. APPELYARD LONDON prides itself on cutting-edge floral designs for the home. Their bouquets are hand-tied luxury using only exclusive and rare species of flowers. Use the code HOUSE50 to claim 50% off their Grace bouquet (pictured), just £24.99 for House & Garden readers down from £49.99. Visit www.appleyardflowers.com/graceHG to redeem.

2. THE WATCH AGENCY specialise in buying and selling new, ex display and pre owned watches by the world's leading watchmakers, including Rolex, Cartier, Patek Philippe, and Jaeger Le Coultre. All jewellery also available at large discounts. Pictured is a Lady's 18ct Gold Rolex Datejust on President Bracelet with Diamond set Bezel Dial, Lugs and Bracelet. New £38,200. As new £9,995. With prices starting from under half of retail, ensure that you speak to one of their watch and jewellery experts to get the best for less. Call 01702 395100 or visit www.watchagency.co.uk for more information.

3. BLUE VELVET is the home of contemporary and classic footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

4. The stunning Cedar Chateau by **SANDY BAY LONDON** is a brand new Voluptuous Green Fig and Cedar fragrance, perfect for any occasion. Visit www.sandybaylondon.com or call 01992 618 015 for more details.

5. SORBET's beautiful Hammam towels are just so useful all year round and make a unique present. The essential "must have" holiday towel – lightweight, quick drying and they double up as a sarong! Amazingly compact so perfect for trips to the gym and swimming pool. At home they can be used as colourful guest towels and make a lovely change in the bathroom. 100% cotton, available in two sizes and 25 different mouth-watering colours – a colour for every taste! Call 020 7627 8942 or visit the online shop www.sorbettd.co.uk to find out more.

6. DU MAURIER WATCHES presents the fabulous Daphne Signature ladies watch. Designed in memory of the late Daphne du Maurier by her grandson, the beautiful antique gold face sits in a classic gold case offset by a stunning red lizard strap. Simple, elegant, classically beautiful... just like the lady herself! Daphne Signature ladies watch, £440. Explore the full collection at www.dumaurierwatches.com or call 0845 5193074.

7. ANNIE HAAK's Bunch Of Flowers 5 Strand bracelet is hand-beaded with sterling silver beads, it's the perfect bunch of flowers that will last a life time at just £168. Created using a combination of Annie's most popular sterling silver charms and a beautiful Love You Mummy motto charm. Visit their site www.anniehaakdesigns.co.uk or call them on 01730 231188.

8. DIANA PORTER CONTEMPORARY JEWELLERY. British jewellery designer, Diana Porter, specialises in beautifully handcrafted, unique pieces. Diana works to commission, creating one off designs, hand etching customers own words onto the jewellery and re-working clients existing pieces. Call 0117 909 0225, email web@dianaporter.co.uk or

visit www.dianaporter.co.uk for more information.

9. MANDARINA SHOES. Mad March Hares! Hop into the new fashion season with a pair of Mandarinina's fabulous flats, made in pretty printed linen by Peony & Sage. Buy online at www.mandarinashoes.com or call 01307 819488.

10. LOLA Y LOLO is a young, up and coming fashion brand that expresses exactly what design is all about. Colourful, stylish, edgy and fashionable sleepwear and bedding dedicated to your little one's sleep! All their products are handmade with high quality cotton. Your child has never slept so beautifully! Visit them at www.lolaylolo.com and for UK sales, contact helo@emzcollections.co.uk

11. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature glamorous winter Sports and summer resorts around the world, as well as the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

12. TUTTABANKEM offer a range of elegant silk velvet and cruising cotton kaftans, tops and cotton nighties – the perfect gift for yourself or your loved one. Visit them at www.tuttbankem.com or call for a free catalogue on 01572 717332.

13. Style never goes out of fashion **COBRA & BELLAMY** is the leading name in classically designed watches, retro in style reminiscent of the 1930s, 40s and 50s. Pictured here is the Cobra watch available in Stainless Steel at £99, Rose Gold plated and 21 Carat Gold Plated at £115. Sienna Miller has chosen to eschew more established watch companies to fly the flag for Cobra & Bellamy's retro inspired watch collection, here is a quote from her "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, go to www.cobrabellamywatches.co.uk or call 01736 732112 for further information.

14. VARCA Loafers have been referred to as an "outdoor slipper" thanks to their luxurious comfort. These handmade Italian loafers are available in a variety of different styles of leather or suede, leather lined with a full rubber sole. A stylish and practical shoe with classic designs in sizes 35-44, £120. Visit www.varca.com for the full range or call 01903 746677 to request a brochure

15. Designer jeweller **LIZ TYLER** delights in creating individual pieces always with a sense of movement in the flow of the design. Liz does regular exhibitions across the country and will be exhibiting at Chelsea Town Hall with Desire, 6-8th March 2015. Visit www.liztyler.com or contact Liz on 01258 820222.

16. LITTLEHIPSTAR – baby shopping beyond mainstream. With the world's most coveted baby brands and a carefully curated selection of everything you dream of for your little ones, littlehipstar will keep you coming back for more, time and again. Visit www.littlehipstar.com or call 0049 174 9241 093 to find out more.

Inspirational Interiors... find the perfect addition for your home!

1. BUTTERFLY DOMES. Glass domes filled with butterflies. Choose your own butterflies or select a dome at www.butterflydomes.co.uk or call 07951 110147

2. CHLOE ALBERRY specialises in door and cabinet fittings for the home. Visit her shop to find a treasure trove of ideas for the home. From vintage enamelware, brass bells, old church keys and a huge collection of colourful glass bottles from the 1890s. Visit 84 Portobello Road, London W11 2QD, call 020 7727 0707, or view online at www.chloelalberry.com

3. HOMES OF ELEGANCE. The vibrant Countess Mathilde's reading chair is a beautiful example of the authentic artisanal upholstery by Van Thiel & Co. Featuring a bench made solid walnut frame, whip stitch detailing and a statement mandarin tone upholstery. Visit www.homesofelegance.co.uk or call 01873 854173 for more information.

4. VEEDON FLEECE. Purely Bespoke. Employing the traditional technique of hand knotting, carpets and rugs made exclusively to order to your size, colour and quality specification in muga, pashmina, silk, Veedon and Best Tibetan Wool up to 20m by 8m. Choose from an extensive archive collection of both classical and contemporary or to your own design rendition. To find out more, visit www.veedonfleece.com or call 01483 575758.

5. CHARLIE KINGHAM provides a very personal service for all your bespoke furniture design and cabinet making requirements. Specialising in the classic styles with a contemporary twist, the kitchens, bedrooms, bathrooms, studies and libraries he creates are all "Made in England". A visit to their website www.charliekingham.co.uk or the central London showroom will certainly show you a great deal more of what he has to offer, or you can reach him on 020 7935 2255 or email contact@charliekingham.co.uk

6. FELT'S unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk

7. ATLANTIC RUGS create exclusive handmade tapestry rugs in pure wool. Designs range from traditional classic florals to modern contemporary linear patterns. For more information, contact anne@atlanticrugs.com visit www.atlanticrugs.com or call 020 8780 5288.

8. LA LUNA C offer a wonderful array of exclusive home ware and gifts. Their porcelain designs are inspired by mother nature. All functional pieces are microwave, dishwasher and oven safe. Visit www.lunaporcelain.co.uk for stockists.

9. MARI IANIQ is a high-end brand of furniture, lighting and accessories providing bespoke pieces and solutions for luxury interiors. The collection is inspired by elements of haute couture and jewellery. Featuring the iconic William Morris inspired Sanderson fabric; their 'Sharon' armchair is designed to follow the natural shape of the body, where its smooth and flowing shape is accentuated with contrasting piping. Visit www.mariianiq.com to find out more, or call 07951 228666.

10. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is this stunning Greenwich console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.

11. SOFA.COM offer beautiful and comfortable sofas, beds and chairs that are exceptionally well-made at reasonable prices. Choose from their range of wonderful house fabrics or have something made in a fabric of your choice. For more information and for reader offers, call 0345 400 2222, go to www.sofa.com/house or visit their London or Bath showroom. Pictured is the Bluebell three seat sofa in dusty rose cotton matt velvet, from £1,240.

12. SOFA WORKSHOP handmade the most beautiful sofas, right here in the UK. Visit their website, www.sofaworkshop.com or one of their 13 shops. Their Winter Sale is now on. For more information, call free 0800 23 00 048.



Inspirational Interiors... continued



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13. ALISON AT HOME. Hand-carved from solid hardwood and gently waxed to show its natural grain, the Theo chest table from Alison at Home can be yours for an affordable £275. Plus, order before March 31 and benefit from free delivery. Visit www.alisonathome.com/new or call 0800 472 5533 using code NEWHG to claim.

14. Inspired by the mystique of Middle Eastern souls, **SALAMEKA** embodies ethnicity in intricately hand-crafted, unique home pieces. Creatively sketched by founder and designer Salma El Feki and implemented by the hands of her Egyptian hometown's most talented and experienced craftsmen, Salameka's exclusive pieces can only be appreciated by those with an eye for home picks with a cultural story. Salameka products are available on Facebook: Salameka-Home-Accessories and delivers globally or call 00201 223 905 020. Also available in London at Jam Space Shop, 118 Fulham Road SW3 6HU.

15. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070, email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk

16. HOWARD CHAIRS are internationally renowned as makers of beautiful upholstered furniture. Each piece is painstakingly hand-sprung and stitched in their own workshop, using traditional methods and the best raw materials. Established in 1825, the fine attention-to-detail and craftsmanship will last for generations.

Clients can select from their collection or they can make to your own specification. They also provide a soft furnishings service including drapes and walling. Call 020 7482 2156 or visit their showroom at 30-31 Lyme Street, London NW1 0EE. View their website at www.howardchairs.com or email info@howardchairs.com



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17. SALISBURY ANTIQUES present an Anglo Indian Padouk and Bone inlaid lamp table with drawer and fitted interior (with key). Originated from Mysore, India, circa 1840. For more information, visit www.salisburyantiquescentre.com or call 01722 410634.



18

WWW.GLAZEBROOK.COM



19

18. GLAZEBROOK & CO. create quintessentially British silver and stainless steel cutlery to the highest quality. This delightful range is Old English mirror finish stainless steel with cream handled knives (dishwasher safe). Set for six at £300. To investigate, visit www.glazebrook.com or call 020 7731 7135.



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19. MULTIYORK. Step into spring with a beautiful new sofa or chair from Multiyork. With over 50 styles to choose from, each piece is handmade in Norfolk and is available in 1000's of fabrics

including designer collections from High-Street fashion brand Monsoon, Osborne & Little and Nina Campbell as well as Multiyork's exclusive in-house Studio Collection. Call 0845 303 7134 or visit www.multiyork.co.uk

20. QING ART specialises in antique and custom built furniture from selected designers. Contemporary lighting and ceramics are available at their showroom in Margate. Visit www.qingart.co.uk email enquiry@qingart.co.uk or call 01843 299055 for more information.

21. LOVE YOUR HOME presents the beautiful Charlotte Bed, from £899. One of their many beds to fall in love with. Visit www.love-your-home.co.uk to view the stunning range of designer beds, sofas and sofa beds. Excellent quality at reasonable prices. Call 01483 410007 for more information. They design & make-Bespoke options always available.

22. LEATHER CHAIRS OF BATH is celebrating 25 years as a family run business specialising in English handmade leather sofas and chairs. Visit their showroom at 600 King's Road, London SW6, or see what they do at www.leatherchairs.co.uk Call 020 7731 1198 to find out more.

23. SOFA MAGIC have 30 years of experience in crafting beautiful, bespoke sofas and corner sofas made to your exact measurements. They offer an all-inclusive consultancy, delivery and installation service and can fit sofas to acute and obtuse angles, bays and attics. All frames have a 10 year warranty. Visit www.sofamagic.co.uk or call 0117 924 8383 for more information.



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23

YOUR SIZE, YOUR ANGLE



24. HARLEY & LOLA. specialise in providing beautiful, high-quality, environmentally friendly furniture and home wares. For the ultimate lounging experience try out these fabulous bean bag chairs! Available for adults and children in 11 different colours. Go to www.harleyandlola.co.uk to get 10% off using the discount code House2 until 31/05/2015.



25. VILLAVERDE creates handcrafted lighting, made in Italy for interiors throughout the world. The Serene murano chandelier designed by Claudio Marco for Villaverde is available in various sizes and murano colours. They also offer a lighting consultancy service, enquire at their London showroom – 618-620 Kings Road, London SW6 2DU, call 020 7610 9797 or visit their website www.villaverdeltd.com to find out more.



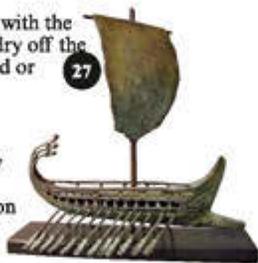
26. ALEXANDER & PEARL's online boutique offers a range of industrial chic and modern furniture and lighting. Whether you are looking for a statement piece or stunning lights to illuminate your home, they have pieces to suit stylish tastes. Pictured is the fabulous Half Mile Ray Searchlight, £495.

Visit www.alexanderandpearl.co.uk email mail@alexanderandpearl.co.uk or call 020 8508 0411 for more information.



27. IT'S ALL GREEK. Fine reproductions of classical art. Opposite the British Museum, 65 Great Russell Street, London WC1B 3BL. Call 020 7242 6224 or view www.itsallgreek.co.uk

28. ON REFLECTION MIRRORS offer a wide selection of beautiful, original, antique and vintage mirrors, including many Venetian mirrors, which you can see at www.antiquemirrors.co.uk They regularly exhibit at the Battersea Decorative Fair, London, or to see all available stock, visit their showroom any time on the Somerset/Dorset border. Open by appointment only. Call 01963 220723 or email info@on-reflection.co.uk



29. ART REBELLION proudly presents Mini car furniture. Single/double seaters, Mini bars, Mini beds and Mini theatres created by award winning UK artist George Ioannou. For their extensive range of furniture and artworks, visit www.artrebellion.co.uk or call 020 8668 0007 to find out more.



30. JULU. Love your laundry, indoor drying has just become elegant with the Laundry Ladder. This piece of British made furniture keeps the laundry off the floor and out of the way. Prices start at £198, available in natural wood or painted white. To see more details of this delightful product, visit www.juluhome.co.uk or call 033022 32855.



31. Curated by Bruna Naufal, **BENTPLY** individually source rare, original vintage furniture and lighting from the 1930's to mid-century modern through to the 70's. Illustrated are an impressive pair of wall lights and a French armchair, all from the 50's. The shop is at 95 Lissos Grove, London, NW1 and see the website at www.bentply.com.



32. ALTERNATIVE FLOORING & QUIRKY B. Alternative Flooring is an award-winning brand that embraces a creative spirit and unconventional thinking. The new Quirky B patterned carpet collection, includes collaborations with British designers Ashley Hicks and Margo Selby, and hits just the right notes to make carpet sing again. With a modern mix of carpet, rugs and runners, that are big on natural texture and packed with colour, Alternative Flooring is changing how people look and feel about floors. Visit www.alternativeflooring.com or call 01264 335111.



33. MELLOW DUCK upholstered pods come in 7 shapes and can be used as seats, tables, pouffes or footstools. Fabrics include dappled wool, luxurious "suede" and bright "leather" as well as stripes and plaids. They can also make up in customer's own choice of fabric. Visit www.mellowduck.co.uk or call 01943 816474 for more information.



34. CHAPEL STREET LONDON have introduced a new collection of beautifully handmade banquette style seating. Available on short lead times and priced per metre, these can be made to your exact requirements. A fine example of one of these designs is the deep buttoned banquette (pictured). View the new range on www.chapelstreetlondon.com or call them on 020 8576 6644 for all enquiries.



35. BLOMSTER DESIGNS are stockists of Scandinavian Homeware & Gifts. They stock over 700 items from 18 different Scandinavian designers, including these beautiful Danish Songbirds from Kay Bojesen. They also stock pieces by Georg Jensen, Skagerak and Rosendahl. Use the code: HOUSEMARCH to get 20% off. Visit www.blomsterdesigns.co.uk to view the rest of their stunning collection.



36. HGR IMPORTS. Unique Indian Antique Camphor Wood Trunks. 25" to 40" antique and new trunks available. Visit www.hgrimports.com, email chris@hgrimports.com or call 0844 8546366 to find out more.





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39

37. DEVOL KITCHENS have been making classic English furniture for 25 years and offer a free design service. deVOL have three kitchen ranges; Real Shaker kitchens are simple and affordable, Classic English kitchens are bespoke Georgian designs and the retro Air range evokes 20th century design classics. All furniture is made in their workshop in Leicestershire and can be seen at deVOL's beautiful Cotes Mill showrooms in a renovated watermill and their brand new showroom in Clerkenwell, London. Visit www.devolkitchens.co.uk or call 01509 261000 for more information.

38. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like the 19th century style Chester armchair; marrying button-tufted appeal with handsomely turned legs and brass castor feet, it's a piece that truly looks the part. Just £399, usually £807 in high-end retailers. Readers also save £25 on orders over £250. To order, go to www.swooneditions.com/house69 and enter voucher code HOUSE69 at checkout or call 020 3137 2464, quoting HOUSE69. Expires on 27.02.15.

39. OLLERTON RUGS & CARPETS. Rugs, runners and carpets that make a statement in your home. Traditional or Contemporary. A nationwide service built on over 25yrs experience supplying wool and natural carpets, bespoke rugs and stair runners. For free samples and further details, visit www.ollertonrugsandcarpets.co.uk or contact them on 01565 755376.



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Caroline Fooks
INTERIOR DESIGN

40. CAROLINE FOOKS DESIGN has a down-to-earth, flexible and considerate approach to decorating. They also offer a service of styling and room arranging, including photo shoots for private clients and estate agents, adding value to properties. To find out more, visit www.carolinefooksdesign.com or call 020 7386 5772.

41. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk



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42. London based artist, **KATHERINE HOWARD**, paints fascinating pieces with oils on canvas. Her paintings cover a wide range of subjects including animals, landscapes and abstracts. She selects from a variety of styles and an extensive colour pallet to match each subject's individual personality. She exhibits widely across the UK and through her online galleries.

Demonstrated, is the stunning painting entitled 'Together Apart'. Katherine's work adds a touch of colour and originality to your home! Visit www.katherinehowardart.com or call 07813 121142.



43



44

43. For lamps to fall in love with, look no further than **POOKY**. Not only have the Pooky people designed a collection of lamps that are beautiful and affordable, but thanks to the rather clever Pooky Picker on their website, you can mix and match any lamp with any shade then view your creation on screen before buying. Genius! Pooky lamps are available in resin, wood, metal, ceramic and glass – and they all come with brass fittings and a twisted flex. Visit www.pooky.com email hello@pooky.com or call 020 7351 3003.

44. MILLBROOK BEDS It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111 for more information.



45



46

45. COUCH sofas are hand made in the UK and are available in a wide range of fabrics such as linen, wool and leather. The Bronte 3 seater sofa (pictured in cotton velvet) is priced at just £1175 with free delivery throughout England and Wales. For a catalogue, call 01495 717170 or visit www.couch.co.uk

46. MELODI HORNE creates eye catching, high end, elegant soft furnishings of outstanding quality. They offer a ready to buy range of unique handmade lampshades and cushions in bold colours and also a bespoke service. The cushions and lampshades above are all made in England with fabrics sourced worldwide. For more information, visit www.melodihorne.com or call 020 7491 1732. The Designer, Melina Blaxland-Horne will now be showcasing her new collection of finest silk ikat lampshades and cushions at Pentreath & Hall, 17a Rugby Street throughout February and March.

47. SOFAS & STUFF offer an elegant, supremely comfortable collection of very beautiful British handmade sofas, chairs and sofa beds that look far more expensive than their price tag. Traditional hardwood frames and sprung upholstery are guaranteed for life, delivery is in 5 weeks and a no-quibble returns policy is reassuring. Be guided through a cornucopia of fabric options with friendly, expert advisers in rural barn showrooms and new city-centre locations. Or buy online at www.sofasandstuff.com Shown here is the Grassington Sofa in spring rhythm hand-blocked cotton £1,918. Call 0808 1783211.

48. KORLA offers beautiful made-to-measure hand finished curtains and blinds in printed natural linens and cottons. Featured here are stunning triple pleat curtains in Blue Inkat Linen. The full collection of geometric and contemporary fabrics are available by the metre and as cushions. Their friendly team is on hand to expertly help you design the perfect curtains or blind for your room. Call 020 7603 7498 or visit www.korlahome.com to find out more

49. BALMAIN AND BALMAIN are makers of upholstered sofas, chairs, armchairs and stools that specialise in unusual and bespoke pieces. Each piece is handmade to order by craftsmen using the best skills and materials. The sofas and chairs can be seen at their showroom near Hungerford in the Wiltshire Downs or by visiting the website www.balmainandbalmain.com Call Balmain and Balmain on 01672 870414 for more information.

50. DAVID HUNT LIGHTING LTD. Based in the Cotswolds for 100 years, they specialise in UK handcrafted lighting. Featured is the Sherwood table lamp and custom made shade using Clarke & Clarke Romana fabric in Rosso. Bespoke options available on request. Call 01295 672245, visit www.davidhunt-lighting.com or email them at sales@davidhuntlighting.co.uk for more details.

51. COLOGNE & COTTON has been at the forefront of beautifully designed pure cotton bed and bath linen for 25 years. Discover simple checks and stripes and classic white embroidery together with fabulous fragrances and luxury bath products. Visit their shops, call 0845 262 2212 for a catalogue or view www.cologneandcotton.com to find out more.

52. TRADING BOUNDARIES. Just arrived from India, two containers full to the brim of beautiful furniture, architectural pieces, artefacts and textiles; don't miss the opportunity to view and purchase the latest collection. Situated in the heart of Sussex, Trading Boundaries is an Aladdin's cave for interior design, with over 10,000 sq ft of showrooms and a cafe, plus courtyard shopping too, all set in a Grade II listed Georgian manor house and grounds. To find out more visit www.tradingboundaries.com or call 01825 790200.

53. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

54. ARTIQUEA offers a fine selection of Syrian inlaid mother-of-pearl furniture, eco-friendly recycled mouth-blown glass grape lights; they also showcase contemporary painters from the Middle East. Find them at 82 Wandsworth Bridge Road, London SW6 2TF. Visit the website www.artiquea.co.uk or call 020 7731 2090. 10% discount on all stock (furniture and lights).

55. OLD BOOT SOFAS, individually English handmade leather sofas. Vintage styling without compromise, extremely comfy, super soft leathers and generous sizes, find out more at www.oldbootsofas.com or call 020 7736 3738. For more information and for reader offers, call 0345 400 2222, go to www.sofa.com/house or visit their Chelsea showroom. The Yanna three seat sofa in Flint brushed linen cotton (pictured) is £1,130.

56. INDIGO ANTIQUES specialise in Eastern antique furniture and decorative arts from India, China, Japan and Tibet. For over 35 years they have been carefully selecting furniture, gifts and accessories for their wonderful showroom in Wiltshire. You can now purchase items through their online shop at www.indigo-uk.com Visit the showroom at Dairy Barn, Manningford Bruce, Pewsey, Wiltshire SN9 6JW or call 01672 564722. Pictured is an original 19th century red lacquer cabinet from Shanxi, China.

57. OVERMANTELS. has been designing and handcrafting exquisite mirrors in England for 30 years, earning an unparalleled reputation as Britain's foremost mirror specialists. Overmantels now offer TV mirrors: the reflective mirror transforms into a pixel-perfect TV screen at the touch of a button! It is the ideal way to conceal the prominent black TV box and reclaim the focal point in the room. For more info visit www.overmantels.co.uk or call 020 7223 8151.

58. REVIVAL BEDS - All beds are handmade by a team of dedicated craftsmen in their workshops. There are 19 bed designs in the collection, including sleigh beds and four poster beds, which are available up to 8ft wide. Free delivery and installation is included. Find out more at www.revivalbeds.co.uk, or call 01777 869669.



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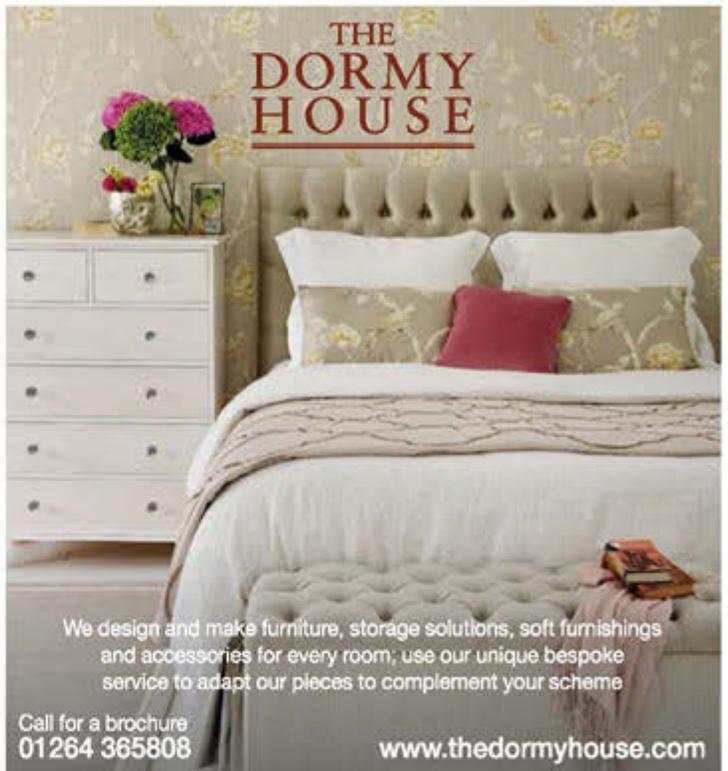
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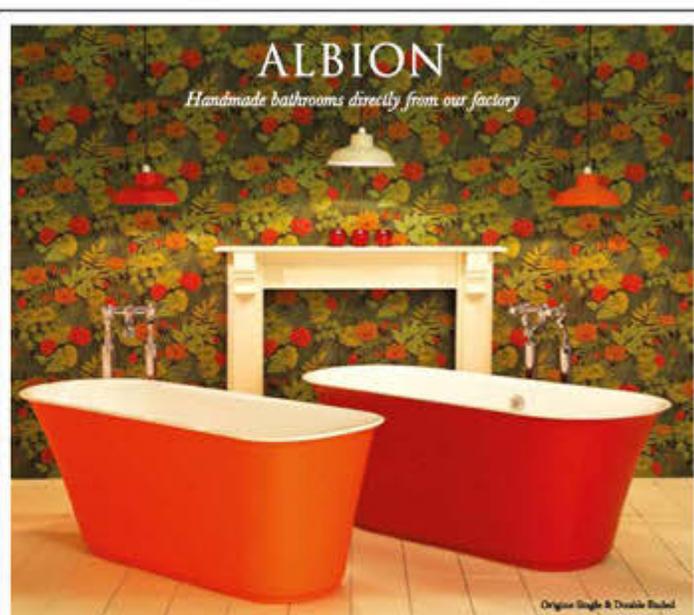


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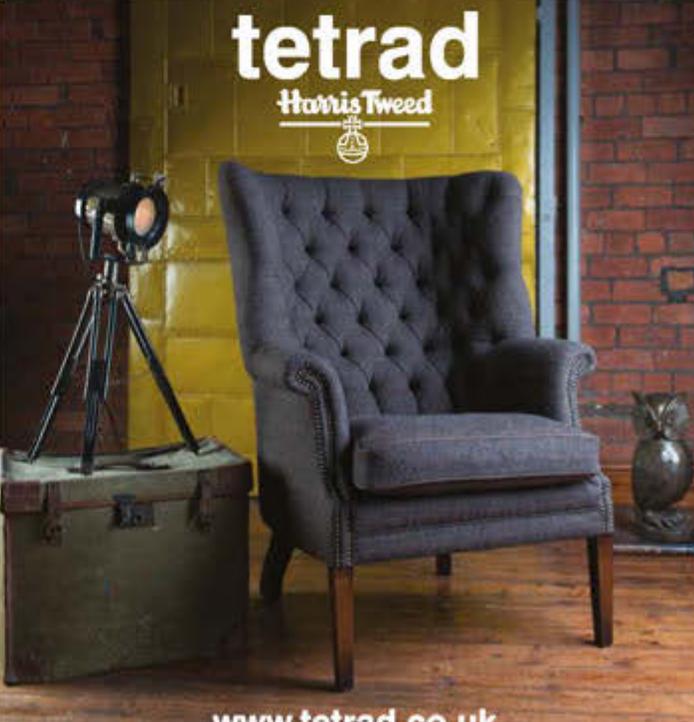
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VALLEY TRUNK

Those who would test drive the delights of the British Virgin Islands should make tracks to Virgin Gorda where a 19-acre estate with extensive beach frontage is available to rent. Diane Wildenstein of the horse racing and American art-dealer dynasty is opening up the family retreat (her grandfather bought the land 35 years ago) in order to keep it fresh and the loyal team of 24 staff on the ball and busy. At Valley Trunk, your every wish is general manager Chris Tilling's command; a 68-foot boat, diving and yoga instructors,

spa therapists, a tennis coach and two-star Michelin chef are all to hand. You can dine by the swimming pool or in the Bali house that was imported and reconstructed by Balinese craftsmen; both overlook the most beautiful beach which is naturally secluded by curvaceous volcanic boulders. Valley Trunk accommodates up to 24 guests (although 16 is probably optimum) to the tune of \$120,000 a week. If you want to stay on, there is a teeny-weeny chance that Wildenstein may sell, albeit for a price. www.valleytrunk.com



ALBANY

In the Bahamas, London-based global developer and designer Finchatton (020-7349 1130) is creating a predictably sensational apartment at Albany. Located five miles from Nassau International Airport on New Providence Island, prices at the 600-acre, ocean-fronting resort range from \$1,500 to \$3,000 per square foot. Albany sports an 18-hole championship golf course, a marina for mega yachts, tennis courts, a health spa and fitness centre, restaurants and, ultimately, some 350 residences. At 8,000 square foot, the spacious Finchatton apartment has completion scheduled for May. Situated on the fifth floor with a 3,400 square foot wrap-around terrace, this six-bedroom apartment will have views over the ocean, marina and entire resort. www.albanybahamas.com



SETTLERS BARBADOS

A few miles down the Platinum Coast, the O'Hara and Capaldi families who own Coral Reef Club and the Sandpiper are starting work on aptly named Settlers Barbados. Occupying the site of the island's first inhabitants, just a short walk from Holetown, the scheme's 12 private beachfront villas will have three to five bedrooms and a swimming pool apiece. For sale freehold, together with a share of all common areas, they are set in three acres of gardens with a 118-foot pool, gym and reception building with concierge. Owners will have tennis-court access at the adjacent Sandpiper and privileges at the Coral Reef Club Spa a few hundred yards away. Designed by Bajan architects Gillespie & Steel with interiors by London-based Helen Green Design, prices range from \$1,375 to \$1,800 per square foot. www.settlersbarbados.com

ONE SANDY LANE

'Rentals are as hot as ever at One Sandy Lane. The development was full over Christmas and New Year when rents, inclusive of staff, were \$25,000 a night,' reports Jo Leverett of Cluttons (020-7647 7243). According to the American press, Rihanna purchased one of the eight 'palatial residences' 18 months ago for \$21,800,000 after renting it the previous Christmas. Developer and businessman Michael Tabor – who is also a partner in the nearby Sandy Lane Hotel – must be hoping

that the same thing happens this year. Feted as one of the most exclusive addresses in the world when it completed in 2011, there are six remaining residences at this opulent ocean-front complex. Offering 8,147–9,675 square foot of five-bedroom, lateral accommodation, they have been reduced from \$26,000,000 to \$19,000,000. Benefiting from 24-hour concierge, secure parking, private dining, a swimming pool, Jacuzzi, gym and massage room, the want-for-nothing service extends to uniformed attendants on the beach below. www.cluttons.com



PINK SANDS

Over on Harbour Island, 18 private residences are to be built in the 27-acre grounds of the island's first hotel, Pink Sands. Each of the initial three ocean-front plots and seven garden plots have ocean views and direct access to the resort's three-mile beach and famous Blue Bar; Sip Sip, Dunmore Town's fabled watering hole, is just a stroll away. The properties will be designed in the traditional British Colonial style by COAST (known for its work at Parrot Cay and Amanyara on Turks and Caicos), which will also

oversee the hotel's refurbishment. Pink Sands opened in 1951 (seven years before Lord Glenconner acquired Mustique) and established itself as the epitome of understated Caribbean cool. Its sensitive revival, the introduction of a world-class spa and private homes on one of the most exclusive beaches in the world reaffirms its iconic status as an elite resort community. Those who would join it should contact Savills Private Office (020-7016 3740), which is quoting 'villa and plot' prices from \$3,850,000 to \$8,000,000.





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INSIDE TRACK *by Catriona Gray*

Vive la Riviera

Glamorous holidaymakers have always been drawn to the Cote d'Azur, both for its enviable climate and its unique atmosphere. Located just a few kilometres from the Italian border, along a broad sweep of the Mediterranean, the Cote d'Azur has attracted more than its fair share of famous residents, from Pablo Picasso to Brigitte Bardot. With Nice airport providing direct flights from all over Europe, it's an easy location to get to, and a popular spot for a second home. Those in the know often turn to property consultant Malcolm Bruce-Jones. With over 30 years' experience, Malcolm is well-versed in the Cote d'Azur property market – which has recently picked up after a three-year spell in the doldrums – and has an insider's view of the region, from Cap Ferrat to Saint Tropez. Whether you're after a luxurious apartment in Saint Tropez or a remote country villa, Malcolm can help you navigate the tricky process of buying a property in France. Pictured is a recently renovated, traditional-style property, located in the heart of the countryside, yet only 25 minutes from Cannes.



This 650-square-metre property is spacious enough to accommodate a generous number of guests as well as being an ideal family residence, with nine bedrooms and bathrooms, a guest house, a 15-metre pool, and some pretty specular views.

For more information on this house, or on buying property in Cote d'Azur, call 00-33-493 770 830 or visit www.bruce-international.com

Treasure island

In the middle of the Caribbean, off the sun-drenched coast of Antigua, lies Jumby Bay; a 300-acre tropical island first discovered by Christopher Columbus in 1493. The island's remote location, sandy white beaches and verdant landscape have captivated visitors ever since, and this idyllic setting has evolved into one of the most exclusive destinations in the Caribbean. Jumby Bay is home to just 56 private residences and a 40-room luxury resort, run by the American company Rosewood. There are also opportunities to buy a property on the island and many of the privately owned villas and estate homes are available for holiday rental – the latter come fully staffed

and sleep up to 16. Each of these houses has full access to the resort's many facilities, which include a spa, infinity pool and a fully equipped gym. With three restaurants and four bars, there is no shortage of dining options either, from gourmet cuisine in the ivy-clad, colonial-style Estate House to the laid-back atmosphere of the Beach Bar. Few resorts in the Caribbean remain as tranquil as Jumby Bay: reachable only by boat, with no cars in sight, this secluded island retreat is truly a paradise.

For further information on Jumby Bay, telephone David Vaughan at 00-1-26 84 62 60 00, email david@jumbybayisland.com or visit www.jumbybayisland.com





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Update

MARCH DIARY

From garden design to new properties in and near London, Catriona Gray takes note



GREEN by DESIGN

Few garden designers can claim as interesting a career progression as Donald Ingam. In 2003, he left his job as a magazine art director to study garden design. His attention to detail and clear aesthetic vision, honed by his years of magazine experience, have made him much in demand as a garden designer, and he now works on projects in London and the south-east, giving many an urban plot a new lease of life. Donald's company Outer Space Garden Design may have a celestial name but it's extremely down-to-earth – the consultancy works collaboratively with clients to produce an outside space which is visually captivating, but also practical and sustainable. Every design is tailored to the individual, and Donald is adept at coming up with clever ways of creating a scheme that works with the client's lifestyle. With past projects ranging from small courtyards and roof terraces to full-scale rural landscaping, the company can deliver a full range of services, from developing a concept and producing drawings, to construction management, sustainable planting and garden styling.

For more information, call 020-8543 0639 or visit www.outerspace-gardendesign.co.uk



LONDON CALLING

From vibrant Borough Market to the cultural hub of the South Bank, the SE1 postcode encompasses some of London's most treasured attractions. This year sees the launch of three high-profile new developments by Crest Nicholson in this lively area. Launching first is Brandon House, located opposite Borough Tube station – this former office space will be transformed into 77 new homes comprising a mix of apartments and town houses. Next up is Valentine Place, located five minutes from Southwark and Waterloo stations,

which will consist of 42 homes, from one-bedroom apartments to three-bedroom town houses, surrounding a communal landscaped garden. Last to be released, in early 2016, will be Snowfields Yard. Located close to the Shard, this development will consist of just 28 one-, two- and three-bedroom apartments. Crest Nicholson has built a reputation for its sustainable designs that are built to last, and these three projects are no exception.

To register interest in the SE1 portfolio, visit www.crestnicholson.com or telephone 020-3640 7577



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To find out more about Alderbrook House (£3,995,000) or Weston House (£4,250,000), contact Newcourt Residential (020-7205 2632; www.newcourt.co.uk)

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RIPE FOR DEVELOPMENT

Claire Pilton looks at new schemes in historical and, until recently, traditionally non-residential parts of town



Two years before St Edward completes **190 STRAND, WC2**, over 65 per cent of the 206 apartments have been sold, including two of six penthouses. 'Existing Berkeley Group homeowners account for 25 per cent of purchasers,' says St Edward executive chairman Paul Vallone. 'Many buyers are British and typically in their mid fifties. They like the facilities this development offers. They also want to be on top of everything in London.' 190 Strand (020-7118 9190) is on the doorstep of both the West End and the South Bank in an historic area that is famous for its restaurants,

theatres, galleries and museums, but which is only now emerging as something of a residential swan. Inspired by The Savoy's grandeur and the gothic Royal Courts of Justice, St Edward's £500 million mixed-use scheme will comprise 'a community in its own right' with shops and a restaurant in the ground-floor colonnade, a landscaped square, a private cinema, gym, swimming pool, spa facilities, business lounge and an impressive lobby with a hotel-style, 24-hour concierge. Prices currently start from £1,225,000 for a 560-square-foot, one-bedroom apartment penthouse.



'City Living' schemes for sale through Hurford Salvi Carr (020-7250 4950) include **21 JOHN STREET, WC1**. Constructed in 1938 as a then revolutionary multi-use development, this Grade II-listed, art-deco style building has been converted into eight apartments on the second to seventh floors. With three sold, prices range from £1.5 million for a 972-square-foot, two-bedroom apartment to £2.5 million for its 1,337-square-foot counterpart that comes with a 143-square-foot-terrace and great views across London. Located in the cultural hub of Bloomsbury, close to some of London's finest academic and artistic institutions, 21 John Street is half a mile from Russell Square, Holborn and Chancery Lane tube stations, with national connections provided at nearby King's Cross Station and Eurostar connections at St Pancras.

*The residential rebirth of Riverside Studios at Hammersmith sees Mount Anvil and Fabrica developing a terrific scheme that really does tick all the boxes. Sporting over 100 metres of river frontage, **QUEEN'S WHARF, W6**, occupies an extraordinarily peaceful spot that is still within a five-minute stroll of Hammersmith underground station. Facilities will include a roof terrace, a private cinema, 24-hour concierge and secure parking. 'Queen's Wharf appeals right across the spectrum,' says Mark Collins of CBRE (020-7182 2477) who reports that within just two weeks of the old studios closing, 30 per cent of the 165 flats had been snapped up off-plan. Prices start from £560,000 for a 421-square-foot studio. First completions are scheduled for 2017.*





Berkeley Homes (020-3040 6250) has launched 250 CITY ROAD, EC1 – a new residential opportunity in one of London's landmark regeneration areas and the capital's tech and creative quarter. Located in Zone 1, within walking distance of the trendy neighbourhoods of Islington and Shoreditch, the scheme will deliver 930 apartments across eight buildings. It will incorporate two acres of gardens and courtyards together with a central plaza with cafés, restaurants, shops, office and studio space. The development, designed by Foster + Partners, will also be home to a four-star hotel. Residents will have access to an on-site gym, indoor pool and spa, residents' lounge and terrace and 24-hour concierge. The first phase of 263 apartments starts from £595,000 for a studio.



Within two months of launching the pre-sales marketing campaign at **RATHBONE SQUARE, W1**, 125 of the 142 apartments had been snapped up to the tune of £207,200,000, at prices ranging from £1,548 per square foot to £2,624 per square foot. Joint agents JLL and Savills (020-7580 1100) are now selling nine penthouses on the eighth floor which start from £4,475,000 for a 1,685 square foot, two-bedroom apartment with a 627-square-foot terrace. Great Portland Estates, which purchased the site for £120,000,000 from the Royal Mail Group in 2011, appointed award-winning architects Make to create what Ken Shuttleworth describes as, 'an inviting and special development that complements the surrounding area.' The scheme is scheduled for completion in early 2017, a year before Crossrail's arrival at nearby Tottenham Court Road station.



Prices start from £5 million at **TEN TRINITY SQUARE, EC3**, where the Reignwood Group is redeveloping the Grade II*-listed Port of London Authority's former headquarters into a 100-room hotel and 'The Residences at Four Seasons'. Spanning 1,350 square feet to 9,078 square feet with one to five bedrooms, the 41 private apartments have views of the Tower of London to the Thames and Tower

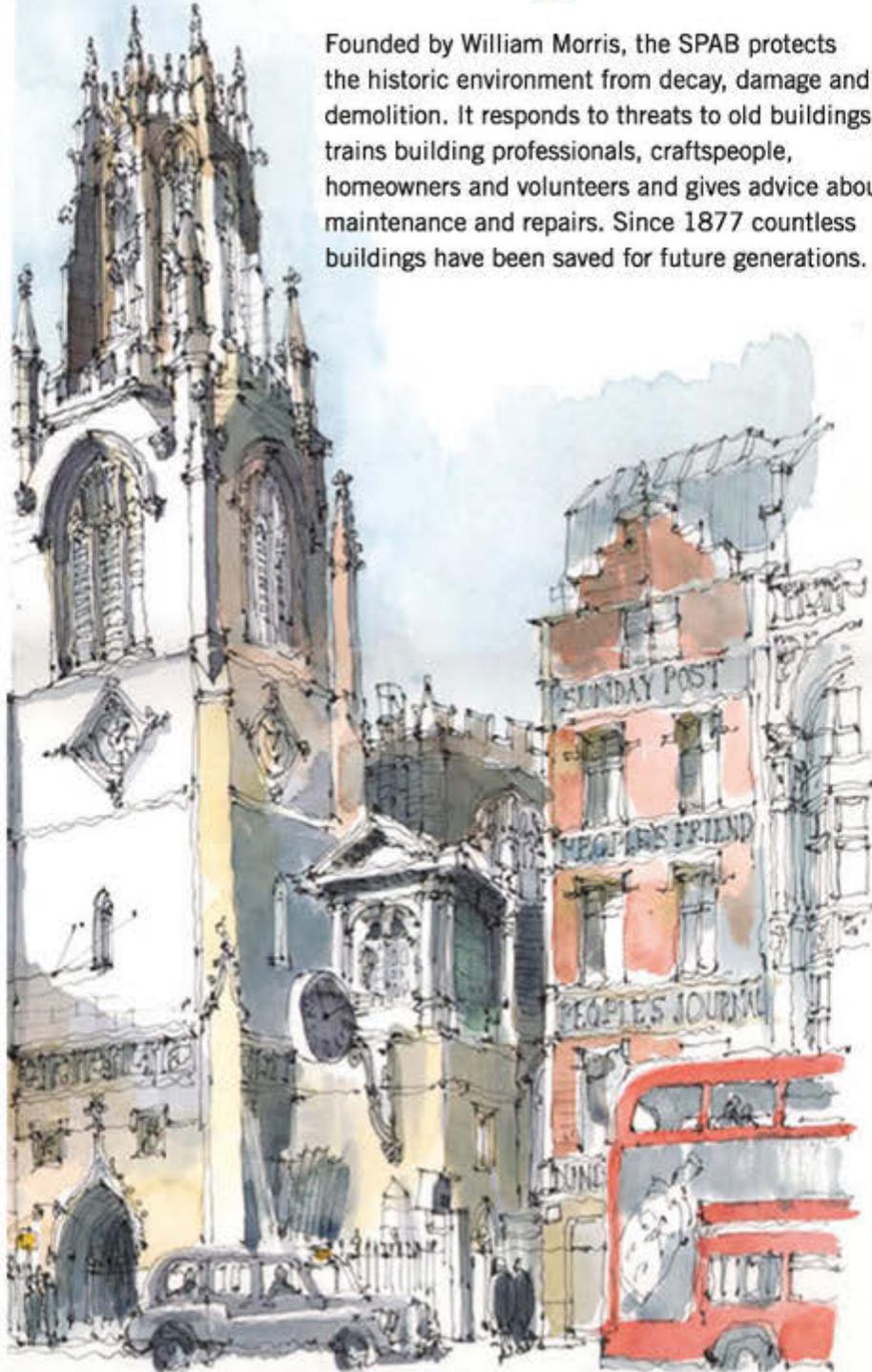
Bridge. Residence owners will have the use of the hotel's spa and fitness centre, gourmet restaurants and a private members club that includes a screening room, cigar lounge, and the original panelled ballroom that hosted the inaugural United Nations assembly in 1946. Best of all, you can enjoy the Four Seasons' five star service 'on tap' in your own apartment. For more information, contact Strutt & Parker (020-7318 5198).



The Society for the Protection of Ancient Buildings



Founded by William Morris, the SPAB protects the historic environment from decay, damage and demolition. It responds to threats to old buildings, trains building professionals, craftspeople, homeowners and volunteers and gives advice about maintenance and repairs. Since 1877 countless buildings have been saved for future generations.



Drawing of St Dunstan-in-the-West by SPAB Scholar Ptolomy Dean

Information about maintaining your home is available through events, courses, lectures, publications and telephone advice.

To support our work why not join the SPAB? Members receive a quarterly magazine, our list of historic properties for sale and access to our regional activities.

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The Sunday Times heralded
Lawson Robb as one of
"10 of the top trendsetters"



Polly Halstead, London and St Tropez based representative of Hutchinson Bell, talks about the market and their new partnership with Lawson Robb, the London based world class interior architecture and design studio.

Why Lawson Robb?

Like us, they are passionate about client service and commitment to excellence. They are well-established with projects spanning across the globe. We believe in setting standards and benchmarks in our industry and Lawson Robb have a proven track record as trendsetters and leaders in their field, therefore it is an obvious partnership.

Many of our clients look to us for advice and direction in all areas of property and we are now delighted to be able to offer the services of Lawson Robb, knowing that they will deliver meticulous attention to detail and the pioneering design that allows these properties to stand the test of time.

What makes Lawson Robb different?

They move with the times and set the pace that others aspire to imitate. We feel that they can offer our clients exactly the type of innovation and imagination that they require, embracing individuality to create a treasured experience.

They have an in depth understanding of the diverse international market and culture, local knowledge and have worked on super yacht design, so are a perfect match for our buyers.

What does 2015 hold for the market?

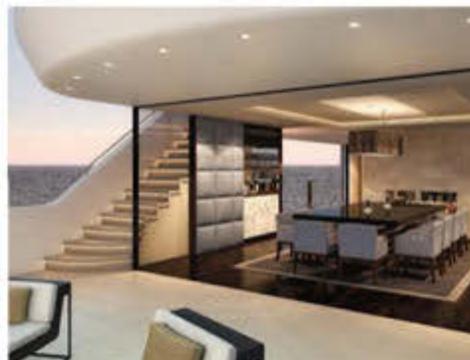
St Tropez is waking up from a 6 year slumber and we now see developers and owner-occupiers re-entering the market and looking for interesting projects. At

Hutchinson Bell, we have properties for all budgets and tastes on our books – we can find properties to suit all buyers and now, with our new partnership with Lawson Robb, we can offer them a full development and interior design service.

What advice are you giving to international buyers and investors now?

Very simply that there has never been a better time to buy. Prices are down from the peak but are now showing signs of firming up again.

The French Riviera is a well-established market and has proven to be a very sound area for property investment over the decades.



We are fortunate at Hutchinson Bell to be working with professionals in structuring and international banking, who have been able to deliver clients excellent advice to



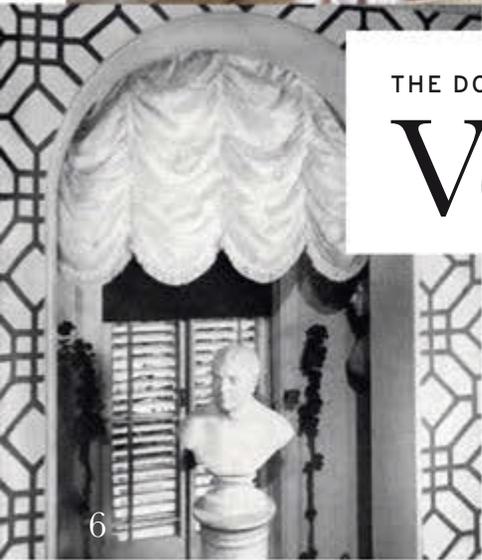
maximize the benefits of property ownership here. There are many ways to structure ownership and opportunities exist to take advantage of France's diminishing Capital Gains Tax on property (relief starts at year 7 of ownership and after 22 years the property becomes CGT free).

We have some wonderful 'ready to occupy' properties as well as some excellent development opportunities and we are delighted to have become partners with Lawson Robb as this completes the full range of services that we can offer our clients.

Finance aside, as we all know, the Riviera offers a superb quality of life, with a mix of international glamour, beautiful medieval villages and hill towns, a great climate, beautiful beaches, not to mention great food and wine. All the things that have helped make the Riviera what it is today - a 'destination' for the international community.

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THE DOS AND DON'TS OF DECORATING, ACCORDING TO

Veere Grenney



Do everything with commitment. Nothing irritates me more than lack of commitment. Even sill-length curtains are acceptable in context, and when done with confidence. • **Look for furniture with a sense of history.** My favourite piece is my writing table, which was commissioned by Billy Baldwin for Villa La Fiorentina and made by Maison Jansen (1). • **Appropriateness, comfort and harmony are essential.** I refer back to these three yardsticks throughout a project and check whether I have drifted from them. • **My favourite decorating colour is 'Temple',** a pink by David Oliver for Paint Library (2). • **Navy-blue rooms are a no.** Navy blue should be reserved for clothes and cars. • **Listen to the house and listen to the client.** A person can kill a house by not understanding it, and can kill a relationship by not respecting the client. • **My default choice for floors is wood,** wood and wood (3). • **It is important to have your go-to shops.** The showrooms of Gordon Watson, Rose Uniacke, Jamb (4), Lamberty and Edward Hurst never fail to inspire me. • **Become absorbed in your early influences.** I idolised David Hicks (6), Billy Baldwin, John Fowler, David Adler and Raymond Erith. • **Recognise when you do not know something.** There is little to be gained by bluffing. I always leave kitchens to other designers. • **Bring your places of happiness into your work.** I couldn't live without books or the English countryside. Veere Grenney: 020-7351 7170; www.veeregrenney.com □



Choose your priorities. If I am on a budget, I save on fabrics and spend more on art and books (5)



Veere Grenney in one of his New York interiors (top left). **1** and **5** His London home. **2** 'Temple', £36 for 2.5 litres matt emulsion, from Paint Library. **3** A bleached-oak floor in the Hamptons. **4** Jamb, 95 Pimlico Road, SW1. **6** An Eaton Square interior by David Hicks

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