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EDITOR'S WELCOME

METRO TILES AND METAL TOLIX STOOLS OFFSET THE CLASSIC DARK WOODEN SHUTTERS

House of Cards is the latest obsession. If you're late to the box with this, as I am, it's an American political TV drama, and a masterclass on being cut-throat. It's got me staying up late, sometimes watching four episodes back to back. And it's not just the plot that has me hooked; the functional, no-nonsense style is just as intoxicating.

The sartorial armour of the Second Lady is by fashion's highest flyers, Zac Posen, YSL and Alexander McQueen to name just three. Her husband, Francis Underwood, eschews pinstripes for streamlined tailoring and perfectly fitting white T-shirts under crisp double-button barrel-cuff shirts – until they come off, outwith the Oval Office, of course. The minimalist Jeff Beal soundtrack is a winner, too, and so is the kitchen in the Underwoods' DC townhouse.

It's not the choice of units that appeals. Rather, it's the way the scale and the materials are bang on, and a fine example of why great American proportions work. Double-height wall cupboards, an oversized extractor hood and a larger-than-life fridge freezer don't overpower a room where industrial stainless steel co-exists with Shaker-style wooden cabinetry. Metro tiles and metal Tolix stools offset the classic dark wooden shutters and ironmongery, proving that trendy and traditional can work without being clichéd.

So, we've been ruthless in this edition to show you what works in the kitchen. The hows and whys are answered by industry insiders – the kind of special advisers that anyone hoping for a seat at the top table can't do without…



Ed's pick...

Christmas has come early. Mogg Fine Art Academy School, £820, Go Modern



Adrian, the amateur botanist, could never part with his Toby or Charles. Charles is designed by Antonio Citterio.
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OPENINGSHOT

The confident, bold brush-strokes, tactile surface and vibrant, contrasting colours mark out *Spring Blooms on a Glass Table* unmistakably as Alison McWhirter's work. The Dumfries-born painter, widely described as a contemporary colourist, keeps backgrounds minimal so her subject can take centre stage.

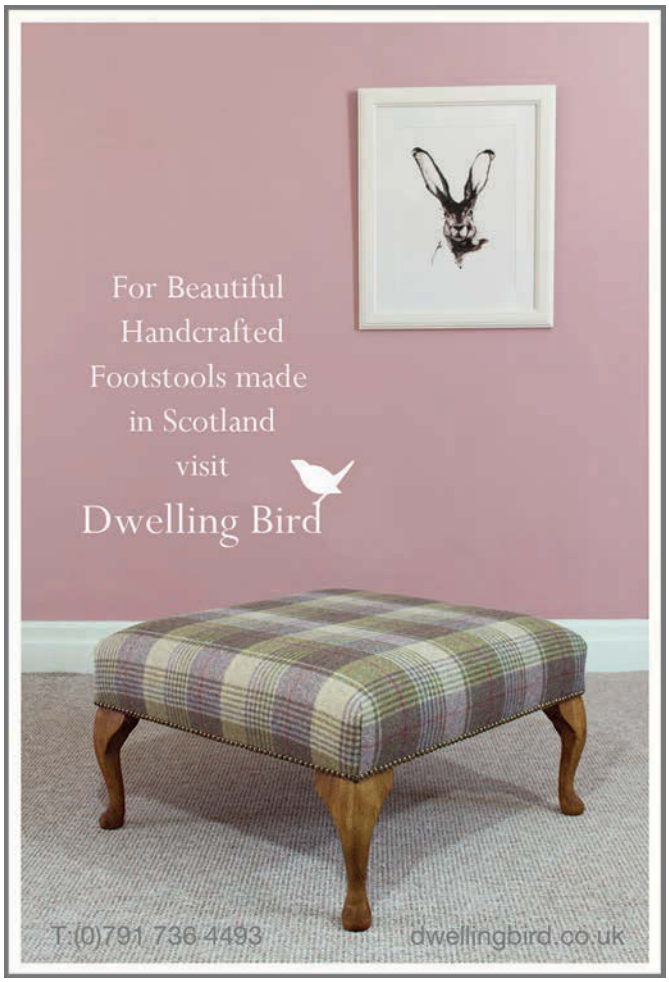
For more art news,turn to page 159



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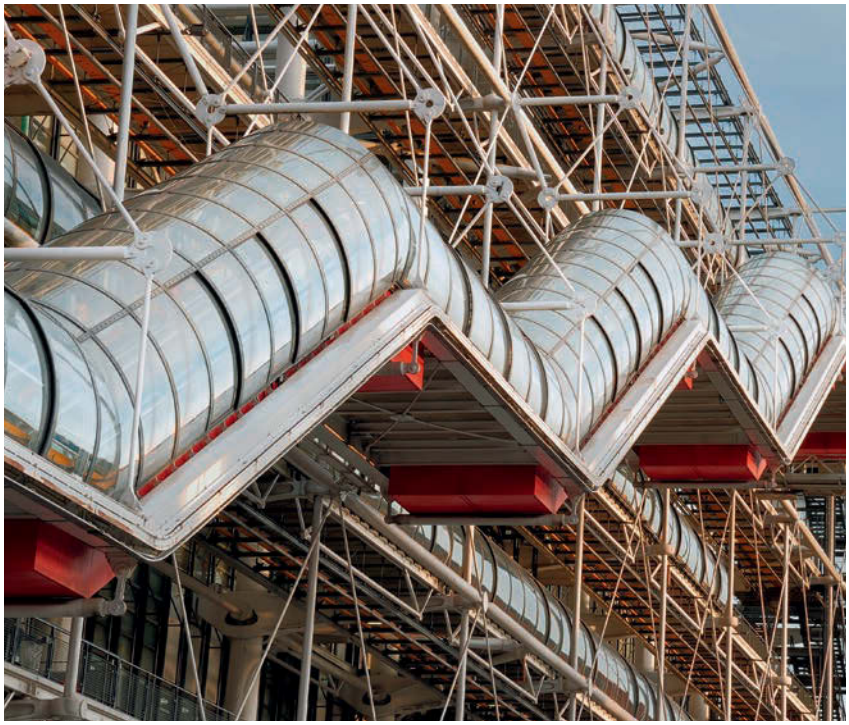


KITCHENS & PANELLED INTERIORS by CLIVE CHRISTIAN

IN THE FRAME



PHILIPPE NIGRO



[*Above*] The Pompidou Centre in Paris is Philippe's favourite building. [*Below*] His famous Confluences sofa propelled him into the spotlight and won him great acclaim

The French-born, Milan-based designer explains how he went from theory to practice

HOW HAS YOUR STYLE EVOLVED OVER THE YEARS?
It is interesting to see the evolution from the first things I did to my current projects. At the beginning, I didn't have any clients, so my work was pure research. Now the things I'm working on are in response to clients' requests or sometimes just spontaneous proposals. The spirit is the same but the process has changed (for example, with prototype realisation). I learned how to adapt my interest in a formal or functional approach to the needs of a brand, and always with the aim of pleasing the user.

WHO OR WHAT ARE YOUR BIGGEST INFLUENCES?
I like to be aware of what's going on in the fields of applied arts and contemporary arts. I'm influenced by many artists, architects, fashion designers and filmmakers. I think it is important to try to capture the fact that our present is made up of many contemporary creations.

WHO IS YOUR DESIGN HERO?
There are many, such as Charles and Ray Eames, Ettore Sottsass, Gaetano Pesce, Eileen Gray, Renzo Piano and Issey Miyake. But perhaps my favourite is Achille Castiglioni.

WHAT IS YOUR FAVOURITE BUILDING?
Once again there are many, but my favourite remains the Pompidou Centre in Paris, designed by the architectural team of Renzo Piano, Richard Rogers and Gianfranco Franchini. I will always remember the positive shock of seeing it for the first time when I was a child. It is a building that is ageing well, I think, and one that has kept its contemporary feel. I feel good every time I see it. I also find Japan's Teshima Museum incredible and unforgettable.

DESCRIBE YOUR DREAM HOME
My dream home would have a lot of space but would be at the heart of the city. It would have plenty of natural light and a nice view over the rooftops.

DESCRIBE THE INTERIOR STYLE OF YOUR HOME
My house shows a mixture of influences, with both modern and antique objects.

HOW DO YOU RELAX?
I enjoy travelling and I love going to the cinema.

WHICH ICONIC INTERIOR PRODUCT DO YOU WISH YOU HAD DESIGNED?
I think I might need to wait a few years before I can answer that question!

WHAT ARE YOU SITTING ON RIGHT NOW?
I am sitting on a hotel bed, as I am currently on a business trip.

Philippe Nigro began his career alongside top Italian designer Michele De Lucchi, participating in many furniture, lighting and interior design projects. His Confluences sofa was included in the Ligne Roset collection and is now part of the collection of the Museum of Decorative Arts in Paris. In 2014 he was named Designer of the Year at Maison et Objet and commissioned by the Milan Triennale to produce the seventh edition of the Design Museum. He has created new pieces for Ligne Roset and Hermès, and is collaborating with several interior brands.



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This life Liz Phillips

Life on the farm isn't all tractors and lambing: Liz Phillips also makes time to turn found objects and feathers into unique pieces of art

Words **Anna Burnside**

Photography **Neale Smith**



Liz Phillips should have a sign hanging on the gate of her family farm: "Abandon preconceptions, all ye who enter here." In fact, she might well have made one already, out of driftwood and pheasant feathers and a funny old ornament she found in Steptoe's salvage yard.

Aged 42, with biceps that put Michelle Obama's to shame, Liz is not the butter-churning-in-a-pinny type of farmer's wife. She runs the farm (110 acres of their own, plus a few hundred more of rented rough grazing outside Stonehaven) with her husband, Clive, and their children, Pippa and Calum. They have 250 sheep, 35 Icelandic horses and 40 acres of malting barley, plus some hens who are so free-range that Liz is unsure just how many there might be ("Let's say eight or nine"). Clive spends the week working as a lawyer in Aberdeen. While he is in the office, Liz drives the tractor, feeds the sheep and collects the eggs. At the weekend, all four of them muck in with the big jobs. "Calum may only be ten but he puts in a full day's work," she says proudly. "He loves it."

Casa Phillips does not look like a storybook farmyard, a tumbledown pile or a grey agri-business shed. The house was built by one of their neighbours, Vic Peterkin of Peterkin Homes, and is as white and sleek and full of shiny surfaces as any modernist could desire. There is no Aga here. "Why would I want an Aga," asks Liz rhetorically, "when I can have two split-level, fan-assisted, self-cleaning ovens?"

The Phillipses would be the first to stress that, for those who don't come from a farming family, it's a tough world to enter. Clive grew up in Stonehaven, pining to farm, while his father worked at Unilever. And while this meant that there were no rolling acres or sturdy beasts for him to inherit, there was an upside. When Clive and Liz finally found a farm to buy for themselves, it came with no obligations, family history or resentful older generations sucking their teeth and harking back to the good old days. Instead, they had a *tabula rasa*, to do with as they pleased.

Having already rented a farm just over the hill, by the time the couple moved in 2005 they had already accumulated several ▸

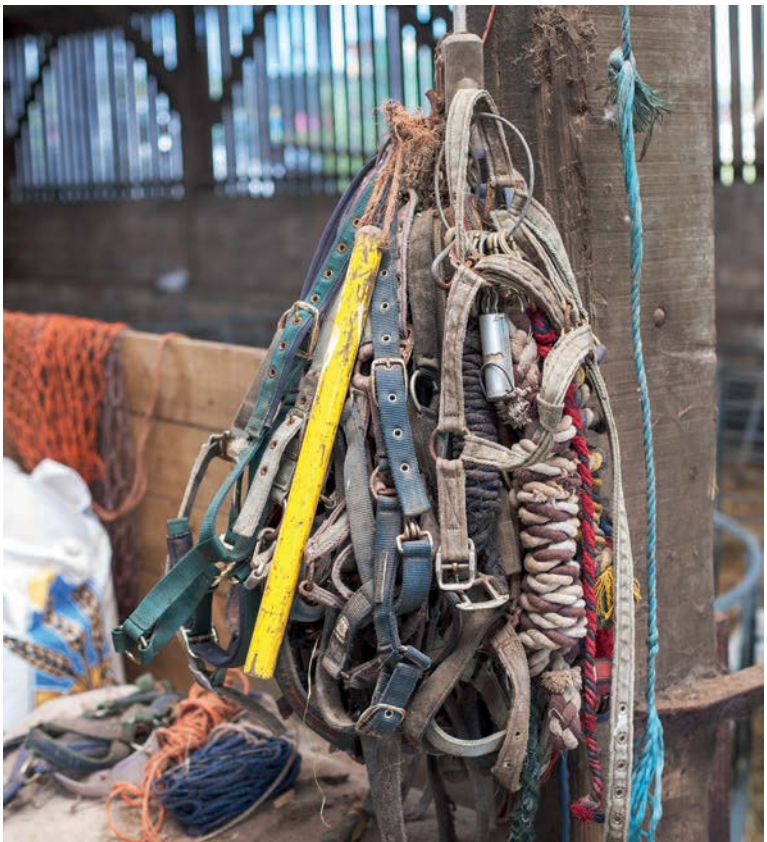






[***Clockwise from far left***] Pippa with one of the farm's 35 Icelandic ponies. This sturdy breed is the favourite of Liz and her husband Clive – they met for the first time at the Icelandic Horse World Championships; it's often quicker to get around the fields by mountain bike; giving one of the ponies a runaround; a few bits of riding gear in the stables

"Clive asked me to burn some rubbish. It wasn't until I was raking out the ashes that I saw this old air filter that was clearly a lampshade waiting to be made"













[***This page***] With a herd of 250 sheep, Liz has to devote a good deal of her time to lambing, feeding, shearing and taking the animals to market. The family also have quite a few hens who live an enviably free-range life

of the Icelandic horses that were their joint passion. (They met at the Icelandic Horse World Championships, which Liz claims is considerably less grand than it sounds.) Then there were sheep – Clive started with six on his very first tenant farm. There were also two children, one newly born.

What was missing was the lovely house at the centre of it all. Instead, the farm had a damp, poky block-built horror with a galley kitchen. All four of them squeezed in and made do for three years until the plans, cash and planets came together; the old house was gutted and incorporated into the airy new family HQ that the family inhabit today.

Liz and Clive had very clear ideas about how a 21st-century farmhouse should work. The rear of the property is the business end, with a boot room that is actually big enough for everyone's outdoor kit, a utility room where Liz can store her feathers and make up a 25-litre bucket of milk for the lambs, and a shower room, so that anyone sweaty and covered in mud can strip off, hose down and not trample filth through the rest of the building. The gleaming kitchen sprawls into a sun room with two glass walls, while the upstairs has as few surfaces as possible. (These, says Liz disapprovingly, are just "dust collectors".)

It's in the family room, which opens off the kitchen, that Liz's non-tractor-driving side is first apparent. On the walls are a Mondrian constructed from Lego, a Scrabble board covered ▸



[***This page***] Pippa and Calum have plenty of space to play outdoors – when they're not putting in a hard day's labour in the fields; the Phillipses farm extends to more than a hundred acres of Aberdeenshire land not far from Stonehaven







[***Above***] Liz takes a well-earned break in the sun room off her kitchen. The house, built by their neighbour Vic Peterkin, is a far cry from its previous cramped incarnation. [***Right***] Pheasant tail feathers have a new life, decorating lampshades and mirror frames. [***Below, left to right***] Liz loves buying furniture and collectables at the auction houses of the north-east; the sparkling modern kitchen – and not an Aga in sight; the children's colourful artwork brightens up the walls















in words specific to the Phillips family and a table lamp made from a combine harvester part she rescued from a bonfire.

"Clive asked me to burn some rubbish," she recalls. "It wasn't until I was raking out the ashes that I saw this old air filter that was clearly a lampshade waiting to be made."

It turns out that, as well as being a horse trainer and lamb-feeder, Liz was the window dresser for a chain of pharmacies in Aberdeen. The main branch was also a gift shop and it was there that she let her creativity run wild. "It was prop-making that I particularly loved," she says. "I was not so interested in displaying the latest Optrex or ear-wax remover, but come Christmas, I really went to town."

More of this side of Liz is visible in the living room, a cosy, carpeted change of pace from the rest of the house. This is where the family congregate in winter, when it's dark outside by 4pm. There are more treasures from Steptoe's, the salvage yard in St Cyrus where she has found so many of the house's quirky bits. There are also sheep skulls, painted and bejewelled by Liz. And there are feathers.

These started in a small way, a few tail plumes sneaking into vases. Recently, they have become something of an obsession. "I don't quite know where that came from," she admits. "The nearby estate has a shooting syndicate and we would be given a brace of pheasant. I plucked a few tail feathers, thought, 'These are pretty,' and stuck them in an old glass bottle.

"Then I was driving along with the livestock trailer, empty, on the back of the car. In the middle of the road was a freshly hit ▸





[*Left*] A neat little sign shows visitors they've arrived at the Phillips family farm. [*Right*] Giant haystacks are a great place to play after the harvest, as Calum and Pippa have discovered

LIZ LOVES…

Favourite flea market? I love going to auctions. I've bought lovely things at John Milne's in Aberdeen and Taylor's in Montrose.

Favourite smell? It's a cliché, but I love the smell of cut grass. Whether it's the lawn, or the fields being cut for hay, it's wonderful. Clinique's Aromatics Elixir is a close second.

Favourite cocktail? I don't drink cocktails, probably as a result of a limited social nightlife! I do enjoy red wine, rosé and Champagne, but my current favourite (non-alcoholic) drink is Bottle Green's ginger-and-lemongrass cordial. Diluted with sparkling water, it's addictive.

Dream destination? Iceland, in the summer. I want to sit in a hot tub, or ride a good horse, in broad daylight in the middle of the night.

Favourite artist or designer? I've never been to Barcelona (another dream destination!) but it would be amazing to see some of Gaudi's buildings. He turned hard, unforgiving materials into beautiful, flowing shapes.

Favourite comfort food? Fish and chips.

Top cooking tip? Shop Scottish. Our farming industry produces some of the best meat, vegetables, fruit and drinks in the world. Even in a basic meal, the quality makes a big difference.

Your home town's best kept secret? I love MacDougall & Masson, a well-stocked builders' merchant. It's my one-shop stop for advice, materials and spray paint. And I also love Jane's Interiors, beside Stonehaven harbour. It looks and smells wonderful, and has the biggest selection of sample books I've ever seen.

Absolute necessity? My family. And my hot-glue gun!

pheasant. Dead. It was absolutely gorgeous – the males are just spectacular. Something told me I should pick this up. So I threw it in the back of the trailer."

Suddenly, surrounded by bits and pieces of plumage, she thought the feathers would look very fine arranged around a mirror. Rather than stuffing them in a box in a cupboard and forgetting about them like a normal person, she actually bought the bits and the glue and the wire and got on with it. Then she took a picture of the finished product and put it on Facebook.

People loved it. She began harassing her friend who went shooting for more feathers. He referred her to a game dealer in Forfar. She has now made a couple of mirrors, as well as several lampshades, and plans to start selling them online.

When? She just laughs: now. This is the quiet time of the year on the farm. With lambing over, the maternity ward has been closed for another year. The flock has been vaccinated. Some of them have even been sheared. Until it's time to do the hay and the harvest, Liz claims that there is plenty of feather-trimming time in her day – when she is not breaking in a horse, or driving a trailer full of sheep to the market, or recreating geometric works of art out of children's building bricks.

"I'm quite versatile," she says, with spectacular understatement. "Quite unusual. It's a lifestyle and I totally love it." ■

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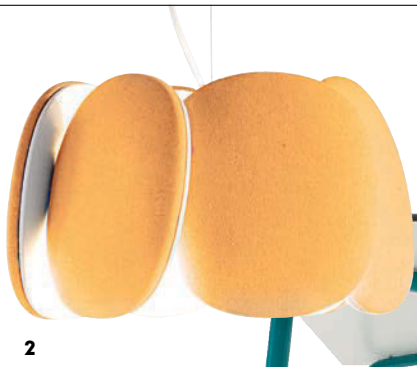
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1 FADE OUT Top Floor's overlapping ombre strips make for a subtly shaded rug. **2 GATHER ROUND** Peach polyurethane panels guard **Formabilio**'s tulip-inspired Bloemi lamp. **3 LEG UP** Teal awakens **MARK Product**'s clinical laminate tabletop. **4 PUZZLED** Piece together the doors and drawers of **Dwell**'s patchwork sideboard. **5 SO LONG** Central colour blocks elongate **Arper**'s Zinta modular seating. **6 ON DECK** Forego the sun lounger for a banana-boat-yellow alternative from **Vestre**. **7 MINTED IKEA**'s wooden shelf is sweetened by its pastel strip. ***Stockists on page 288***


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Light *relief*

Industrial lighting continues to be championed over its ornate cousins, so embrace Anglepoise's latest minimal, monochrome effort. Designed by Sir Kenneth Grange, the aluminium series is a slight departure from his function-based work for Kodak and Kenwood, but it's this background that lends the pendants a refreshingly simple form.

From £175. ***www.anglepoise.com***



KERNEL OF TRUTH

As style inspirations go, you'd be hard pressed to find anything less likely than corn on the cob. Yet its golden kernels are exactly what Urbane Living's honeycomb of wall blocks remind us of. Before you reach for the barbie and the butter, though, you might like to know that each piece is created from organic cork, a durable option that's dust resistant and a natural fire retardant.

£5.95 per 250x250mm piece. ***www.urbaneliving.co.uk***



CROSS PURPOSES

With 44 versions of them under his belt, stripes have become synonymous with Lancashire-based Ian Mankin's fabric house. This summer, though, there's been a shift to checks – and it looks good. Try using a mix of Mankin's fresh Brighton and Suffolk Check Mints as tablecloths and napkins, bypassing twee territory by tossing the dainty gingham and wider check in together. From £24.50 per metre. ***www.ianmankin.co.uk***



By halves

Can a seat have a split personality? Well, yes, if Camerich's Avalon lounge chair is anything to go by. On top, it's country-cottage florals in the parlour; underneath, the cushioned base has been swapped for angular, oriental-looking wooden legs. The upshot is a piece that won't date a directional space, nor warp a traditional interior. There's a choice of leathers and fabrics, too. £1489. ***www.camerich.co.uk***

Rise above it

Compact rooms know the benefits of suspending storage from the walls, opening up a stretch of flooring. Careful use of colour goes even further to maximise a legless unit's illusion: the white panels of FAB's new Hanging Shelf suit pared-back surroundings, while an oak border stops it disappearing into the wall. The result is both statement and subtlety. How clever. £1063 ***eu.fab.com***





LATTICE WORK

As patio doors are flung open, the summer home looks to mimic the garden's natural appeal. Make a start with Jennifer Manners' Crossed Path rug. Idyllically informed by Provençal stone pathways, it's both abstract and natural-looking. The lawn can wait. £804. ***www.jennifermanners.co.uk***

OTTOMAN *EMPIRE*

Usually found lurking under a pile of clothes at the foot of the bed, an ottoman can often be an afterthought. Let it take centre stage, as a coffee table, say: Pablo, by The Sofa & Chair Company, finished in Designers Guild Salso Turquoise, would certainly catch the eye. £1570 plus fabric. ***www.thesofaandchair.co.uk***





None for sorrow

Blue might say melancholy to some, but to Bodie & Fou it's clearly an upbeat tone. The firm's Happy Summer home collection is full of crisp cushions, jewel-toned tumblers and embroidered linen pouffes in azure shades and oceanic palettes, alongside distressed wooden stools which double as side tables. Easy, relaxed – you'll soon be singing the blues' praises. From £22. ***www.bodieandfou.com***



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KING SIZE

Snuggling up might sound romantic, but in reality night after night in a cramped, narrow bed can kill off affection pretty swiftly. Hypnos, happily, has gone out of its way to create spacious sleep zones. Its Royal Comfort collection, based on previous royal commissions and finished in Sanderson fabrics, is generous enough to give any relationship room to breathe. Just make sure you choose neutral bedding to balance the zingy board of the Eminence (right). From £7950. ***www.hypnosbeds.com***



WORLD VIEW

If travel broadens the mind, why deny your windows the enlightenment? Blind specialist Hillarys is the latest brand to catch the bug, with New World, a new family of rollers whose fabrics draw inspiration from seascapes, rugged countryside and more. The *faux* lace of Finch Rustic Grey (pictured) offers a modern nod to the net curtain. **Blinds start at £89.** ***www.hillarys.co.uk***



Brass neck

Between customising handmade lampshades and topping up its luxury lighting line, Copper & Silk has been keeping busy. Its newest addition, the bold, Edison-honouring Pencher wall light, is suitably utilitarian in approach. Install one for your own lightbulb moment. **£275.** ***www.copperandsilk.com***

DRAW THE LINE

No chaise-longue to swoon on? Remedy the situation immediately with Couch Design's sketcherly Lulu. This piece, by sofa buff Ian Archer, is upholstered in MissPrint's Little Trees fabric and supported by pencil-pointed legs in solid beech. It's a twist on its 18th-century ancestor, with its rounded edges and minimalist form. **£1900.** ***www.couchdesign.co.uk***





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Championship form

Think St Andrews and property heaven springs to mind. History, sandy beaches - and the small matter of sweeping fairways, caddies and clubs. After all, this is the home of golf. Whether you're hankering for a holiday house here or a place to live all year round, Savills' latest offering lies at the heart of this diminutive seaside town.

1A Gillespie Terrace is a three-bedroom apartment a few strokes away from the Royal and Ancient Clubhouse and the Old Course. Externally, the building is typical of the town's period architecture. Inside, however, the scene is altogether more contemporary and cool.

The hefty price tag is par for the course around these parts, but in this case it is also indicative of extensive renovation, which has seen an open-plan living space introduced, flanked by views of the West Sands, the bay and the Angus hills. Sip tea at the breakfast bar, and soak it in. Upstairs, and off a galleried second-floor landing, you will find the master bedroom and en-suite, with a tub resting under three windows – just in case you're missing the scenery.

The selling point, aside from location, is, of course, the finish. The apartment is ready for moving day, and even its furniture (including those Ercol-esque bar stools) is available by separate negotiation. Picture it: by next year's Open Championship, you could be settled in, tartan trousers and all. We'll see you at the first tee.

Offers over £1.85 million. Savills, 0131 247 3706, www.savills.co.uk



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Leith fisherman style pendant, from £48, Cotterell & Co



Ship's lamp, £489, Skandium



Brass bulkhead, £189, Davey Lighting



Montauk Searchlight Floor Lamp, £2,450, Ralph Lauren Home



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SHIP SHAPE

Selection **Rosie Duncan**

1 Globe Lantern (small), £59.95,Annabel James **2** Outdoor Life Ring Hanging sign, £12, Tesco Direct **3** Eicholtz Royal Master Clock, £230, Chantillie House **4** Sailing ship, £85, Adventino **5** Tressage fabric, £141.00 per metre, Dedar **6** Acrylic hand painted wooden Russian dolls, £140, Hole in my Pocket **7** Coordinates Penzance Print, From £17, Posterhaste

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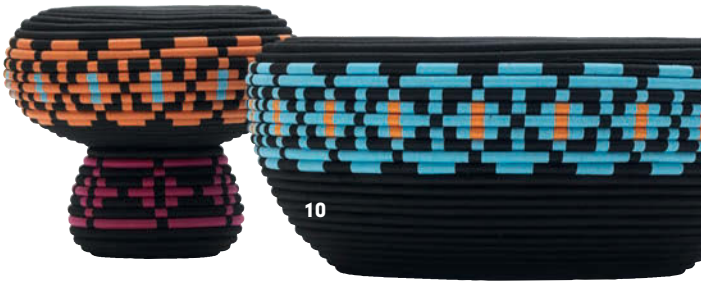
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TRIBAL

TOTEMS AND TALISMANS TO HUNT AND GATHER

Selection **Rosie Duncan**

1 Le Chris-Cross wall lamp, £1303, Christopher Guy **2** Santa Fe pitcher, £24.95, Maxwell & Williams **3** Marabout fabric, £148.80 per metre, Pierre Frey **4** Aztec Tripod floor lamp, £155, Zedhead Designs **5** African cushion, £70, DesResDesign **6** Silk Ikat scatter cushion in Galata, £49, Sofa.com **7** Serpente vase, £9900, Yoox **8** Fragments mirror, £3873, Ginger & Jagger **9** Aztec rug, from £150, Plantation Rug Company **10** Superhero stools by Glimpt, from £390, Catalog Ltd **11** Night stand, £259, BoConcept **12** 2014 fabric collection, from £85 per metre, Larsen

Stockists on page 288





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HOW BIZARRE



Damage control

Words **Rosie Duncan**

The bull and the china shop – hardly a happy collision. Unless, of course, you are French designer Sacha Walckhoff and you laugh in the face of danger, turning it into a rather wacky design opportunity instead.

Minotaures is a collection of individual vases, each numbered and signed by Walckhoff himself. So far, so normal. But bursting through each delicate piece is, of course, a less than dainty creature, half life-like, half unpainted porcelain. Inspired by Vista Alegre's work, the surreal series also draws influence from Cocteau, Picasso and Breton. The aim? To showcase the bull "at once ferocious and poetic", says Walckhoff. Quite enough to frighten off the flowers.

While it's unlikely you'll encounter a raging *toro* the next time you browse fine china, Walckhoff's Minotaures prove the pair can survive side by side (almost) in one piece. Still, best not display them in a red room, just in case.

Minotaures by Sacha Walckhoff, £3527, www.galeriegosserez.com



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Whether your style is bold and bright or soft and subtle, a freshly painted dresser, chair or table will revive your home and introduce a splash of your favourite hues to your rooms. Try painting a chair in St Giles Blue (1) to add freshness, or paint a chest of drawers in grey tones graduating from Wevet right through to Mole's Breath (4) for subtle sophistication. Paint a table in Incarnadine (3) for a bold look, or, for a contemporary feel, paint an ombre effect on a laundry bin using Brassica and Blackened (2).

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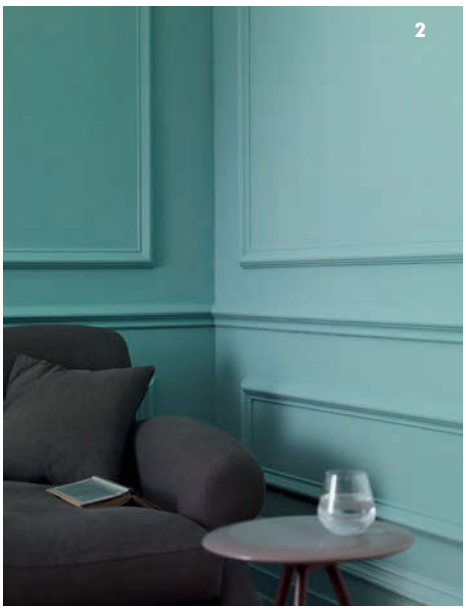


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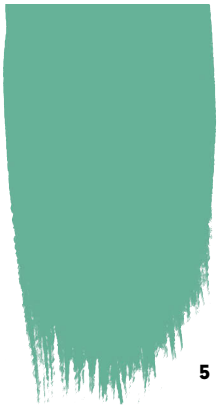
1 Aqua Source, £25.99 per 2.5 litres, Crown **2** Turquoise, £38 per 2.5 litres, Edward Bulmer Pots of Paint **3** Mrs Booth matt emulsion, £34 for 2.5 litres, Fired Earth **4** Electric Teal silk emulsion, £10 per 2.5 litres, Wilko **5** Turquoise Blue 93, £35 per 2.5 litre absolute matt emulsion, Little Greene **6** Turquoise PJ9222, from £34 per 2.7 litre tin, Pride & Joy **7** Midnight Blue, £30 per 2.5 litre can, Graham & Brown **8** Parker Grey, £27.25 per litre, Ecos Organic Paints ***Stockists on page 288*** ▸

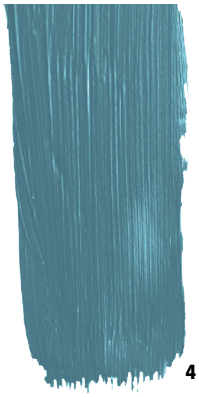

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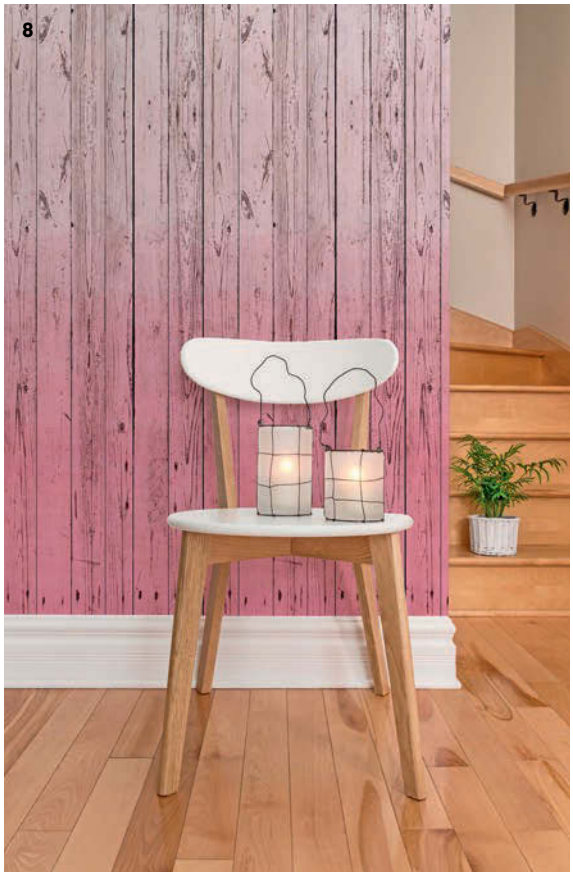
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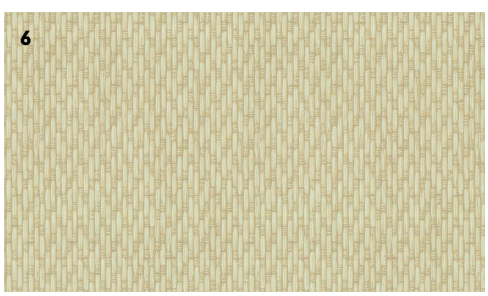












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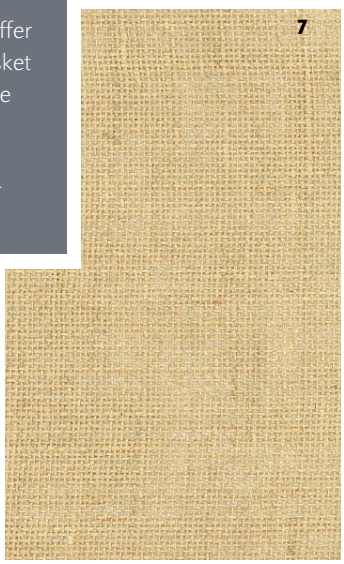
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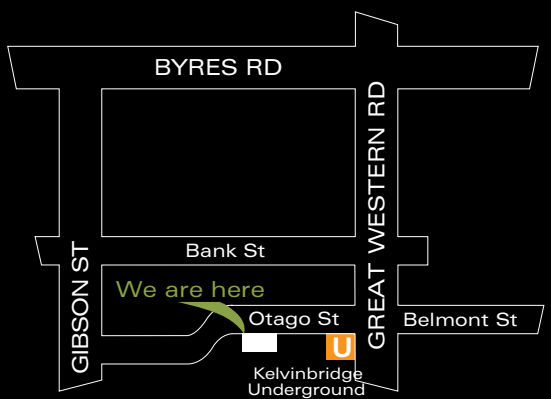





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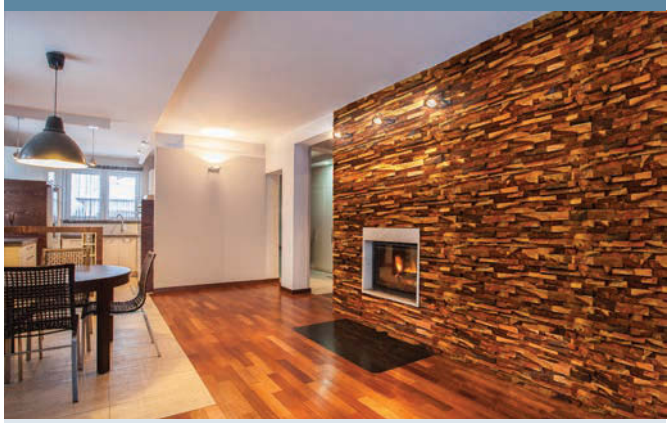
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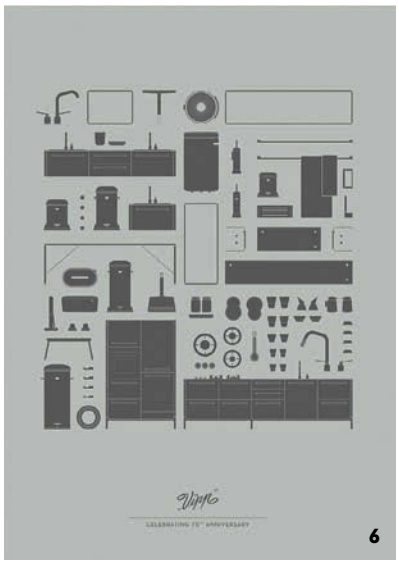
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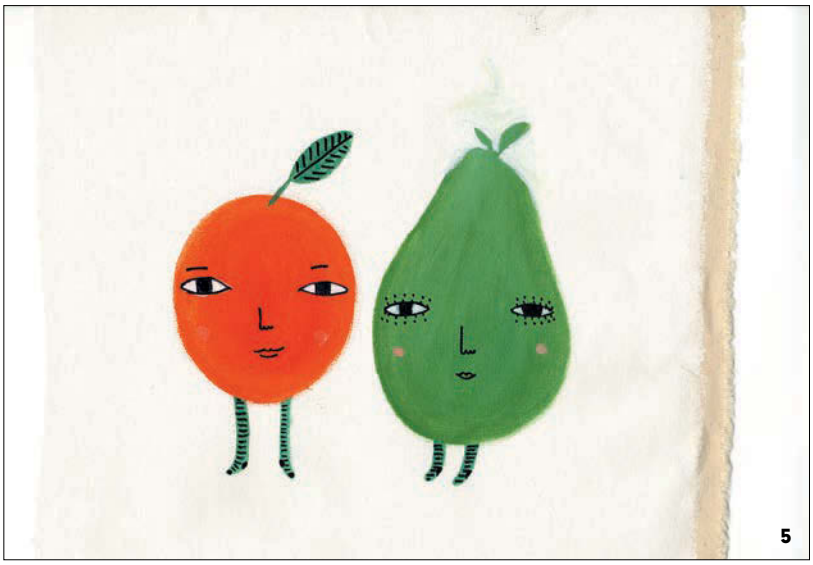
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1 Fox print by Mashka, £35, The Tab Collective **2** TAF House print, £36.99, Paper Collective **3** Runge's Double Colour Sphere, £85, A Rum Fellow **4** Typographic print, £15, Paperchase **5** Orange and Pear limited-edition framed print, from £45, Donna Wilson **6** Anniversary poster, about £21, Vipp **7** Sketch.inc Graphic Textures Mini Print Set, £10, The Kid Who ***Stockists on page 288***



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Fair play

Words **Rosie Duncan**

Treasured toys fall into two categories: the sentimental and the sensationally priced. A toy may start in one category (a pocket-money-sized Luke Skywalker) and end up in another (sold at auction for a small fortune because the little fellow never made it out of his box). The journey can be made in the opposite direction as well – too many cuddles from too many snuffly little infants can turn an insanely expensive Steiff bear into nothing more than a battered but much-loved teddy.

The bears and bunnies of Taunina Collectibles offer an alternative. Made of strong stuff, both ethically and physically, they've ditched the felt and the faux fur and prefer to kick about in embroidered fabrics from Liberty of London, Sanderson or William Morris. The cosmopolitan playthings even come with their own passport, each having been created over the course of six days by an artist in a Cape Town studio. Not bad for a bear barely bigger than a bag of sugar.

Just as impressive is what lies behind each stitch. Taunina artists are hired from disadvantaged communities in Africa and given the opportunity to enter full-time employment. They get a share in the company's profits, which are channelled into the Bear Essentials Fund and used to pay for healthcare, education, training and housing.

An heirloom that you can play with and which really makes a difference? Looks like we've found it here.

Taunina Collectibles, from £245, www.taunina.com

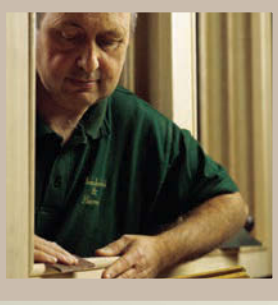
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OUT THERE

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2 CROW'S FEET Jonathan Browning's spindly lamp looks ready to scamper across the forest floor

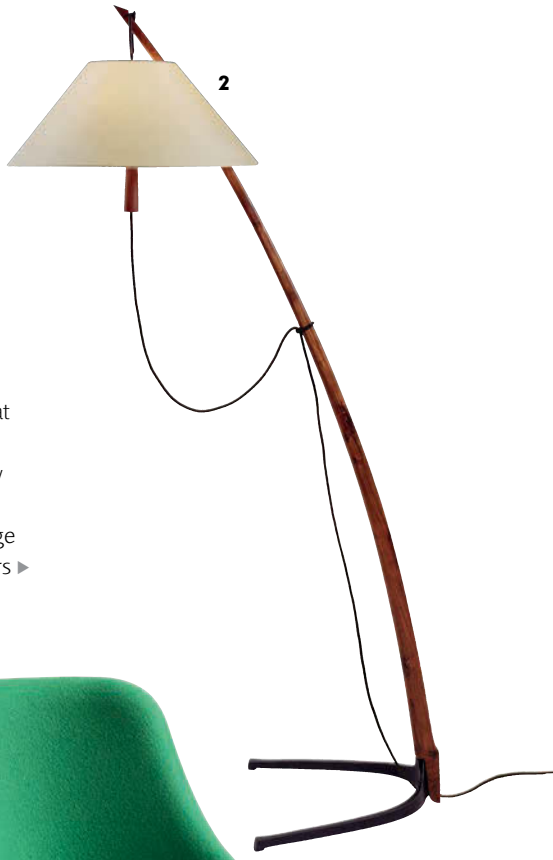
3 HALF PIPE Settle into Didi, **+Halle's** tilted tub seat

4 COME AROUND Who says hooks have to get to the point? **Kaschkasch**'s Bulb design softens the blow

5 INTERIOR MOTIVE It's what's on the inside that counts, proves **Vitamin Design**'s inner cube of storage

6 CAGED CreativeMary's pendant shines behind bars ▸







OUT THERE



1 CITY OF GOLD Stockholm's architecture informs **Folkform**'s Skyline ceiling pendant **2 MODERN CLASSIC** Quilted old-world elegance meets a contemporary framework in **&tradition**'s Mayor sofa **3 UP IN THE AIR** Imagining Zeus dining on **Kam Tin's** cloud tables? You're not alone **4 SOFT TOP** Pop, **Zazzeri**'s part-silicon tap, challenges chrome's reign over the essential bathroom fixture **5 GREY SCALE** A jolt of canary yellow offsets **Zeitraum**'s little-and-large approach to neutral dining design **6 BEJEWELLED** This amethyst glass goblet on sale at **1stdibs** seems to have been scooped out the innards of a gem

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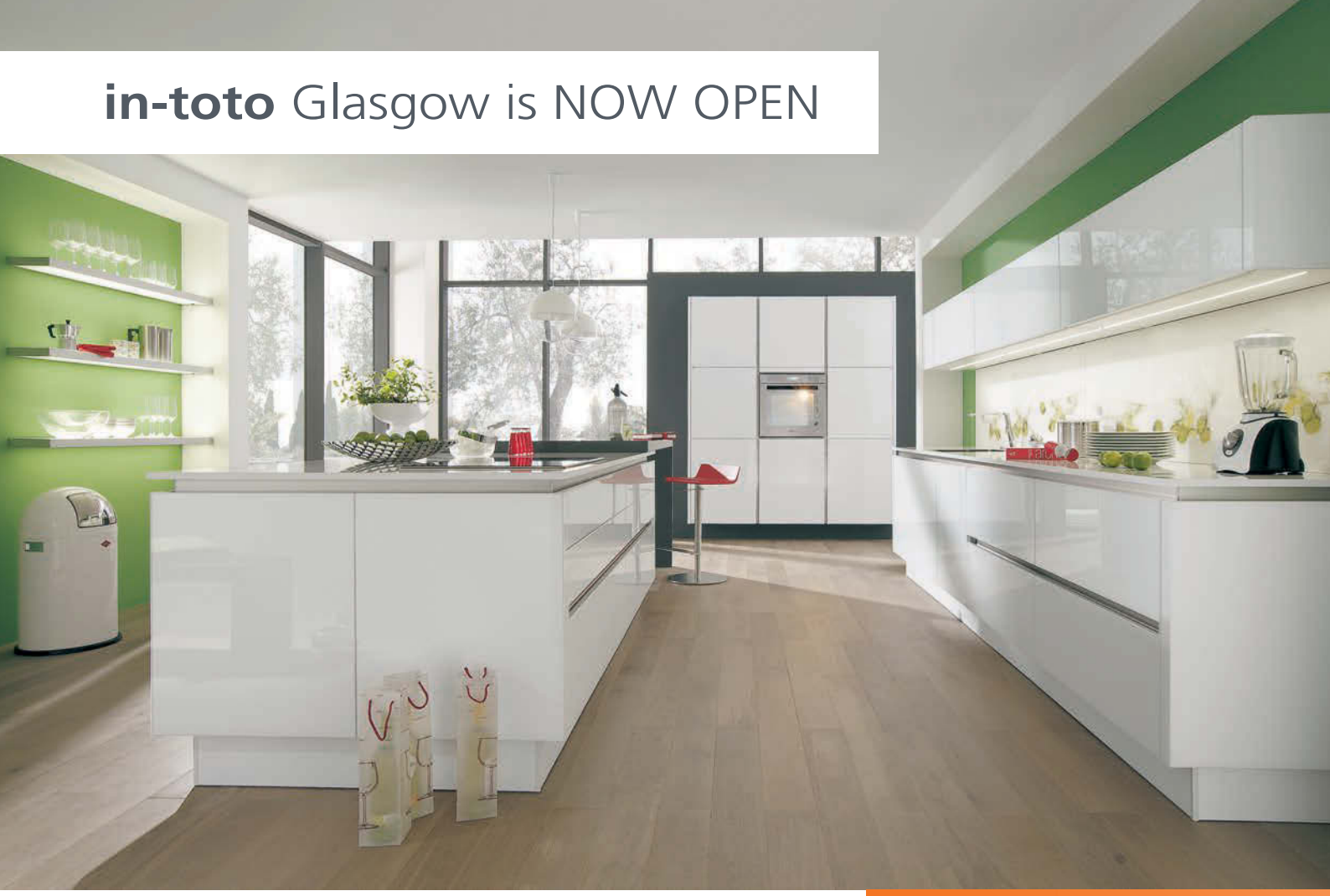
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[***From top***] Architectural kitchen, from £35,000, Martin Moore & Co; Vermont freestanding kitchen, from around £10,000, Fired Earth; Shutters, from £300 per square metre, Kelly Hoppen Shutters

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BRIGHT START

Unless you have an internal kitchen, the room should be designed to take full advantage of any natural daylight. This kitchen, by Smallbone of Devizes, exploits the room's many windows by placing cooking and dining areas in direct line of the light, and reflecting it back with metallic extractor hoods, hanging pans and surfaces. ***Brasserie kitchen, from £40,000, www.smallbone.co.uk***

SOCIAL EXPERIMENT

What if food preparation and family gatherings happened right opposite one another? This is a theory Boffi's Aprile kitchen puts to the test by combining a breakfast bar and work bench. Hidden storage on the diners' side has room for books and bits and pieces without obscuring the view of the chef, who can access sink, shelving and surfaces and not miss a beat of the conversation.

Aprile kitchen, from £30,000, www.boffi.com

DARK AND HANDSOME

Painting cabinetry blue/black instantly updates a traditional kitchen, as deTerra shows with its Modern design. Combined with an American walnut worktop, as here, the results risk being too dark. However, shimmering splashbacks have been used to capture the light, while slim shelving stops things becoming too heavyweight.

The Modern design, from £14,500, www.deterra-kitchens.co.uk





INDUSTRY INSIDER

Restaurant and canteen kitchens are a world away from their homely cousins, but that doesn't mean you can't share style notes. This design borrows the professionals' taste for stainless steel, suspended shelving and heavy-duty hoods. Ensure the look doesn't domineer by raising units above the floor (a seamless vinyl, in this case) and juxtaposing with warm neutrals and wooden panelling.

Vinyl, from £63 per square metre, www.inkiostrobianco.com





CUT IT OUT

Stowing away crockery and paraphernalia is where cabinetry comes into its own. But what if you have a few key pieces you'd like to display? In this design, Kitchens International has limited the palette to two finishes: a matt grey and a pale wood grain. The result? We focus on the pockets of storage inserted into the cupboards and on the objects they house instead.

Callerton kitchen, from £15,000, www.kitchensinternational.co.uk



SMOOTH BLEND

A study in uninterrupted cabinetry, Bulthaup's shutter units not only sport handleless doors but they echo and blend into a coffee-coloured scheme, maintaining its minimalist intentions and impressively concealing clutter. ***Bulthaup Shutter Unit, £POA, www.cameroninteriors.co.uk***





ONE-HIT WONDER

For perfect simplicity, build the kitchen around one colour or material. Magnet showcases its Integra Fantasy Oak cabinets by employing white walls, worktops and pendant lights. Singled out in this fashion, the oak can shine. Integra Fantasy Oak, £330 per 600mm base unit, ***www.magnet.co.uk***



SUPER-SIZE ME

Poggenpohl leaves us in no doubt where the hub of its +Edition kitchen lies. Follow suit and make a large appliance the feature of your space. In this case, it's an double-door American refrigerator whose path has been cleared of obtrusive islands and dining tables to maximise its impact, but a similar effect can be achieved with a range cooker or wine cooler.

+Edition, from £30,000, www.poggenpohl.com

INSIDER INFO

"A great benefit of using **colour** in the kitchen is that it can be used to visually enhance the **proportions** of room. That said, shades of cream continue to dominate, mainly down to their flexibility and ability to enhance light and space. A light-painted scheme also sets the scene for adding detail and texture, all of which can be enhanced with considered illumination such as back-lit cabinets and pendant lighting to emphasise the crisp, fresh look."

Graeme Smith, Second Nature, 1909

"**Shutters** work well in the kitchen as they allow the light to stream in. And unlike with fabric curtains, concerns such as water damage and maintenance also aren't a problem as blinds can be simply **wiped clean** if any splashes occur."

Sam Tamlyn, Shutterly Fabulous

"Choose clever **large-capacity** appliances that do the work for you, so that you can enjoy spending time with your guests. A **91cm-wide refrigerator space** allows you to easily store large platters and ingredients, while a shallow 61cm depth ensures nothing gets lost at the back, as can often happen with deeper models. **True wine storage**, with dual zones, allows you to serve red, white and champagne at their perfect temperatures. Include a large reservoir coffee system, so that you can offer cappuccinos, macchiatos and espressos."

Craig Davies, Sub-Zero & Wolf

"We all know that cooking can be a messy activity so you could consider creating a **hidden preparation area** so that the overall look remains flawless. This could be a working kitchen in a separate room or simply a **raised shelf** around an island to hide the used pots and pans from view."

Bernard Otulakowski, SieMatic



SHADES OF PLAY

Debating the kitchen's layout is the first step to setting clear zones within the space. Dulux suggests the next to be colour coding. Partition walls painted in vibrant shades define personality; to the rear, Popping Pink is a fun hue to dine to, while fiery African Adventure in the foreground warms an otherwise clinical, all-white cooking area. ***Popping Pink and African Adventure Paint Mixing Matt, from £24.49 per 2.5 litres, www.dulux.co.uk***

POP OUT

Longevity is a key concern in kitchen design, since it often has to morph from a dinner-party venue to an after-school club in the course of a few years. These Harvey Jones off-white Shaker units won't date easily, yet wouldn't exactly be daring – if it weren't for the odd painted cupboard door to freshen the look. Re-paint as the mood inspires you. ***Kitchens start at £18,000, www.harveyjones.com***





ARTISTIC LICENCE

Tired furniture can spoil a pristine kitchen, so give it a lick of paint either to match the rest of the room or to add contrast. Sanderson has given this dining chair a rosy transformation amid its ivory surroundings, while lavender-pink walls establish a middle ground between the two extremes. ***Delicacy matt emulsion, £38 for 2.5 litres, www.sanderson-uk.com*** ■


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BEFORE YOU START...

- **There are several key things to consider.** You have to think about how you and your family will use the room. Do you want the kitchen to play a purely practical role or would you prefer it to be a place to socialise as well? Next, you must look at the dimensions of the space available: do you have enough room for an open-plan design or do you need to consider a more compact formation?

- **It is absolutely essential to set a budget – and stick to it.** Be realistic about what you can afford before you begin, and make sure you have a rough idea of the typical costs of kitchens from the suppliers you're looking at. Make your chosen designer aware of your budget, and they will do what they can to design the best room for your money. Be aware that worktops, appliances and accessories vary greatly in price; your designer should be able to advise on the best options within your target price range.

- **Work out what sort of style you want.** Specialist kitchen and interiors magazines and the internet are obviously a great place to look for inspiration, and friends very often have excellent recommendations. But there is nothing quite like visiting a showroom to see at first hand the products you're interested in. Shop around, speak to a variety of different designers and get a feel for the wide range of styles on offer. Suppliers who build your kitchen to order will be more able to respond to your specific requests if you have a particular look you'd like to achieve. If your house is from a particular period, ask your designer to show you the styles that might suit it best – many companies now offer a selection of different ranges that will work in period properties.

- **Pay attention to timescale** – both how long the installation will take and how long you can expect your new kitchen to last. A handmade kitchen is obviously likely to be much more durable than mass-produced units. Clearly, budget will play a role in refurbishing the space in the future; if you are on a tight budget, an off-the-peg kitchen may suit your immediate needs. Once again, it's useful to visit showrooms to see how examples of kitchens work.

- **Choose your supplier carefully.** Ask questions: does the supplier offer a guarantee? Can the company work to your desired timescale? A talented in-house designer will listen to what you want and help you through the process of planning the layout and choosing which style and combination of cabinets is right for you. You can pick the handles, worktops and appliances of your choice to really create your dream kitchen.

Chris Mossop, Harvey Jones







You should expect the designer to be professional, informative and organised – and to care. It will help if you, the client, are able to communicate your tastes and needs to the designer so that they can tailor-make the kitchen to your specification. Probably the main thing for the client is to adhere to any guidelines given by the kitchen .

[***From top***] **Air kitchen, from £20,000, deVOL; Malmo Dark kitchen, from £10,000, John Lewis; Beaux Arts kitchen, £POA, SieMatic**

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CASE STUDY

A fully functioning kitchen that has been designed to look like a living room



WHAT A secondary kitchen in a large family house. The room is on the first floor of the building, next to the living room

BIGGEST CHALLENGE To keep the room looking understated, and to ensure that all the necessary appliances were included – but out of sight.

TIMESCALE From planning to completion took five weeks.

BUDGET A Bulthaup b3 kitchen starts at £25,000.

Cameron Interiors,
www.cameroninteriors.co.uk
0141 334 9532
0131 556 2233

Sleek, streamlined kitchens are the order of the day in homes across the country. But some households take that ethos of pared-back minimalism one step further. The kitchen pictured above, in a townhouse in central Edinburgh, is so strictly unadorned that it's almost unrecognisable as a kitchen in the traditional sense. And that's precisely what the owners wanted.

This is actually the second kitchen in the house. The main one is downstairs, on the ground floor. "The owners wanted something that would be more for reheating food or making coffee. It's not really for preparing a three-course meal, although you could – it's completely functional," explains Kirsten Robeson, the designer at Cameron Interiors who was in charge of the project. ▶



MAXIMUM ALUMINIUM

The unusual colour of the island unit is unique to Bulthaup – dark aluminium with a walnut edge. It is practical too: "The matt aluminium is much better than stainless steel at hiding finger marks, and it's really easy to clean," says the designer.



Fixtures

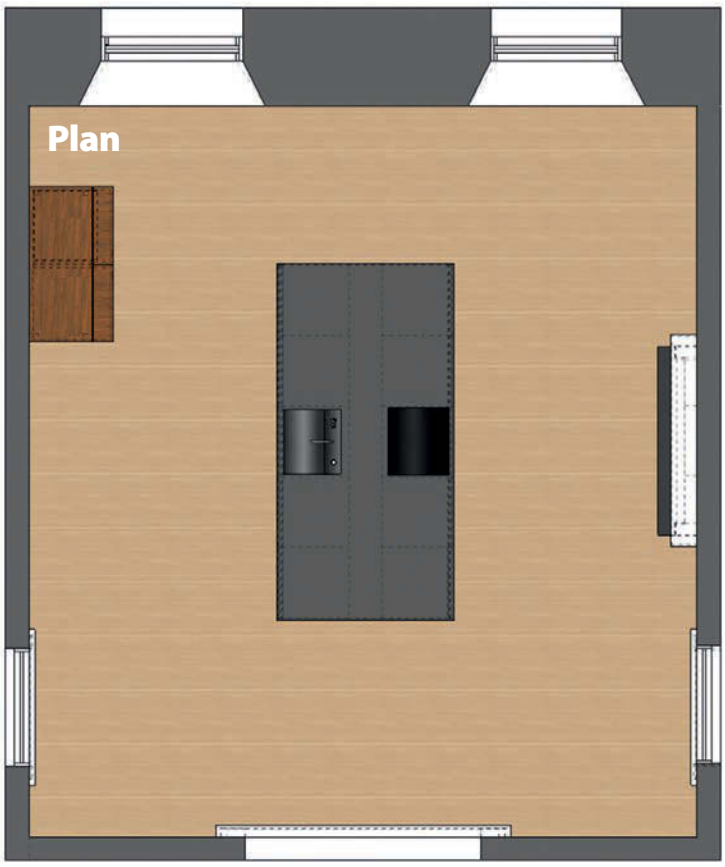
• "The tap is a Blancoeloscope which has a rise-and-fall spout so it can pop up and down as required," says Kirsten. "We couldn't get a pop-up Quooker boiling-water tap, but we've put on of those in too. There was no need for a waste-disposal unit."

Worksurface

• The worktop is made from Caesarstone in a shade called Raven. It has an integral sink and has had a honed finish, which gives a matt effect. There is a hob set flush with the surface, makings it practically invisible to the casual observer.

Extras

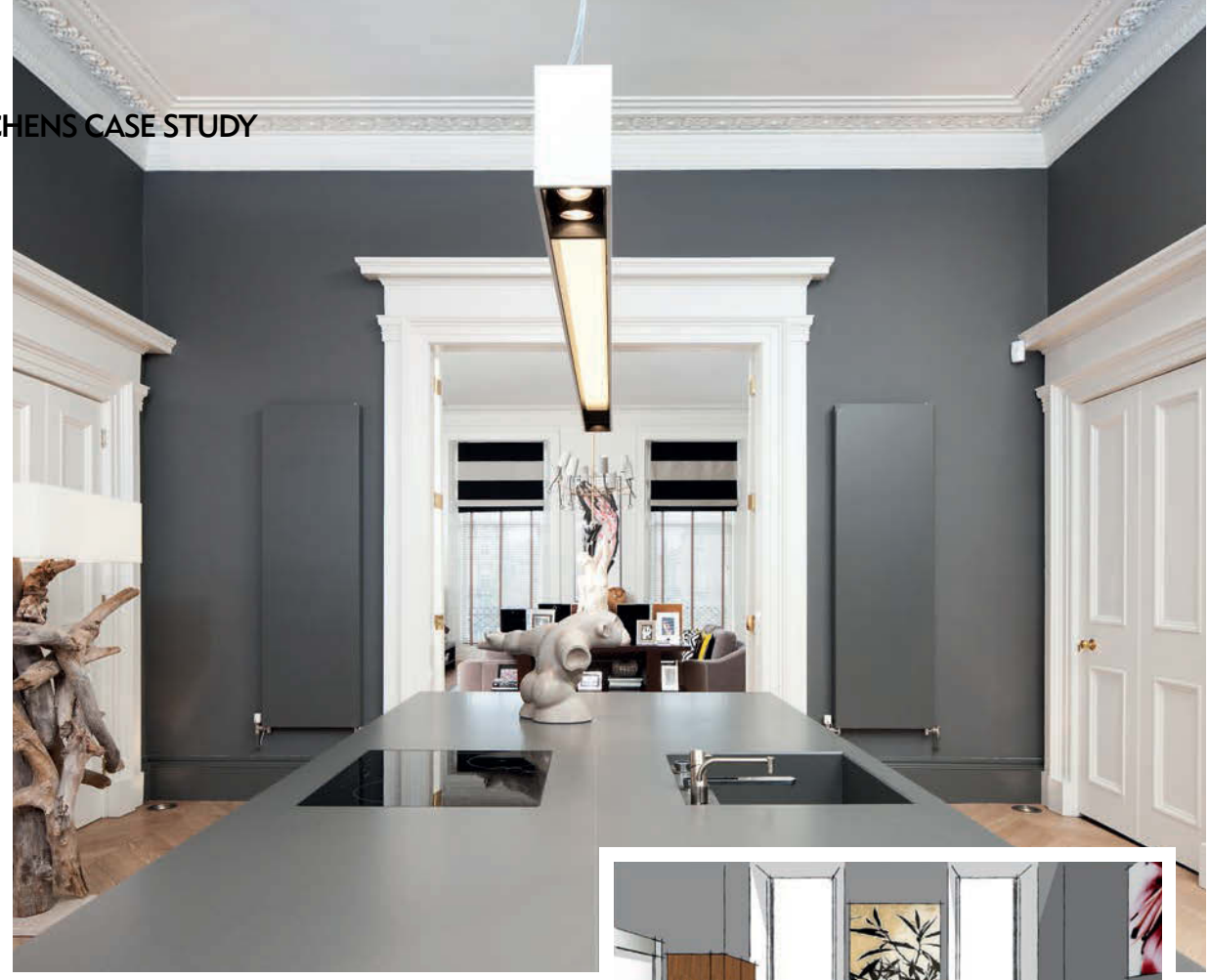
• The room is equipped with a Gaggenau dual-zone wine cooler, so both Champagne and red wine can be kept at their optimum temperature. A French oak floor, laid in a Hungarian stitch style, was installed to add a further elegant and practical note.





CENTRE OF EXCELLENCE

The island has been positioned centrally, enhancing the room's classic proportions and its sense of symmetry. "It's such a beautiful room, and that's what we wanted to complement with this design," says Kirsten.





SECRET STORAGE

This cabinet, from the Bulthaup b2 range, was chosen for its striking good looks. Behind the walnut doors are a fridge and an oven, a reminder that this really is a fully functioning kitchen.



"It was crucial that the room didn't look like a kitchen, as it is adjacent to the living space, via double doors that are nearly always kept open."

This is a 'grown-up' area of the house (the owners' two young children have a large playroom downstairs, next to the main kitchen), so this room has deliberately been given quite a moody look, thanks to the use of dark aluminium and a dark Caesarstone worksurface. The walnut edge of the unit gives it a slightly softer feel, which again takes it away from the 'kitchen' look and lets it blends into the room.

The island is part of Bulthaup's b3 range. Its long, low silhouette makes it look more like a piece of furniture than a kitchen unit, an impression helped by the low-profile hob and a sink whose tap disappears when not needed. In one corner is a walnut cabinet containing the fridge and the oven. "Everything functional is completely hidden from sight," explains Kirsten.

"We tried to keep it very minimal," she continues. "The big island is very low, very functional and all the storage is hidden underneath. The room is kitted out more with actual furniture rather than the accoutrements you associate with a kitchen. It has the added bonus of letting the clients' artwork stand out more as well because the space is so neutral."

Quiet, calm and impressively easy to clean – it must be very tempting to take every meal in here. ■



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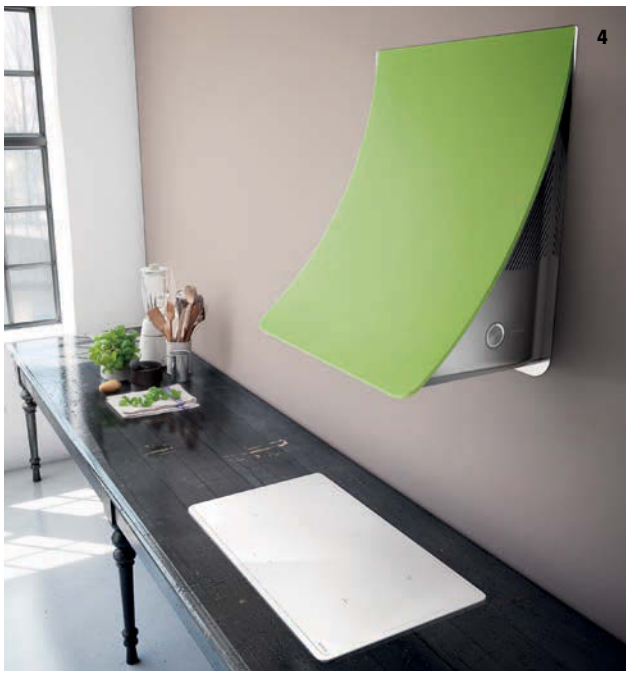
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5



4

CASE STUDY

Extending a traditional villa to create space for a contemporary, hi-tech kitchen



MONOCHROME MAGIC

A strong mix of black and white keeps things unfussy; there is certainly enough daylight to ensure the black walls and surfaces don't make the place look gloomy. The open-plan feel, meanwhile (there are no doors leading to other rooms), encourages a sense of space, but the design still manages to pack in plenty of room for cooking and storage.

It used to be the front room that was kept good for visitors. Nowadays, you're more likely to be invited into the kitchen for a blether. It's not just because we lead less formal lives these days; it's because the kitchen, as well as being the heart of the home, is also very often the room that has been most carefully designed as a social haven. That is certainly the case with James Campbell's home in Ayr. He has several very welcoming reception rooms, but it is to the kitchen that he and all his friends gravitate when they get together at his place.

This was not so when James bought the house. He'd been searching for a renovation project in the old town area of Ayr without much luck, when he stumbled across a run-down Victorian villa in need of a major overhaul. The tiny kitchen was stuck in a dilapidated annexe. Renovation was not an option; bulldozing was.

He turned to Phil Durkin, an interiors specialist who runs the well-established practice Design Studio. James, who loves hosting dinner parties, requested a spacious, classical kitchen equipped with all mod cons, plenty of room for cooking and a lot of storage for food and drink. He also wanted a light, airy space with an al-fresco feel, using the garden and its views.

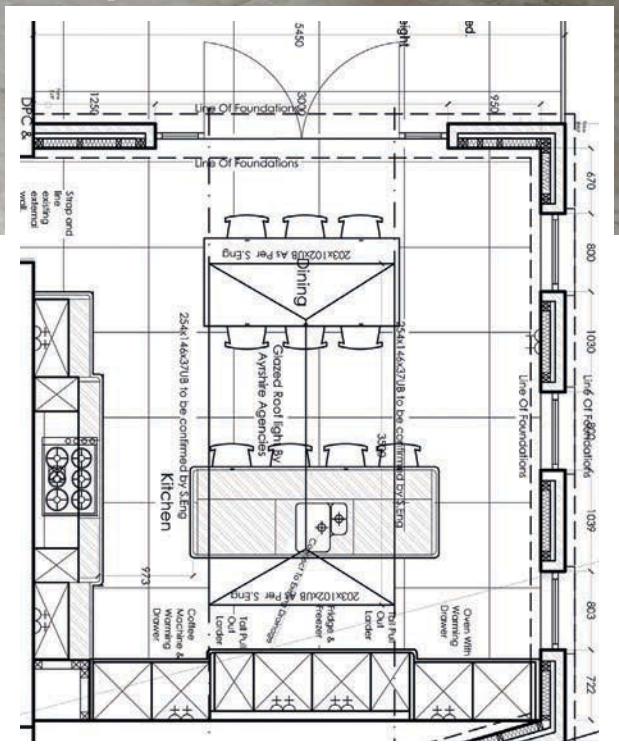
Phil recommended putting the kitchen in a single-storey ▸



BOTTLE BANK

There is an integrated Liebherr wine cooler in the kitchen that is ideal for keeping white wine at the right chilled temperature. But there is also a walk-in wine cellar between the kitchen and the rest of the house where James can keep his collection of red wines in optimum condition. Phil Durkin designed this extra room so that James could easily see exactly which bottles he has in stock – and which are ready for drinking.

Floorplan



WHAT A single-storey extension to the rear of a Victorian villa, containing a spacious, well-equipped kitchen.

BIGGEST CHALLENGE To provide an additional room with architecture that did not detract from the existing property, and to maintain a light, spacious feel while still providing sufficient room for cooking, food preparation and wine storage.

BUDGET BREAKDOWN

- Building works: £1600 per square metre
- Glazing and doors: £3800 each; plus £3200 for the roof light
- Callerton units: £35,000
- 'Zodiaq' matt black worktops and splashback: £4800
- Walk-in wine cellar: £7000

Design Studio,
01292 618277,
www.designstudioayr.co.uk



Decor

• The silver Travertine floor tiles are from Stonewood UK, while the windows were manufactured by Ayrshire Agencies.

Fixtures

• A Franke sink and tap were installed. There are no radiators to break up the walls; Design Studio's own team supplied and laid the underfloor heating.

Appliances

• Miele supplied the bulk of the appliances, including a multifunction, integrated oven, an induction hob and a coffee machine. There is also a Best downdraft extractor, a Liebherr integrated wine cooler and Fisher & Paykel dishwasher drawers – these have been given a bespoke black finish by Design Studio.

PUTTING IT ALL TOGETHER

The kitchen has bi-fold doors designed by Phil Durkin. When open to the patio, they give the kitchen a wonderfully al-fresco feel. "The Design Studio specialises in property refurbishments and extensions and we design and prepare all working drawings and 3D visualisations," says Phil. "Once the client is happy with the layout, the certified engineers prepare the technical working drawings for Building and Planning. This is all taken care of in-house, which saves the client a lot of fees."

extension in keeping with the architectural fabric of the property. Measuring 5.4m by 6.3m, it's a fairly substantial addition to the rear of the building, but being glazed on two sides, with a roof light above, keeps it looking graceful.

The room is fitted with a kitchen from Callerton's Deco range. The painted timber units are topped with black engineered stone, matching the black splashback behind the sink. Grey marble floor tiles reflect light around the space, while underfloor heating keeps the walls free of radiators. Since Design Studio can take care of all aspects of a job like this, including architecture, James didn't have to worry about juggling plumbers, roofers and electricians – it was all taken care of by Phil and his team.

As summer gets under way and the evenings stretch out, the extension is really showing off its full potential, with the doors folded back and friends spilling out on to the terrace. Even on lovely nights, though, James admits he has noticed some guests are quite happy to stay indoors, admiring the fine finishes. ■



CLEARING THE WAY

The old kitchen, in an annexe at the back, was beyond renovating. It had to go, to make room for the new extension. By keeping the new addition to just a single storey, Phil was careful not interfere too much with the fabric of the property.

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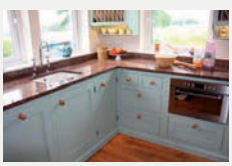
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Stockists on page 288

3 OF THE BEST

SINK INTO

1 Monumentum corner kitchen sink, from £979.20, Villeroy & Boch
2 B2, £811, Bulthaup
3 Aprile marble sink, £POA, Boffi

Stockists on page 288







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CASE STUDY

Reworking a developer's plans to give a more efficient layout and luxurious finish

When Sandra and Alastair Ritchie swapped a traditional Edinburgh house for a brand-new apartment in the city, they wanted to make sure they had a contemporary kitchen to go with it. The model chosen by the developer didn't quite live up to their expectations, however; but, since they were buying off-plan, they were able to make some significant chances to the specification.

On a visit to the Kitchens International showroom in Dundas Street, they fell in love with a handmade walnut design by Mowlem & Co. It was exactly what they were looking for, but it would take a good deal of ingenuity on the part of Helen Taylor, the designer at Kitchens International who was in charge of the project, to ensure the whole thing looked as good in the Ritchies' new home as it did on display.

For a start, while the room looked a decent size on paper (eight metres long by four and a half wide), in reality its dimensions made it feel narrow and galley-like. There was no scope to radically alter the layout since all the services were already in place, but Helen made a few telling tweaks to the plan to create more space and harmony. One of her first decisions was to replace the bank of wall cabinets on one side of the room with floor-to-ceiling units. This included a walnut panel below to hold a wall-mounted flatscreen TV and still leave enough space for the Ritchies to manoeuvre round the island.

This curved island is central to the success of the layout: everything is within easy reach without the space feeling cluttered. Sandra, who loves to cook, is delighted with this aspect of the room: "Everything is within arm's reach – I can be standing at the hob and the sink is behind me with the dishwasher to the side. All the glasses and dishes are at hand," she says.

That blend of functionality and good looks is what makes this kitchen stand out. The sweeping curves of the island are counterbalanced by the linear elements picked out in the ▸

WHAT A kitchen redesign of a brand-new city apartment bought off-plan.

BIGGEST CHALLENGE Making small but significant alterations to the design so that the new kitchen fitted in with the original layout and worked within the footprint of the room.

TIMESCALE From planning to completion took six months.

BUDGET BREAKDOWN
Handmade kitchens from Kitchens International start at £30,000.

Fridge-freezer:	£8840
Dishwasher:	£640
Extractor:	£1695

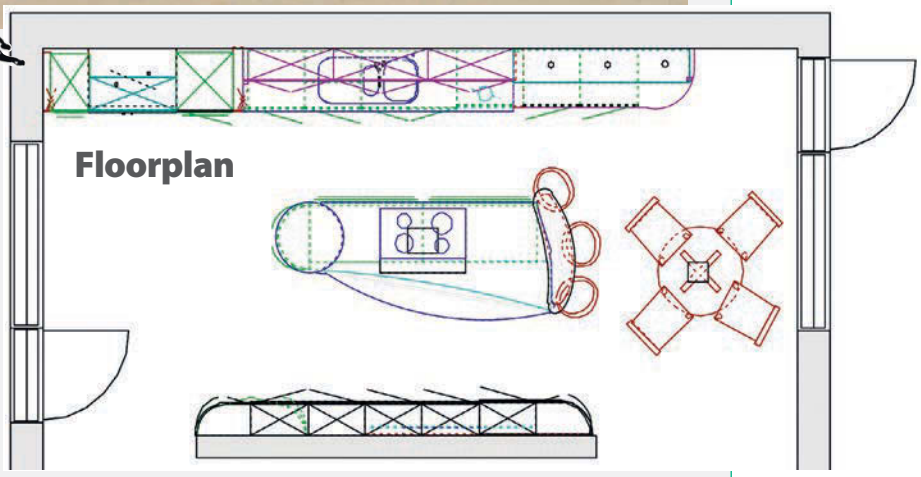
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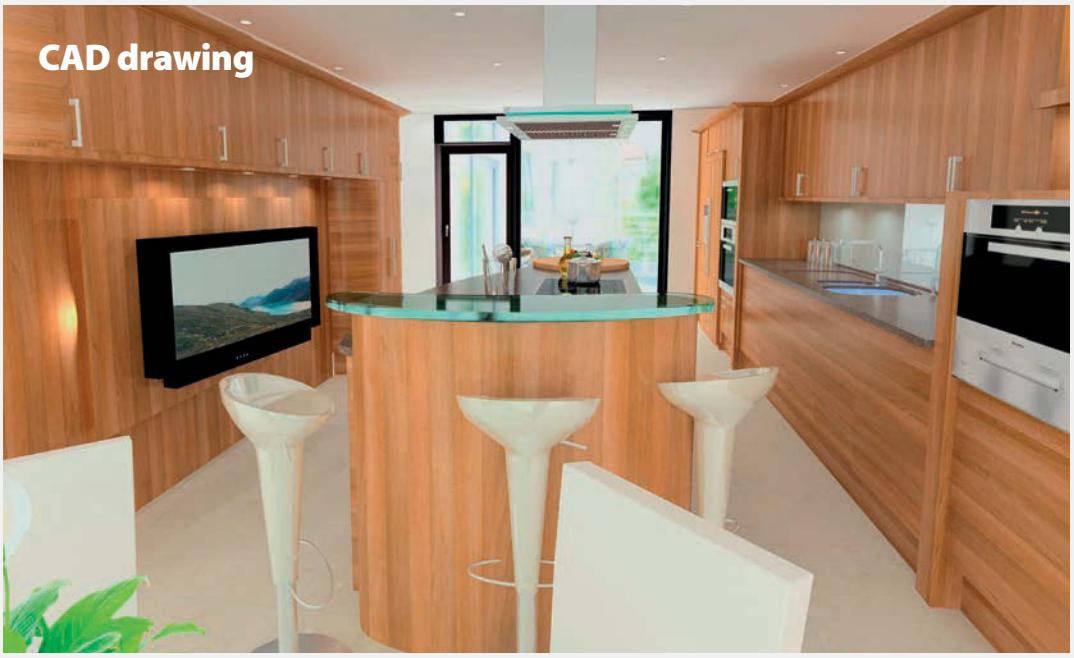
CAD drawing

PLOT & SCHEME

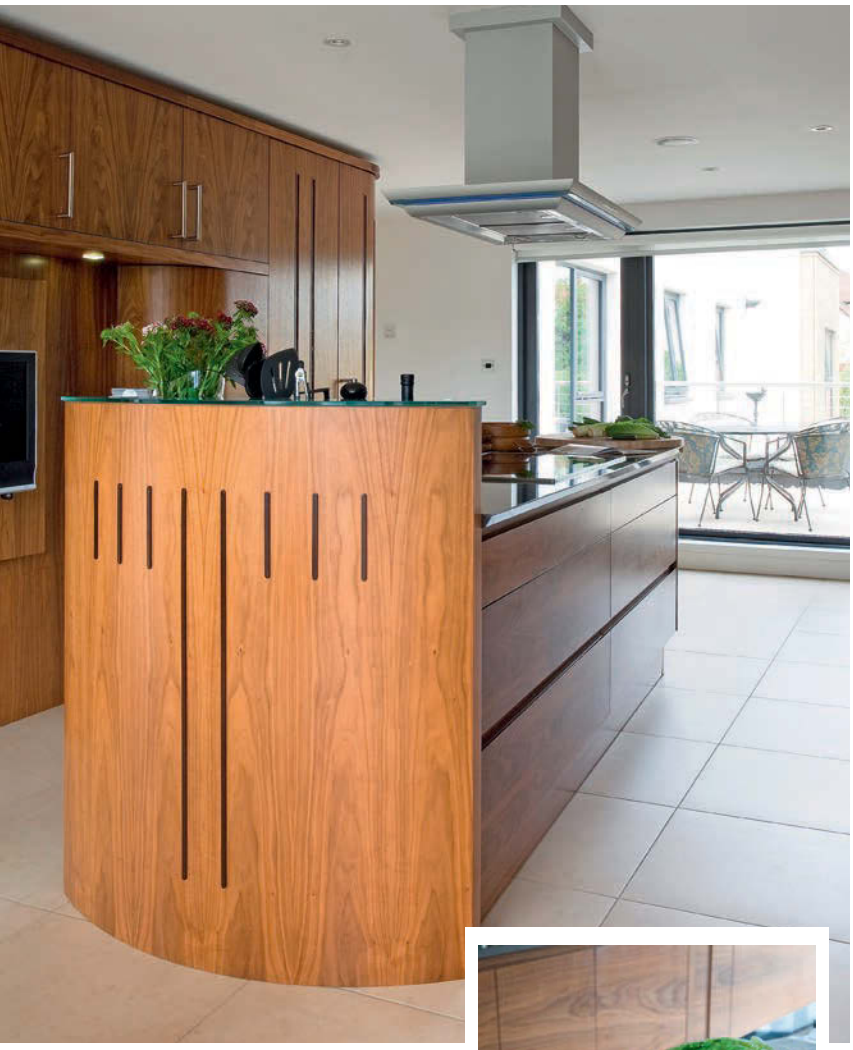
Clever use of space is demonstrated by the bank of wall cabinets which prevents the island from dominating. The size and layout of the kitchen ensures that everything is very close to hand and means that the owners can cook while socialising with friends.



Floorplan

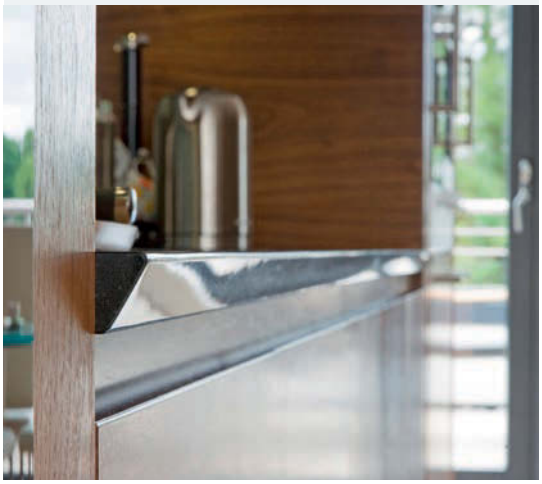


CAD drawing



SMOOTH OPERATOR

The handleless design of the base unit cupboard doors and drawers keeps the overall look sleek, as does an unadorned worksurface (African black granite, with shark's nose profile). Functionality is boosted by a section of solid beech on one end for a food preparation area, and a glass surface at the other. Visible walls were painted in Farrow & Ball's Wimborne White.





CURVY FIGURE

At one end of the island there is a beech-topped drum cupboard that provides extra storage space. The interior of the storage unit has been crafted from maple which contrasts with the darker walnut timber. Above is a chopping block, which has turned out to be one of the owners' favourite elements of the entire design.

cabinetry to create an eye-catching room. Expert craftsmanship is also evident in the finishing touches such as the bookmatched walnut and the maple interior of the island's drum cupboard. The tear-shaped design of the island, meanwhile, cleverly softens the predominately linear feel of the room.

Illuminated at one end by French doors that lead to a terrace, this was already a well-lit space, but Helen added even more brightness through a splashback of toughened glass that reflects the light around the room, lifting the darker timber units. Large-format stone-coloured porcelain Keope floor tiles brighten things still further.

The result suits the Ritchies down to the ground, and the couple, who have recently retired, found themselves embracing some new ideas along the way. Sandra, for one, has no regrets about leaving behind the Aga that was in her last house. In its place is an induction hob, which she finds far more functional to use, as well as far easier to clean. Cooking is now a real pleasure, as it should be. ■

Fixtures

• The Eiger C-spout Franke monobloc mixer tap in chrome costs £159, while the ARX160 Franke Ariane one-and-a-half-bowl sink in stainless steel is £353. The granite worksurface is £480 per square metre and the solid beech is £650 per square metre.

Appliances

• The kitchen has an integrated Miele dishwasher and Gaggenau American-style fridge-freezer. There are three ovens – a single one, a built-in micro-wave and a steam oven. Miele does similar versions of all of these. The extractor fan over the island is Miele.

Surfaces

• The natural beauty of the timber is protected with three layers of lacquer to provide a simple wipe-clean finish. The worktops are made from African black granite and the Keope floor tiles are porcelain (60cm x 60cm).

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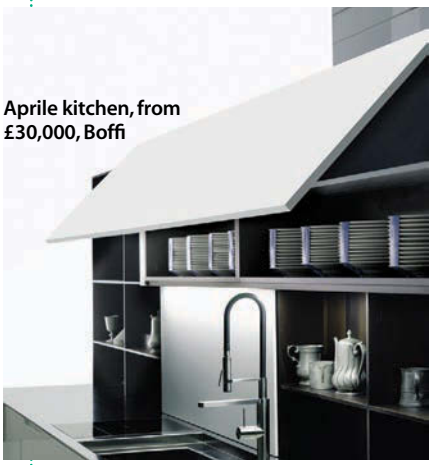
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ASK THE EXPERTS

Get the basics right and your new kitchen will be everything you hoped it would be – and more

Q What are the key considerations in making an internal kitchen feel airy and open?



Aprile kitchen, from £30,000, Boffi

A At Boffi we aim to create light and elegant spaces through the use of appliances such as flush ceiling-mounted extractors that limit their impact on the space. But the key to creating open and airy kitchen spaces is to carefully integrate the design of the furniture and the architecture. It is essential to build the furniture into the architectural fabric of the room as tightly as possible. By working closely with the architects and interior designers at an early stage of the project you will be able to ensure that the furniture is integrated as neatly as possible into the overall design.
Steven Salt, Boffi

"The position of a wall unit is often dictated by the height of any tall units that feature in the design – if you want them to line up. The industry standard is 450-500mm from the underside of the unit to the worktop. Light pelmets fitted under wall cabinets should be taken into consideration.
Gillian McCollum, Murray & Murray Ltd

Q What are the best options for recycling?

A Your best recycling solution will depend on how much space you can afford to allocate to it, as well as on the distance to your collection point – a one-bedroom flat on the fourth floor may justify more recycling capacity in the kitchen than a four-bedroom family home where the collection containers are at the back door. And as most waste is produced during preparation, waste storage just below the prep space works really well. Leicht's 80cm-tall base unit is great: it can accommodate compact recycling solutions under the sink, with three in varying sizes to suit your specific requirements. A waste disposal unit, meanwhile, will chop up and dispose of food waste down the sink. A Krushr recycling centre can cope with a large volume of waste, yet is still contained within a 60cm space. Materials are compacted and stored, reducing visits to the recycling bins.
Kieron Bell, Kitchens International



Classic FS Topos under sink storage, £POA, Kitchens International



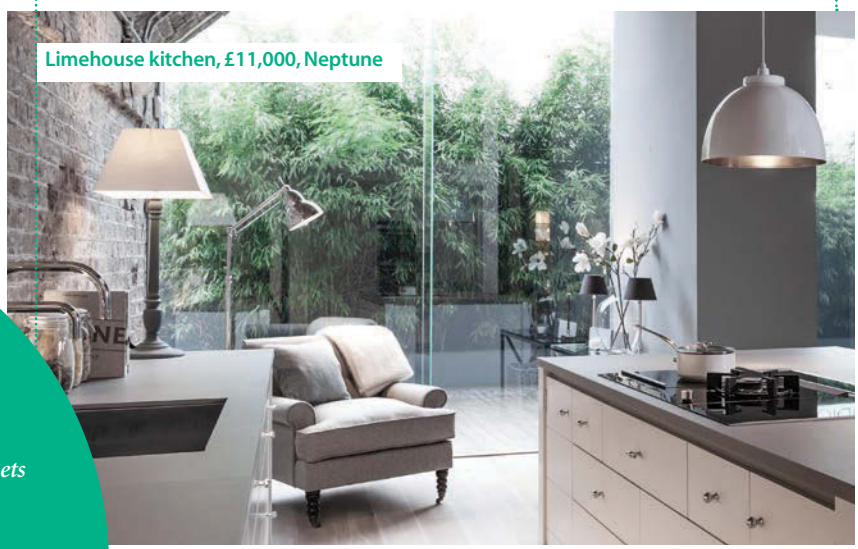
Q Can a kitchen-diner-living room be both open-plan and zoned?

A Good space planning makes a room feel larger and lets us use it effectively and efficiently. Start by thinking about how many people will occupy the space. For example, if you like to entertain, keep the dining area and kitchen close, with just an island or low-level stud wall between them. This provides both a clear separation and a natural connection between the two areas, along with great extra storage. Keep ample room for circulation too so there is easy access from one zone to another.

Relaxing areas can be created by deploying double-sided bookcases or a double-sided central fireplace, both of which will keep a connection with the rest of the room.

Another clever way to create zones is to change the flooring (and even the floor level); tiles in the kitchen and timber in the dining area is a clear division of space without any physical divide. This trick can also warm up an area if you are looking for a snug relaxing space.

Lighting is crucial too; natural light is most valuable, so use it to your advantage. Clever lighting can create zones, so use intimate lamps in restful areas, spotlights in the kitchen, and then some beautiful pendant lights above a dining table to highlight an area of gathering.
Gemma Holsgrove, Neptune



Limehouse kitchen, £11,000, Neptune



Basalt kitchen by Hacker, from £14,000, Development Direct

Q How do you make a kitchen feel and look like a living space?

A The best way to do this is to focus on how you want to actually feel in the space. I would suggest that softening and blurring the clinical lines of the usually imposing kitchen furniture and the sometimes 'aggressive' appliances is the key to creating a consistent feel. Tall banks of appliances can be effortlessly hidden with innovative pocket-door systems. You could also use the same colour palette on the kitchen furniture and on the work surfaces. This allows the kitchen elements to blend into the surrounding environment instead of being a bold, forceful statement in the space.

Start by considering the two major elements that are often overlooked, the floor and the ceiling. These can be real mood-changers. If the ceiling can seamlessly bridge the divide between the two spaces and be further enhanced by atmospheric continuous accent lighting, this will act in tandem with a uniform floor finished in one complementary material. Breaking the flow of the ceilings and introducing two floor finishes can sometimes restrict the flow and feel of a space. I like to drop the ceiling throughout the space and leave a moody backlit shadow gap around the full perimeter of the overall space.
Colin Wong, Development Direct

"The most revolutionary piece in the kitchen has to be the Quooker Fusion Tap, as it gives you hot, cold and boiling water all from the one tap. I love this idea as it means you can ditch your kettle, leaving your worktops clutter-free. ***Fiona Thompson, Laings***



Fusion tap, £1,150, Quooker



+Segmento concealed breakfast area, kitchens priced from £30,000, Poggenpohl

"In the future, as the kitchen and living room merge into one, kitchens will look less like a conventional workspace. Outsize island units where you prepare food but also sit; hidden storage such as breakfast areas behind doors; and cabinets that fit full height to the ceiling will complete the fitted, streamlined aesthetic.
Simon Richmond, Poggenpohl UK ▸

Q How do you integrate additional furniture?

A Integrating a piece implies that it should have been part of the design from the outset. But if it's too late to do that, I'd make sure there is a visual gap between the kitchen units and any freestanding piece. You could place it in a separate part of the kitchen, well away from the working area – perhaps where it may relate to the dining area. Giving it a contrasting finish will also help here, to set the piece apart as being separate from the principal design.
David A. Harrison, Clive Christian



"Tiling is back with a vengeance. You don't have to stick to stainless-steel and glass splashbacks. Choose something out of the ordinary to create impact as a centrepiece (which will act like a piece of art) and surround it with regimented plain tiles. I love Original Styles Avignon in Black/Dover white on the floor, paired with a glazed brick or metro tile.
Kimberley Heeps, Sculleries of Stockbridge

Urban Slate tile, £49.95 per square metre, Fired Earth



Synthia C Ceres island floor unit, from £15,000, Leicht

Q What are the hidden costs of installing a heavy-duty island? How much work is involved – and will the floor need reinforcing?

A It's very rare to have an island so heavy that the floor has to be reinforced, as islands are generally the same weight as any kitchen cabinetry. If you choose a heavier or larger-than-usual island, Leicht (unlike many retailers) will build a special base called a 'sopod' from chipboard that is sturdier than the standard legs. Be sure to consider all power, water and extraction elements before installing an island as these will come up from the floor. ***Graham Hopper, Leicht***

The challenge with some kitchen designs is having to work around permanent fixtures, such as an Edinburgh press or, more commonly, a boiler. Of course it would be preferable to have a blank canvas, but any decent designer should be able to disguise a boiler and incorporate it into the plan as a whole. So in answer to the question 'Should the boiler be in the kitchen?', my response is very straightforward: 'It shouldn't make any difference whatsoever.'
Ross Nimmo, Palazzo Kitchens

Stopcocks turn off the cold water supply to your home, and are crucial if you spring a leak or need to do any repairs. They look like ordinary taps, but are usually made of brass and have a pipe coming out each side rather than a spout; they all work the same way – clockwise for off, anticlockwise for on. They are usually found under the kitchen sink. Have a look for yours at a time when no one is using any water; turn it off and check that all the cold taps go off. If any don't, there may be another stopcock somewhere. A product called Surestop gives you a switch in a convenient place (e.g. above your sink) so you can control the water supply from there. ***Kenneth Thom, Create Bathroom and Kitchen Studio***

Q Any tips on including home entertainment?

A Don't to leave it too late! Waiting until the room is finished limits your options considerably. Talk to a specialist about installing discreet in-ceiling speakers; the best systems (like SONOS) offer a wireless remote control system so you won't have to touch the amplifier. It's all about coverage of sound, not volume, so use the correct quantity and quality of speakers in a room.

If you want a television in your new kitchen, give some thought to viewing angles. And bear in mind that ordinary TVs shouldn't be installed in hot, humid areas – there are specialist screens available for that.
Rupert James, James Morrow

Q How do you sound-proof open-plan areas?

A Most noise in the kitchen will come from the extractor, washing machine and dishwasher. The general rule for appliances is that the higher the spec, the lower the noise – and the higher the price. The extractor works most efficiently when ducted to the outside, and an external motor will cut the noise level further. Rugs, sofas, plants and pictures on the walls will all help to reduce the noise level in general. ***Paul Selway, Selan***

Usine pendant £269, BoConcept

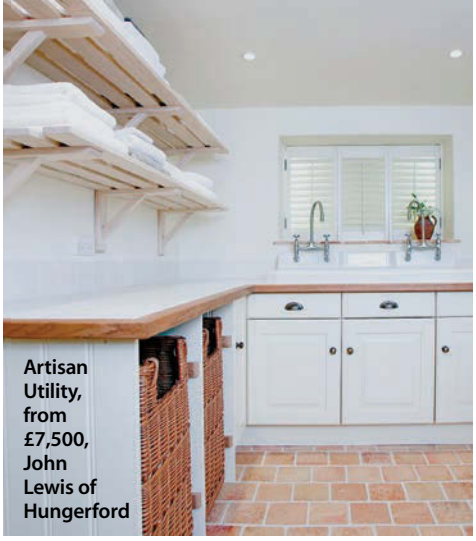


Cherry lamp, £70, Kaschkasch



Q How do you choose the right lighting?

A Kitchen lighting should be all about function, but that doesn't mean you should just throw in a few ugly spotlights. Placement, size and style are the three major factors to consider. An island is the perfect place to show off a statement piece, for example; try a long pendant or a group of three smaller ceiling lights to create a focal point, decorating an area that needs to be kept clutter-free. Posable task lights (like the Pencher, see page 37) can be moved back and forth, creating different lighted areas, and are very attractive and on-trend. Large lights can be great in a big kitchen, but beware of losing valuable ceiling height. And highlighting architectural features such as shelving, beams, alcoves and arches with spotlights will create drama. Try metal finishes – brass, copper, nickel – in an ultra-modern space. Or, to create a welcoming, heart-of-the-home feel, go for wall lights or pendants with fabric shades.
Daniel Fosbery, Copper & Silk



Artisan Utility, from £7,500, John Lewis of Hungerford

Q How do you make space for laundry facilities?

A If you can't have the laundry separate from the kitchen, one of the most important things to consider is the floor space around it. Even in tight corners you need to allow enough space to load and unload. Stacking the appliances in the kitchen in an area away from the main food preparation surfaces can work as long as there is good floor space around them.

The same principles apply to indoor drying areas: I would always recommend a pulley for drying. It's an incredibly simple way of limiting the amount of floor or wall space required. If you do have space for a separate laundry room, maximise the storage opportunities by using the full height of the room.

Kirsten Robeson, Cameron Interiors

Q What are the best extraction options in an internal kitchen?

A It's best to duct to the outside, but in an internal kitchen you could try a recirculating (or ductless) hood. These recycle air back into the room after it has passed through filters to remove any grease and cooking odours. Smeg's downdraft KDD90VX extractor fits flush with the work surface when not in use. It is ideal for an island hob. A useful tip: turn the extractor on before you start cooking, to begin circulating the air before any odours are released.

Joan Fraser, Smeg UK



KDD90VX extractor, around £1400, Smeg

"Waste deposals are generally eco-friendly and easy to install. It's worth investing in one with good torque per kilo; this lets you put food waste through the unit with running water so it is liquefied into fine particles that flush away easily. High-spec models are strong and quiet – the Carron Phoenix Carronade WD750+ is an excellent example. ***Shaun Dunbar, Kitchens by JS Geddes***



Carron Phoenix - Carronade WD750+, £335, Franke

Q What are the best options to choose for work surfaces?

A Worktops don't just provide an easy-clean surface; they also add the finishing touch to a kitchen's decoration. Worktops in a strong accent colour will unify an open-plan space and define different working zones. Corian has a wide selection of colours and allows the creation of seamless designs with integral sinks and drainers. Granite and composite stone, meanwhile, are ideal for high-usage areas; marble is perfect for pastry-making; end grain maple makes a great chopping board; and glass is good for decorative areas such as breakfast bars.

At Smallbone we utilise a wide range of worktops as it is important to combine aesthetic considerations with practicality. A clever combination of stainless steel, granite, oak and marble, for example, can create a sense of informal luxury while at the same time providing the perfect surfaces for today's open-plan living. ***Steven de Munnich, Smallbone of Devizes***

Q What are the best seamless modern flooring options?

A Natural materials such as stone, slate and wood are still top of the wish list, but they are expensive and time-consuming to maintain. Modern cushioned vinyls offer the best of both worlds, with high-tech printing methods guaranteeing realistic design and finishes that keep cleaning to a minimum. Available in widths of up to 4 metres, a seamless finish can be achieved in open-plan areas. For more sustainable options, try sheet linoleum; Forbo's Marmoleum is made from 97% natural raw materials, 72% of which are rapidly renewable. It comes in an array of colours, and its bacteriostatic properties make it perfect for use in the kitchen.

Finally, for areas that require the softness and warmth of a textile, hybrid products such as Flotex offer a resilient floor covering. The 2m-wide format and quality printing mean that interesting designs such as wood and stone are possible.

Karen Wilding, Forbo Flooring

"Wipe spills immediately on wood surfaces and keep clean with a slightly damp cloth. Be careful with containers and pottery dishes as some retain moisture on their base and can form a ring mark. Do not place hot pans directly on top. Re-oil twice a year (more if required), especially around the sink. Rule of thumb: if water stops beading on the surface, it needs to be re-oiled.

Chic Whytock, Monzie Joinery Ltd

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STYLE IDEAS
CABINETRY

Cabinets are the most crucial element in a kitchen. They are also the most expensive storage solution you are every likely to buy, so choosing something with the ability to withstand wear and tear and adapt as time passes and needs change is paramount. "Whether you go for a classic or a contemporary look, choose cupboards that are more forgiving as they are used and age," advises Katie Fontana, founder of Plain English. "I have learnt that glossy kitchens can tire as they do not have the versatility that a painted kitchen has; a fresh coat of paint and new ironmongery can make all the difference." But how to build cabinetry for life? Read on. ▸

FILLING IN

"Factor floor-to-ceiling cabinetry into your design to maximise storage capacity in your room," suggests Andrew Hall of Woodstock Furniture. Devoid of embellishment, minimal full-length cabinetry such as SieMatic's MultiMatic interior fitting system [***above***] and Boffi's Duemilaotto tall units [***right***] will also offer the opportunity to update them at a later date.

Keep to a solid finish and pay attention to flooring, says Maurizio Pellizzoni of MPD London: "I would recommend using slabs of natural stone as these have a timeless, rustic elegance to them. For walls, let the cabinetry do the talking and keep treatments simple."



"Invest in a bespoke design so every inch of the room can be incorporated into a storage solution. If space is really tight, corners can utilise L-shaped or kidney-shaped carousel cupboards, making access as easy as possible."

Andrew Hall, www.woodstockfurniture.co.uk



“If plumbing has to be concealed, a 125mm void under the plinth (after scribing) could be used to run service pipes along the floor instead of a wall. British Standard bespoke cupboards, right, also have removable backs which allow convenient access to wall pipes as and when required.”

Katie Fontana, www.britishstandardcupboards.co.uk





“Wooden cabinetry is popular due to the sheer variety of colours and textures available. It is also very versatile, hard-wearing and durable. When choosing custom cabinetry made of solid wood, always ensure that the wood has been sourced from a certified managed forest and carries the Forest Stewardship Council logo.”

Maurizio Pellizzoni, MPD London





TAKE CENTRE STAGE

Island units, such as those in MPD's Scottish Retreat kitchen [***right***], deVOL's The Real Shaker kitchen [***top left***] and 1909's painted in-frame unit [***left***], feature cabinetry in its most concentrated form, so need a different approach. "Island units are now designed as an important focal point in the kitchen," says Andrew Hall. "Use them to house appliances such as dishwashers or as a divider between the working kitchen and rest of the space." If storage is a problem, side-boards and additional cabinets can be painted in the same shade to sit alongside, as deVOL demonstrates [***far left***].



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I love this...

Lee Castle, Lanark

It is a short and misty road from the present to the past and I love nothing more than a wander along it. I worked at Lee Castle, in Lanark, on various restoration projects for five years in the late 1980s and early 1990s, becoming good friends with the owners, Baron Leslie Peters and Lady Patricia, who were pouring a fortune into reinstating the building and the surrounding woodlands.

I loved to walk around the castle. I'd take a breath and close my eyes and I'd be transported to another time; I could see, smell and sense the past – the carriages pulling up outside, Robert the Bruce signing the charter under the ancient oak tree, Cromwell having dinner, servants running around, laughter from the croquet lawns.

The Baron and Lady Patricia had met a guy called Michael Lafosse who claimed to be descended from Bonnie Prince Charlie, styling himself HRH Prince Michael James Alexander Stewart, 7th Count of Albany. To assist with Michael's claim to the Scottish crown, they first had to get him ordained. They restored the ancient chapel in the grounds, had it consecrated and all was set. The Baron, a Knight Commander, had gathered a congregation that was impressive and interesting to say the least – Templar Order in full regalia, an air of such importance, edged with a tingling thrill.

The stone walls and time-worn flagstones flickered with candlelight and there was a sense of comfort from perfect geometry, all creating for me a beautiful silence. I slipped along that misty road – my trance, this time, being truly tangible. ■

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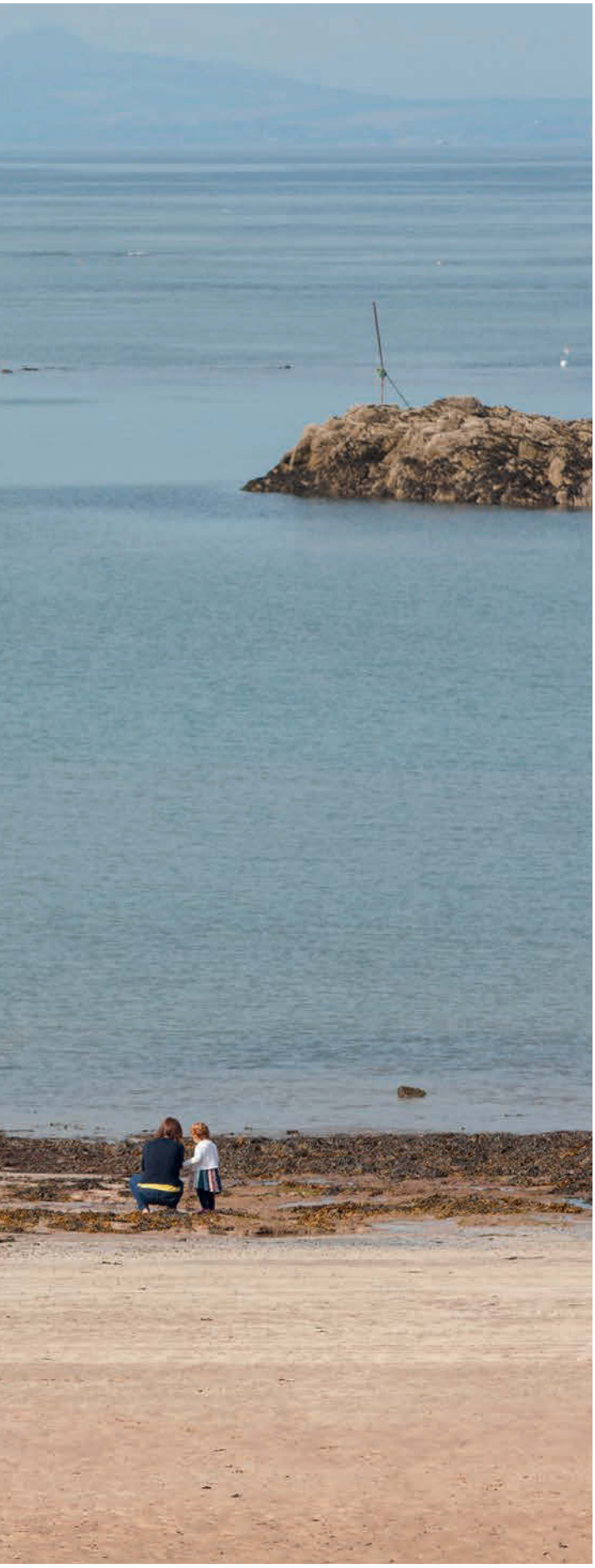
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THE COAST IS CLEAR

A beach-front house in North Berwick is finally making the most of its assets, thanks to a thorough reconfiguration to let in the views

Words **Catherine Coyle** Photography **Angus Bremner**

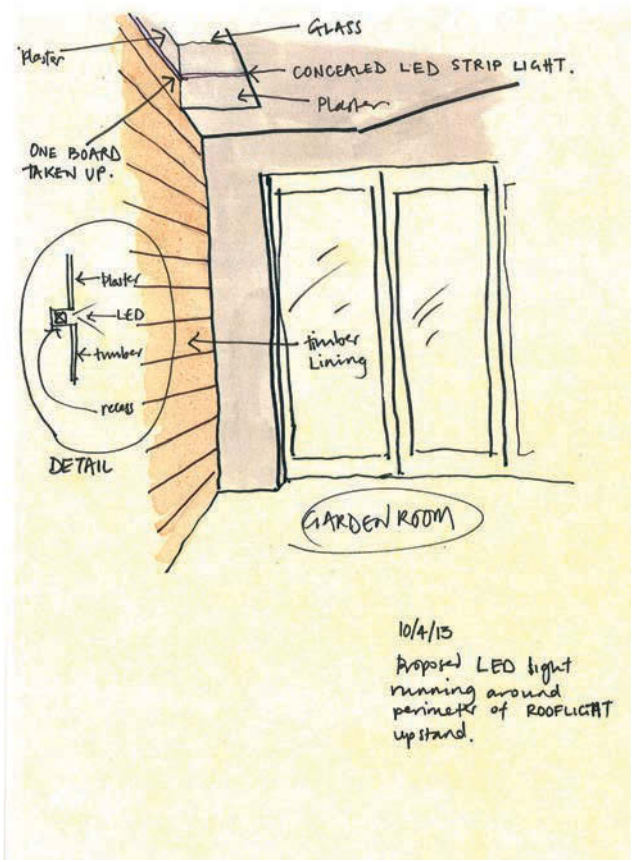






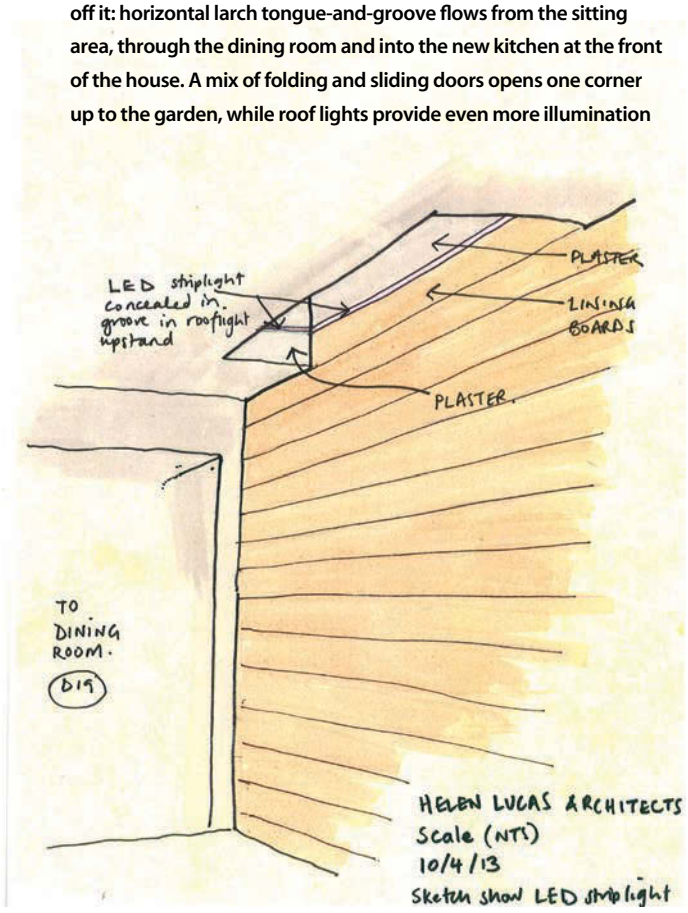
DETAILS

Architect Ros Livingstone at Helen Lucas Architects, www.helenlucas.co.uk, 0131 478 8880
What Upgraded and extended seaside townhouse
Where North Berwick
Brief To create a sunny family holiday home
Timescale Nine months





[***Above and below***] Ros Livingstone's sketches of what the garden room might look like. [***Right, top and bottom***] The reality is not far off it: horizontal larch tongue-and-groove flows from the sitting area, through the dining room and into the new kitchen at the front of the house. A mix of folding and sliding doors opens one corner up to the garden, while roof lights provide even more illumination









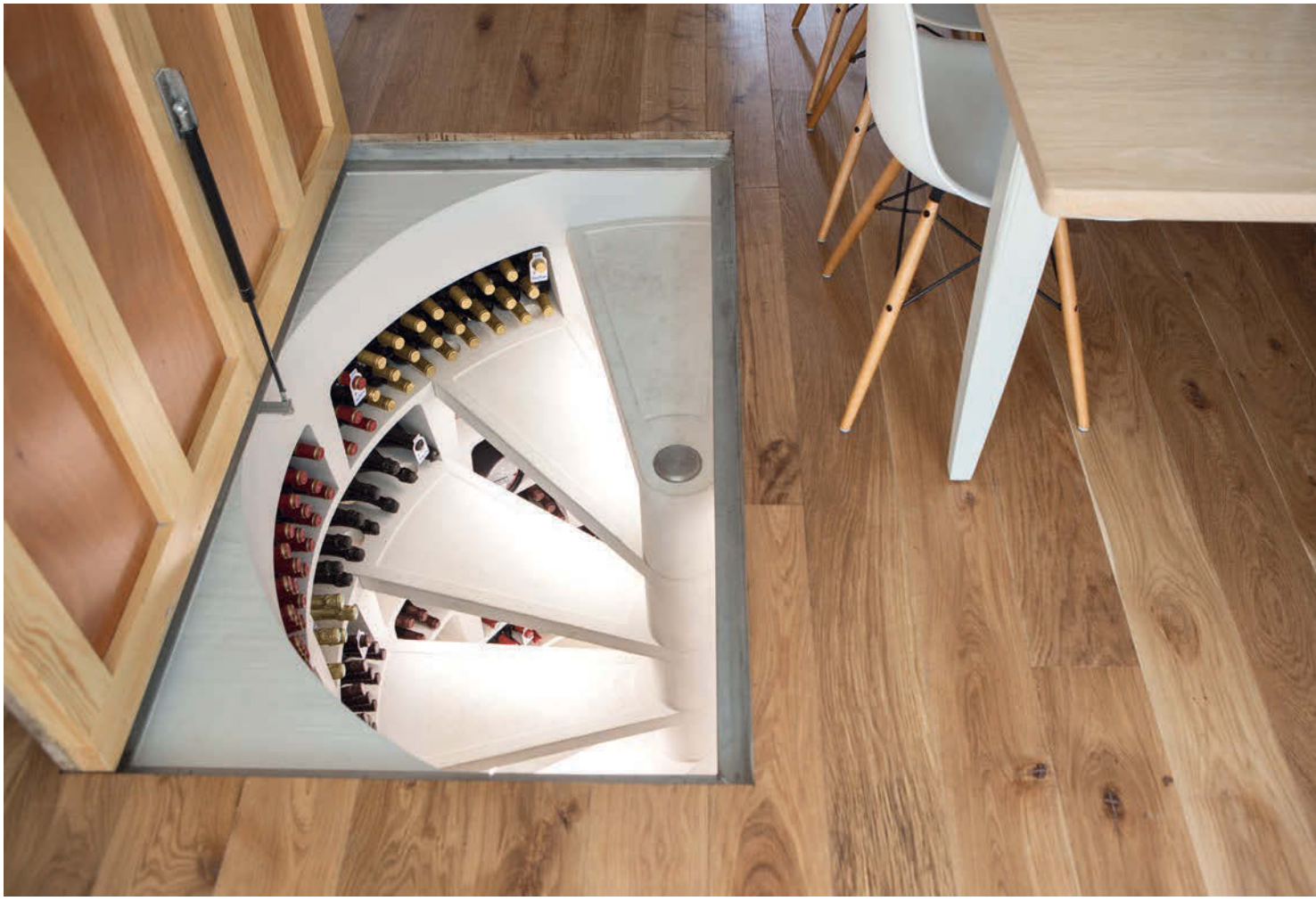
Those quirks that pass as character to some homeowners are nothing more than bugbears to others. Little idiosyncrasies – squeaky floorboards, narrow stairs, tiny windows – that are part and parcel of life in a period property are often the first thing to go in a renovation project. Kevin and Andrea Gibson, the owners of this North Berwick home, wanted to combine the best bits of their traditional three-storey Victorian townhouse with modern upgrades that would serve their growing family. Making the most of its enviable beach location was top of their wish list.

"We bought the house knowing that the existing layout didn't meet our needs," says Andrea. "There was a series of small rooms on the ground floor and a very old, dilapidated lean-to sunroom that you'd struggle to fit three people in. As a family with three young children, we knew we needed to make better use of the space. We also wanted to bring more light into the house."

Key to the renovation was creating a connection between the house and its setting, and giving it a contemporary look while retaining the heritage of the house. To this end, the Gibsons approached Helen Lucas Architects; the Edinburgh practice had been recommended by a family friend who had seen examples of their work, including Helen Lucas's own holiday home. Ros Livingstone, lead architect on the project, began by surveying the building and sketching some initial ideas based on the clients' brief. The emphasis, for Ros, was on how the family would really use the space. "We were asked to focus on the stair to the attic and to provide a better connection to the garden," she explains.

Initial consultation with the planning department proved fruitful; the proposed dormer window on the rear side of the roof was rejected, but the large sloping window that was eventually installed was approved. The gradient meant that there was more head height inside when moving upstairs – you no longer have to cling to the banister to make it safely up a level – but it also conforms to the exterior requirements, retaining the roofscape view from the beach. "It has worked really well," agrees Ros. "It's simply a wall of glass, and the views are beautiful from up there."

The new roof light gives a fabulous panorama all along the West Sands, to North Berwick golf course. Andrea ▸





"If we ever lose a guest, we will very often find them sitting in the armchair at the top of the stairs, watching the comings and goings in the bay"

is delighted with it: "It's light and bright now and feels really spacious with great views." Their friends love it too: "If we ever lose a guest, we will very often find them sitting in the armchair at the top of the stairs, watching the comings and goings in the bay."

The Gibsons have also embraced their new garden room. What was once a poorly executed PVC construction – too hot in the summer months and too cold in winter – has been replaced by an elegant, highly insulated timber-frame extension that references early Victorian beach huts. All their wishes, including moving the utility room and opening up the room with sliding doors to the garden, have been granted. Changing its proportions helped make the room a success: "We didn't want to obstruct our neighbours' view, so the garden room is lower than the previous structure but comes out further."

The interior has been clad horizontally in Siberian larch tongue and groove, with sliding and concertina doors that allow one entire corner to open up to the garden. It creates the New England style that Andrea and Kevin were keen on. Natural light streams in from above, while concealed LED strips throw light down the timber wall.

The original kitchen was a small dark space to the back of the house; Ros's decision to bring this room to the front means it now basks in the morning sun. It ▸



[***Left***] A spiral wine cellar sits below the dining-room floor. [***Below left***] A few low-key nautical details enhance the subtle seaside feel. [***This page***] The architect designed this coat rack as extra storage in the utility room





[***Above, left***] **The architect had originally proposed putting a dormer in at the top of the stairs, but this was rejected. Her alternative, this large sloping window, works brilliantly, allowing more head space for anyone climbing the stairs and creating an ideal spot to sit and look out to sea. [*Above, right*] Luxurious, streamlined bathrooms add to the boutique seaside hotel feel**



Insider knowledge

Ros Livingstone, Helen Lucas Architects

"Most lighting should be functional, so use discreet, practical lights (which can be hidden) that illuminate surfaces and objects. Pendants in key locations, such as over islands or dining tables, work well if chosen and positioned carefully. Avoid bulky ceiling connections.

LED strip or tape lights come in a roll that can be cut to any length; they last for years and give a good, strong even spread of light. Incorporate them into cabinets or recess into shadow gaps above bathroom mirrors.

Lots of glazing gives fantastic views, but be sure to take into account things such as heat loss, solar gain, glass cleaning and the need for privacy, particularly at night. At this property, we built blind-boxes into the window head and fitted Silentgliss automated blinds."

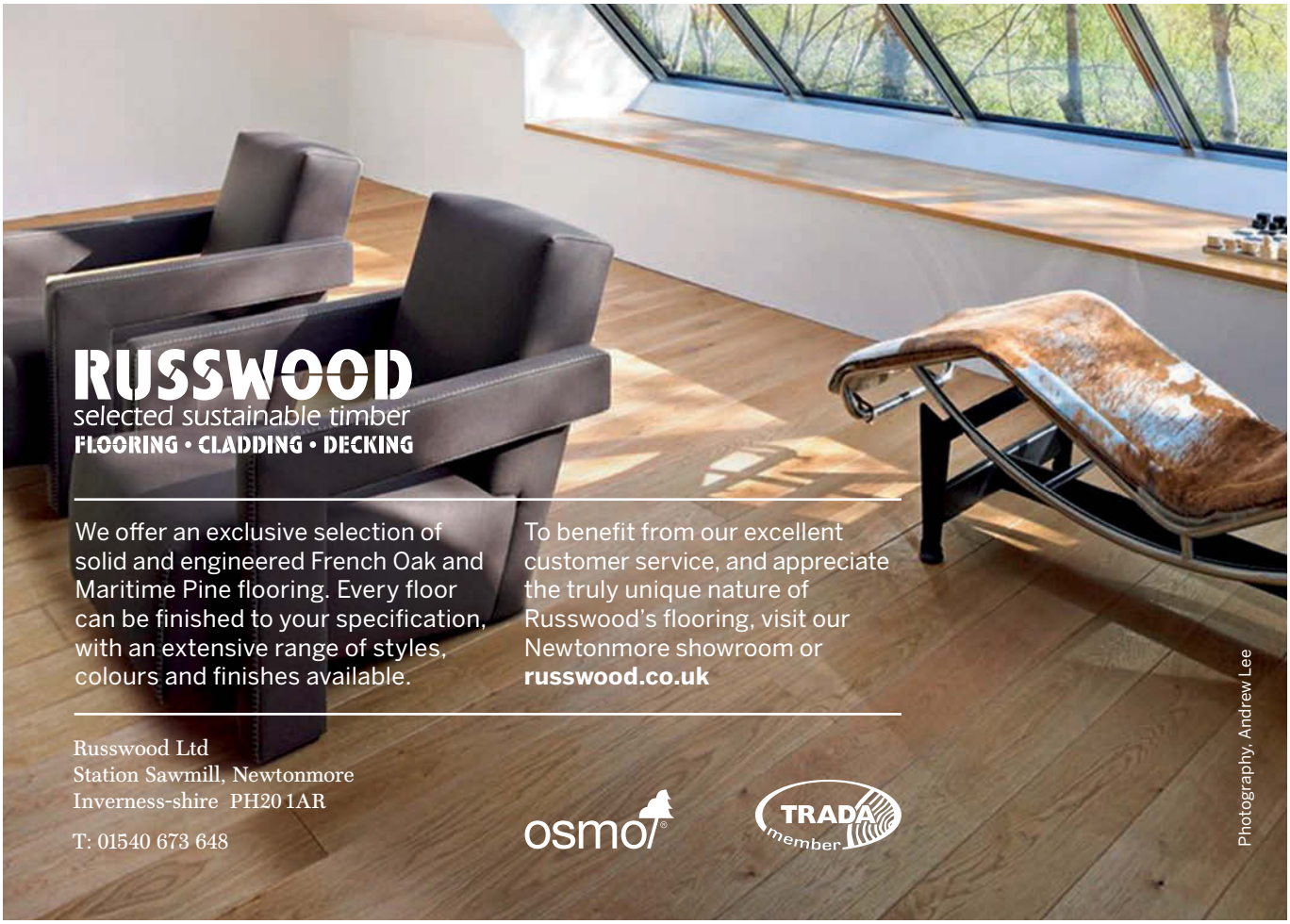
is also now next to the dining area, which, in turn, leads to the new garden room, so the new configuration is already making connections to the outside easy. In addition to that, says Ros, the increased footprint of the garden room means the family now enjoy better views of the coastline and the evening sun.

"During the build process, we were undecided about the doors between the garden room and the kitchen/dining room," explains the architect. "But the bespoke design, made by Bob Logan of Woodgate Joinery, means that when these doors are in the closed position, they are discreetly recessed – rather like a traditional window shutter. Open them out, and a glazed leaf allows light and views through."

Andrea and Kevin have noticed the improvement these alterations have made, especially when they have friends round. When these clever folding doors are closed at night, forming two distinct rooms, a sense of privacy is created. They've given the children their own space in the living room, while the adults tend to congregate in the garden room.

For the kitchen, Andrea and Kevin opted for a simple Shaker-style design from Murray & Murray. Ros designed a dresser for the dining room that keeps the ambience understated and allows for greater storage space. Similarly, in the utility room, where a lot of storage space was lost to plumbing (a giant hot-water tank to service the property's five bathrooms is housed here), the architect designed a hat and coat stand to help solve the storage issue. A spiral wine cellar that can hold a thousand bottles was installed beneath the dining room – another vital space saver.

"The garden room has totally changed the way we use the house," smiles Andrea. "It feels very comfortable and relaxed. Thanks to the underfloor heating, you can kick off your shoes whether it's summer or winter, open the sliding doors and sit outside on the deck with a cup of tea and listen to the waves on the beach." ■





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DETAILS

What An extension to a large Victorian family villa
Where Milngavie, Glasgow
Architect Donald Bentley, Network Five
0141 352 7972, www.n5a.co.uk



Naturally good

A simple combination of unadorned slate, sandstone and oak has produced much more than the sum of its parts in this house in the suburbs of Glasgow

Words **Catherine Coyle** Photography **Paul Tyagi**

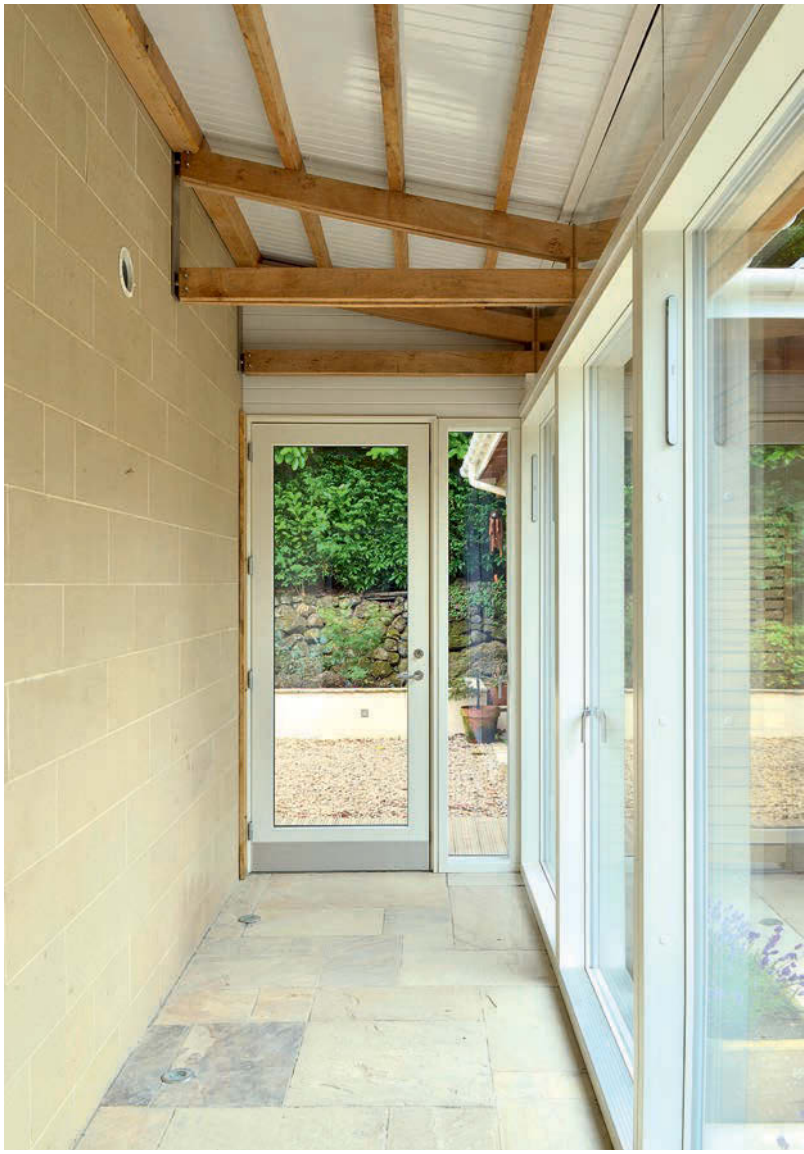




Getting to know a house takes time. The owner of this one, in the affluent Glasgow suburb of Milngavie, had insider knowledge, however, since it used to belong to her parents. When she and her husband bought the house three years ago, following a stint of working in London, she knew instantly how she wanted it to look. "I really wanted to keep the light and I wanted to be able to see the beautiful exposed stonework, but I didn't know how to do it," she recalls. Cue Donald Bentley, the architect and director of Network Five. His vision has transformed this large Victorian villa into a beautifully functioning family home. "I was inspired by the lovely natural wood," says Donald, caressing the stripped-back original banister leading upstairs. What struck the architect on his first visit was the warmth he felt when stepping through the front door. His mind was made up: he wanted to create a clear distinction between the old and the new aspects of the house.

When initial discussions began almost two years ago, ▸

"THE GARDEN IS NOW HALF THE SIZE IT WAS, BUT THIS IS A MUCH BETTER USE OF THE SPACE"









Donald's client asked for a large kitchen, a family bathroom and a big utility room complete with garden access (there are three young children in the family). The house looks on to Tannoch Loch, giving it a very desirable focal point. It's a conservation area, too, so Donald had to enter into discussions with the planning department at an early stage.

"We had really quite ambitious ideas, so we had to be very careful that what we did wasn't to the detriment of the area," he says. "We also had to consider the neighbours on either side." As a result, the extension has no impact on the front of the house (in fact, you can hardly see it) and you only really get a sense of the new space as you move through the house towards the back.

With Ashgrove Builders on board, work could get started. A restricted palette of materials was chosen: natural slate on the roof, sandstone to complement the surrounding Victorian buildings and Scottish oak (felled at Gleneagles) from Moyne Sawmill make this a very light and uplifting building. Upstairs, Donald has created a 'bridge' between where the old building stops and where the new extension begins. It's become a play zone for the children of the house, but, more than that, it is a fantastically open viewing gallery that allows you to see the all the different aspects of the build. A roof light (by Fakro) upstairs drenches the area in natural light and glass walls on either side of the landing mean you can see downstairs to the side entrance and to the open-plan kitchen and dining area.

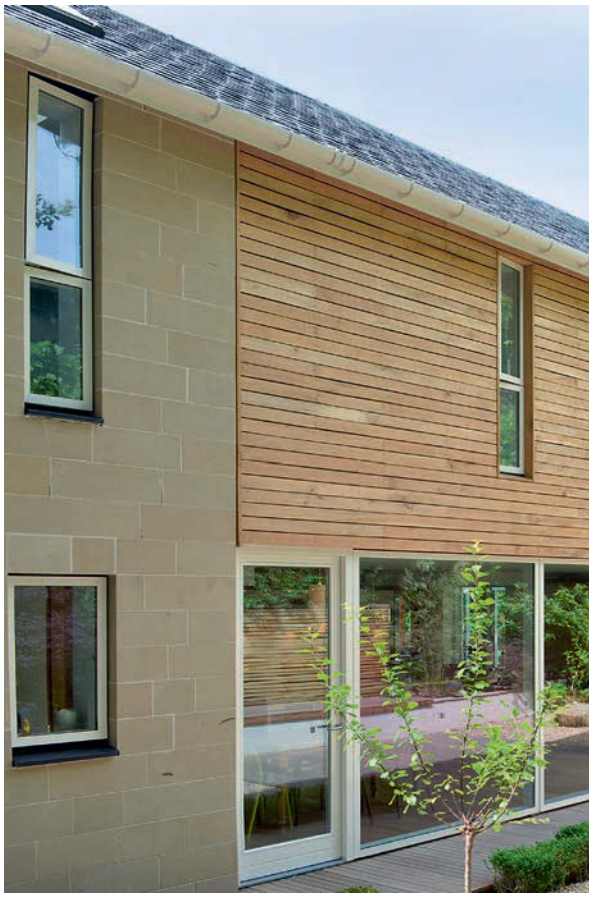
The biggest technical challenge during this project was the installation of the floor in the kitchen. With underfloor ▸

[***Clockwise from above***] The architect's drawing shows a cross-section of the house and extension; the original stonework has been cleaned and made into an internal feature; the double-height kitchen maximises light; the glazed corridor that links the old and new parts of the house





[***Clockwise from above***] The materials were chosen because they age so well; oak cladding and natural slate continue themes found internally, unifying the project; Donald introduced the Juliet balcony, allowing another view from upstairs and maximising the light coming into the house



heating running throughout, the extra-wide Danish oak boards (by Dinesen) had to acclimatise to the conditions on site before being laid. "We still had some movement in the wood after six months," says Donald, "so we had to come back and sand it again to get just the right texture."

The new kitchen has a serene ambience, with natural tones and tactile materials creating a laidback feel. The Bulthup B3 kitchen by Cameron Interiors blends harmoniously with the exposed blond sandstone and the oak flooring. The understated buttermilk Caesarstone worktop and beige acrylic and oak units allow for luxuries like the remote-controlled polished stainless-steel Best Britannia island hood and Gaggenau wine cooler to become the focal point.

The footprint of the house has eaten into the rear garden (the previous owners had stored their bins in the space where the new kitchen is now), but the sacrifice has been more than worth it. "The garden is half the size it was, but this is a much better use of the space," agrees Donald.

With the loch to the front of the property and three young children running around, the architect was mindful of the need to enclose the garden. Using the same Gleneagles oak, he lined the walls with wood to unify the inside and outside, as well as cladding the garage and creating a pergola along the wall. "We wanted the garden to be special – like an outdoor room for the family," he says. "You have to think about the life cycle of a house and ask yourself: 'How does a family grow in a home?'" ■

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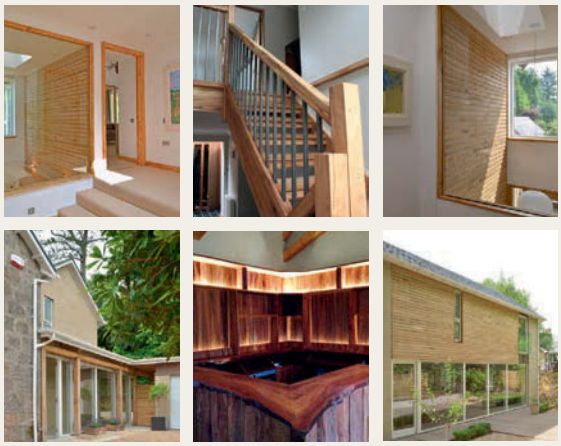
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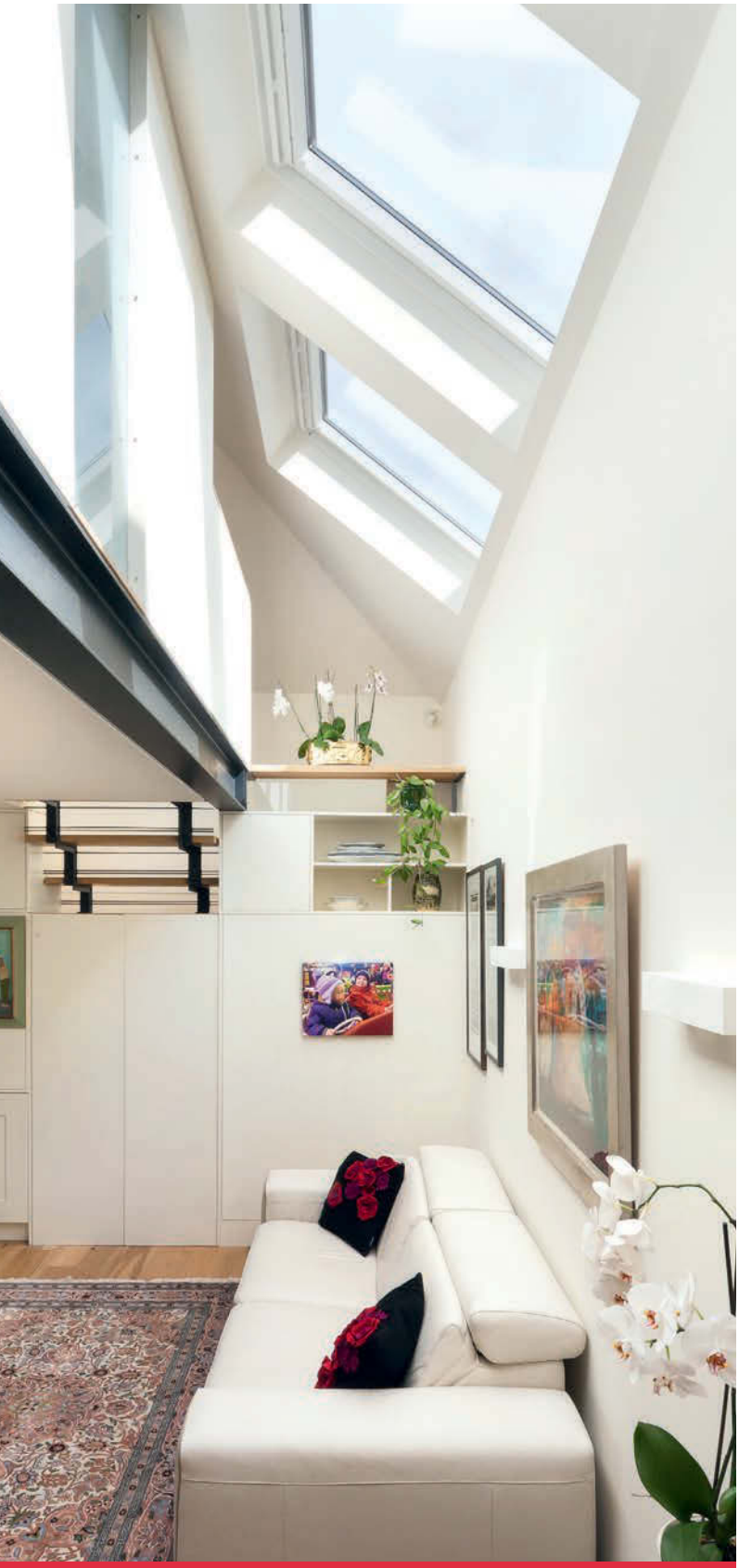
DETAILS

Architect Wil Tunnell of WT Architecture, 0131 331 2813, www.wtarchitecture.com
What A former 1905 coach house
Where North Berwick
Brief To connect the coach house, cottage and outside space
Timescale Six months

JOINED-UP



THINKING



[*Above*] Light flows down the walls without the mezzanine impeding it. [*Top, right*] The kitchen's Haworth units, from Howdens, are topped with Verde Eucalipto granite from Stonecraft, with a solid oak worktop for the island. Underfloor heating sits under the Atkinson & Kirby engineered white oak boards, supplied by GL Flooring. The pendants are from Lighting Styles

An Arts and Crafts cottage and its former coach house were living separate lives until their new owners saw the potential to give them a happier relationship

Words **Caroline Ednie** Photography **Dave Morris**

Very often, when an architect is asked to reinvent and renovate a traditional building, it's a case of sweeping away compartmentalised rooms to create a swathe of open-plan space. But things were rather different in the case of this property, an extended Arts and Crafts former coach house in North Berwick. Here the architect, Wil Tunnell, was presented with one large open space that offered endless possibilities.

So far, so liberating. But within this space, in an outbuilding that was effectively bigger than the traditional cottage to which it was attached, a house within a house was to be created. It had been used as a garage and workshop for many years, but the clients wanted to turn it into an open-plan kitchen, dining and living area, with storage and a bathroom, and, to cap it all, an en-suite bedroom on the upper lever – quite a challenge in a space measuring around seven by eight metres.

To make things a little more complicated, the clients also wanted it to have a better connection to the outside. The existing large openings, originally the coach house doors, faced north, which made the interior rather gloomy. The sunny south side looked out at the neighbour's garden wall.

Wil had got involved in the project even before his clients had purchased the property. They could see it had potential but that the layout of the two separate areas was far from ideal. "The cottage had a decent-sized living room and four bedrooms but the kitchen was tiny. We liked it but we didn't want to go ahead if we couldn't create the kind of light, sunny interior we really wanted in the other part of the building. It was great to have Wil's insight before we committed to buying it."

The architect's solution involved a strip of roof lights to let daylight flood in. Internally, there would be a lot of clever sliding and slotting to produce a flowing living space. Wil's plan was to keep the shell really as it was and concentrate on the fit-out. "We had this fantastic great big opening that we could use to bring lots of light in," ▸





Old versus new

The owner of this property loves its original features as much as its recent remodelling – the key to success, for them, being getting the balance right.

"We had lived in an Arts and Crafts house before, so we'd collected artworks and pieces from that period. They're on display here, alongside other paintings that we bought or inherited. It makes the decor quite eclectic. The antique mahogany table and chairs, inherited from my grandmother, for example, sit next to the fairly modern-looking kitchen. But I think that the balance between retaining the integrity of the old building while at the same time creating a contemporary functional space inside has been achieved beautifully.

"The fact that the roof has been retained, with it original pitch and slates, helps too. The coach house's origins as an industrial building have also been maintained and reflected in the spacious feel inside and the steel details in the building. It hasn't been turned into another cottage."

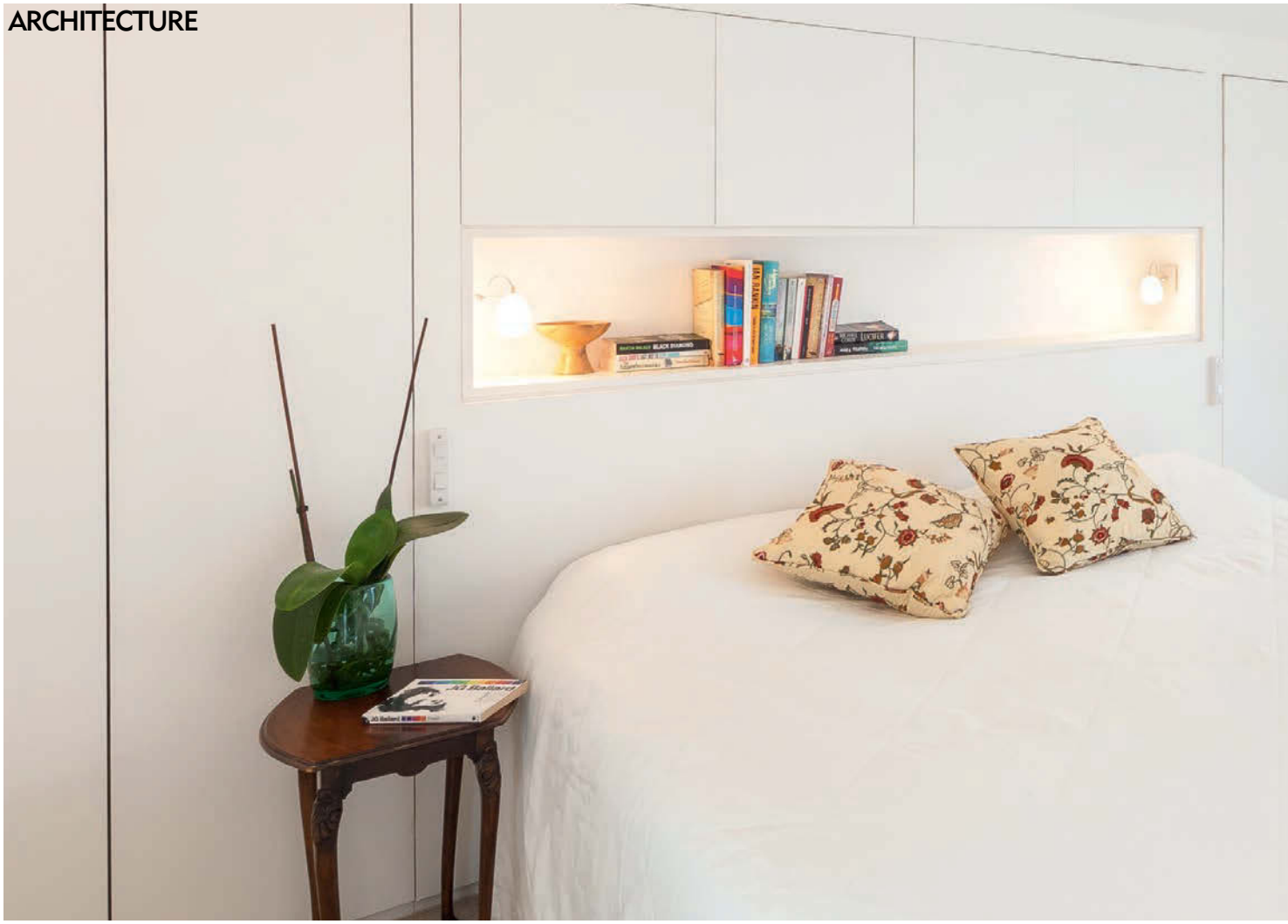


"The new space is very different from the cottage, so it was important to get the connection between them right. We created a new entrance, then employed simple devices such as big, pivoting doors to introduce a sense of flow"





[***Opposite***] Rather than simply covering the façade with glass, the architect has used timber inserts and steel detailing to create shape and texture. "I love the interplay of the oak and the glass and the fact that it's asymmetrical," says the owner. 'The geometries give it more depth and character." The courtyard is paved with travertine and slate from Chameleon Stone. [***Above***] Shelving built in to the staircase is an ingenious space saver. [***Left***] A view of the new space (including an heirloom mahogany table and chairs) all the way through to the original cottage



he says, "and because the building was tall, we could insert a mezzanine level for the bedroom and its en-suite. We wanted to create a sense that the mezzanine was 'slung' into a bigger space, so we drew its floor away from the walls to let light from the roof light flood down into the main space."

On the ground level, there would be a simple open-plan kitchen, dining and living area that would have good connections to the three-sided courtyard. "And in terms of the associated in-built elements – the stairs and the shelves – these are very much detailed in an overt furniture-like 'made' way, using high-quality materials such as oak, as in the flooring and stairs," he adds.

Getting planning permission was straightforward, as the design involved working within the existing 1905 building. There was one caveat: "There's a fabulous copper beech in the garden that both we and the planners were particularly concerned with preserving," says the architect. "So we were asked to fence off around the tree's root zone to ensure that it was protected."

Perhaps the most arduous aspect of the construction was the taking out of the roof ties, so the roof could be reinforced and the floor of the original loft could be lowered to give more height to the new mezzanine.

Further interventions included lowering the window sills so the owners can walk straight out into the garden. A wedge-shaped room along the southern boundary has also been adapted into an office space with a new glass door and roof lights. "The space was already there. We've just cheered it up a bit," says Wil.

A key element of the job was the creation of a link between the new living quarters and the cottage. "The new space is very different from the cottage, so it was important to get the connection between them right," says Wil. "We got rid of the cottage's kitchen and used that space as the main entrance. We then employed simple devices such as big pivoting doors to create a flow from one building to the other."

The beautifully crafted oak-and-steel staircase can be glimpsed from the living area, which not only constructs an overt relationship between the ground and mezzanine level, but also reflects the geometries created in glass, steel and oak at the front of the re-imagined coach house.

"The cottage has a lovely feel to it but the new building is so light and bright, and the underfloor heating and natural ventilation makes the space so comfortable," say the owners. "It's also a very functional space and is ideal for spending time with the family and friends, when we open the large sliding doors to the courtyard and garden. We virtually spend all our time in the new space."

That would come as no surprise to the architect: "My guiding principle is to keep things as simple as possible," he says. "Work with what you can and target your energies." ■

[***Above***] The side-facing windows in the bedroom cleverly flood the space with light, with views right across to the sea – without overlooking the neighbour's garden. [***Below left***] Open treads on this section of the new staircase ensures the ground floor benefits from the roof lights. [***Below right***] The en-suite, with fittings from Bathstore, is in an awkwardly shaped corner, but the architect has made use of every inch of space





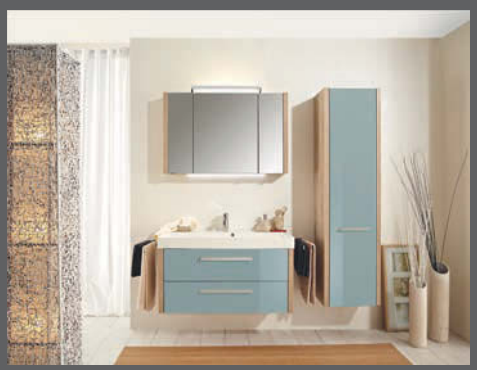
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Story telling

London's Design Museum celebrates the work of Argentinian design master Daniel Weil. Keen to eschew the traditional retrospective, the designer has come up with an exhibition that seeks to explain the process, rather than resulting products. As well as pieces designed specially for this show, sketchbooks and archive material will be displayed, including Weil's celebrated Bag Radio. **Until Aug 25, *www.designmuseum.org***

PONDER THIS

Glaswegian designer David Ross has gone outside for inspiration for his latest product. His laser-cut birch ply lamp comes in kit format and is assembled by simply slotting the structure together. Fascinated by the ecosystem of the humble pond, the paper lamp shade features images of natural pond life. **£80. *www.davidrossdesign.co.uk***



World figures

German artist and designer Ottmar Hörl got into trouble when 1250 of his gnomes, their arms raised in Nazi salute, turned up in a Bavarian town square. His satirical installation caused controversy but his *See Nothing, Hear Nothing, Say Nothing* gnomes should make a milder statement in your designer garden. **From £50. *www.limelace.co.uk***





ROCK CLOCK

Based in Sausalito, San Francisco, Heath Ceramics is one of the last mid-century potteries left in the States. Bag yourself an historic piece, like the Heath/House Ornament clock. **Approx. £208. *www.heathceramics.com***

Wood works

Danish cabinet makers Anders and Peter- also known as 'The Oak Men'-have a playful touch when it comes to contemporary design. The Log Lamp is simple and sturdy and, with a choice of white or black flex, would light up the dullest spaces.

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KICKBACK

Sculptor Thomas Lemut's folding lounge chair combines natural cherry, walnut and sycamore tones with edgy stainless steel. The result is a rather covetable modern take on the common garden deck chair. Cocktail and sunglasses optional.

www.galleryfumi.com

Back to *basics*

The Design Studio has been plundering the archives at John Lewis' HQ. Searching out classic patterns to re-issue as part of their 150th anniversary, their 1950s Cummersdale, Daisy Chain and Brick (pictured) textile designs have been reworked for fashion and homewares, including this mid-century modern-inspired tea towel. £5.

www.johnlewis.com





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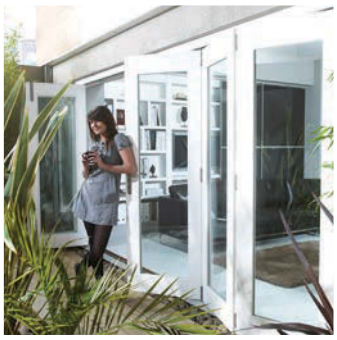
This year's Milan Salone Internazionale del Mobile saw the launch of some sure-to-be classic pieces for those with a penchant for designer furniture. Dynamic duo Edward Barber & Jay Osgerby created five new items for Vitra, including the Mariposa sofa (pictured) which has tilting back and side rests for the ultimate in stylish comfort.

www.vitra.com



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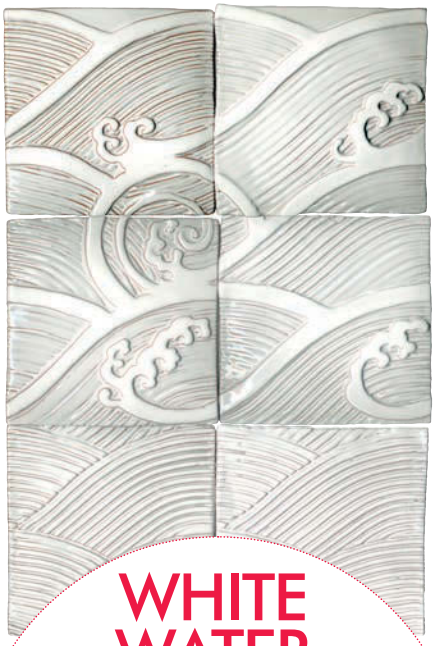


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Orient express

Looking more like an ornamental fruit bowl than a sink, Livinghouse's Lotti glass wash basin may allude to Imperial China in its red and gold opulence, but it needn't dominate a modern bathroom. The bowl comes in three different sizes and shades to comfortably top off the most minimal of bathroom surfaces. Production is fast too; each piece is made to order and delivered to the door within three weeks. From £627. ***www.livinghouse.co.uk***



WHITE WATER

Belgian brand Emery & Cie stocks a wealth of key interiors pieces, from paints to ironmongery, and tiles are among its strongest offering. These Vague Chinoise glazed terracotta designs by Marina Swietochowska, with wave relief, surely deserve space on the bathroom wall.

Around £36 per six-tile series.

www.emeryetcie.com

THE DARK SIDE



Tinted glass has long been the preserve of the A-list en route to a première. Now, though, Merlyn Showering's enclosure introduces smoked black glass to the bathroom, held together with UV Bonding as opposed to corner brackets. If it's a bit too gothic for the morning routine, Standard, Opt-White and Satin finishes are also available. £1341.

www.merlynshowering.com

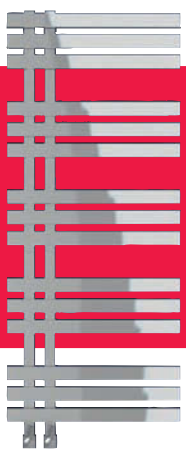
THE BEST RADIATORS



1



2



3



4

HOT STUFF

1 Scaletta radiator, £POA, Tubes **2** Pod radiator in anthracite finish, £461, Feature Radiators **3** Aquila towel warmer, from £436, Vogue UK **4** BDO Trim towel rail, £851, The Radiator Company

Stockists on page 288





High and dry

Orla Kiely's square florals have graced crockery and textiles alike, and now 100% cotton towels bear the signature print within their deep-pile, jacquard weave. Choose from face cloths, hand towels and bath sheets. From £5. ***www.uniqueandunity.co.uk***

AT LARGE

X-Large sounds more like a sci-fi villain than a bathroom furniture range, but this is the name for Duravit's new line of cabinets, shelving and back panels. The eight surface styles on offer have been extended to accommodate a new brushed oak veneer which now features on mirrored cabinets with integrated LED lighting and the X-Large Console for above-counter basins (pictured). £514. ***www.duravit.co.uk***



KEEP A *COOL* HEAD

Style Moderne is Samuel Heath's latest collection of taps and showers, which draw inspiration from Art Deco and geometric forms. The range includes this exposed-valve thermostatic shower in City Bronze, whose overhead rose and knurled detailing (for extra grip) offer an industrial edge. Its tough, plated finish, in a matte lacquer, is designed to resist daily wear and tear. £4451. ***www.samuel-heath.co.uk***

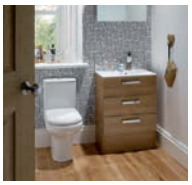


MIX IT UP

Taps needn't teeter on the edge of a bath – open your mind to a free-standing alternative. Gessi's iSpa bath mixer is constructed in brass and finished in chrome, and its minimalist tower stretches just enough to reach the top of the tub, avoiding complex pipework. For bathing based in the centre of the room, it's a statement, and its strong lines can be reflected in the shelving, as Gessi shows. From £415. ***www.cphart.co.uk***





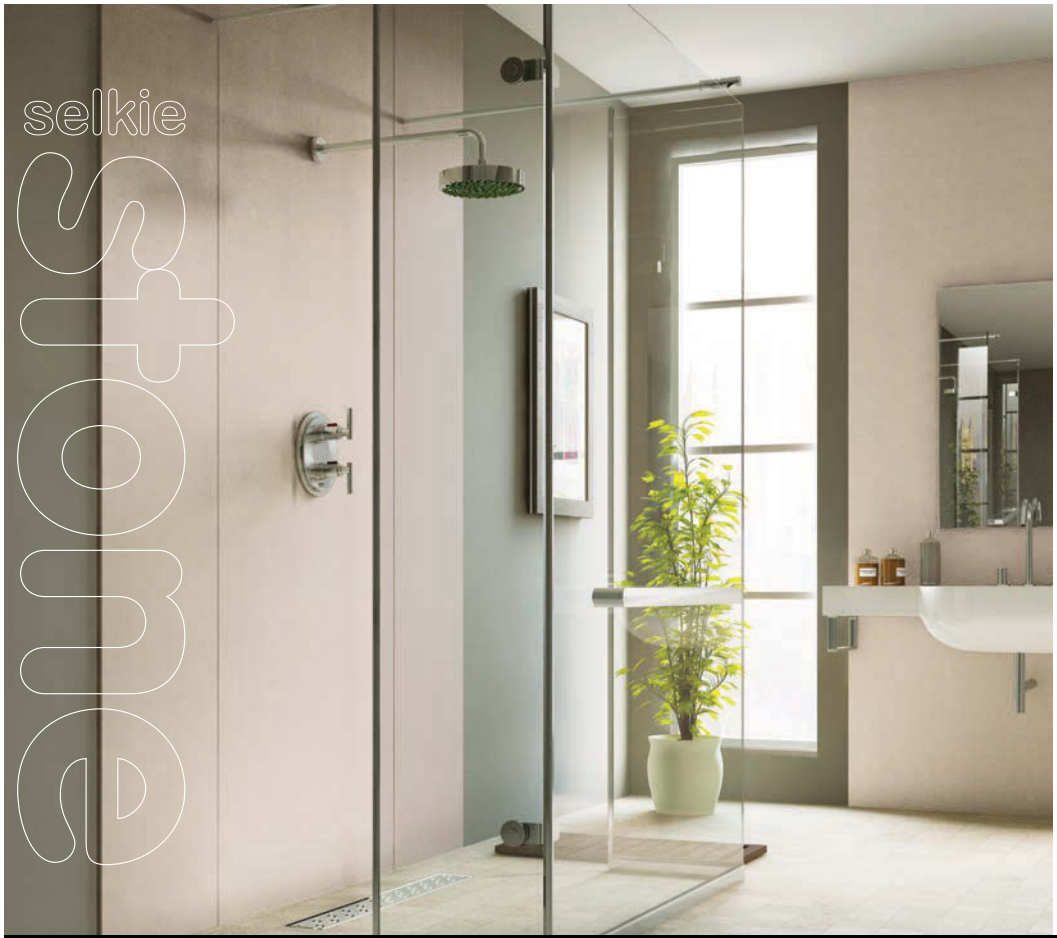



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Matki EauZone enclosure with Hansgrohe shower head
Shot on location at The Hermitage, Dunkeld, Perthshire
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www.thebathroomcompany.co.uk



go west

French children's interiors brand My Little Square constantly delights with its miniature, modern pieces. This season's latest addition is the Little Mountains Wallpaper by Art Deco playroom specialists Lilipinso. It draws influence from the native American Plains, which inform its graphic peaks and troughs. It's a non-woven mix of paper and cloth, strong enough to take on uneven walls – and the feistiest of Indian braves. **Around £36 per roll.** ***www.mylittlesquare.com***



UP THE WALL

Tempted to try your hand at a nursery mural? Fast forward ten years, and your toddler-turned-teen may have some strong opinions about your 'masterpiece'. Swap for something less permanent. Becky and Lolo's Scroll Tree reusable wall stickers are removable, re-positionable and bursting with cheery critters. £35.99. ***www.beckyandlolo.co.uk***



SMALL PRINT

Nubie's new Nidi range downsizes contemporary bedroom furniture for the kid's room, combining MDF made from recycled, sustainable wood with a foil finish, oversized drawers and a low, wide form. It's all very grown-up. And as for how best to dress it, follow suit with mature styling, layering fiery patterns with sensible grey for a look we'd like to steal ourselves. From £166. ***www.nubie.co.uk***



Transformer

With children sprouting, needs changing and furniture quickly lagging behind, the nursery is hardly the place for investment pieces. But what if your little one could find themselves sitting atop a sofa bed which was once their cot? Baby Style's durable Hollie 2 Sleigh Bed is just that versatile, morphing into three different beds.
£299. ***www.babystyle.co.uk***

NATURAL SELECTION

Frogs and snails and puppy-dog tails… to say nothing of tadpoles and beetles and other unmentionables: nature endlessly fascinates kids, even if adults would prefer to keep the beasties outdoors. Good news: PaperBoy has launched its Which Came First wallpaper range, illustrated with strictly 2D versions of weird and wonderful members of the animal kingdom – should keep everyone happy. **£60 per roll.**
www.paperboywallpaper.co.uk



Some kids have a busier social life than their parents. If that sounds like your child, this chalkboard wall sticker will help them keep track of what's happening when. They just scrawl the details on it, then wipe it clean afterwards, so it's always ready for a fresh day's fun.
£7.50. ***www.oscarandeve.co.uk***



HARE RAISING

Sleepovers have an unfortunate effect of introducing a child to the dubious delights of their pals' Peppa Pig or Manchester United duvet set. Give them the 'fads come and go' chat and explain they'd be better off with something classic – such as Harriet Hare's new bedlinen which comes in soft shades they won't tire of in a month or two.
From £22. ***www.harriethare.com***


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1 Great Little Trading Company's canvas cube storage enlivens a whitewashed wall, and a variety of patterns help children navigate their sorted belongings. 2 Balance concealed and open shelving, as Nubie has done with its Large Wall Shelving, to display heirloom toys and hide raggedy playthings



BOX OF TRICKS

Labelling, colour coding and wall-to-wall storage can all impose order on a child's bedroom with creative flair, common sense and lots of playful touches

Words **Rosie Duncan**

1



NEAT STUFF

- "Don't overdo wardrobe storage – children don't need huge amounts of clothes-hanging space. They will get far more use out of storage filled predominantly with drawers and shelves and just a few hanging rails."
- "If you're going for bespoke furniture, ask for adjustable clothes rails. As the children grow, they'll need more height."
- "Explore different ideas such as a pull-out trundle drawer under the bed or a pocket hanger for shoes."

Barbara Genda,
Barbara Genda Bespoke Furniture

5



4



1 A bunk bed needn't be the only option for built-in storage: Verbaudet builds shelves and drawers around a cot. **2** Lockers call school corridors to mind but boast roomy shelving. Revive with a bright shade, like this one from A Place for Everything. **3** Rencraft builds fitted wardrobes into a corner to cancel out unused space, and opts for a soft shade so as not to tower threateningly over little ones. **4** Sporadic shelving prevents storage from looking too formulaic in a fun room. Go Modern's Woody wall-mounted boxes are a good option. **5** Mobile storage, such as Aspace's candy-pink Quadrant, can be rolled out to the heart of the play zone to tidy the evidence away quickly ▶








1

1 Littlewoods' Kidspace Metro Cube Storage lets children curate their own exhibition of books and toys, and parents to hide clutter behind cupboard doors. **2** If the kids have commandeered an area of the living room, consider slotting in storage. IKEA's Stuva fits neatly behind a sofa, with space to store all things crafty **3** Storage needs to work harder when offspring are sharing a room. Robinsons Beds' cabinetry and shelving plays with levels, taking advantage of space above and below the beds. **4** Storage can be factored into a sloping ceiling. Copy Barbara Genda's bespoke idea, and introduce stepped shelving.

Stockists on page 288


4


2


3

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[***Clockwise from top left***] HomeArama channels the scheme into a shelf's book-ends; opt for pool blue, as John Lewis has done, and continue the theme with water droplet-like Normann Copenhagen hooks; mute for a modern twist, with Ligne Roset's steel-blue Torii armchair and Teatime tables; a cross section of Little Greene-painted walls shows how the colours can sit side by side. [***Opposite***] Lexington's Pinpoint Oxford bedding is Hamptons-ready





RED WHITE AND BLUE

SPOTLIGHT ON

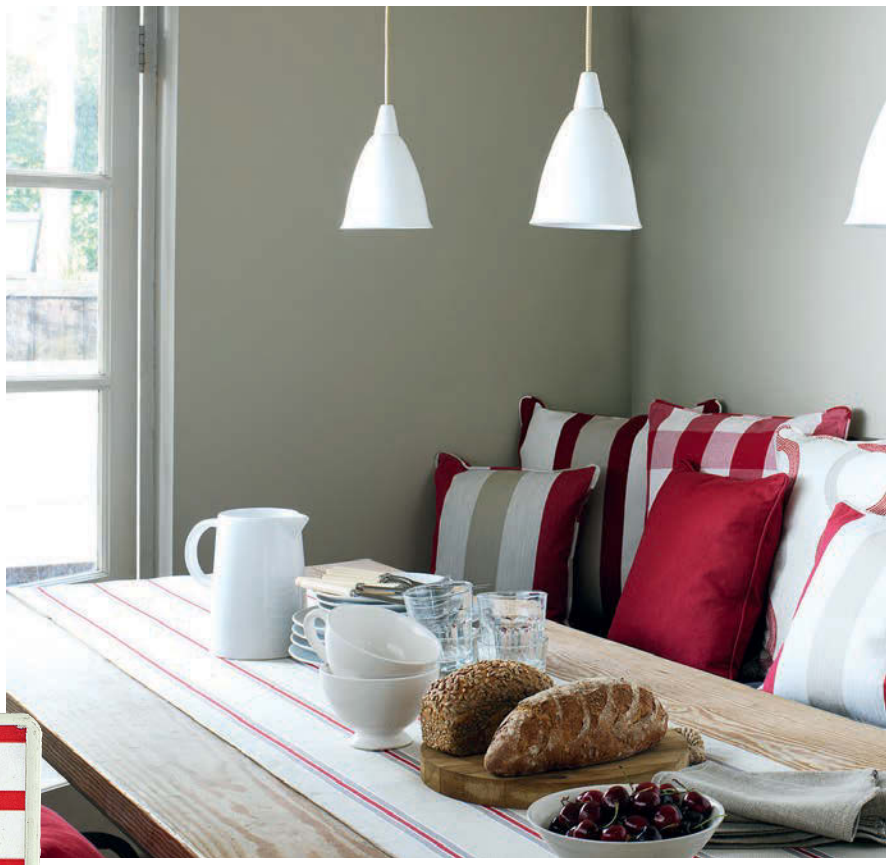


Here's to a star-spangled Fourth of July. But could its colours work in your front room? We're not suggesting some crazy patriot games, just that the stateside flag's red, white and blue, if combined in a delicate and diffuse manner, can make a bold and graphic statement.

"Blue and white always works as a pair of colours," says Kristina Lindhe, founder and creative director of Lexington, whose New England aesthetic borrows heavily from the American dream scheme. "They are fresh and classic, and provide natural calm in a room. When teamed with red, you get added vibrant depth."

So should white and blue be used as a base for the colour-shy? Try white alone, suggests Nicola Allan of Interior Solutions Scotland: "Using a combination of red, white and blue can be extremely dramatic. Accent a white interior with red and blue instead." Still not convinced? Over the next few pages, you'll find ideas that'll help you nail your colours to the mast. ▸







"Try to avoid using too much red or blue at the window as it will darken the overall room"

TAKE THE FLOOR

*"Red, white and blue, combined in bands of colour or super-slim stripes, bring a buzz, energy and originality to any room. If used together in a striped carpet, pick out one of the shades for walls, or echo a colour in a mix of patterns on furnishings. If you use our London Calling as a runner [**top right**], be sure to choose a border in red to frame the blue and white. This is a combination to have fun with."* **Lorna Haigh, Alternative Flooring**









LEARN YOUR LINES

If you begin by referencing the flag itself, stripes are the natural starting point. To soften such a crisp print, use sparingly, and introduce texture and solid colour to counteract its two-dimensional quality. Wood works wonders. Piling a riot of stripes onto a reclaimed wooden bench, in a panelled room, with sanded floorboards, as Rejects has done [***bottom centre***], lets each feature build a tactile environment for the colours to settle into. The rule of three continues with Alternative Flooring's runner [***top right***], racing past rough-cast walls, glossy banister and aged boards, and Clarke & Clarke's dining area [***top centre***], whose Sonoma striped fabrics test out the trend amid block red, wooden tabletop and paisley pattern. Equally, single pieces, like IKEA's deckchair [***bottom right***] and Dunelm's hooks [***top left***], are noncommittal and can be stowed away seasonally. ▶

THREE OF THE BEST WALLPAPERS



[***From top***] The pale blue of Emily Bond's Blue Sailing Boats wallpaper is a softer interpretation of the theme, £95 per roll, Emily Bond; the wider stripe in Borastapeter's Marstrand 2962 paper downplays red and blue's strong partnership, £49 per roll, Borastapeter; adding other neutral shades, such as the grey in Wallpaper King's Beside the Seaside wallpaper, will not interfere in the interplay of red, white and blue, £17 per roll, Wallpaper King



WHITE OUT

"Red and blue is an intoxicating combination. But it's the white that creates the intense contrast. I would restrain the amount of white in a room to a few odd things – it will feel more contemporary this way. I might have an inky bottom-of-the-lake kind of blue on the walls, with further blue accents in my accessories, from turquoise to navy. I would then add some shots of red and very limited white: glam, luxe and not nautical."

Abigail Ahern,
Interior Design



ON PAPER

Wall coverings carrying the colours can be used to ground the room's theme. Red, white and blue lend themselves well to the nautical approach adopted by Alhambra, which introduces an oar, pallet and sailing boat motif to its Skater wallpaper [***above***]. More playful yet is Hibou Home's cartography-inspired Pirate Seas wallpaper [***right***], fresh when adjacent to the white skirting, but toughened up by a treasure trunk. For true American coastal appeal, try pairing the flag with maritime influences, as Borastapeter has done in its Marstrand 2967 wallpaper [***left***], broken only by chrome's contemporary update. Adding it to white flooring and simple, distressed furniture will give such statement walls a bit of breathing space. ▶

SEE THE LIGHT

"Ensure window treatments are kept simple to let maximum natural light flood in, and try to avoid using too much red or blue at the window as it will darken the overall room," advises Nicola Allan. "Consider white shutters or wooden blinds as an alternative to curtains. Bold-coloured lampshades look great on lamps to highlight any special features. Use clear bulbs to give a crisp light – you don't want the artificial lighting to give the room a yellow or pink glow! Always make sure that you have plenty of sources of artificial light to create different moods within your scheme. Try to incorporate ceiling lights to illuminate the space and distribute lamps and wall lights around the bedroom to ensure a welcoming feeling in the evening. And don't be afraid to go for a bold statement piece such as a headboard, chair or feature wall."







A GOOD NIGHT'S SLEEP

Print and pattern can hint at an all-American influence, as Primrose & Plum's Navy Blue Star bedding shows [***above left***], but consider other possibilities. The rustic Chelak rug in OKA's twin room [***top left***] and Bedeck's Amelie Floral linens [***below, far left***] call for a country-cottage interior. Aspace's Warwick High Sleeper [***below***] serving both play and bed times, meanwhile, can take the risk and toy with a pillar box-red canvas and comic-book characters, to spur on high-energy antics. ■





Vintage Grainsack cushion with red ticking, £58, Lovestruck Interiors



By Nord Fishing Lodge Blue Wall cushion, £73, Occa-Home

Stockists on page 288

John Byrne



John Byrne
'Night and Day'
Diptych, 140 x 120cm each
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artwork



ON THE UP

As part of this summer's *Generation* programme of contemporary art events, Scotland's Jim Lambie comes to the Edinburgh Art Festival with a solo show of his provocative, divisive work. See recent pieces, like *Shaved Ice* (pictured), as well as early work such as *The Kid with the Replaceable Head*. **Fruitmarket, 45 Market Street, Edinburgh, until Oct 19. *www.fruitmarket.co.uk***



Street style

Elaine Livingstone shows her atmospheric street photography at the Glasgow institution that is Café Gandolfi this summer. Charting 21 years of her work, the exhibition includes both national and international pieces. **Cafe Gandolfi, 64 Albion Street, Glasgow, until Jul 9. *www.elainelivingstone.com***

BORDERS PATROL

Two Scottish painters exhibit side by side in the Borders this summer. Landscape artist Beth Robertson Fiddes's abstract work contrasts with fine artist Lesley McLaren's haunting realism (below). **2 Market Place, Lauder, until Sep 18. *www.flatcatgallery.co.uk***





Zoë Walker & Neil Bromwich, Location: Point of Ness, Stromness, Orkney 2014. Photograph Colin Kirkpatrick

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The work of Leon Morrocco, son of Scottish painter Alberto Morrocco, comes to life at the Edinburgh Art Festival. Having spent time in Greece and Italy before emigrating to Australia, Leon's portfolio is a vibrant, joyful representation of his travels. Forty of his works are on show at Edinburgh's Open Eye gallery, a visual diary of his fifty years in art. **34 Abercrombie Place, until Sep 6. *www.openeyegallery.co.uk***



City slick

There's a new gallery in Edinburgh, just in time for festival season. Urbane Art shows sculptor Louise Giblin's work inspired by athletes to coincide with the Commonwealth Games, while Rosie Playfair's graphic impressions (right) provide a stark contrast. **25 Jeffrey Street. *www.urbaneart.co.uk***



CHILD'S PLAY

South African-born artist Elaine Speirs has a loose and free way with paint that invites viewers in. Her favourite subjects – her daughters – are depicted at play, in conversation and asleep, each with a deft, thoughtful touch that oozes warmth. Speirs' solo show, *No Small Dreams*, is on this summer at contemporary gallery &Collective. **28 Henderson St, Bridge of Allan, Jul 11- Aug 21. *www.andcollective.co.uk***



POTTERSVILLE

Following a trade show forty years ago, the Scottish Potters Association was born. The group are celebrating with a special retrospective showing the work of eleven of their skilled members, along with workshops and demonstrations. **Barony Centre, West Kilbride, Jul 11-Sep 14. *www.crafttownscotland.org***



COASTAL TRAIL

It's not just holidaymakers who flock to the East Neuk – art lovers head there too, for the annual Pittenweem Arts Festival. The event sees artists, both visiting and resident, exhibiting across 80 different venues in and around the fishing village. See sculpture, fine and contemporary painting, craft, glass and metal work.

Pittenweem Arts Festival, Aug 2-10. ***www.fishergallery.co.uk***



FOURTH FAIR

The Aberdeen Art Fair is relatively new to the scene (this is its fourth year) but it is already winning a reputation as a family-friendly event. Galleries taking part this year include Arusha and Breeze, alongside the Scottish Furniture Makers Association, Aberdeen Artists Society and Grays School of Art .

Aberdeen Music Hall, Sep 5-7.
www.aberdeenartfair.co.uk



Between the acts

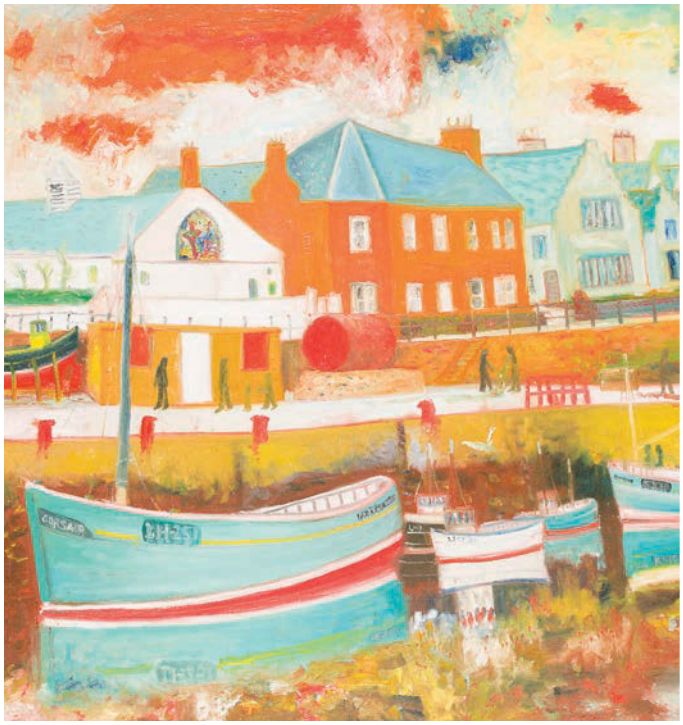
Anyone who is intrigued by Virginia Woolf should head to London to see the first exhibition exploring the writer's legacy through portraiture. Among the paintings are works by various members of the Bloomsbury Group, including Roger Fry and Woolf's sister Vanessa Bell (left). National Portrait Gallery, London, Jul 10-Oct 26.
www.npg.org.uk



WEAVERS' *TALE*

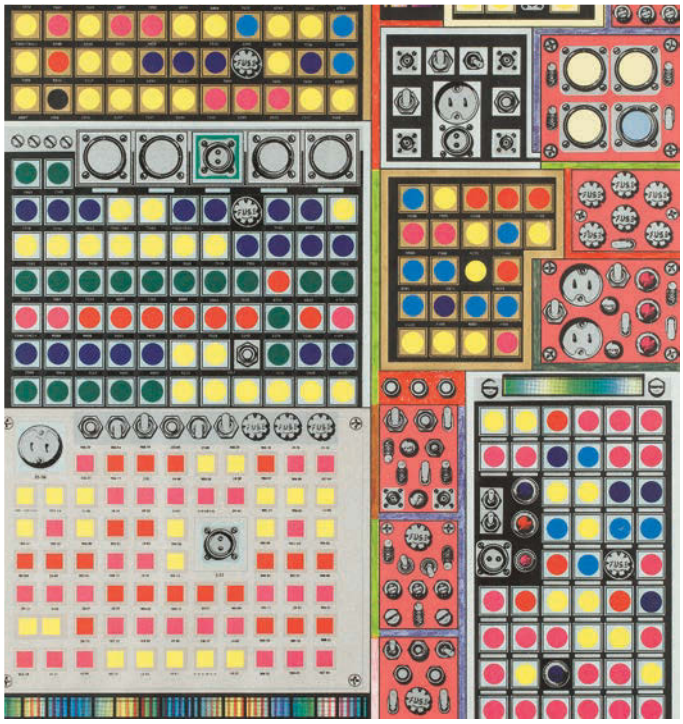
Victoria Crowe's 1975 work, *Large Tree Group*, has been reinvented by Dovecot Studios' master weavers and will be on show as a tapestry this summer. Part of the Dovecot centenary celebrations, the making of the tapestry, *Fleece to Fibre*, is also exhibited at the Studios but will embark on an international tour, kicking off in Australia before making its way to Inverness.

Inverness Museum and Art Gallery, Aug 30-Sep 24.
www.dovecotstudios.com









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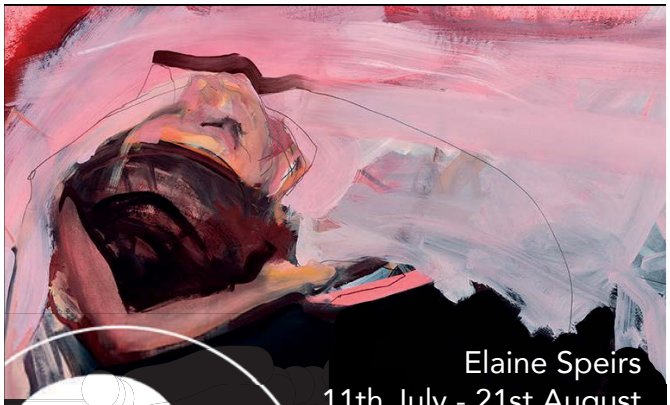
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visit www.craftscotland.org/summershow/ connect with @craftscotland:



Perfect ten

Bringing together ten of its best fine artists, the Whitehouse Gallery hosts an exhibition celebrating its ten-year anniversary. The show features the vibrant work of Alison McWhirter, dramatic seascapes by Rosanne Barr (pictured) and Duncan Macleod's evocative coastlines.

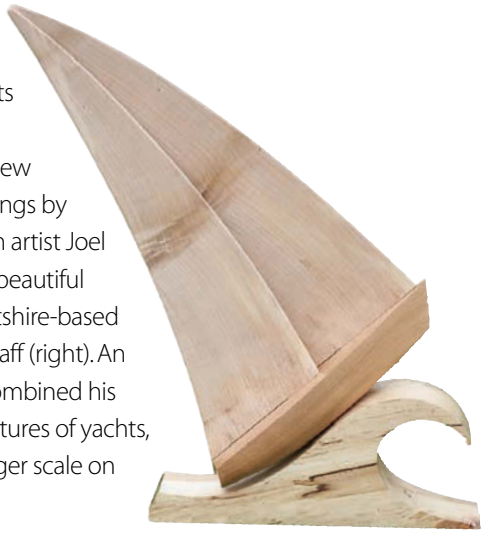
Ten, Whitehouse Gallery, 47 St Mary's Street, Kirkcudbright. Jun 28-Aug 29. *www.whitehousegallery.com*



CREST OF A WAVE

Following a winter of renovations, the Tighnabruiach Gallery starts the summer season with a new look and a clutch of new artists to exhibit. See paintings by Emma Dunbar and Belgian artist Joel Moens de Hase, as well as beautiful wooden sculptures by Wiltshire-based woodworker Kevin Longstaff (right). An avid sailor, Longstaff has combined his passions and creates sculptures of yachts, as well as working on a larger scale on boatbuilding techniques.

www.tig-gallery.com



FLOWERING TALENTS

As part of the Edinburgh Festival programme at the Scottish Gallery, Victoria Crowe (see page 148) joins Bob Crooks, Koji Hatakeyama, Michael Becker and Helen Denerley for a diverse show displaying print, glass work, jewellery, Japanese boxes and garden sculpture. **16 Dundas Street, Jul 31-Aug 30.**

www.scottish-gallery.co.uk



Birds of a feather

If you hurry, there's still time to catch the end of the Watermill's well-received exhibition, *A Brush with Burns*, in Aberfeldy. Original illustrations by Dame Elizabeth Blackadder are on show as well as early watercolours by the much-loved Scottish artist. **Until Jul 22.**

www.aberfeldywatermill.com

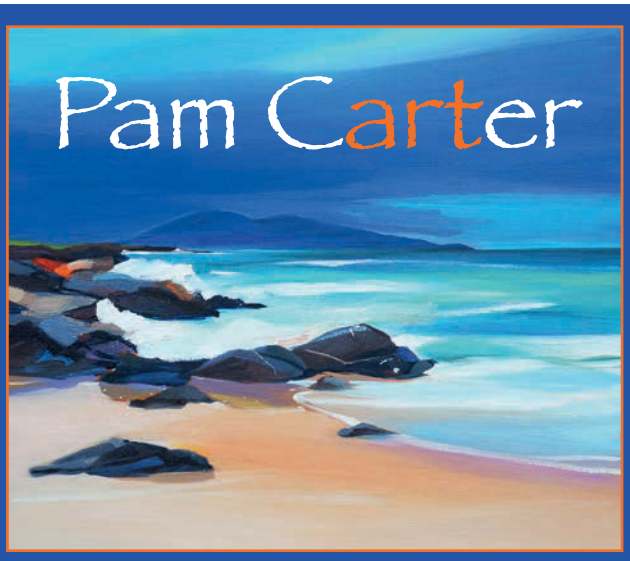
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ART WORDS
by Lizzie Mary Cullen



Pullens Yard (2013)



Lizzie Mary Cullen was born in Glasgow and studied design at Goldsmiths in London. Her work has been commissioned by Harvey Nichols, Oxfam and Lewis Hamilton, among others. ***www.lizziemarycullen.com***

Cullen's intricate drawings, full of imagination and intrigue, give a multi-sensory view of her subject

This is a commissioned piece, of Pullens Yards in Kennington. It took me about two weeks to complete, and is done in rapidograph pen on tracing paper.

I studied design at Goldsmiths and after graduating in 2008 I continued to work on my final project. I've never really stopped. Psychogeographic mapping is a concept that crops up every now and again and becomes briefly fashionable. Psychogeography is a way of looking at urban environments in different ways, recording sights and smells, weather and texture. It is a way of falling in love with your urban space, finding beauty and hidden wonders in the grey landscape and seeing beyond what's there.

I find there's something addictive about going to a new space and feeling that yearning to capture its essence on paper. I'm currently working on a new set of psychogeographies for my London show in November. The maps I create will be a record of the hidden palaces in the city. These hidden palaces are places, buildings and structures that are not well known but hint at something magical, something that offers a link to a different world.

The tenements at Pullens Yard date from 1870 and are still used as artist studios, having been built with craftspeople in mind. The cobbled streets are worn and beautiful, and every studio is a hive of creative industry. I believe spaces retain echoes of their history, and it's nice to imagine that over a hundred years ago people were busy in Pullens, working on something to sell. I like the thought of that. ■

GAME-CHANGERS



[***Back row***] Catriona Duffy and Lucy McEachan of Panel, who came up with the idea for *Scotland Can Make It!*; [***Third row***] Tommy Perman, part of the group that is launching a smartphone app; Neil McGuire and Marianne Anderson, who have made the Golden Tenement keyring. [***Second row***] Angharad McLaren and Emlyn Firth, who have designed supporters' scarves; Katy West has made Art Deco jelly moulds. [***Front row***] Beca Lipscombe is behind a set of lambswool travel rugs

When Glasgow won the right to host the Commonwealth Games, the country's artists were invited to submit ideas for souvenirs that would show off Scotland's rich cultural and industrial heritage. Now, on the eve of the Games, we preview the six winning entries and the intriguing story of how they came into being

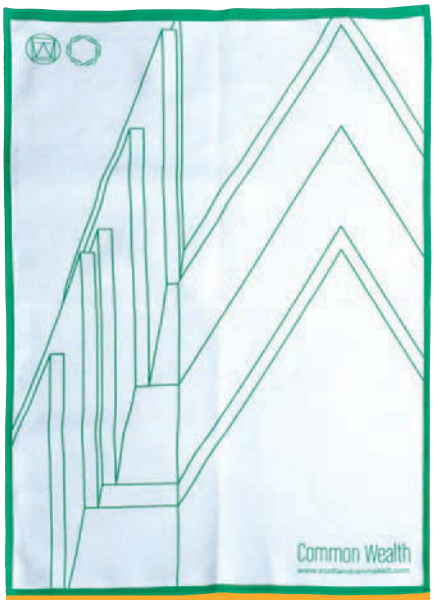
Words **Anna Burnside** Photography **Gordon Burnistoun**



Think of souvenirs, and the adjectives 'tacky' or 'kitsch' normally spring to mind. An Eiffel Tower snow globe or Graceland biscuit tin may have a certain tongue-in-cheek charm, but it's hard to imagine either making a design-conscious heart beat faster.

When Glasgow-based curators Panel, run by Lucy McEachan and Catriona Duffy, heard that Glasgow would be hosting the 2014 Commonwealth Games, they decided that visitors to the city should be able to buy a memento with a bit more substance than a nasty acrylic See You Jimmy hat – something that reflected the city's culture, heritage and recent track record of producing Turner Prize-winning artists.

So, before Clyde the dancing thistle was even a twinkle in the organisers' eyes, Panel had put out an open call to the designers of the host nation. They called it *Scotland Can Make It!* and asked the artistic community to come up with products that could be manufactured in Scotland. Something that told an important story about the country's history, geography or industry and that was also



The Art Deco-inspired jelly mould designed by ceramicist Katy West [*below, left*] will be sold with an accompanying tea-towel [*above*] that illustrates a variety of jelly recipes from some of the country's leading chefs. The mould was manufactured by hand by Highland Stoneware in Lochinver, the last working pottery in Scotland, and its shape deliberately recalls the mountains of the north

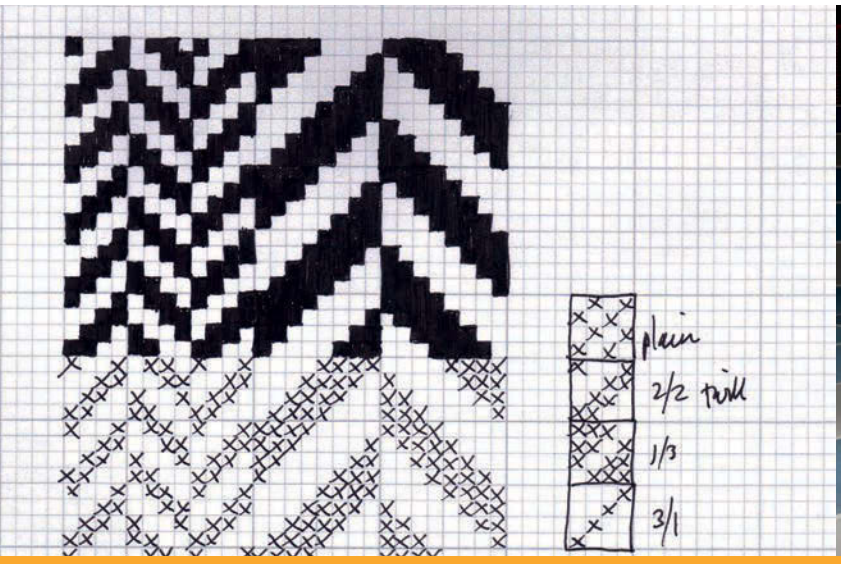






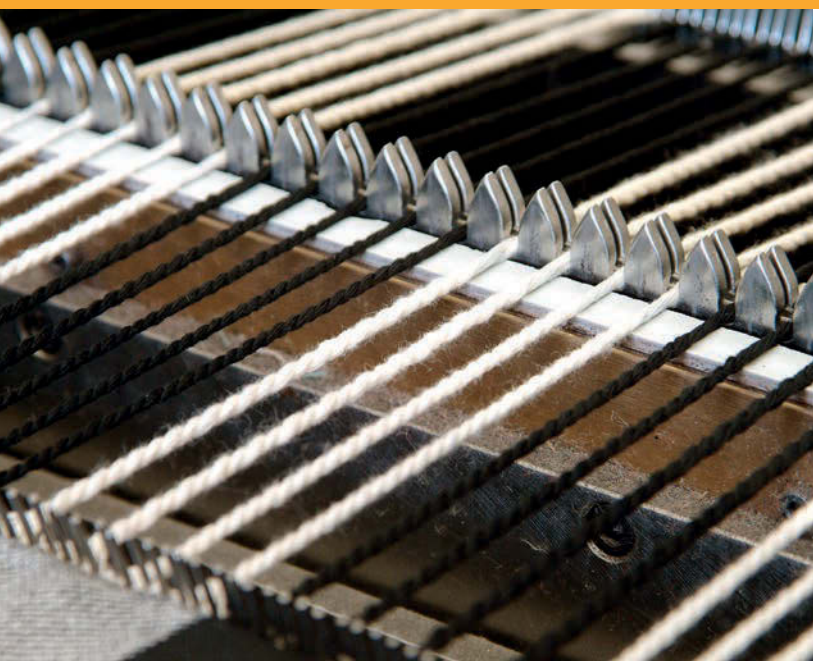
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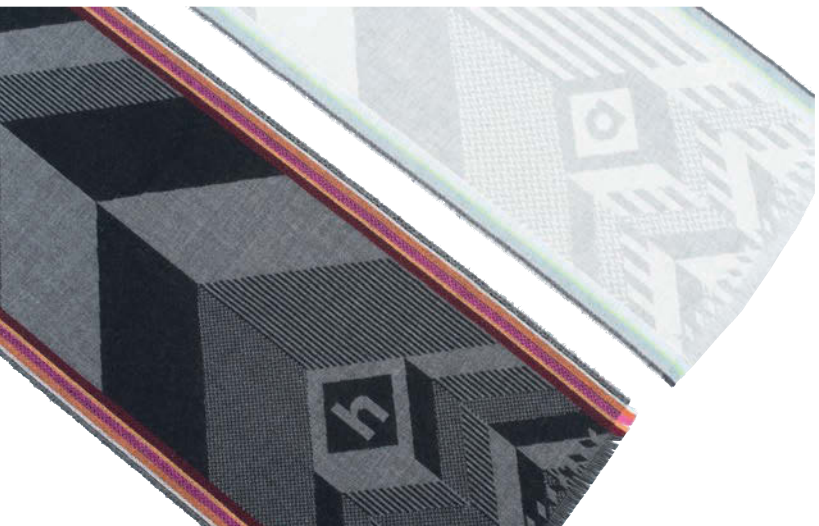
"We hope people will engage with the narratives of the products. But we also hope people will buy them because they really like them"





[***Above***] Graphic designer Emlyn Firth and Angharad McLaren, a weave designer and tutor at Duncan of Jordanstone, are behind Home/Away, a pair of supporters' scarves made in partnership with Johnston's of Elgin. They plan to create a new fabric for sportswear accessories for the project





a lovely object in its own right. Something that any visitor would be thrilled and enchanted to own, not a geegaw bought with a heavy heart because they needed a gift for Granny.

The suggestions began to roll in. One of the city's Turner Prize winners, Martin Boyce, helped to sift the runners and riders. In the end, six items – a cashmere-lambswool blanket, an Art Deco-inspired jelly mould, a supporter's scarf, medals based on a Tunnock's teacake wrapper, a keyring celebrating a demolished tenement in Dalmarnock, and an iPhone app – were taken to the prototype stage and shown at Glasgow's People's Palace to great acclaim in 2012.

Then it all went quiet.

Behind the scenes, while the east end of the city was being flattened and rebuilt as arenas and velodromes, Duffy and McEachan were finding out whether calling their venture *Scotland Can Make It!* was well-founded optimism or hubristic overstatement. Could Scotland actually make all these souvenirs? Should Panel have played to the country's existing strengths and chosen half a dozen knitted products, or was there more to Scotland's manufacturing base than simply weaving and textiles?

Duffy recalls: "We didn't know what might be possible at the beginning. We knew where there was really strong industry in Scotland – it's well known, textiles are big business here, a big export. With ideas that were less worked out, we had to do a lot of research. It was not easy finding a foundry that would manufacture a golden ▸



[***Above***] Beca Lipscombe, one half of Atelier EB along with Lucy McKenzie, has produced a set of three lambswool travel blankets in partnership with Begg & Co, with leather carry cases made by McRostie of Glasgow

"When presented together as a collection, the products say something very distinctive about Scotland now, rather than trying to conform to a traditional idea of what a Scottish souvenir should be"

tenement keyring."

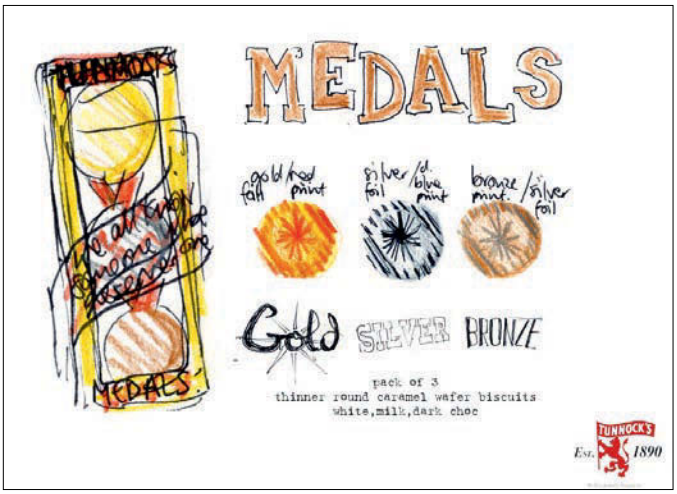
After some sweaty moments, it turned out that Scotland can make it after all and Panel found a way to produce all six souvenirs without crossing the border. According to McEachan, Carlton Die Casting, in Paisley, "really enjoyed making the Golden Tenement". The company's regular orders are for football stadium light fittings, or turntables for stereo specialists Linn. Creating a die-cast miniature tenement block to hang on a keyring "sits outside what they would normally produce," says Duffy with some understatement.

Highland Stoneware in Lochinver, the last operating pottery in Scotland, produced Katy West's jelly mould. The shape pays homage to the Highland landscape, while the material harks back to Bell's Pottery, which operated in Glasgow in the 17th century. This piece, Duffy explains, gets back to the original idea of the souvenir, something that had a very strong and unique geographical connection to the location it was made.

"We haven't coloured the glaze, so that the soft grey tone reflects the colour of the clay that is made there, which is made that colour because of the quality of the water. It goes down to really deep-rooted ideas about place."

The jelly mould is also one of the products that grew arms and legs in the development process. It now comes with its own tea-towel, which tells the story of the Art Deco design and suggests





[***Right***] Edinburgh-based textile and product designer Claire Duffy has worked in collaboration with Tunnock's, using the confectioner's iconic teacake packaging as the starting point for a series of gold, silver and bronze medals. These will be sold in packs of three, in specially made souvenir boxes



SUPPLIED BY ARTIST

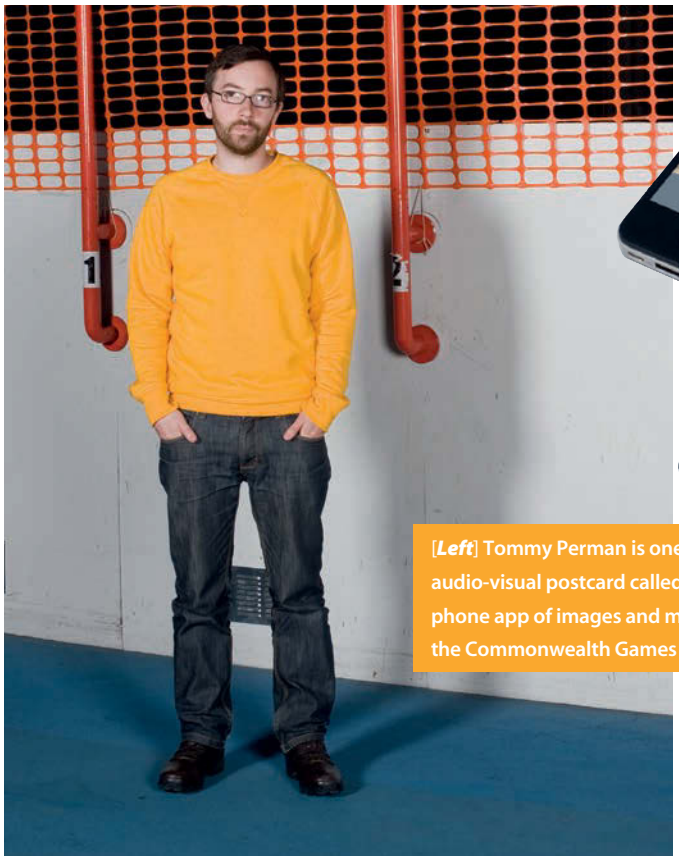
some jelly recipes. There will also be a very small number of scale models of the Golden Tenement. "The products have layers," says Duffy. "We have helped to grow that side of things."

Duffy and McEachan are the first to admit that these products are not a substitute for an official Glasgow 2014 T-shirt or a cuddly Clyde. "My daughter thinks Clyde is great," says McEachan. "There's definitely a place for those sorts of souvenirs. Ours sit aside from them; they are design objects that have been considered in a really different context."

They also sit apart from the official merchandising structure; these are limited-edition art objects, not baseball hats for the masses. Instead, they will be on sale online, at a pop-up shop in Glasgow's South Block and at galleries in Mull, Ayr, West Kilbride, Dundee and possibly Aberdeen.

As curators and exhibition designers, Duffy and McEachan were never going to shove their exquisite blankets onto a shelf and hope for the best. "We want to set them up in a framework that helps to tell their stories," says McEachan.

Duffy adds: "The products themselves are really beautiful. When they're presented together as a collection, they say something very distinctive about Scotland now" – its manufacturing heritage, its quirky sense of humour and its emerging digital industries – "rather than trying to conform to a traditional idea of what a Scottish souvenir should be. ▸



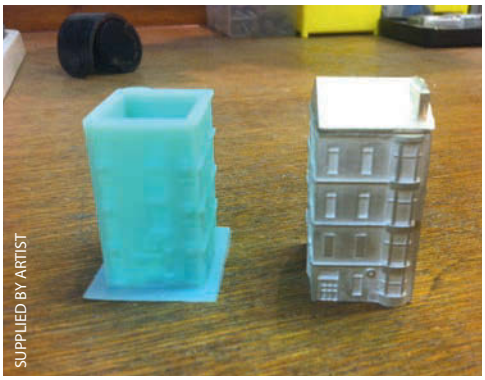


[***Left***] Tommy Perman is one of the artists involved in creating a virtual souvenir, an interactive audio-visual postcard called Great Circle [***above***] to commemorate the east end of Glasgow, a phone app of images and music which alters depending on the user's geographic positioning to the Commonwealth Games sites





[***Left***] Marianne Anderson, a jeweller and goldsmith, and Neil McGuire, a graphic designer, drew inspiration from the stories of tenants who were evicted from tenements that were demolished to make way for regeneration schemes. Their golden tenement keyring [***above***] was manufactured by Carlton Die Castings, a Paisley-based firm whose usual orders include football stadium lights and heavy-industy components



SUPPLIED BY ARTIST

"They are really diverse. The blankets showcase the idea of Scotland being linked to high-quality products, whereas the app is free to download anywhere in the world. Tunnock's teacakes are something everyone can enjoy and get excited about. Their design is so iconic and it hasn't been played around with here, it's just been packaged and presented as a memento of the Commonwealth Games. It's a really clever way to work with product design, to recognise what is already enduring and culturally significant."

"We hope that people will engage with the narratives of the products," adds McEachan, who is both proud and relieved that Scotland can actually still make such a varied set of special souvenirs. "But we also hope that people will buy them because they really like them." ■

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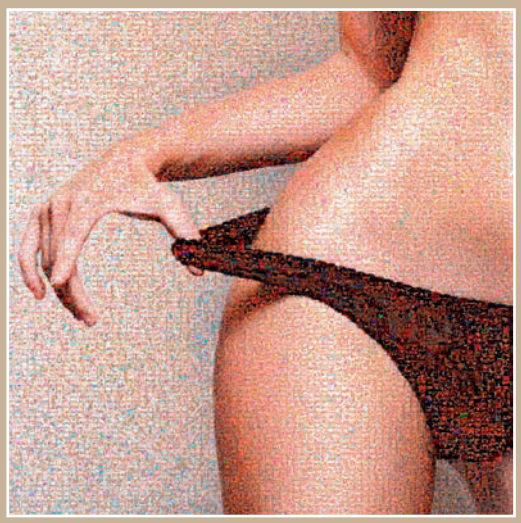
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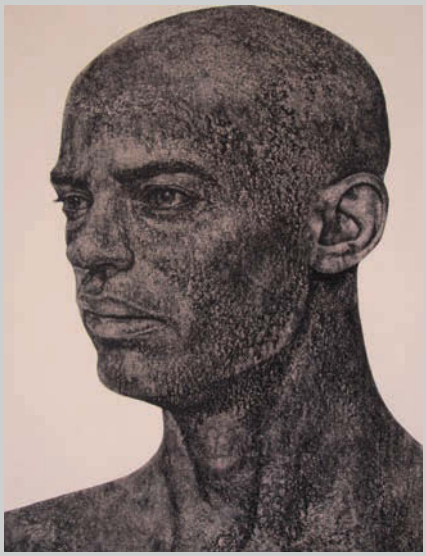
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Two of a kind

Painting horses has evolved since the static portraits by Stubbs, as these two artists demonstrate

Selection **Catherine Coyle**



Peleton

by Huw Williams

From the studio window of his farm in Perthshire Huw, who's originally from North Wales, can watch the horses in his fields. "Horses are fascinating," he says. "We've domesticated these huge animals yet they keep all their natural instincts from the wild. I like to paint the bucking, rearing shapes they make, with muscles rippling. It's quite different from the way horses were traditionally painted."

His clients, from as far afield as Bahrain and Dubai, love the drama of the white stallions against a contrasting dark background – even if some if them have to alter their homes to accommodate such vast paintings. "*Peleton* was the first one I did of two stallions together, and it's an enormous canvas," says the artist. "The buyer had to remove skirting boards and a wall panel to get it into her home in London." It's unlikely she has any regrets.

www.thehorsepainter.co.uk

Star Dancer

by Angela Davidson

"I used to have all sorts of subjects – landscapes, people, even a forty-ton articulated truck," says Angela Davidson. "Now, though, it's nearly all animals." Working mainly in pastels, this self-taught Aberdeenshire-based artist produces beautifully rendered images of dogs, farm animals and, increasingly, horses. "I always work from photos," she says. "My work is very detailed, and if I'm to put each hair into place, I need to be able to see it."

She finds inspiration everywhere. "*Midnight Dancer*, another artwork of a horse, was painted from a photo taken at Blair Atholl Horse Trials a few years ago. In the background there were white vans, tents and all sorts of other distractions, but I loved the shape of that horse's neck – that was the spark."

Such is the demand for her paintings that Angela's commission list is full for the next few years. Limited-edition prints of her work are available, though, some of which have been sold to raise funds for Great Ormond Street Hospital for children.

www.angeladavidsonart.com



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The painter of distinctive portraits and uncompromising images was a true original, but her personal life was turbulent and often self-destructive

Words **Catherine Coyle**

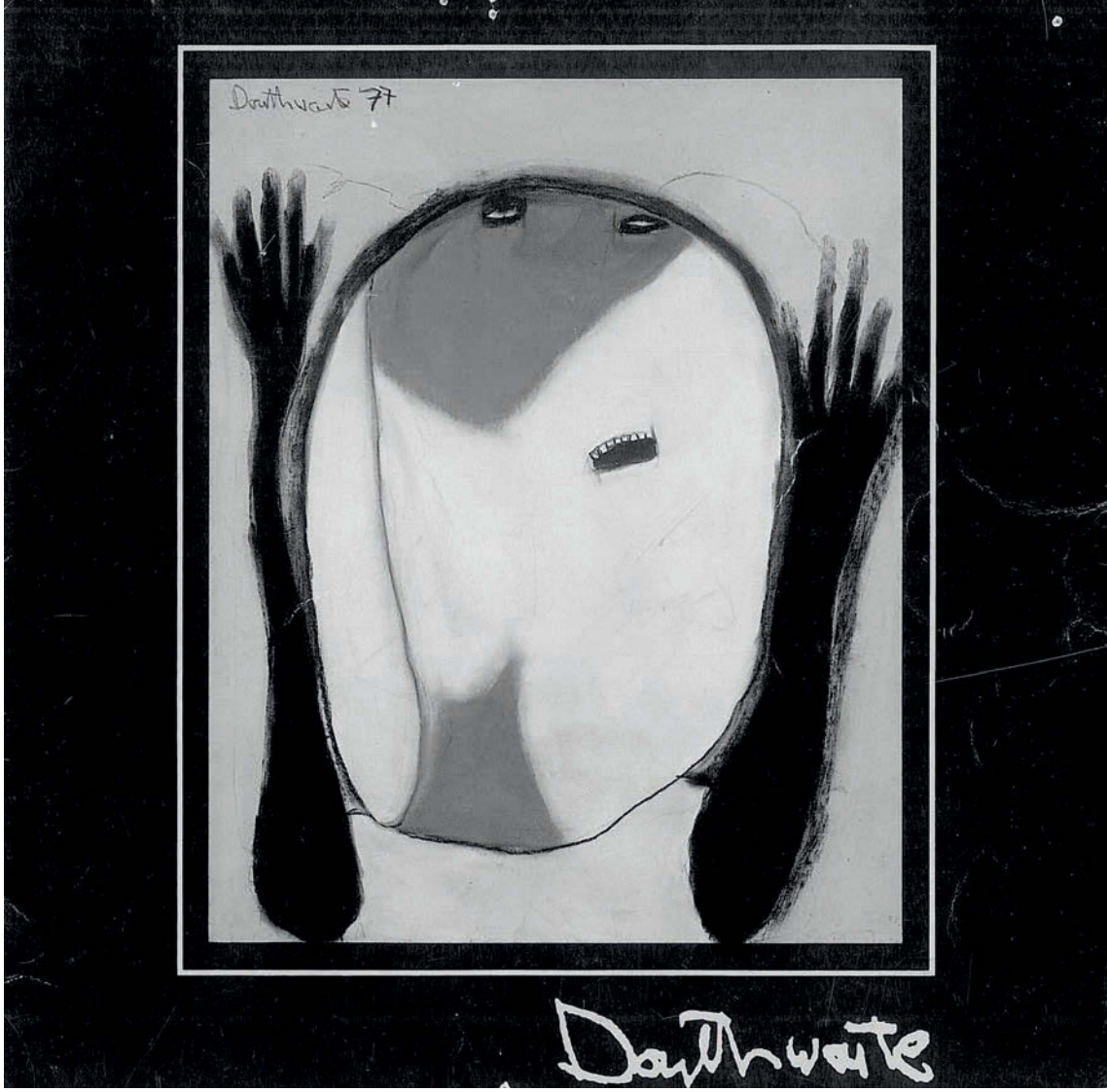
Pat Douthwaite

[1934-2002] PAINTER

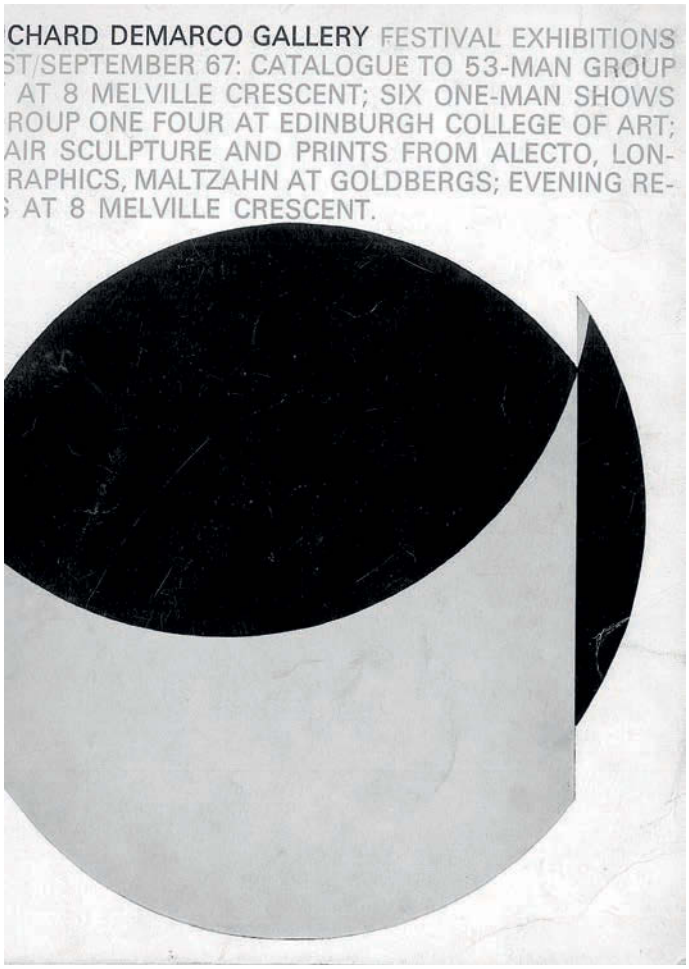


"I like to remember Pat Douthwaite as a young woman full of mixed diffidence and hope, embarking on a voyage that was to come near to shipwreck many times," wrote Douglas Hall, former director of the Scottish National Gallery of Modern Art, in 2000. He had championed her work for a long time but she was, according to many of the gallery owners, art enthusiasts and contemporaries who knew her, intent on self-destruction. She seemed to deliberately steer her ship off course, never satisfied that she was heading in the right destination. It perhaps came as little surprise when news broke of her death from an overdose of prescription drugs in 2002.

At that time, the 67-year-old was living alone in Dundee. She was still working, painting in a range of media and across a spectrum of themes, but her output was sporadic, as unpredictable as her mood ▸



[***Right***] *Pat Douthwaite: Worshipped Women,* exhibition catalogue from the Scottish Gallery's 1982 show [***Below***] An invitation to the 1967 exhibition at Richard Demarco's gallery [***Opposite***] The artist with her dog, Henry Dooley. [***Opposite, left to right***] *Woman Wearing a Hat,* c.2001; *Homage to Brian Jones,* 2001; *Gwen John Courting,* 1983



and always with an underlying sense of dark melancholy.

Douthwaite was born in Glasgow in 1934 to a middle-class family. Her introduction to expressive arts came at the age of thirteen when she started a class in movement, mime and dance under Margaret Morris, a proponent of the Isadora Duncan school. She showed a natural talent and won a scholarship, scuppering her parents' plans to send her to boarding school. She also met Morris's husband, the Scottish Colourist JD Fergusson, who recognised her aptitude for art and encouraged her to work on it.

Douthwaite, who was entirely self-taught, took Fergusson's advice and chose not to go to art school. Whether this decision gave way to her tense, black, wholly recognisable style is unclear, but she knew instinctively that art, not dance, was the path she was destined to follow.

Her friends, her travels and her bipolar disorder all played a significant role in the formation of her artistic style but none of these should define this important, largely overlooked painter. Indeed, separating the personality from the painter is a difficult, counterintuitive process, but Douthwaite's troubled story is one of contradictions and self-destructive turns.

She moved to Essex where she lived in a commune with fellow Scots artists William Crozier, Robert MacBryde and Robert Colquhoun. It was through these contemporaries that she met Paul Hogarth, a successful artist and illustrator whom she married in 1963. The couple had one child, Toby, and over the next ten years the family lived in

"SEPARATING THE PERSONALITY FROM THE PAINTER IS A DIFFICULT, COUNTERINTUITIVE PROCESS, BUT DOUTHWAITE'S STORY IS ONE OF CONTRADICTIONS AND SELF-DESTRUCTIVE TURNS"



Hogarth's homes in Cambridge and Majorca. During her time in Majorca, she met the writer Robert Graves, who remained a friend throughout her life.

Her family set-up was, sadly, short-lived, and her tendency to uproot and leave soon kicked in. Throughout the 1970s, Douthwaite was ruled by her restless soul, travelling extensively and living for periods in Edinburgh, Ayrshire and the Borders, as well as India, South America and Africa. While her drifter lifestyle allowed her to investigate new subject matter and consume new cultures, having no permanent base to return to meant she had none of the stability of other artists. The lack of a studio or even a space to store materials meant that the very nature of her work changed; at this point, seeking a more transportable medium, she was working largely in pastel on paper and began to dabble in watercolours.

As her life became increasingly fraught and her closest relationships began to fracture, she became more and more isolated. A mugging left her in constant pain, and she seemed continually embroiled in drama. "I'm in my own play. I'm directing and acting it," she once admitted. She had a long battle with a removal company that, she claimed, had damaged some of her works. In 1986, on a whim, she gave the entire contents of her studio to an auction house. The Scottish Gallery (her representatives) intervened, buying her collection to prevent career suicide. She also stole back a painting that she had sold, deciding after the transaction that the buyer was not worthy of ▸











[***Above***] *Italia Bird*, 1994. [***Right***] *Big Mother with Sacha*, 1994. [***Below***] By 1970, when this picture was taken, Pat Douthwaite was 36 years old

her work. By all accounts, she was as charismatic, theatrical and entertaining as she was obtuse, acerbic and hypercritical. She had a reputation for falling out with people and there was a sense that hers was a career doomed.

Her subject matter varied widely over the years but the same themes remained at the heart of her work. Women's issues – motherhood and gender equality – feature throughout, but Douthwaite was essentially her own subject: whether that was in her self-portraits, the paintings of her husband or friends, elements of her own being would feature. She became fascinated with heroines and her show, *Worshipped Women*, was an alphabet of Greek deities. She also developed an interest in Mary Queen of Scots and the aviator Amy Johnson; but, as Guy Peploe of the Scottish Gallery noted, all the women she painted were dead – had they been living, she would have considered them rivals. She found some joy in her later drawings of animals, particularly of cats, but her fragile sensibilities are the thread that runs through her work.

The Scottish Gallery had a relationship with Douthwaite for over 25 years. This summer, the first of a three-part exhibition opens, exploring this cult artist's work on paper. ■

Modern Masters III: Pat Douthwaite, Works on Paper; July 2-28, The Scottish Gallery, 16 Dundas Street, Edinburgh, 0131 558 1200, www.scottish-gallery.co.uk



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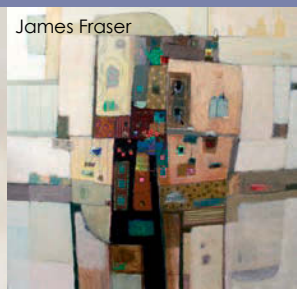
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Period drama

With a Georgian heart, Victorian additions and a brand new extension, this house could have been a fright. But careful planning and clever design have brought the whole thing together beautifully

Words **Judy Diamond** Photography **Patrick Butler-Madden**



You can just imagine the estate agents' description: "Splendid Victorian villa with original features , set in extensive wooded grounds with country-side views. Fabulous family home." It was certainly enough to persuade Lisa Cambridge and her husband to take a look. The sales blurb, they discovered, was all true, but it only told half the story. "It was 2010 and we were living in London at the time," says Lisa. "The garden of our rented house was the size of a postage stamp, and we were desperate to give our two growing kids more space to run around outside."

The first viewing made a very positive impression: "I fell in love with it straight away. It is a very lateral house, which was really attractive after living in a narrow, three-storey terrace. The high ceilings, the beautifully proportioned rooms and the sense of space and light were amazing.

"The owners showed us around and we were there for probably two hours chatting to them about the house. They told us that they'd lived there for 45 years, having bought it when their children were a similar age to our own. It all just felt right."

Although Lisa was captivated by the place, she could see ▸

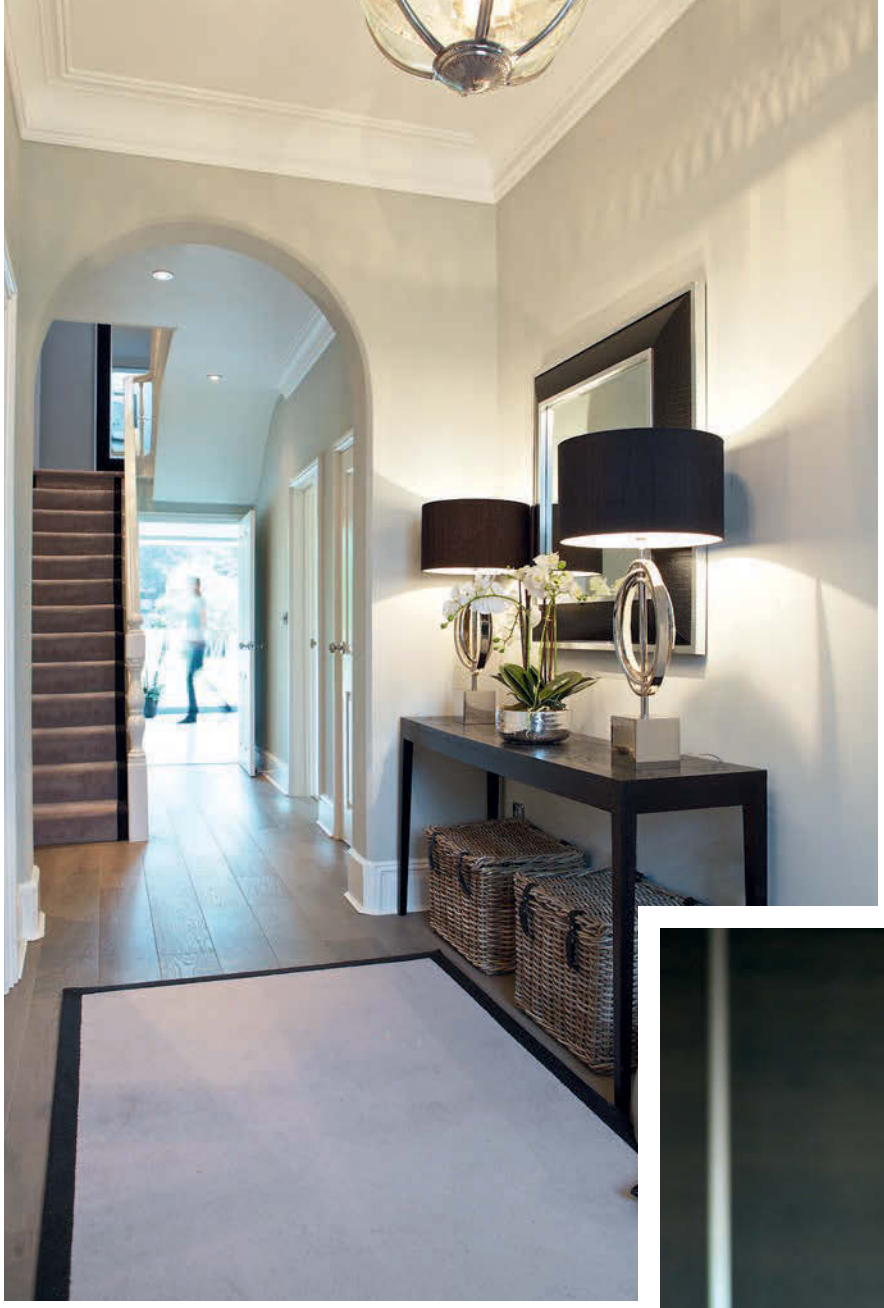


there was huge amount of work to do. The owners had shown her an old photograph of the back of the house, before a rather ugly 1960s extension had been added. "I knew I wanted to try to put it back to the way it looked all those years ago, but with a modern approach that would suit our lifestyle. It was really exciting to find a place like this that we could restore and keep traditional at the same time as creating the ultimate modern living space."

She certainly wasn't the first person to see an opportunity to shape this house to her own desires. Originally built in the 18th century as a fairly modest two-storey dwelling, it was 'gentrified' in the late-19th century by its Victorian owners, who extended the façade to form a substantial villa-type front elevation. It was further enlarged to the rear with a pair of gables, which were replaced during the 1960s with a flat-roofed extension. The result of all this interference wasn't just a mishmash of architectural styles but also a warren of rooms with no flow and little connection to one other.

The house had a number of other, rather more pressing problems. The interior hadn't been updated for nearly fifty years, and the heating and the electrics were badly in need of an overhaul. Some of the window frames were 150 years old and had started to rot away. Likewise, some of the floorboards were rotten and needed to be replaced. The plasterwork was crumbling and some of the original features, such as fireplaces ▸

[***Above***] The kitchen is the family's favourite hangout. Vast sliding doors from Fineline Aluminium open the room up to the garden. Sophie Paterson designed the kitchen and had its units built in grey oak. A wall of cabinets to the rear houses two Siemens ovens. The bar stools and chairs are also Sophie's design, while the table is from Habitat. The flooring was supplied by the Stone and Ceramic Warehouse. [***Right***] The main staircase. [***Far right***] A close-up of the chiselled stone worktop, made by Stonell. [***Previous page***] The sofas in the sitting area were designed by Sophie and upholstered in Romo and Zoffany fabrics



DETAILS

What A six-bedroom Georgian/ Victorian house

Design Sophie Paterson Interiors





"When designing a home like this, I don't suggest anything without considering how user-friendly and hardwearing it will be. A beautiful home isn't luxurious if you can't actually live in it and use it without worrying"

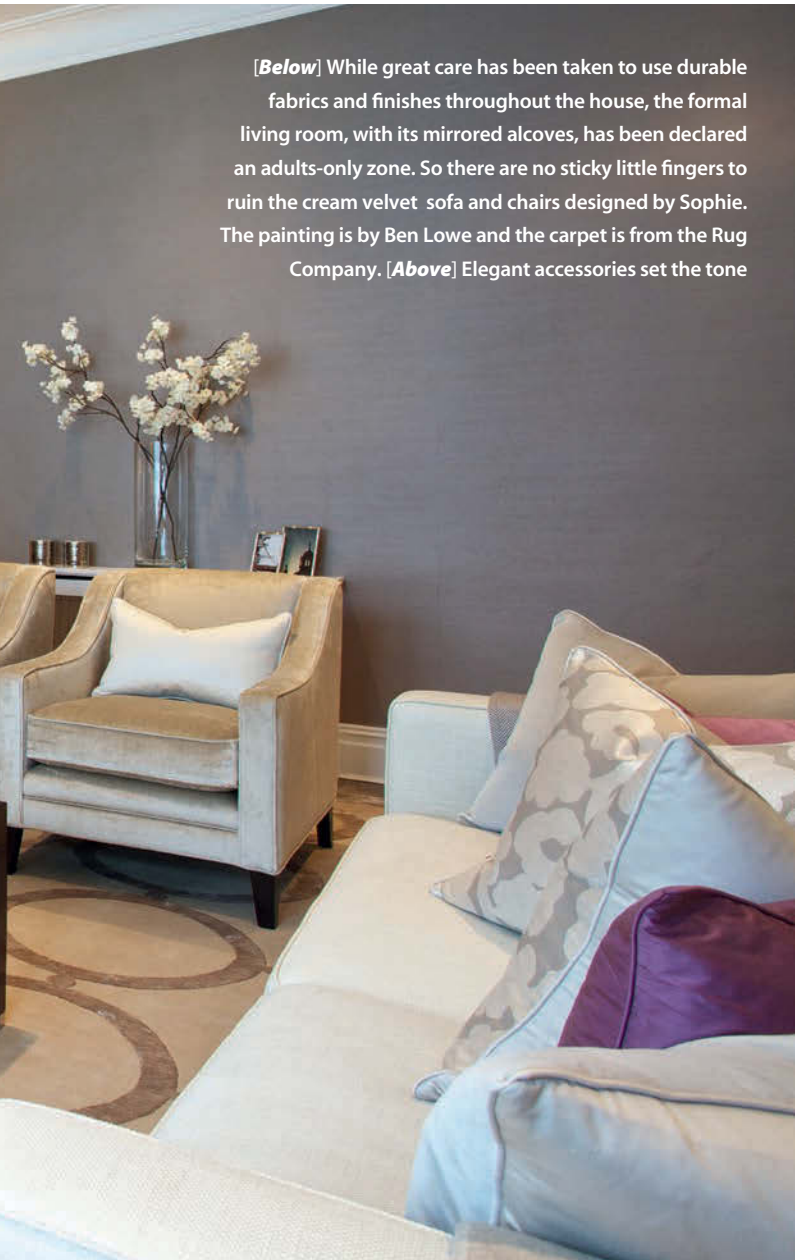












[***Below***] While great care has been taken to use durable fabrics and finishes throughout the house, the formal living room, with its mirrored alcoves, has been declared an adults-only zone. So there are no sticky little fingers to ruin the cream velvet sofa and chairs designed by Sophie. The painting is by Ben Lowe and the carpet is from the Rug Company. [***Above***] Elegant accessories set the tone

and cornices, were missing. It would be a pretty major job to bring the house back to life.

Lisa was undeterred. Once the requisite planning permission had been achieved (a tricky process, given the house is in a conservation zone), the flat-roofed extension was torn down and replaced with a two-storey gable-ended addition, to replicate what had been there a century before. This made the interior a much more attractive proposition. There are two high-ceilinged Victorian drawing rooms at the front, with a beautifully wide hallway leading to the centre of the house. There, the original Georgian rooms were converted into a study, utility room and downstairs toilet. Upstairs, on the half-landing, a guest suite of two bedrooms and a bathroom has been created. There are four further bedrooms upstairs.

The new extension, meanwhile, encompasses an open-plan kitchen, dining and living area with a separate playroom. It has a superb 10m-wide glass façade. "Our plan for the house was that when you opened the front door, your eye would be drawn all the way through to the beautiful views of the trees in the garden," explains Lisa.

As the demolition crew moved in, Lisa was liaising with interior designer Sophie Paterson. "I originally went to see Sophie just to get some advice on the layout for some of the design of the house," recalls Lisa. "But when I walked into her house, I knew I had to have her on board – I loved her style. The colours, tones and soft furnishings were just beautiful."

Sophie agrees that they shared the same vision. "I always ask my clients to bring images of interiors or furniture that they love, and as soon as I saw Lisa's images I knew I could deliver what she wanted."

She set to work, following the client's request for a luxurious but practical family home, with lots of storage, that would be a very sociable and relaxed place to live in. "We designed the interiors and produced the visuals in about ten weeks," says Sophie, "but we were involved right from the very beginning, viewing the property even before the previous owners had moved out.

"Being there from the start, to advise on the internal layout, really helps to ensure you get the very best from the property. As an interior designer, I'll look at a floorplan quite differently to the way an architect will, bearing in mind furniture layouts, creating good-sized walls for artwork, and so on. In this case, it was virtually a 'retained façade' project. We took back to the bare brick the parts of the existing structure that we wanted to keep and started again."

Sophie and her team began reinstating the cornices, skirtings and architraves and installing working fireplaces in rooms where they were missing. Mirrors were added in the alcoves of the formal living room to bounce light across it and add to the sense of space. ▸







[***Left and above***] The study, in the original Georgian portion of the house, is on a rather different scale to the other rooms and has a darker palette. The Villanova Rosemoor stripe wallpaper makes a strong statement, which is backed up by a geometric Rug Company rug. As in the other sitting rooms, the sofas and armchairs are made bespoke to Sophie's design



This all helped to maintain the period feel of the property. But it was the rear extension that totally transformed the entire ground floor. Sunshine now floods in all the way, giving a wonderful sense of space and light.

"One of the key things I wanted in the kitchen-living area was for the view of the garden and surrounding countryside to be uninterrupted," says Lisa. "I was keen for the patio to become an extension of the kitchen, and when I was busy cooking I wanted to be able to see the kids playing in the garden without having to be out there supervising them."

The big question regarded the windows: should she go for practical, economical bi-fold doors or more expensive sliding ones? Lisa decided that, given the fact that the British climate means the doors would remain closed for most of the year, it was crucial they looked good when shut. "Having ten doors, including frames, along the ten-metre expanse would not provide the outlook I wanted," she says. "I wanted to see trees and sky, not door frames."

A decision was made to install very specialist high-spec glazing from Fineline Aluminium. Three enormous panes of glass – each more than three metres wide – now stretch across the kitchen façade, held in place by ultra-thin low-profile aluminium frames. One window is fixed, while the other two slide open, producing a 6.6m-wide opening.

"At £25,000, it was the single biggest expense on one item, but it was worth every penny," says Lisa. "It means we can sit here on the sofa with an uninterrupted view of the trees changing colour throughout the seasons. And when the sun does come out, we can be in the kitchen and feel as if we're cooking alfresco. It beautifully connects the outside world with the inside."

The results are fantastic but the process wasn't all plain ▸



sailing. There were issues with the floors – Lisa being adamant that there had to be a level threshold from the kitchen to the patio: "What would be the point in spending that sort of money and then having to step over a ledge!"

They got it right in the end, though, and not for nothing is this now the whole family's favourite room. Sophie designed the kitchen units and had them made bespoke in grey oak, along with a chiselled stone worktop. Likewise, the sofa, bar stools and dining chairs were all made to order by her upholsterer. One reason for choosing the bespoke route was to get the proportions right. "While the kitchen is enormous, it doesn't have particularly high ceilings," explains the designer. "So, for example, we went for an oversized sofa with a relatively low back to give the impression of a taller ceiling."

The same philosophy was used throughout the house, adapted to suit the grand dimensions. Here, colour and texture also had roles to play in creating a relaxed yet sophisticated look. The house has a warm, neutral palette with subtle touches of colour from the soft furnishings, art and accessories. (There is also plenty of colour in the children's rooms, which are a riot of orange and green.) "We wanted to create something that would stand the test of time and not date quickly," explains Sophie. "Using a predominantly neutral scheme is a great way of ensuring you won't get bored of the large key pieces such as the sofas."

The house is still a part of her, even though the job was done and dusted some time ago. "I still add the odd accessory even now, after Lisa and her family have been living here for almost three years! I encourage all my clients to add to their home, rather than keeping it in a time ▸

[*Left and below*] The bedrooms maintain the simplified luxury of the public rooms downstairs, with lots of tactile fabrics from the likes of Fox Linton and Romo. The walls in this room are painted in Zoffany's Victorian Purple emulsion

"We wanted to create something that would stand the test of time and not date quickly. Using a predominantly neutral scheme is a great way of ensuring you won't get bored of the large key pieces such as the sofas"








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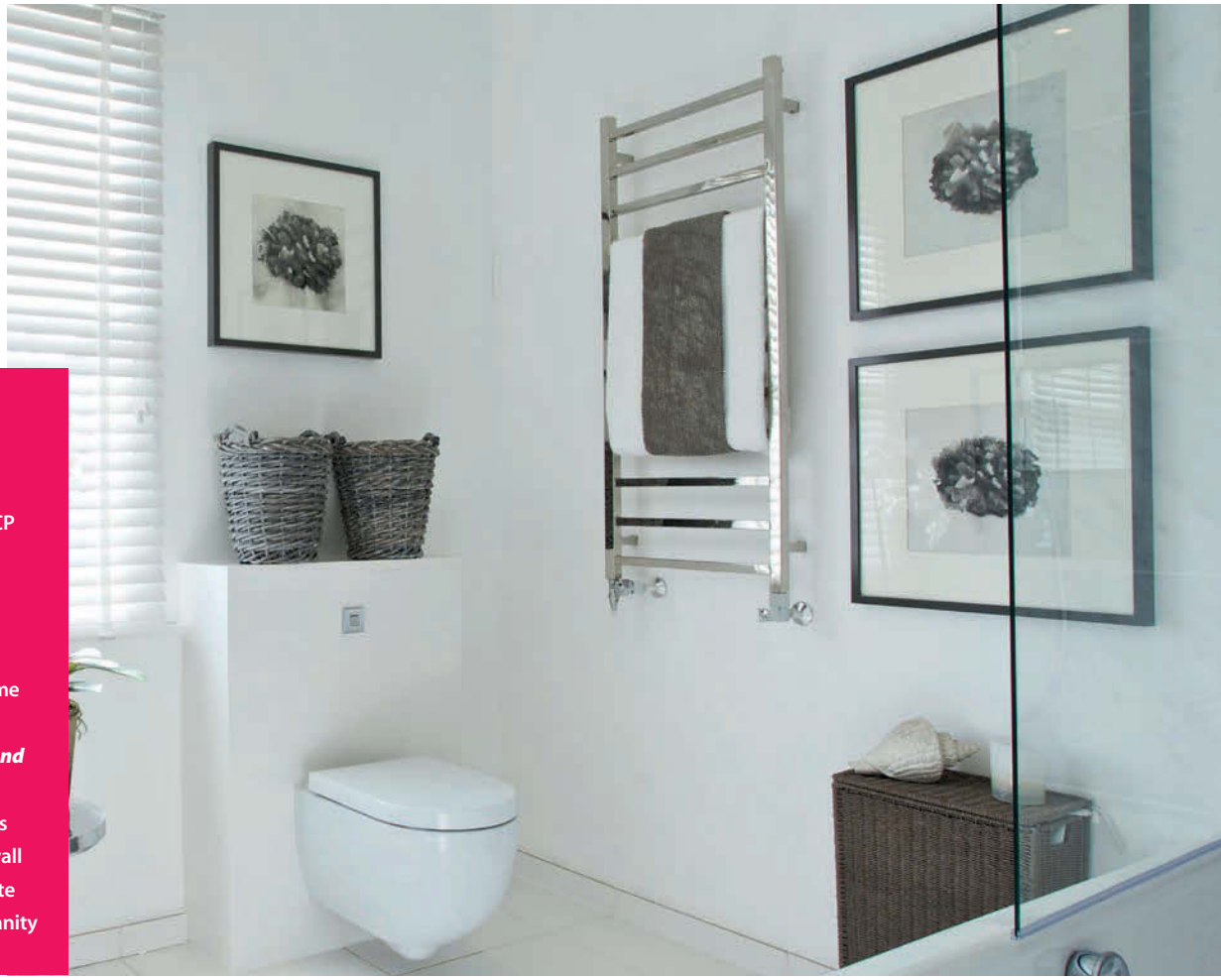








[***Left and above***] If the rest of the house is deliberately calm and neutral, there is plenty of colour compensation going on in the children's bedrooms. The swirling rug is from the Rug Company, with Dulux's sizzling Moroccan Flame emulsion on one of the walls. There is also a good deal of built-in storage to keep toys tidied away ▸



[***Right and below, left***] The fixtures and fittings in the children's en-suite were supplied by CP Hart and include a Saneaux WC and a hand-held shower from Grohe. The Carrara marble came from Mandarin Stone. [***Opposite and below, right***] The master en-suite has a chiselled stone wall from Stonell, a Bette shower tray and vanity units from CP Hart











warp from when we installed the furniture and hung the paintings."

With two young children in the house, hardwearing and practical fabrics were key, but even so it was still possible to create a sumptuous and luxurious interior. "Lisa declared the formal lounge a strictly adults-only zone, so we didn't have to make any compromises there," says Sophie. "In fact, we went for some beautiful cream velvets."

It's a very polished look, rather at odds with the house's semi-rural setting, a point that the designer acknowledges: "Because they'd lived in the centre of London for so long, Lisa and her husband weren't quite ready to wholeheartedly embrace a rustic, country style. So we opted for a contemporary classic look with one or two subtle rustic touches, such as the linen fabrics used on the upholstery in the kitchen and the chiselled stone wall in the master bedroom's en-suite. It suits their style and also the countryside setting."

The en-suite in question is a beautifully minimalist space. Lisa had seen a bathroom with a chiselled stone wall that Sophie had designed for another client, and she wanted something similar here. This was paired with Chromtech porcelain floor tiles ("more stain-resistant than natural stone") and a grey oak vanity unit. Most of the budget went on these items, so more affordable fixtures and fittings were chosen, all from CP Hart.

Despite making savings, the bill for the en-suite still came in around £18,000. (Work of this quality isn't cheap – a similar project would require £250,000 to £300,000 for the furniture, carpentry, art, soft furnishings and accessories, and a further £75,000 for the kitchen.)

As Sophie puts it, it's all about finding a balance between the look, practicality and budget. "When designing a home like this I don't suggest anything – whether fabric, wallcovering, piece of furniture or bath tap – without considering how user-friendly and hardwearing it will be," she says. "A beautiful home isn't luxurious if you can't actually live in it and use it without worrying." ■

MOODBOARD

REVITALISE A STRICT NEUTRAL PALETTE WITH UNEXPECTED CITRUS HUES





COLOUR AND TEXTURE



1 PJ 9347 paint, £34 per 2.7 litres, Pride & Joy **2** Misty Mountain paint, £24.29 per 2.5 litres, Dulux **3** Wash Round Willow Basket, £31.50, Drift Living **4** Lambswool Throw in Oatmeal, £120, Oscar & Eve **5** Wide Herringbone Cork Rhino fabric, £125 per square metre, Teasel England



PIECES





1 Dark house head bookend, £30 for a pair, Swanky Maison **2** Xian Fresh rug, £89, Kelaty **3** Avanti nine stem candleabra, £1,460, Grant Macdonald **4** Dark teak sideboard,£1,125, PUJI

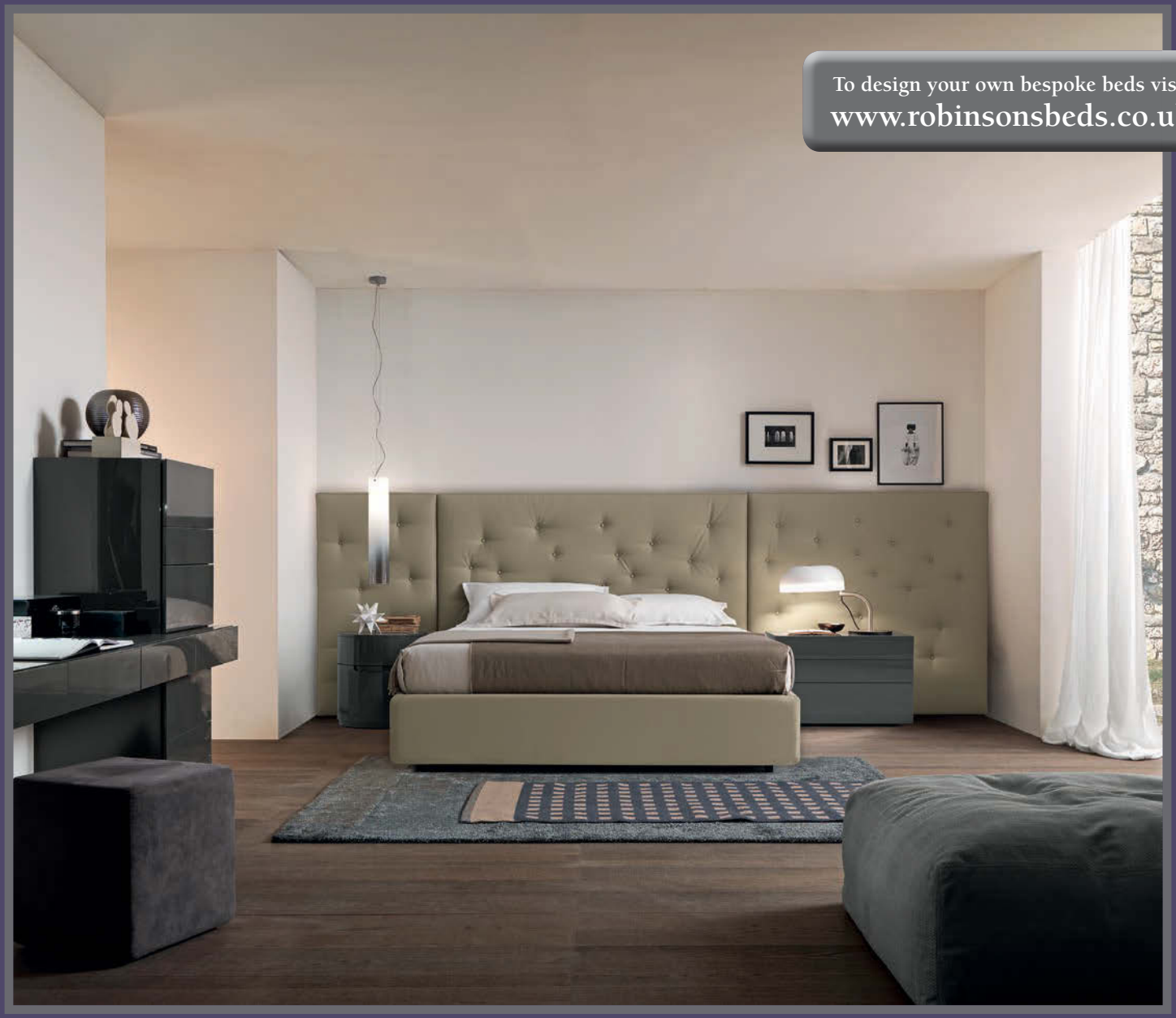


FURNISHINGS



1 Natural Elephant Stripe cushion cover, £55, Cabbages & Roses **2** Silver tieback, prices start from £1.50, Jones Interiors **3** Mezzo corner sofa, £4,627, BoConcept **4** Rothiemurchus Carpet Cube, £290, ANTA **5** Balfour armchair in stone, £495, Alison at Home

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BON CHIC

When your neighbours include Gucci, Dior and Chanel, it really wouldn't do to look scruffy. Happily, this luxurious Paris flat has been dressed to the nines in one-of-a-kind, made-to-measure finery

Words **Judy Diamond** Photography **Richard Waite**

There might be nothing but a river separating them, but the Right Bank of Paris is a world away from the bohemian *rive gauche*. There are no artists starving in garrets here, no students plotting revolution in the cafés. Instead, rich, glossy citizens and well-heeled visitors soak up the confident, moneyed atmosphere and spend big on the area's twin attractions: haute couture and haute cuisine.

The Avenue Montaigne is the epicentre of this chi-chi world. At the top of the elegant tree-lined boulevard is the Champs-Elysées. At the bottom is the Seine, along with an eye-popping vista of the Eiffel Tower. In between is the *crème de la crème* of the fashion world: Chanel, Dior, Prada, Chloe, Givenchy and Gucci – everyone, in other words, who is anyone. Glamour has never been in short supply: Marlene Dietrich moved into number 12 following her triumphant comeback concert after the war and lived out her last years there. Another *femme fatale*, Mata Hara, was apprehended at number 25, the famous Plaza Athénée Hotel, and later shot for espionage.

The avenue's current residents are not letting the side down. Behind the pale stone façade of one of its stately Haussmann buildings is a recently renovated second-floor apartment that fully lives up to its chic surroundings. The owners, a couple who travel frequently on business, wanted a base where they could relax and entertain in style between trips. Louis Henri Bührmann, a South African-born interior designer who has had his main office in London for the past decade, was the man charged with taking on the project.

His style, an unmistakable blend of elegance, craftsmanship and sophisticated luxury, has found its home here. Even so, this was no quick-fix solution. "I worked on the concept for a year before we even started, and then with the architects for a further five months," says Louis. "Overall, the project took four years to complete."

This lengthy timescale can be explained by the state of the apartment before the designer got his hands on it, and the intricate work he then lavished on it. "It was in a real mess, and didn't function well at all. Most of the rooms needed a complete renovation," he recalls. On the positive side, its position and large windows meant it got a lot of beautiful light, and it had owners who were happy to spend what was necessary to get it looking as good as it could: "The clients asked that the focus of the project be on creating a bespoke and unique interior. To this end, we were given free rein to use the best possible materials and the most highly skilled craftsmen." It took him six months to find the right ▸



[***Right***] The entrance hallway is a statement of intent. Louis Henri Bührmann came up with the design for the stunning stained-glass panel that greets visitors to the apartment, and then spent a year tracking down the precise pieces of glass he needed to achieve his vision. The results are spectacular




Pucci
TOM FORD


Pucci





[***Above and leftt***] Two views of the drawing room. With soaring ceiling heights of up to five metres, Louis had to ensure the furniture he designed would be in proportion with the dimensions of each space. His brother, Balthasar, a master cabinetmaker, built many of the pieces, including the walnut bookcase. In the dining room, seen in the backround of the photo to the left, is one of Louis's own paintings

"It was stripped back to the bare bones. I started from scratch, changing virtually every room to create a fresh layout that feels both spacious and intimate"

tradesmen, eventually employing several family firms that were established back in the 1800s. Fifth-generation marble masons were hired to create and install the hand-cut marble in the main bathroom.

Louis knew he would have to completely remodel the apartment, and give all the rooms a new purpose. "I started from scratch with this project, changing virtually every room to create a fresh layout that feels both spacious and intimate," he explains. "The space was stripped back to the bones before being rebuilt."

The apartment now has four generous reception rooms and four en-suite bedrooms. The décor was inspired by traditional French style, but there are also plenty of modern touches. "One of my more difficult tasks was the integration of classic French ambiance with 21st-century comfort," says the designer. "I also wanted it to be a space where everything had a relationship with everything else."

Fortunately, coming from a family of engineers and landscape designers means problem-solving is second nature. Louis started studying product design at the University of Johannesburg but changed to interior architecture after six months. "It just seemed to be a better fit," he says of the switch. "Interior design is product design on a larger scale."

When it came to furnishing the rooms, there was no possibility of going down the off-the-peg route. Nearly everything has been custom-made. This was partly to ensure the proportions would be right; in rooms with ceilings five metres high, you need furniture that won't be intimidated by their surroundings.

Louis's brother, a master cabinetmaker, played a key role here. "Balthasar manufactures most of my furniture in Johannesburg; I'm there a lot and can work out the finer details with him," he says. "He crafted the key pieces for this flat, including the three-tiered walnut bookcase in the sitting room, which is inlaid with églomisé [gilded glass] and finished with solid walnut detailing."

Assembling the completed pieces on-site was a challenge, particularly with components arriving at different times from different specialists, often from different countries. "We just had to hope everything would fit together," laughs the designer. His optimism was justified: only one or two pieces out of a hundred needed adjusting.

Just as much thought went into the decoration. Most of the walls are covered in luxe fabrics, including a Lelievre ▸





[***Above***] Treatments for the apartment's vast windows included intricately cut-out blinds and elaborately detailed curtains. [***Below***] The media room combines technology with traditional French style. [***Opposite***] The breakfast table – could there be a more civilised way to start the day?







"The idea that you can influence someone's mood just by putting them in the right environment is very exciting. In my interiors, I want you to feel you are entering a better world"

satin in the master bedroom, and a Chase Erwin in another bedroom. The hallways, meanwhile, are decorated in hand-painted wallpaper. "I would get an idea of a colour scheme from anywhere – fashion, or the park, say – and then try to break down the inspirational characteristics of that vision," he says.

The dining chairs were upholstered in a Donghia fabric. "I like fresh colour, subtle patterns and great textures," says the designer. "I don't use large or distinctive patterns much; I prefer to play with colour and texture instead, using perhaps five or six fabrics on one chair."

Artwork for the walls came largely from galleries in Britain and South Africa, with commissions from Guido de' Costanzo in the drawing room. Louis himself rolled his sleeves up, painting a pair of canvases for the media room in collaboration with another artist. "If I hadn't been an interior designer, I would have been a full-time artist for sure," he confirms.

His favourite room in the completed apartment is the main bathroom. The transformation from awkward, claustrophobic space into sublime escape from the world is something to behold. As well as several types of the aforementioned hand-cut marble, it has bespoke furniture and lighting, a hand-embroidered window blind and some splendid hi-tech features. Not least of these is a hidden television behind a mirrored wall – at the perfect angle for viewing from the leather-upholstered tub.

While most guests won't have the opportunity to test out the bathroom's sound and vision capabilities, even the ▸





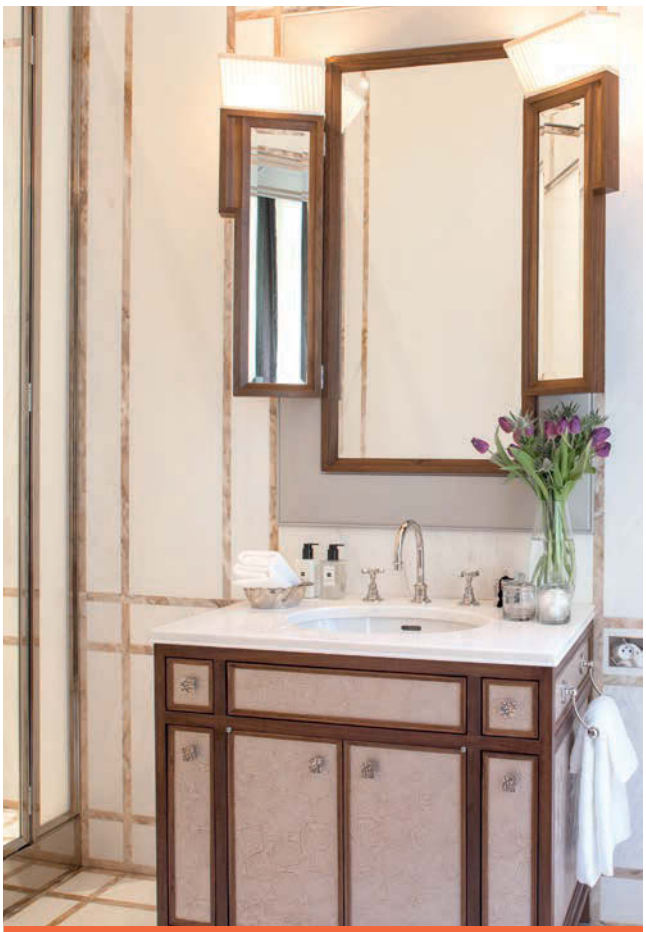
[***This page and left***] The master bedoom is a harmonious mixture of deep blues and pale taupes. The walls are covered in a silk satin fabric by Lelievre. The armchair, as elsewhere in the apartment, has been upholstered using two different fabrics. This is the designer's preferred method of adding interest, rather than using pattern for impact. [***Below***] A mirrored bedside cabinet in another room

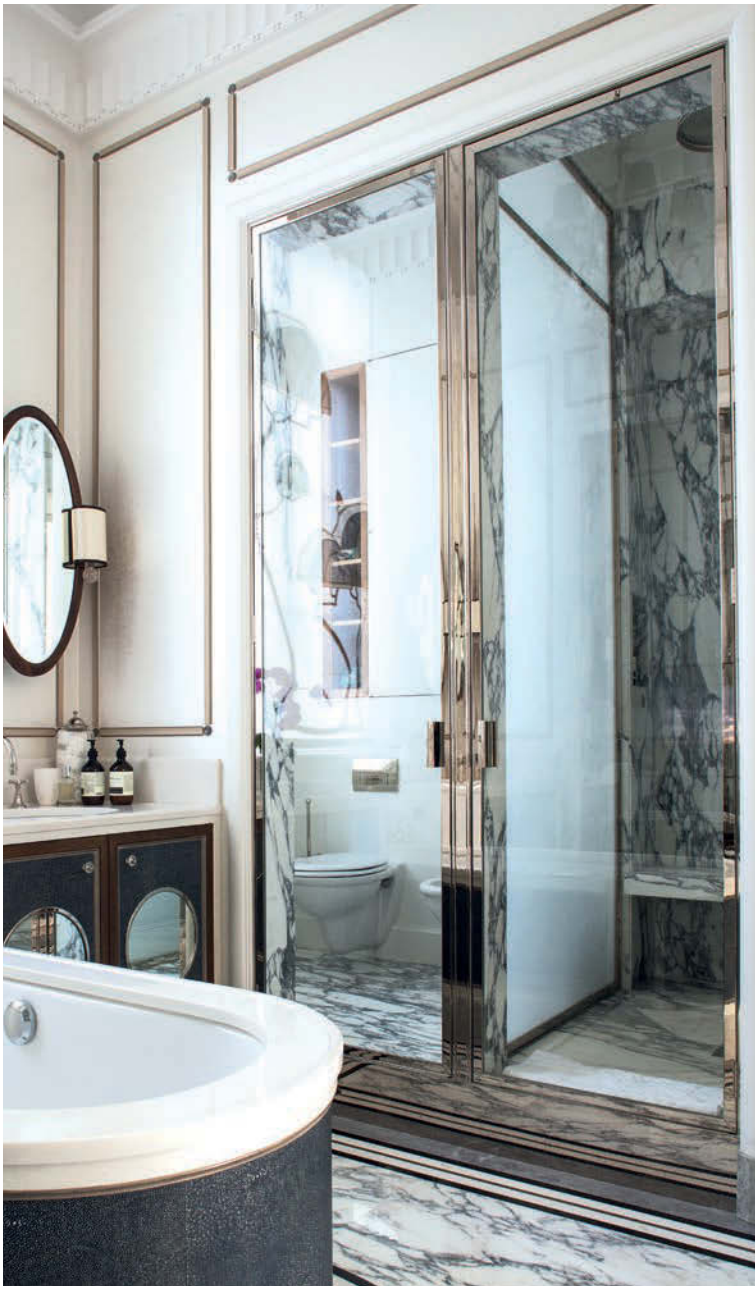












[***Opposite and above***] The master bathroom has been finished in five different types of marble, all cut by hand by fifth-generation marble masons. The bath itself in encased in a layer of leather, and there's a television hidden behind the mirrored wall. This is Louis's favourite room in the apartment

most casual visitor will be able to see another example of Louis's painstaking approach to getting things right: the stained-glass window in the entrance hall. "I envisioned something that would create a statement any day of the year," he explains. "In a second home, it's not practical to have fresh flowers every day, but I wanted visitors to the apartment to be greeted by colour and light. We spent over a year selecting each piece of glass; when we finally put the pieces together, the hallway came to life within a day. It was a huge logistical challenge but it worked brilliantly."

It's easy to imagine the owners, exhausted after another business trip, being thrilled – and energised – by the stained-glass masterpiece that greets them when they step through the front door. It's a concept close to the designer's heart: "The idea that you can influence someone's mood just by putting them in the right environment is very exciting. In my interiors, I want you to feel you are entering a better world." ■

MOODBOARD

CAPTURE UNDERSTATED ELEGANCE BY LAYERING CREAM SHADES, GOLD DETAILS AND SUBTLE PRINTS



COLOURS





1 Aconite Yellow matt emulsion, £34 per 2.5 litres, Fired Earth **2** White Lead, from £38 per 2.5 litres, Edward Bulmer Pots of Paint **3** 130th Birthday Limited Edition Vintage 1884 marble matt emulsion, £34.66 per 2.5 litre s, Mylands **4** Statuario Marble, from £750 per square metre, Stone Age

FABRICS & WALLPAPER







1 Filippa 576-29 wallpaper, £77.00 per roll, Sandberg **2** BIBA Cream and Gold Logo embroidered cushion, £45, House of Fraser **3** York Stripe L-144 fabric, £96 per metre, Fermoie **4** Sunbed, £2,990, Louis Henri **5** Clarissa fabric,£86 per metre, Colefax and Fowler

PIECES



1 Villaverde Luna murano chandelier, £3,695, Chelsea Design Quarter **2** Rivera Chaise in Romo Callisto, £2632.20, The Sofa Company **3** Legacy Fin table by Justin Van Breda, £3,050, JVB Furniture **4** Trinket box, £15 for set of two, Oliver Bonas

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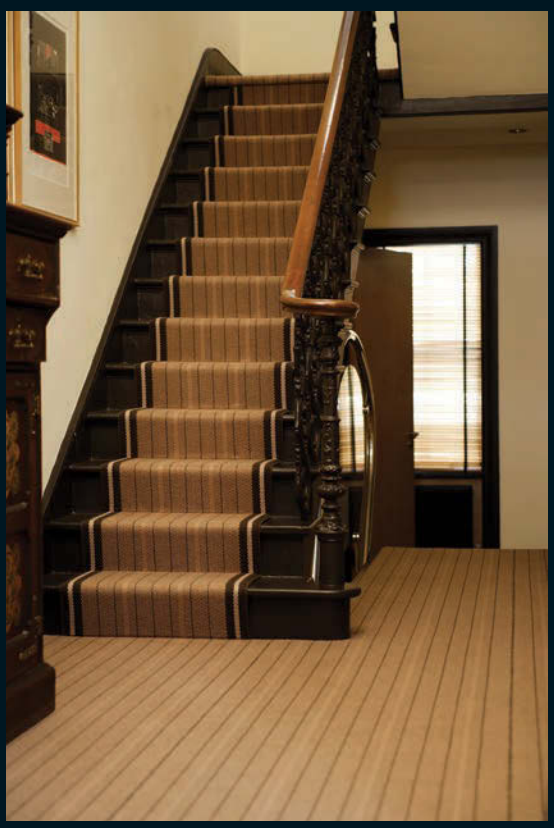
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DETAILS

What A terraced Victorian townhouse

Where North London





PHOTOGRAPH: JO BRIDGES

SECOND CHANCE

Old lab benches and former museum display cases rub shoulders with courtroom discards and salvaged French hotel doors in a surprisingly harmonious – and unexpectedly luxurious – family home Words **Catherine Coyle** Photography **Debi Treloar**

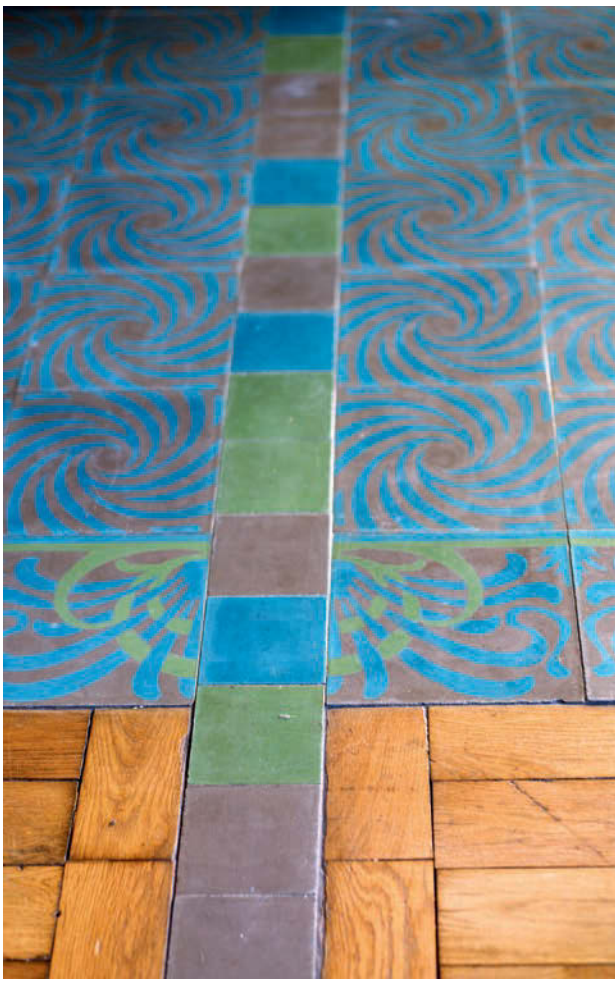
As a man with a penchant for plus-fours and a deep love of all things dandy, Guy Hills' home was always going to be one of a kind. The former fashion photographer is not really an 'off the peg' sort of chap: he created a reflective tweed for the fashion label Dashing Tweeds that he set up with textiles designer Kirsty McDougall, and has just opened a store on Sackville Street in central London, a stone's throw from the ultra-traditional Savile Row. Lucky, then, that his sister-in-law is Maria Speake, architect, salvage expert and one half of architectural salvage and design business Retrouvius, whom he tasked with the overhaul of his canalside London abode that is featured in the new book *Reclaiming Style (Ryland Peters & Small)*.

Guy and his wife Natasha owned the two flats below ("Our spinster flat and bachelor pad!" laughs Guy) and when the opportunity came to buy the levels above, the couple jumped at the chance to reunite the building. Guy didn't have to go far for advice on how to proceed: his father and brothers are architects. In fact, his brother Adam, husband of Maria, is the other half of Retrouvius. All in all, the impending renovation task was looking far less daunting.

Guy and Natasha share the house with their three young children, Amelia, Hector and Rex, plus George the dog. A typical Victorian townhouse, the layout was not conducive to modern family living, so the first task for the team at Retrouvius was to reconfigure the arrangement of the rooms. Maria had previously kitted out Guy's photography studio to his satisfaction (his only instruction was that ▸







[*This page*] Reclaimed drawer fronts in the kitchen, along with an old display cabinet, science lab funnels as lights and a mix of salvaged parquet and Emery & Cie's Moroccan tiles on the floor. [*Previous page*] Vintage French chairs covered in a lush green velvet in the living room; the hall with its sliding glass doors







PHOTOGRAPH: JO BRIDGES



"WE OFTEN HAVE COCKTAIL PARTIES OF FOUR HUNDRED PEOPLE, SO IT HAD TO BE A FLEXIBLE SPACE"



[***Opposite***] **The staircase down to the basement is new and has a decorative panel made from the base of an old drawer inlaid to the cupboard front. Made by Daniel Heath, it's features the bird motif that is found in the wallpaper he designed for the hallway.** [***This page***] In **the informal sitting room on the lower-ground floor, the TV has been concealed with the same salvaged oak boards as the floor**

she should "make it look like an urban beach house"). Trust was key here: Maria knows the personalities of her in-laws intimately, and was well aware of the fact that this was a home where flamboyant socialising is a regular feature. She also knew that she could work with Guy's unique style. He is not the kind of person to want a museum piece as a house, but would rather have somewhere to be lived in and enjoyed. It meant the reclaimed look that Retrouvius has become synonymous with was the perfect fit. "Here you just polish everything afterwards and the scuffs add to the atmosphere," notes Guy.

The ground floor really sets the mood of the house. By moving the staircase (it had previously been boxed in, which had taken away the sense of grandeur you get when entering a Victorian hallway) and altering the layout, Maria was able to provide a better flow through the rooms and improve the connection to the lower level. Large double swinging doors took up lots of valuable space, so she replaced them with sliding glazed doors that create a less formal feel and encourage that bright, party atmosphere this family is so keen to embrace. "We often have cocktail parties of four hundred people here, so it had to be a flexible space," says Guy. The reclaimed oak parquet floor invites dancing and, as with most salvaged items, wear and tear helps tell the story of the piece.

The kitchen flows from the living room and has the same understated elegance. Doors salvaged from a 1950s French hotel connect the spaces. Here, inlaid tiles in turquoise, terracotta and olive-green by Emery & Cie were made using traditional Moroccan methods, appearing like a rug bordered by the parquet. The units have salvaged drawer fronts and the central island unit, once in the National Museum of Scotland, has a school science lab bench top; it displays Guy's collection of antique snuff boxes. "This," explain the Retrouvius team, "is both hardwearing and water-resistant." Original 1950s Italian dining chairs have been reupholstered in some of Guy's own textiles from Dashing Tweeds. It's a clever way to add contemporary touches to traditional pieces while retaining a sense of the owner's personality.

Downstairs, on the lower floor, an informal sitting room, children's play area and summer dining room bask in natural light – it floods unexpectedly into the space and visitors are bathed in a warm honey glow from the reclaimed stained glass on the doors that lead to the garden. The new staircase is inlaid with a specially commissioned laser-etched panel – a reclaimed oak drawer bottom – by surface designer Daniel Heath, ▸





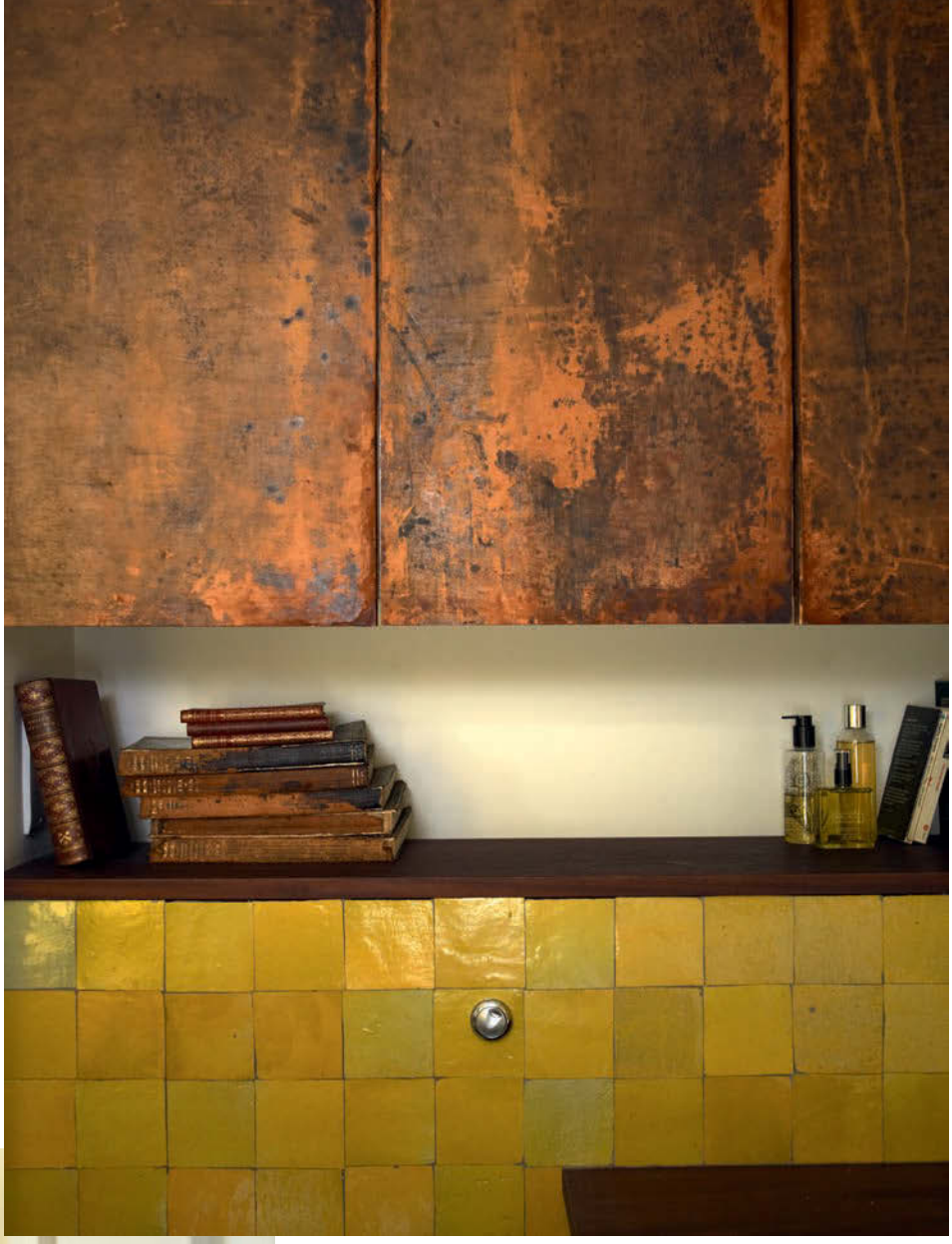


PHOTOGRAPH: JO BRIDGES





[***Below***] The summer dining room is flooded with light from glazed doors that lead to the garden. [***Opposite, clockwise from top left***] A playful striped runner on the stairs; Daniel Heath's wallpaper takes inspiration from the National Museum of Scotland, where much of the salvage came from; Emery & Cie's emerald and blue tiles bring drama to the cloakroom; the bedroom is a simple and understated space



[***Right***] Yellow tiles by Emery & Cie shimmer and reflect the natural light spilling into the main bathroom. [***Below***] Salvaged fold-down jurors' desks have been given a new lease of life as vanity plinths in the bathroom



a Royal College graduate who trained with Maria. The bird motif was taken from the bespoke wallpaper that the designer created for the family and which can be seen in deep-red hues in the hallway. It is a neat way to unite a large home that sprawls over many levels.

Yellow livens up the family bathroom, one of Guy's favourite rooms. Here, salvaged hardwood is used to box in the bathtub and to create cupboard storage. Leather that once lined the shelves of the British Library has been used to cover cupboard doors and complements the Emery & Cie Zellige tiles. A pair of mini jurors' desks from a London court have been wall-mounted as vanity plinths for added storage.

Guy and his family were eager to have a home that is visually rich – and that is certainly what Retrouvius have given them. By incorporating some of his extravagant tweeds and opting for reclaimed materials, he has enriched his property. But instead of adopting a stuffy 'look but don't touch' approach, this is a place where you feel at home. "It's full of texture," he says. "It's friendly and warm and has great depth to it.

"What's the point in having a beautiful house and not inviting people round?" ■

Reclaiming Style by Maria Speake and Adam Hills is published by Ryland Peters & Small



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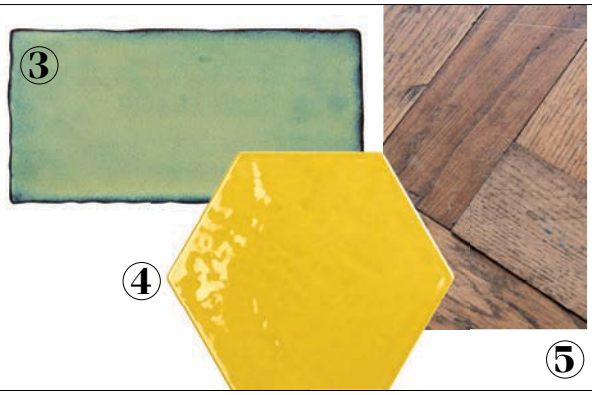
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COLOURS



1 20 Wash Stop, £38 per 2.5 litres, Edward Bulmer Pots of Paint **2** Plum Tree No.283 marble matt emulsion, £34.66 per 2.5 litres, Mylands **3** Shibori Green, £0.91 per 15cm x 7.5cm tile, Topps Tiles **4** Hex Giallo Gloss porcelain tile, £49 per square metre, Piazza **5** Tiles 6799 Oak Parquet Flooring, from £24 per square metre, Retrouvius



FABRICS & WALLPAPER



1 Paradisi wallpaper by Emma J Shipley, £26 per roll, Graham & Brown **2** Cast Iron Lace wallpaper, £70 per piece, Pierrot et Coco **3** Balance armchair, £693, Camerich **4** Phoebe chair, £185, Alison at Home

PIECES



1 Ladbroke surround, £3,420, Chesney's **2** Dallas Chrome Pendant with Deco Filament Bulb, £59, Cotterell & Co **3** Stool in scrapwood, £210, Piet Hein Eek **4** Nazca sideboard, £6,700, Brabbu **5** Crosley turntable,£160, Urban Outfitters

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For a lot of people, 9/11 changed everything. Philip Gorrivan was one New Yorker who took stock of his life in the aftermath of those tragic events and decided to pursue a different career path. "I started looking at my life and thinking about what was important," says Philip. He'd worked on Wall Street, in private equity, on internet start-ups and in magazine publishing, but his long-held passions were decorative arts and art history. It was time, he decided, to take a leap of faith and move from being a 'weekend warrior' – helping friends to do up their homes and using his own properties as experimental canvases – to being a fully fledged interior designer.

Today, more than twelve years on, the designer has just opened his second practice, in London, and is relishing his British experience. In addition to the residential projects he is currently immersed in there, Philip is launching a new lighting collection with Best & Lloyd at this year's Decorex interior design showcase, and is also working on a range in conjunction with Savoir Beds. This opportunity to work with companies that have a long tradition of quality ▸



LITTLE GEM

A compact Manhattan apartment has the impact of a place twice the size, thanks to rich, jewel-like tones, glittering finishes and some dazzling design ideas

Words **Catherine Coyle** | Photography **Brian Doben**

DETAILS

What A two-bedroom apartment in a former hotel building

Where The Upper East Side, New York



[***Above***] The living room has high-impact red lacquer walls, achieved by using layers of marine paint. The sofa and chairs are comfortable without being enormous, following Philip's trick of scaling down furniture to make a room look bigger. [***Previous page***] Duane Modern bar stools in the kitchen



"Size constraints are a common issue in New York, so I tend to approach these properties as if they were luxury yachts – where you have to optimise every inch and give careful consideration to storage"

craftsmanship is perhaps the biggest difference he has witnessed between his New York and London experiences, but it is precisely this grounding in history that appeals to him.

Back in New York, behind the doors of what was once the Barbizon Hotel, on the Upper East Side, Philip has recently completed a rather tricky family apartment project. "The Barbizon was a residential hotel that catered for women only, a lot of them young upper-class ladies," he explains. "It was converted into luxury condos about ten years ago, but some of the original tenants stayed on and still live there."

One of the Barbizon's most famous tenants was Edie Beale, a model, socialite and cousin of Jackie Kennedy who was also the star of the documentary film *Grey Gardens*. Philip drew inspiration from her and her fellow residents when he began work on the design for his clients' home in this historic building on East 63rd Street. His starting point, however, came not from the building's colourful roots but from the apartment's modest size – it covers just 1200 square feet. "We decided to treat it like a jewellery box," he says.

Maximising space while achieving the rich, glittering look he was after was a challenge that took a lot of expertise, design techniques and clever tricks to pull off. "Size constraints are a common issue in New York, so I tend to approach these properties as if they were luxury yachts – where you have to optimise every inch and give careful consideration to aspects like storage," he explains. "When you open the front door, you feel you're stepping into a trinket box.

The designer is a master of illusion. The entrance is lined with mirrors, the ceilings throughout are hand-painted or have been given special decorative touches that wouldn't look out of place in an art gallery, and the walls are covered with ultra-tactile wallpapers and fabrics or bespoke high-lacquer finishes. The purpose is two-fold: on a practical level, these finishes create the illusion of space and light; on an aesthetic one, the effect is very glamorous and very desirable.

"I'd never met the clients before," says Philip, "but when we started talking it was like we were old ▸

[***Above and below***] The master bedroom shows off Philip's jewel-toned palette: deep turquoise and ruby pink, along with gold highlights
[***Right***] The dining area of the living room has a wonderful hand-painted ceiling. The bespoke banquette is covered in a Cowtan & Tout fabric



BEST BIT

The reflective surfaces – not just mirrors but also lacquered walls, glass tables and translucent tiles – all combine to create a sense of light and depth





All in the details

Here are Philip's top tips for maximising a small flat

- **Scale furniture down.** Big isn't necessarily better. In this apartment, the dining-room banquette is against the wall, so there are lots of places to sit but there's also more floor space.
- **Multiple lightning gives a sense of volume.** By using a mixture of uplighters, sconces and freestanding lamps, you can change the mood and create the illusion of depth.
- **Pretend it's a yacht.** The client gets a sense of opulence and benefits from clever storage: built-in wardrobes, walk-in closets, etc, and lots of mirrors to provide light and space.
- **Decorate every surface.** That includes the ceilings – they're too big a space (and too good an opportunity) to ignore.





[***This page***] Geometric shapes rule in the powder room, which continues the turquoise theme. [***Top left***] An impression of space is achieved in the guest en-suite by keeping the floor visible under the basin cabinet and in the shower. [***Bottom left***] The bed in the guest bedroom has storage built in around it yet still feels luxurious, thanks to bespoke linen and richly toned wallpaper

friends from a past life. I knew it would be a wonderful collaboration." With their children now grown up and at college, the apartment's owners had their hearts set on something glamorous and elegant. The living-dining room sets the tone. Red lacquered walls and a faux tortoise-shell ceiling ramp up the glam factor but also manage to give height and depth to a small space.

The whole job took about a year and in that time Philip and his team were able to transform what he describes as a series of simple boxes into a characterful, grown-up abode that speaks to both the era of the building and also the personalities of its owners. The lacquer (layer upon layer of marine enamel) reflects light and makes the room appear more spacious. Add to that the hand-painted ceiling, and the viewer's eye is drawn up and given a new focus.

Intense jewel tones pop up throughout, and the combination of deep colours and tactile fabrics with adornments (Moss fringing, in particular) that you can't help but want to reach out and touch, means that the compact footprint is all but forgotten.

There's a smart mix of period detailing that brings in the Art Deco feel of the original building, without clashing ▸





[***Above, left and right***] The walls of the entrance way and hall are papered with a custom-made design from Gracie that features an Eastern-inspired motif that's used throughout the flat. Mirrors, glass sconces and polished floorboards under a shimmering ceiling all add light

with Philip's contemporary styling. For example, in the dining area, there's a large bronze bull's-eye mirror by Hervé van der Straeten and Iliad's Art Deco blown-glass and brass-mounted wall sconces. There's also a bespoke banquette (a neat solution that gives more floor space), upholstered in Cowtan & Tout's lush Rajah, which creates maximum seating for entertaining, and a luxurious custom-made rug by Holland & Sherry under a dining table made to Philip's own design.

The palette is key to this project. By choosing rich colours the designer has tied periods together but has also united the layout, creating a fluid space. Iridescent glass tiles in the custom-built kitchen provide a restrained shimmer that bounces off the lacquered ceiling (in Benjamin Moore's Oceanic Teal), while dark leather and chrome bar stools, from Duane Modern, marry perfectly with the understated cherry sheen of the cabinetry. The tones in the kitchen lead you to the hallway where Philip's custom-designed wallpaper from Gracie plays with an Eastern-inspired motif that he has repeated elsewhere. "The octagonal detail on the doors in the hallway is pretty and practical," he says, "and its red leather protects the wallpaper from fingerprints."

Sultry hues dominate the master suite, a surprisingly bright room despite its deep palette. The walls are covered with a silk wallpaper (Maharam's Filament in Lagoon) while curtains in Old World Weavers' pearl grey Lockette are subtly opulent. Philip has approached these rooms almost as if he's dressing a person, with bejewelled accessories highlighting the apartment's best features. Simple custom-designed bed linen contrasts against the bold leopard-print carpet. The decorative lasercut wooden window screens (also of Philip's own design) have a geometric look that's a modern take on Deco. "I'm proud of the custom furnishings and finishes we designed here, which truly give the space both authenticity and luxury."

Philip is philosophical about what he brings to a project: "I would say that American style is much more eclectic, in a broader, global sense, since it is a conglomeration of so many cultures and periods. American style is more literal and less quirky. There are certain styles that prevail, depending on the region – California style, South-west, New England – creating what we know as 'American style'. I think that British style is less broad but has greater depth and history.

"You can spend a week in Paris or London but living there and really spending time in a city, you get to see another side of it. I'm finding that there are so many different resources here in London – lots of specialists – so it's proving to be a very creative exercise." ■

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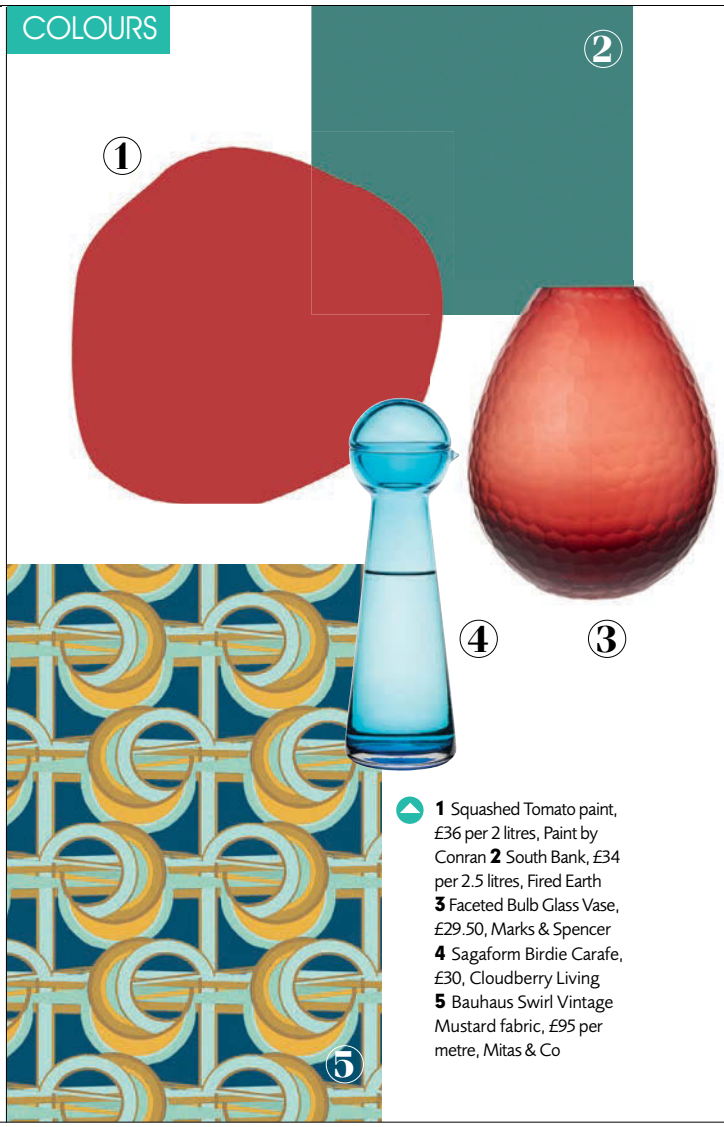


PIECES



1 Dover Wall Lamp in antique brass, £115, OKA **2** Sunburst Round Wood Mirror, £215, PUJI **3** Ecstasy sideboard by Opium, from £4,861, Jetclass **4** Nessa chair, £1,950, Koket

COLOURS



1 Squashed Tomato paint, £36 per 2 litres, Paint by Conran **2** South Bank, £34 per 2.5 litres, Fired Earth **3** Faceted Bulb Glass Vase, £29.50, Marks & Spencer **4** Sagaform Birdie Carafe, £30, Cloudberry Living **5** Bauhaus Swirl Vintage Mustard fabric, £95 per metre, Mitas & Co

BATHROOMS



1 Pierre de Mont limestone, £198 per square metre, Paris Ceramics **2** Edwardian Bath Filler, £95, Frontline Bathrooms **3** Hexagonal tile, from £210 per square metre, Trend **4** Tubular Basin Set, from £465, Perrin & Rowe

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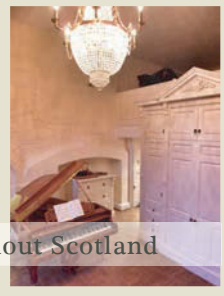


Let the Sun Shine Through!











HUE DO YOU THINK YOU ARE?

Bored of beige but unsure how to brighten up your home? Will Taylor, who understands everything you ever wanted to know about colour but were afraid to ask, has the answer

Words **Catherine Coyle** Photography **Andrew Boyd**

Self-confessed "gentleman hooked on hue" Will Taylor has just returned home from a whistle-stop tour of the United States, where he has been busily promoting his new book. The interiors blogger and stylist has turned his hobby – decorating, crafting and then writing about his creative endeavours – into a *bona fide* career. Embracing social media has been the key to his success: Will boasts an astonishing two and a half million followers on Pinterest, and his blog, *Bright Bazaar,* is as much about how visually enticing each entry is as it is about interiors advice.

His own home has become an experimental zone where he switches around each room's look based on the season and updates accessories as often as he changes his multicoloured socks. "Colour fills me with happiness and I'm drawn to it like a magpie is to something shiny," he beams. "I also love the way that colour can express someone's personality in an instant."

His first book, also called *Bright Bazaar*, is a practical guide that shows readers how to work colour into their homes via staircases, furniture and accessories, and is bursting with tips on how to combine colours. "I believe that our memories tell the story of our own personal connection to hue," he says. It's a proposition that promises to brighten up our lives.

Bright Bazaar: Embracing Colour for Make-You-Smile Style by Will Taylor is out now (Jacqui Small, £25)



Colour code

Will's home is a riot of colour, but too much can be daunting for the uninitiated. Here, he explains how to go about bringing it into your home.

When introducing accent colour via paint or paper, it's best to keep in mind that accent colours typically are only 10% of a room. When you are planning a colour palette try to remember the 60-30-10 rule: 60% base colour, 30% secondary colour and 10% accent colour.

The biggest mistake a colour virgin can make is to feel that painting a feature wall in a bright shade is the only way to add colour to a space. Introducing hue via a statement piece of vibrant artwork in an otherwise pared-back and neutral space can add more visual interest and style than rushing in to get colour on walls with paint. Pick a key piece – a piece of furniture or artwork – in the room and make that your reference point. ▶







[***Left, top and above***] Nautical colours create a coastal palette in Will's apartment. The candy-stripe headboard was the reference point for the blue, yellow and pink hues found elsewhere; texture is introduced to add layers; pom-poms have updated an everyday lamp for a playful touch

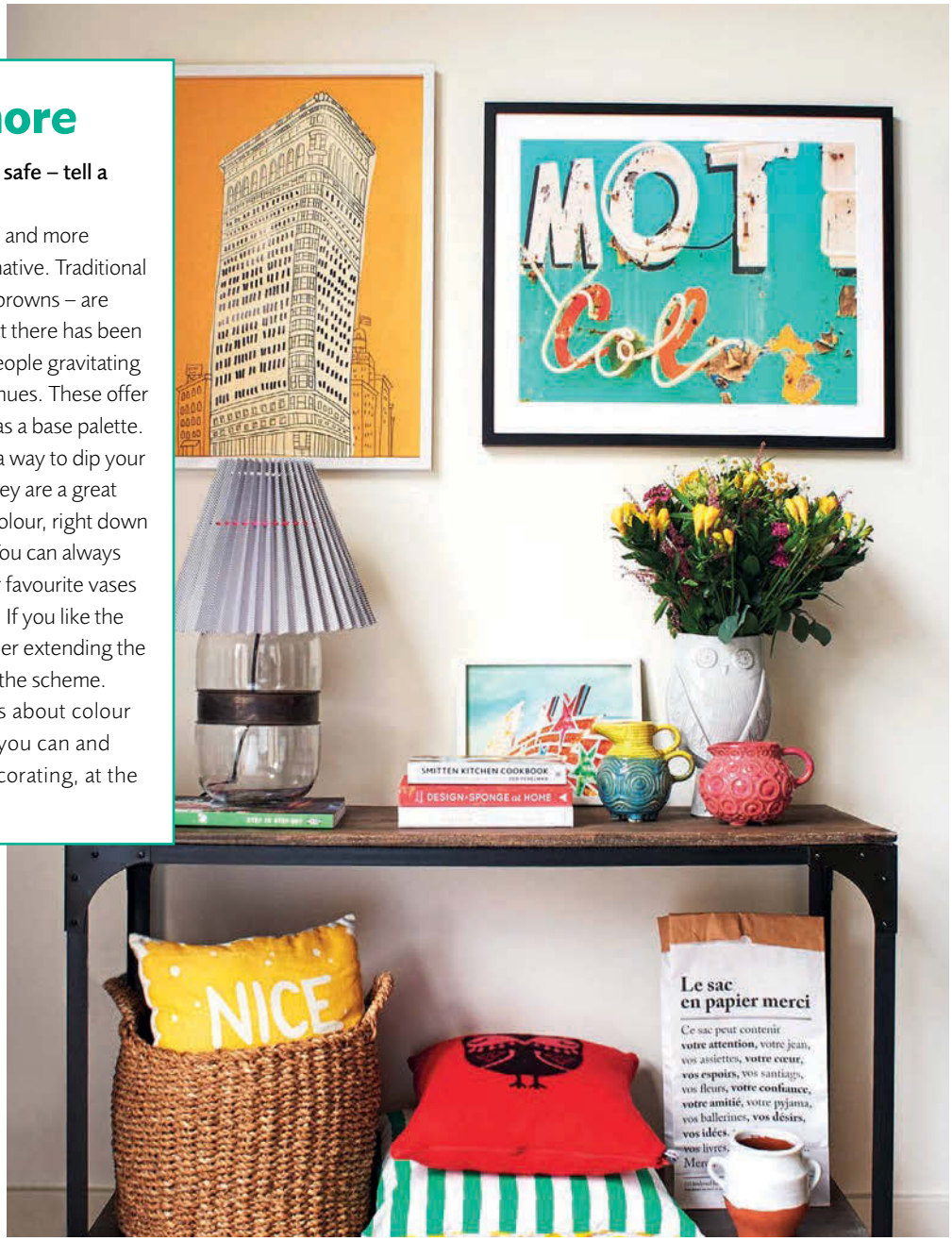
More is more

You don't have to play it safe – tell a colour story, says Will.

Blues are becoming more and more popular as a neutral alternative. Traditional neutrals – whites, greys, browns – are always the best-sellers but there has been a shift lately, with more people gravitating towards pale blue-green hues. These offer so much more versatility as a base palette.

Think of accessories as a way to dip your toe into a new palette. They are a great way to experiment with colour, right down to flowers, for example. You can always take inspiration from your favourite vases or a piece of artwork, too. If you like the blooms, you could consider extending the colours across the rest of the scheme.

There are lots of myths about colour and "rules" about what you can and can't do, but it's just decorating, at the end of the day!



[***Above and right***] **From spare cushions to old cookbooks, this eclectic mix of accessories provides plenty of visual interest; a retro yellow sofa plays host to an array of bright accent cushions in colours inspired by a trio of screenprints, while a monochrome rug adds a sophisticated edge**

Soak it up

Don't restrict yourself to magazines and swatch books: inspiration can be found in the most unexpected places

I always say that the best thing to do is to look for inspiration outside of interiors – if you're interested in travel or fashion, look at pictures of these subjects. If you're still stuck, step away from the situation and head outdoors. You'll soon start to see a pattern emerging in the types of hues you naturally gravitate towards, and then you can feed that back into your home research to help you create a colour focus. It could be a weekend walk or the colour of a building you saw on holiday – bring that back and use it as your jumping-off point. I make sure that key pieces of furniture are blocks of colour so that gives me flexibility to use pattern elsewhere, like the black-and-white striped rug, for example. I decorate with what I have so I look for visually interesting things but with a common thread running through them. ▶


MARRAKESH BY DE
GINO'S PASTA
NONAD
JOHN WHAITE BANKS
100 WAYS TO



[***Below***] Will painted the inside of his bookcase white for a neutral base. [***Right***] Candy colours work in the snug for a cheerful but grown-up look. [***Bottom***] A weathered mint desk brings the distressed yellow Tolix chair to life in his home office





Trade secrets

Will's colourful home manages to be playful without looking like a kids' space

I use a lot of black to calm down the primary colours. It's like my 'neutral'. Another trick to give a room a more relaxed, lived-in feel is to vary the height that you hang artwork at, as this will create another level of visual interest. If all your pictures are hung at the same height, it can give the impression of shelving.

Home-made or DIY elements can bring charm and personal character to a space. I think this approach is brilliant for renters, for example, when you may need to be extra-creative to bring colour into your space. I covered the kitchen cabinets in my rental home with a yellow vinyl I bought on eBay for £10 and created a completed new-look cooking space in an afternoon. Yellow is known for its motivating qualities, so it is ideal for high-energy areas like a home office. ■



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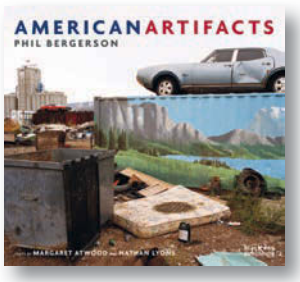
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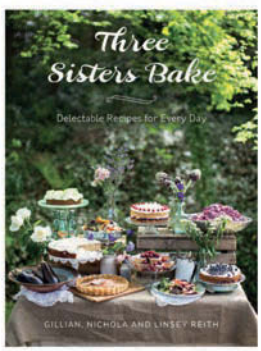
Reading list



1 AMERICAN ARTIFACTS

Canadian documentary photographer Phil Bergerson has captured a disconcertingly raw view of the United States, charting far more than just the tourist spots and historical landmarks. His is a representation of the 'real' America, examining the first decade of the 21st century, and his photographic sifting of the detritus of a nation leaves a melancholy note hanging in the air. Add to that the opening words by Margaret Atwood and closing essay by photographer Nathan Lyons on sequencing, and this is a beautifully bleak illustration of the American dream.

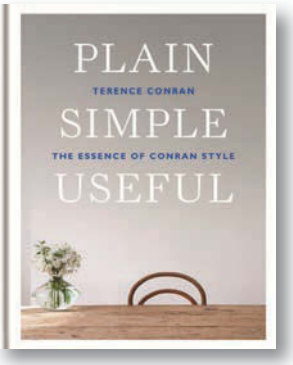
£24.95, Black Dog Publishing



2 THREE SISTERS BAKE

The sisters in question are Gillian, Nichola and Linsey Reith, three Scottish women who swapped their corporate lives for all things foodie in 2011. They set up their own café, Three Sisters Bake, in the heart of greenest, lushest Renfrewshire. It has been a go-to for those on the hunt for really good, hearty, healthy food and delicious cakes to boot. The trio have just opened a second café (this time of the ice-cream variety) in the grounds of Finlaystone Estate, and with the launch of their new cookbook, *Three Sisters Bake: Delectable Recipes for Every Day,* it looks as if these three are going to be busy in the kitchen.

£20, Hardie Grant



3 PLAIN SIMPLE USEFUL

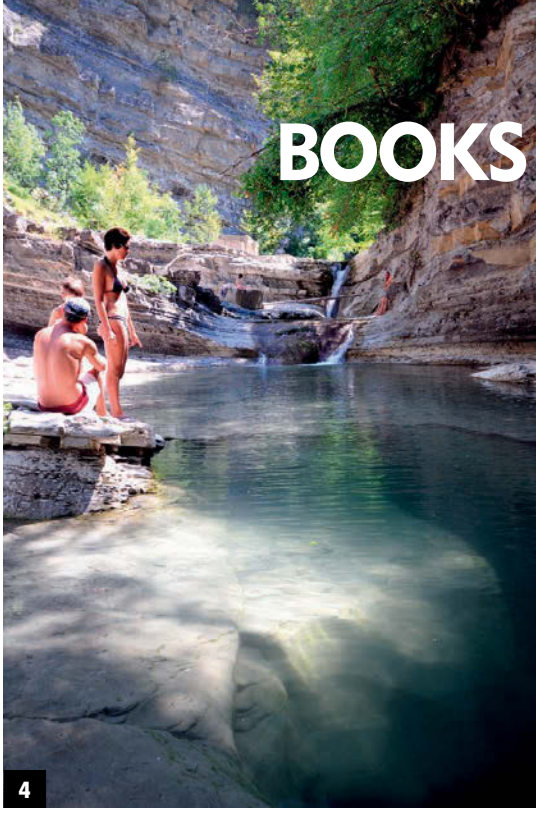
If anyone is going to provide worthwhile advice on how to make your home as practical as it is stylish, it's Sir Terence Conran. The hotelier, restaurateur, designer, Habitat founder and all-round arbiter of cool has long championed the aesthetic that places as much importance on how an item works as on how it looks. What you are left with is a pretty comprehensive guide to contemporary living. It's organised according to the everyday actions that we all carry out at home – eating, sleeping, etc – and it also features lots of lovely images from Conran's own home for inspiration.

£25, Octopus Books

BOOKS

Exceptional photography takes centre stage in this issue's round-up of new books, focusing on travel, interiors, design classics and food

Words **Catherine Coyle**



4 WILD SWIMMING ITALY



You don't have to be a fan of swimming or even of Italy to appreciate this new volume. Writer and photographer Michele Tameni grew up on the shores of Lake Garda and has spent much of his life exploring and documenting the lesser-known swimming spots his country has to offer. This is a really practical travel guide, with sections that focus on 'best for hot springs', 'best for jumping' and 'best for waterfalls'. The alluring photography is the key here: the romantic adventurer in you won't be able to resist. Swimming costumes at the ready…

£16.99, Wild Things



5 ETTORE SOTTSASS

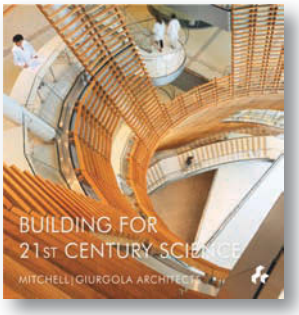


Ettore Sottsass was one of Italy's godfathers of design, and this substantial book is the definitive monograph of his life and times. Created in collaboration with his wife and the Sottsass Archive, it includes a host of previously unseen drawings and photographs as well as details of his most famous and influential work. His design and architecture legacy aside, Sottsass, who died in 2007 at the age of 90, had an intriguing life; he served in WWII, was a prisoner-of-war, had close friendships with Beat writers Jack Kerouac and Allen Ginsberg in the 1950s and '60s and, by the '80s, formed the Memphis Group. This is an all-encompassing look at the man and his work.

£100, Phaidon



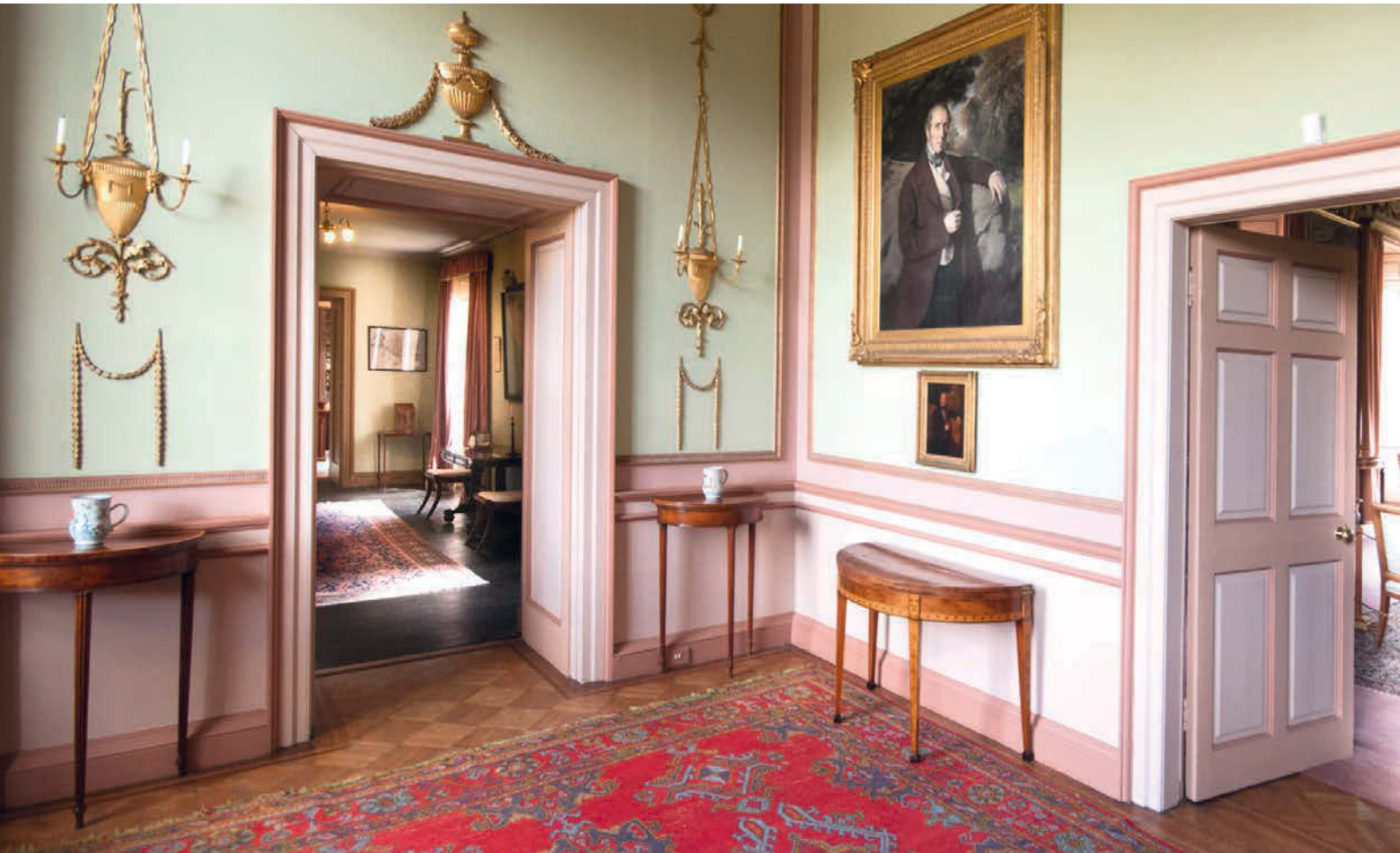
6 BUILDING FOR 21ST-CENTURY SCIENCE



This new book examines the link between architecture and science research and education. Using six case studies, it shows how new and changing trends in the field are reflected and bound up in the buildings in which they are conducted. There is also a selection of illustrative essays and a compendium of buildings to reference. One for the professionals – in science or architecture – out there.

£29.95, Artifice

[***Above and right***] The John Adam-designed mansion sits in 80 acres of woods and parkland on the banks of the Tweed, just outside Berwick-upon-Tweed. [***Below***] An elegant anteroom with three Chippendale card tables. The door on the left was a window in the original house – it now leads to the Regency extension. The door on the right takes you to the drawing room









What the Georgians did for us

With its Raeburn portraits and Chippendale furniture, Paxton House in Berwickshire, now restored and open to the public, is a fine example of graceful 18th-century living Words **Adam Campbell** Photography **Jim Gibson**

It's the 1770s. You're a Scot spending a lot of time in London and abroad developing your business interests and getting seriously rich. You've also just bought a Georgian mansion in the Borders whose interiors, apart from some stunning rococo plasterwork in the hall, are largely untouched. Who do you turn to? These days, you might hire a top interior designer and leave the entire project up to them – right down to the loo-roll holders.

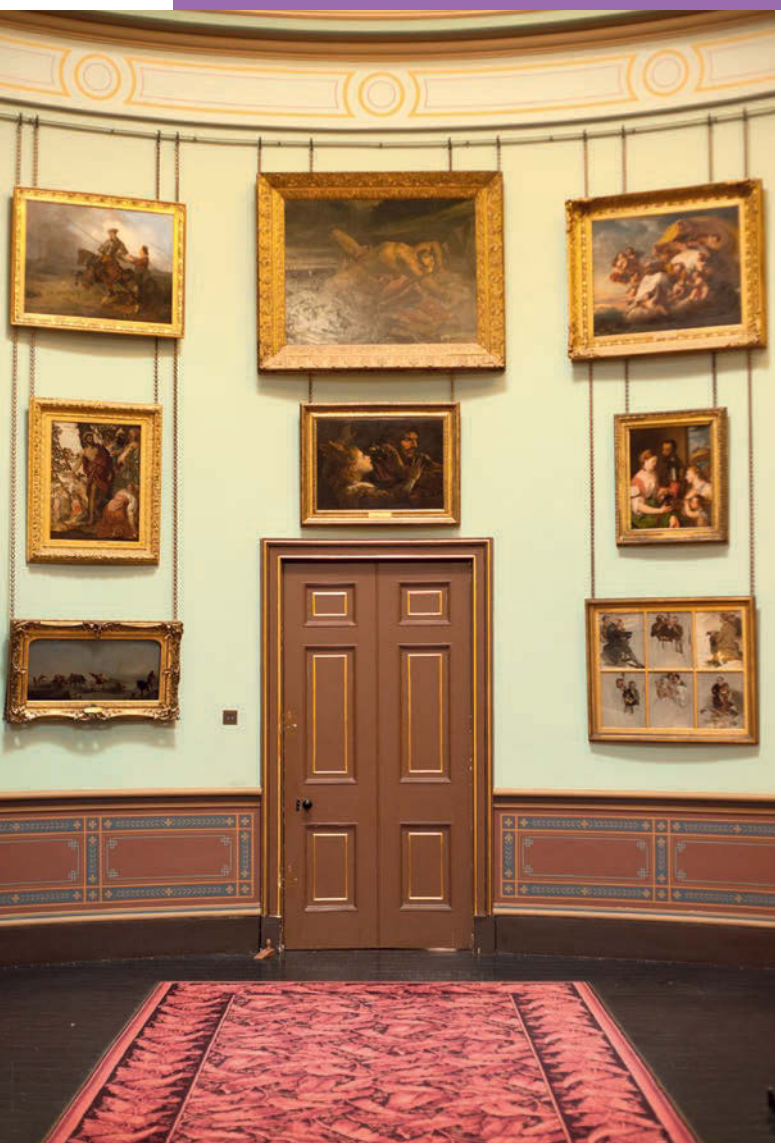
Well, *plus ça change*: back in 1773, Ninian Home, busy managing his sugar plantations on the Caribbean island of Grenada, did just that. He turned over the job of decorating Paxton House – the John Adam-designed mansion near Berwick-upon-Tweed that he had just acquired from his cousin Patrick Home, the original owner – to the renowned firm of Chippendale, Haig & Co.

"This sounds flippant," says John Home Robertson, a descendant of Ninian and Patrick, who inherited the neo-Palladian house in 1979, "but it can probably be compared with overpaid footballers today. There was lots of new money, thanks to the empire, and they wanted these places to impress their friends."

Thomas Chippendale had long taken on large-scale commissions for wealthy clients and not only provided Paxton with the furniture for which he was famous, but also advised on decor and supplied much of the upholstery, wall and floor coverings, curtains and mirrors – even the wine coolers in the dining room. The result is that Paxton House, given over by John to the Paxton Trust in 1988 to be renovated and opened to the public, has one of the pre-eminent collections of Chippendale furniture in Britain.

From towel rails to chaise-longues, card tables to dining tables, armchairs, sofas, beds, pier tables and tallboys, Chippendale provided over 100 items of furniture. "They look delicate but they're actually quite robust," says John. "It's lovely furniture but it's utilitarian Chippendale – chairs that are meant for sitting on. And generations of kids, including me and my children, have crawled all over it. It's well made and it has survived." ▸

[***Below, left***] The picture gallery – the largest private gallery in a country house in Scotland. [***Below, right***] A George III mahogany tallboy by Chippendale from 1775, with a selection of Chinese pictures. [***Right***] The magnificent square piano by John Broadwood in the drawing room







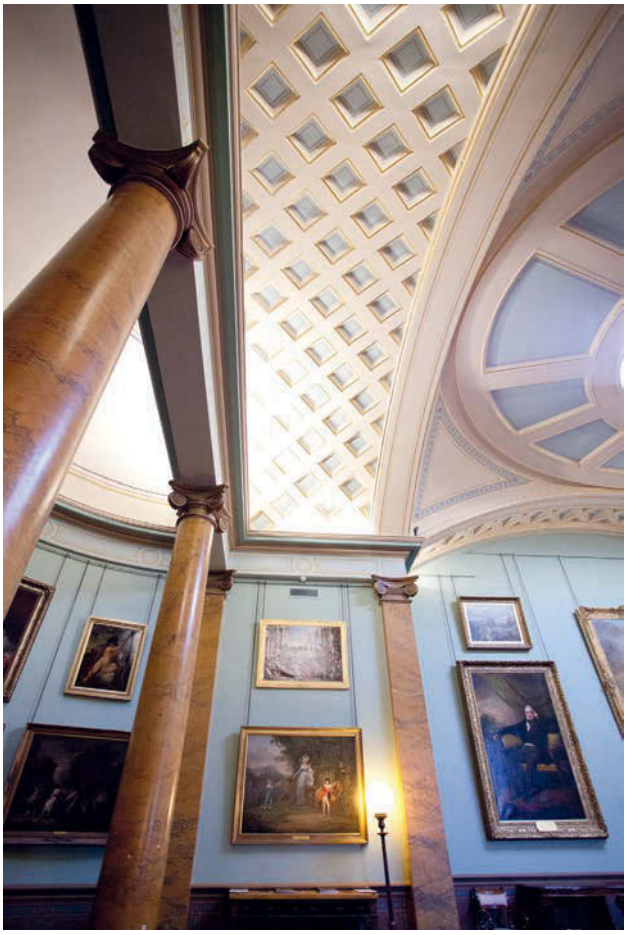
"I love seeing people about the place. It's meant to be enjoyed. The guy who designed it and built it meant for his friends to come in and be impressed, and that's what is happening now. I'm quite happy"

We are in the drawing room, which is dominated by a magnificent square piano by John Broadwood. The walls abound with family portraits, including one of Patrick Home's mother, Lady Home of Billie, who was murdered by her butler up the road in Linthill. The intricate ceiling decorations, added by Ninian, are the work of John Adam's more famous brother Robert.

Probably the biggest change to the original Adam design came after Ninian was killed in a slave uprising in Grenada. His brother George, who has acquired a stack of paintings, books and objets d'art, decided to add a library and picture gallery in the 1810s to show them off.

The new gallery, in the Regency style, resembled a stone temple inside, says John – "but later the Victorians thought this was terribly boring and did it much more flamboyantly". It is still the largest private gallery of any country house in Scotland and was renovated, as part of the Paxton Trust, in its Victorian incarnation. At the same time it became a partner to the National Galleries of Scotland and houses several important works by the likes of Alexander Runciman and Henry Raeburn.

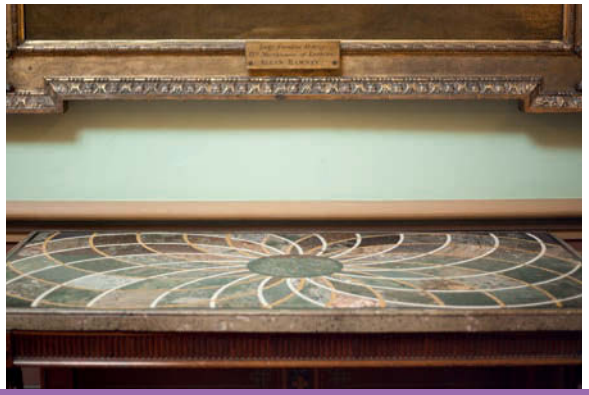
But John also remembers it as it was when he was a child when the original roof had started to give way and part of it had to be propped up. "My parents got religion and the bit that was all right was partitioned off and formed into a Catholic chapel where the local parish priest came and said Mass." Irish farmworkers and Polish ex-soldiers also came along to the services.

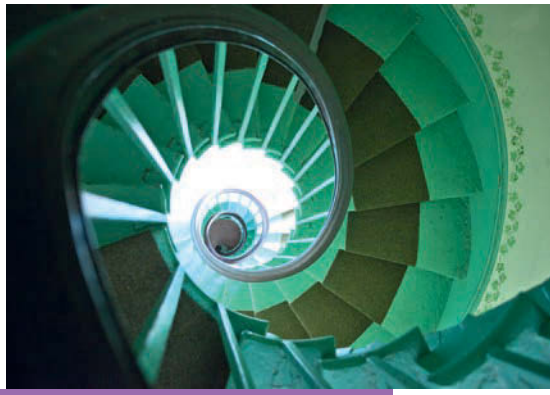












[***Clockwise from top left***] Rococo plasterwork in the entrance hall; the former stables are now a café; the servants' spiral staircase; a detail of one of the fireplaces; the picture gallery's glass dome was added on the advice of Raeburn; its impressive columns and vaulted ceiling

Today, it is once again a spectacular room with decorative Ionic columns and pilasters, a magnificent vaulted ceiling and a huge domed roof light that was originally included on the advice of the painter Raeburn. By coincidence, it was also discovered to have excellent acoustics, and since 1996 has played host to chamber music events under the Music at Paxton banner. What began as a weekend festival now extends over ten days, this year bringing internationally acclaimed artists to the Borders to play pieces by Brahms, Mozart, Ravel and others.

Opening the house to the public was really just another stage in its evolution, explains John, whose own home is now in what was the garden shed when he was growing up. At that time, the house itself had been divided into flats with a number of families living there – and what was the stable block is now the café. "It's the original timber. You can still see where it has been kicked by the horses."

But how does it feel to have so much that is personal to him – the beds he jumped on as a child, the rooms he played in, the furniture he sat on and even the crockery he used – on show to the public? "I love seeing people about the place. It's meant to be enjoyed. The guy who designed it and built it meant for his friends to come in and be impressed, and that's what is happening now. I'm quite happy." ■

Music at Paxton Festival, 18-27 July 2014, www.musicatpaxton.co.uk

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A-lister

Noughties-born **Nest.co.uk** adds to its roster this summer with British-based ByALEX. **Where** Sheffield is home. **Why** ByALEX's range features wooden furniture designed around the letter A, such as the two-tone A Table (pictured). Its interlocking frame is playful enough for the nursery, but sturdy enough to shoulder coffee cups in the lounge. ***www.nest.co.uk***



Make scents

In the past, a trip to Derbyshire was needed to source **Love Aroma**'s home fragrance range. Now, a new website delivers to your door. **Where** The company still works from Derby. **Why** This is the place to browse for products with Provençal provenance, diffusers crafted in Ireland and hand-blended candles. ***www.lovearoma.co.uk***

Pond hopper

Joss & Main began life in the US as a 'shop the look' concept – a flash-sales site with interiors inspiration tossed in. Now the formula is to be rolled out in the UK. **Where** The stateside company has settled into a new London HQ. **Why** Daily sales are organised as themed collections, edited in-house by Joss & Main. Even if the holistic approach doesn't appeal, it's worth looking around the site for carefully curated finds. ***www.jossandmain.co.uk***





Off the wall

From humble, handmade-to-order beginnings, **Louise Body**'s eponymous wallpaper label has come a long way. Her latest achievement is a website makeover. **Where** Louise operates from St Leonards-on-Sea. **Why** Shop prettily painted papers and explore joint ventures with the likes of Paul Smith and Dr Martens. ***www.louisebody.com***

Plane sailing

Lovably Me is the latest site to join the online gift store community, focusing on children's toys and accessories. **Where** Lovably Me hails from Reigate, Surrey. **Why** If the little darlings merit a treat (or your inner child is needing an indulgent pick-me-up), the site is worth dropping in on. Add wooden toys, wall stickers and personalised bunting to the wish list and use its Kids Rooms section to dream up new ideas for youthful bedrooms. ***www.lovablyme.co.uk***





Play to the gallery

Bespo invites makers to set up digital shop, with users uploading their wares to the site independently. **Where** All creatives report to a Birmingham base. **Why** If your home is short on pattern and colour, Bespo is awash with eclectic additions, most of which lack the expected "one-off" price tag. It's a chance to source a riot of original, made-to-order printed cushions, roller blinds (left) and lamps for little more than you'd pay for their high-street equivalents. ***www.bespo.co.uk***

TAKE IT TO THE TOP

Just a couple of years ago, John O'Groats was dubbed the most dismal place in Scotland. That's far from the case now, thanks to some superb new holiday accommodation

Words **Catherine Coyle** Photography **Pip Rustage**









If Eye Spy isn't your game, read no further. Typing the postcode of our destination into Google Maps tells me we have 287 miles to go. That's six hours. In a people carrier, with three children under six and the other half, who, even on his darkest days, can rival *Modern Family*'s super-dad Phil Dunphy for positivity.

But my worries are misplaced. A halfway(ish) stop at Aviemore for toasties is enough to quell the chants of "Are we nearly there yet?", and, when we do finally arrive, all five of us agree that our destination has been worth the effort.

John O'Groats. They don't call it the ends of the earth for nothing. The village is said to be the most northerly point on mainland Britain (though it's actually nearby Dunnet Head) and, like Land's End, it's a favourite spot for starting (or finishing) sporting challenges and charity events. For many people who come to the UK from abroad, it's also one of the destinations they want to see before boarding the flight home.

It has had a bit of a makeover of late too. The village of John O'Groats was given a Carbuncle award in 2010 and declared the most dismal place in Scotland by the architecture magazine *Urban Realm*. Its reputation as a place where there was nothing to do and nowhere to go didn't help. Yes, there was all that wild and unspoiled natural beauty, but a ghostly craft centre and a dearth of decent places to eat meant tourists came but then left again rather quickly.

All that is set to change. The John O'Groats Hotel went out of business years ago and was falling into ruin until Natural Retreats, a leisure and travel firm, joined forces with Highlands and Islands Enterprise and Heritage GB and began a £6 million regeneration project in the area. The starting point was the building of 23 luxury eco lodges on the land behind the old hotel. Then came the overhaul of the hotel building, turning it into self-catering holiday apartments. There is also an extension that takes the form of five Norse 'tofts', each painted an eye-poppingly bright hue.

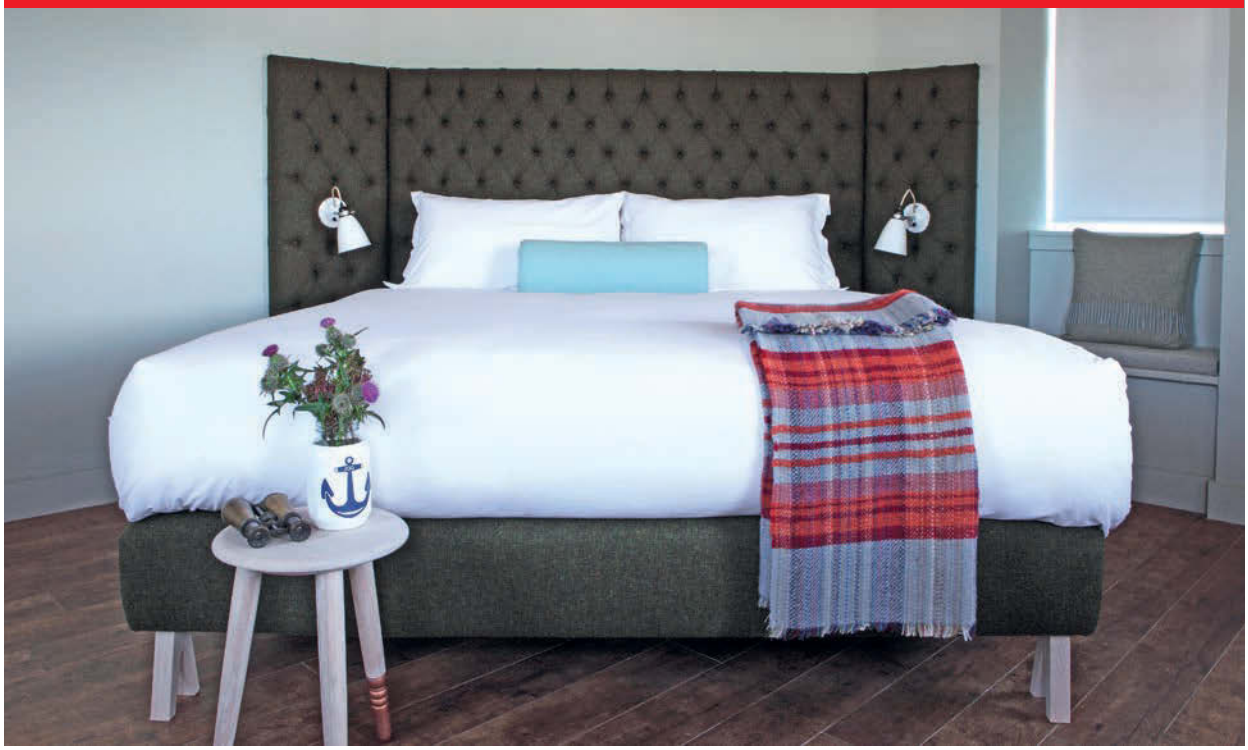
The resort reopened last September but plans are afoot to introduce new imaginatively designed public spaces, food and ▶

drink outlets and a reinvigorated visitor centre, complete with local artisans and makers working and selling on site.

The hotel (now called the Inn at John O'Groats) is our home for three nights, as we take up residence in a four-bedroom apartment that looks out on to the Pentland Firth. While the wind whips at our legs, stinging like towels being snapped in a boys' locker room, the atmosphere in the apartment is altogether more serene. The Inn has been beautifully transformed and makes a bold statement in its surroundings. Even on warmer-weather days (remember, this is Scotland) the wind is an ever-present factor – being positioned on the north-eastern coast feels ridiculously exposed. The landscape is open, untouched and at times has an almost post-apocalyptic feel.

This only serves to highlight what has been created by Natural Retreats in these modern, Scandi-inspired buildings. Sustainability and eco-friendliness are always a prominent consideration for this company, and local suppliers, crafts and tradespeople were used to kit out the new accommodation. In our apartment, floors are simple oak boards, walls are white and furnishings are modest. Manchester-based interior design agency NoChintz created the scheme; it boasts a 'made in Britain' seal of approval, with a special focus on Scottish makers. Sofas unique to the accommodation ▸

[***Below***] NoChintz devised the look for the rooms using an understated Scandi-inspired palette [***Bottom left & right***] Rope lights nod to the harbour location and the copper bath invites relaxation [***Opposite***] The communal snug has great views and a roaring fire









are adorned with Anta buttons; fully upholstered walls are found throughout using Anta weaves. Lighting has been designed by NoChintz using bona fide creels handmade in nearby Wick, and the exclusive rope chandeliers were knotted by a local fisherman on site. The pared-back aesthetic works: it draws the eye to the many generous windows and out to the sea and views of Stroma.

In the communal spaces (there's a library and a snug on the ground floor) the same muted tones fade into the background to make way for the rugged vistas framed by contemporary glazing. A brand new font, Whale Tail, was designed for the Inn and was hand-painted by two local artists. On site there's also the Storehouse (a café/deli) and the Outfitters, a shop where you can kit yourself out in the right attire for whichever outdoor pursuit you fancy, hire a GPS if you're geocaching (it's a kind of hi-tech digital treasure hunt that lets you do some off-piste sightseeing) or book a sea safari. On our trip (late-April) the high season is yet to kick off, so the area is quiet and the kids get a chance to enjoy deserted beaches, empty bike trails and a clear run at their search for a selkie.

Tipping out sand from our shoes and famished from exploring, we drag ourselves back to the apartment with our booty from Blackstairs fishmongers in Wick, where you can see the fishermen on the harbour from the shop window. This is when a self-catering apartment is the ideal option for a family break – when there are such well-equipped facilities back at base, there's no pressure to make dinner reservations as you would in a hotel or traipse out to eat. Scallops, monkfish and cod are scoffed before a power cut strikes and we settle down in the dark, falling asleep to the ebb and flow of the Pentland Firth. Eye Spy a return visit. ■

Nightly rates at the Inn range from £70 to £390

www.naturalretreats.co.uk; 0843 636 7927



IN THE AREA

There's potential in the Caithness area but it definitely feels like it has not yet been unleashed. **Wick and Thurso** feel dated and tired where they should be making the most of the specialities – seafood, crafts, cycling, surf – that the area has to offer. The **Wick Heritage Museum** was a real treat and is run entirely by volunteers. The contents of the collection are made up entirely of donated items that relate to the local area. A personalised tour, complete with biscuits and plenty of banter, uncovered a host of wartime memorabilia, a fabulous collection of photographs dating back to 1863 taken largely by the Johnson family, the now defunct Radio Wick station and the Noss Head lighthouse. For seafood, **The Captain's Galley** in **Scrabster** is a must. Be warned, though: opening times are seasonal.



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PHOTOGRAPH: © SVEN BENJAMINS

TRY THIS AT HOME Yufka Rolls with za'atar, yoghurt and pine nut butter

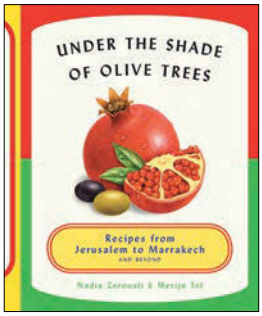
- 1 red onion
- 10½ ounces (300g) ground lamb
- 4 tablespoons (24g) za'atar
- ½ tablespoon sumac, plus a little extra for sprinkling
- 1 cup (250g) low-fat Turkish or Greek yoghurt
- 3 tablespoons mild olive oil
- 1 package triangular yufka dough (available at Middle Eastern grocery stores or online)
- 2 cloves garlic
- 3 tablespoons butter
- 2 tablespoons Aleppo pepper
- 1 cup (100g) pine nuts

Preheat the oven to 400°F (205°C). Mince the red onion and mix it with the ground lamb, za'atar and sumac; season with salt. Add the olive oil to 6 tablespoons (110g) of the yoghurt and stir lightly.

Place the yufka sheets in front of you and cover with a clean kitchen towel to prevent them from drying out. Brush all sheets on both sides with the yoghurt-oil. Arrange a very thin roll of ground lamb along the long edge of the dough and roll up the sheet. Repeat until you're out of dough. Place the rolls on a baking sheet lined with parchment paper and brush them with a little yoghurt-oil. Bake for about 15 minutes, flipping them halfway through, until golden brown and crispy.

Grate the garlic. In a small skillet, heat the butter with the Aleppo pepper, garlic and pine nuts; fry until the nuts are golden brown. Season with salt. Stir some salt into the remaining yoghurt. Serve the yufka rolls topped with the cold yogurt, then spoon the warm garlic and pine nut butter on top and sprinkle with a pinch of sumac.

Serves four



UNDER THE SHADE OF OLIVE TREES by Nadia Zerouali and Merijn Tol published by Stewart, Tabori & Chang



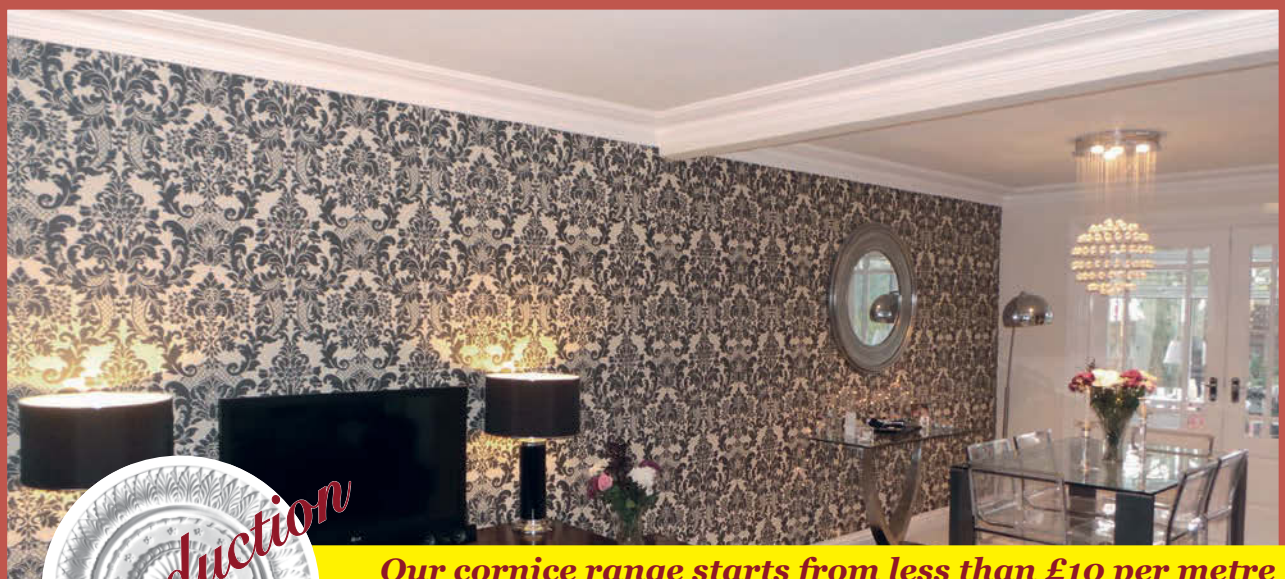
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COFFEE AND DANISH

Sixties tableware has dominated dining for the last few seasons, but how do you nail the trend for 2014? Look to northern Europe. Rikki Tikki's new ceramic series hails from Denmark and is influenced by sixties proportions, without taking on an overwhelmingly retro appearance. It gets its contemporary edge from its textured monochrome surface and glazed primary-toned interior. Just add breakfast.

From £8.50. ***www.scandinavianshop.co.uk***



TAKE A DIP

Dip dye is still going strong: the proof is in the pool of ombre homeware that continues to flood the summer months. Use it to your advantage and brighten a classic kitchen staple, just as Quince has done. Its new Dip-It utensils are lifted by a pastel tone or two, without comprising on their functional, durable bamboo body.

£26 for a set of six. ***www.quinceliving.co.uk***



Hair of *the dog*

Late night and leftover wine – what to do? Rather than leave the open bottle to go off or fumble with the cork, reach for a stopper. Rufus, the Gift Oasis's four-legged solution, comes with its own cork and is made of porcelain, chosen for its durability and nonporous nature, so as not to soak up a drop. He'll guard the merlot as determinedly as a puppy against the postman.

£9.99. ***www.thegiftoasis.com***



THE FOUR TOPS

Magpie Abode, a family of illustrated plates, is a new collaboration between Magpie and Mengsel, designed by Luzelle van der Westhuizen to showcase animals in their natural habitat. The collection also includes geometric storage tins, mugs and tea towels. £19.99 for a set of four plates. ***www.mollieandfred.co.uk***



COLOUR code

We all know we're supposed to use a separate chopping board for raw meat, but how can you tell which board is which? Green Tulip's new Cutting Edge chopping boards make it simple. Not only are they made from strips of bamboo (very eco-friendly) and finished with a food-safe oil, but they are edged in fresh, bright colours. Make your choice from Kiwi, Robin Egg Blue and a honeycomb motif. Sorted.

From £12. ***www.greentulip.co.uk***



DISH OF THE DAY

If you've always dismissed all-white crockery as too basic to bother with, it might be worth taking a second look. With the focus on form, the right shape can lend the humble breakfast bowl or coffee cup a sculptural quality. Vipp's latest design-led porcelain collection, for example, has a glazed interior and water-polished exterior, creating soft shapes that can stand their ground even against a blank canvas. From £25. ***www.vipp.com***



RETROGRADE

Swan has seen it all: not surprising, given the British appliance giant first set up shop in the late 19th century. And so it seems only natural for the brand to revisit its past for contemporary inspiration. The Vintage Collection includes kettles, toasters and this steel-blue, pint-sized dishwasher – a homage to mid-century design. Thankfully, its features are more in tune with the 21st century, with six programmes, foldaway baskets and a low noise level. How thoroughly modern.

£799.99. ***www.swan-brand.co.uk***



Spin me round

Does your best dinner-party platter spend most of its days languishing under a bunch of bananas, doubling as a makeshift fruit bowl? Perhaps if you had LSA's swirling indigo Linen Platter, you'd be more inspired to keep it as a centrepiece. What better piece to upgrade from part-time to permanent fixture?

£100. ***www.adventino.co.uk***



Cut above

Formal dining is a cutlery conundrum. Which fork to use next? Why are there five ornate spoons? Who snatched the bread knife? Before you break out in a sweat, try making it through the meal with Alessi's eat.it collection by Dutch architect Wiel Arets, responsible for the Academy of Arts and Architecture in Maastricht. Now working on a smaller scale, his sleek stainless-steel set can be stacked together in a streamlined bundle, so you can pile in order of use. Phew. £5 per piece. ***www.alessi.com***







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Sharing has never been my strong point, especially when it comes to food. Want a chip? Get your own. So a sense of mild panic arises as the waiter at Ox & Finch, Glasgow's buzziest new restaurant, tells me the small plates come out as they're ready (no problem) and are aimed at sharing (shudder). I swallow hard on my Windswept Blond, a zingy pale ale from Lossiemouth, and ponder the menu: which dishes would be most likely to encourage such unnatural behaviour?

The convivial atmosphere goes some way to help: think artisan Borough Market stall meets chilled-out Brooklyn canteen, but with a Scottish slant. Bare brick, exposed steel, salvaged Victorian tiles and reclaimed shipyard lighting nod to Glasgow's industrial heritage, while bentwood chairs and blackboards chalked with specials tip a hat to classic bistro decor.

Easing me in to sociable dining, an appetiser of sobrasada, a paprika-packed, spreadable Spanish sausage, and two (phew) bits of crunchy toast arrive atop a rustic wooden board. There's also a patty of roe deer tartare and quail's egg yolk that's easily divvied up between us – although I'm sure my other half tries to fleece me out of my rightful allocation of its heavenly hazelnut dressing. I'll have to keep my eye on him, I muse, as the skate arrives. Smothered in a savoury toffee-like burnt butter and topped with a salty crunch of samphire, the first mouthful confirms that I want this delicious dish all to myself. Thankfully, the braised ox cheek with cauliflower purée appears. These three pieces of sticky, succulent meat make the perfect bargaining tool. If I take just one, can I have the rest of the fish? It's a deal.

We split the remaining two dishes (a coarse, peppery sausage with smokey ham hock beans and a gratin dauphinoise), before thoughts turn to dessert – a melt-in-the-mouth baked cherry clafoutis across the table, and a well-thought-out cheeseboard – all for me. ■ ***Beth Forsyth***

GO IF...

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GRAPE VINE

Uncork a winner for an easy supper or a fancy dinner party, with our guide to what's good to drink right now

i heart Brasil Sparkling Moscato, Brazil, ABV 8.5%

As World Cup madness reaches fever pitch, show your support for the host nation with a Brazilian bottle. i heart Brasil comes from Serra Gaúcha, the country's largest grape-growing region and the one best suited to the sparkling variety.

The wine-making process accounts for a lower percentage of alcohol, while the residual sugar of a typical Brazilian moscato has been halved in this vintage. Floral, with passion-fruit notes, i heart Brasil should be served chilled, with a light salad.

i heart Brazil (RRP £9.99) is available from Tesco, www.tesco.com



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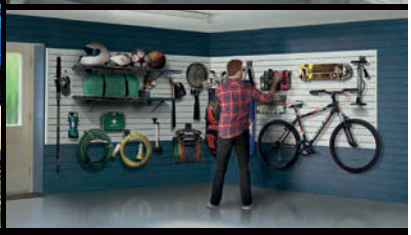


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BRUSH IT OFF

The romanticism of a wild, forgotten outdoor space owes much to Frances Hodgson Burnett's classic *The Secret Garden*, but the reality is a little maintenance is needed if you want an overgrown but organised hideaway. A crisp colour contrast can be the key. Happily, 132 Farrow & Ball paints, including Yellowcake No.279 (pictured), are now available in three practical exterior finishes that will minimise mould's invasion of your haven. Magic.

From £20. ***www.farrow-ball.com***



On the wing

Beak aside, there's a touch of the toy plane about Hunter Gatherer's new ceramic bird feeder. But forget about flying south for the winter: frost-proof, the feeder can stay grounded all year round, to the delight of the local bird life. **£20.50.**

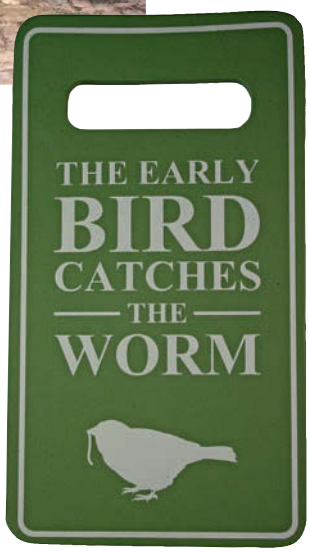
www.huntergatherer.info



Fruit salad

Come summer, alfresco dining is likely to be your top priority. The question is, do you dig out that ancient picnic table and chairs, weathered and worn after several winters in the shed? Hell, yes. Just introduce some fruity tableware, such as John Lewis's fresh melamine range, to give a battered old table a whole new lease of life. This zesty side plate is just the thing for summer salads.

Tropicana Floral side plate, £3.50. ***www.johnlewis.com***



WORD TO THE WISE

Weeding and planting can be tough on the knees – your own as well as your trousers'. One way to avoid grass stains and aching joints is to opt for Cargo's Green Garden kneeling pad, and save on the laundry. It even comes complete with a garden-friendly proverb. Following its advice, however, is between you and your alarm clock.

£4.99. ***www.cargohomeshop.com***



CARRY THE CAN

Whether in the guise of a pendant light or a kitchen fixture, copper has been making a big impact on the world of interiors recently. Now it's moving into the garden. Marks & Spencer's copper watering can sports a spout long enough to drench shrubs, not shoes, and can sit prettily on the patio, putting the tangled hose to shame. **£49.50.** ***www.marksandspencer.com***

Out house

If lazy days on the lawn mean the living-room cushions are starting to migrate outdoors, take care – these aren't designed for a life *en plein air*. Stock up instead on cushions covered in Extex's latest outdoor performance fabrics. Easy options, including the embossed chenille (pictured), are water-repellent and machine-washable. Enzo fabric, £149 per linear metre. ***www.extex.co.uk***





WEED KILLERS

If your garden is less Chelsea Flower Show and more overgrown wasteland, roll up your sleeves and tackle the weeds with HomeSense's tools. The hoe, spade and pitchfork all boast seriously lengthy wooden handles to stop you stooping. We dig. **£9.99 each.** ***www.homesense.com***

Nesting instinct

A nest of tables need not be exclusive to the indoor world. For a light dinner on the lawn, invest in Cane-line's modernist ChillOut side tables, made from sturdy aluminium. £399. ***www.cane-line.co.uk***





AGE *BEFORE* BEAUTY

There's rustic and there's just plain rust – an important distinction. Gently distressed furniture among the patio plants is a perennial winner, but wilful neglect and a shameful lack of maintenance is not a good look. MiaFleur gets the balance right with this ornate iron garden chair by Nordal. And its vibrant shade will not compete with a technicolour flowerbed, thanks to its toned-down patches of wear and tear. £112. ***www.miafleur.com***

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SCENTS OF WELL-BEING

Words **Catherine Coyle** Photography **Sheila Sim and Redhall**





[***Top***] The central bed of the garden features the last existing piece of an ornate gate pier that was once in the south wall of the garden. [***Above, left***] Willow has been used to create the curved walls of the roundhouse. [***Above, right***] The re-thatched Iron Age roundhouse

Did you know that the Greek goddess Aphrodite is said to have been draped in rosemary when she first emerged from the sea? Or that the same herb, as well as being a great addition to the cooking pot, is a strong antioxidant and antiseptic and is known to improve memory?

Rosemary is just one of the herbs being cultivated in a new, purpose-built herb garden, bordered by Colinton Dell and the Water of Leith at the historic 18th-century six-acre walled garden and estate at Redhall on the outskirts of Edinburgh. It follows a collaboration with global perfumier Jo Malone London and the Scottish Association for Mental Health (SAMH) charity. The establishing of the new herb garden and the restoration of an Iron Age roundhouse are part of a wider project using gardening as therapy for people working to overcome mental ill-health. Paul Forrest, a senior horticulture instructor at Redhall, says the results have been overwhelming: "I see the six acres here as a big outdoor learning resource. Building a garden can be one of the most fulfilling things you can do, and it gives those involved a sense of ownership."

Jo Malone London was already involved in creating the Old English Garden in Battersea Park with another charity, Thrive. These projects are supported through sales of the limited-edition Jo Malone Home Silk Blossom candle. SAMH submitted its ideas for the revived garden in early 2013 and, within five months, work was under way at Redhall.

The healing power of horticulture is no secret, and the programme of work has had rejuvenating effects on the fifty trainee gardeners who are maintaining the garden. "The most tangible and obvious benefit for everyone involved is the improvement in their physical health, and with that comes huge benefits to a person's mental health," says Forrest, who has been working in horticulture for over twenty years. "People in general who are more active have a greater sense of well-being and lower rates of depression and anxiety. It can increase energy levels, improve mood, ease stress and tension and help tackle poor sleep."

Built on a south-facing slope, Redhall has high walls and, as such, has its own micro-climate that makes it a great growing site. The team initially used a digger to excavate seven tonnes of clay and then soil was shifted around the site to level the area. This was all done by hand by the trainees, a challenge since many of them have real difficulty working in groups because they have been isolated for so long.



[***Above***] SAMH's plans for the proposed herb garden and restored roundhouse captured the imagination of Jo Malone at an early stage

They did get some help, though. "Once a month, a team from Jo Malone London would come to volunteer," explains Forrest, "getting stuck in to whatever was going on – digging, preparing beds, stripping willow for the woven roundhouse walls and, the best bit, planting all the new herbs. This has created a sense of communal achievement."

Inspired by the natural ingredients that play such a big part in Jo Malone fragrances, the garden is filled with an incredible array of herbs, from lavender, jasmine, mint and rosemary to lemon balm and fennel. Once the plants are harvested, the herbs are for sale to the public and are used in the cooking workshops that take place for trainees.

"After all the hard work of growing and looking after the plants, it's a great treat to be able to take home the produce they've helped to cultivate," remarks Forrest. "It's also a way for us to encourage healthy eating, which can significantly improve mental health and well-being." ■

Redhall Walled Garden, 9am-3.30pm daily from July 1, 97 Lanark Road, Edinburgh, www.samh.org.uk; www.jomalone.co.uk

In Brief

The Redhall Walled Garden is a SAMH (Scottish Association for Mental Health) service that trainee gardeners maintain as a means of therapeutic intervention. Not only do the service-users learn horticulture skills in the six-acre estate, they also learn conservation, maintenance and life skills. Jo Malone London has collaborated with SAMH to create the herb garden and restore the roundhouse.





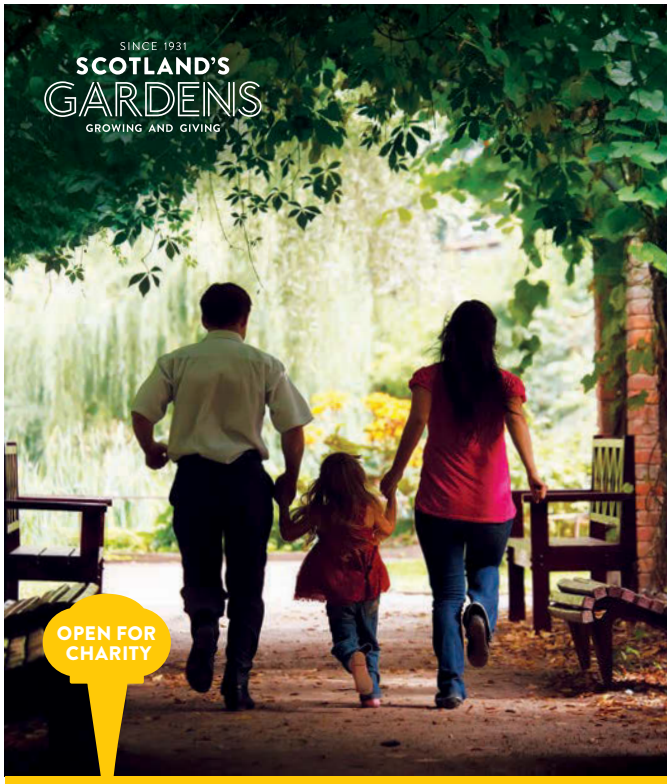
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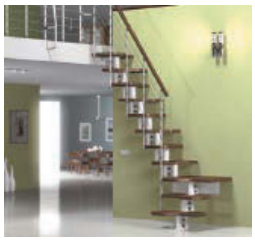
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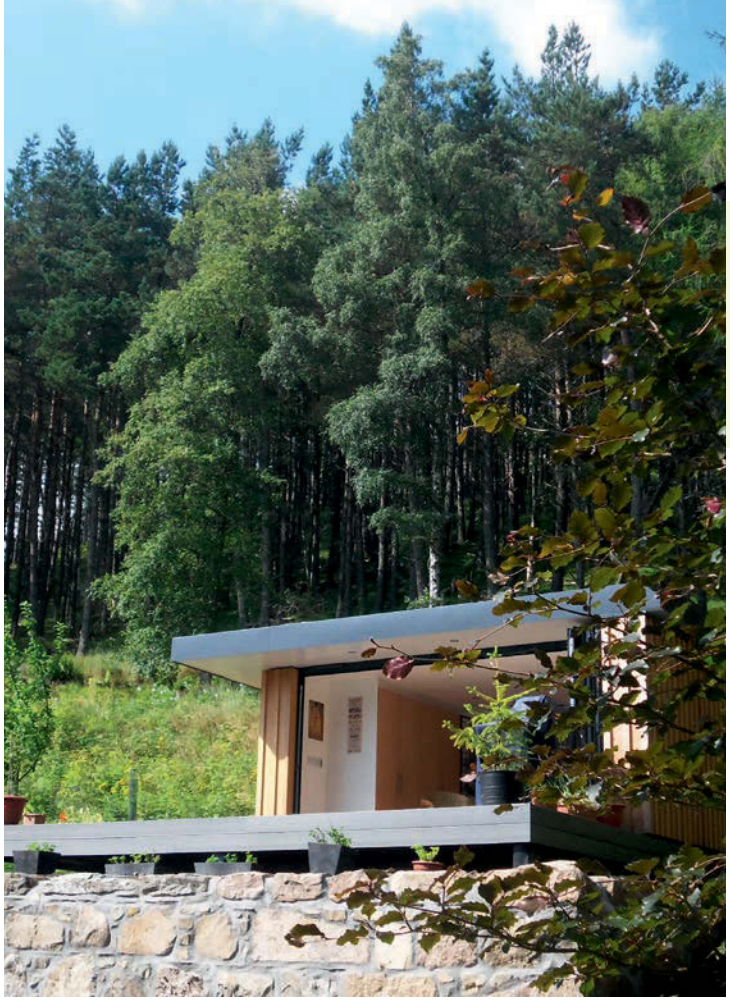


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OUTSIDE THE BOX

A garden room will extend the season far beyond summer

Words **Rosie Duncan**

Building a structure in the back garden, whether for shade or shelter, can be a way of getting much more use out of your outdoor space. But, with no end to the options available in terms of size, shape and material, it can be hard to know where to begin such a project.

Start by firming up what the new addition will be used for. Is it a place to entertain and be sociable? Is relaxing the priority? Filtering the sun's rays, the way the designs of Encompass Furniture and Garden House Design (left, centre and below) do with wooden slats and glass panels, will shield a bookworm's eyes from the glare, without cutting off the structure from its surroundings. If wining and dining is the plan, and a roof is not important, choose work surfaces that will withstand the elements, such as granite. Picturing a hub for your green fingers? The garden room is no shed, and the warehouse effect should be avoided, but the addition of concealed storage will reduce trips back to the house for tools. ▶



To start

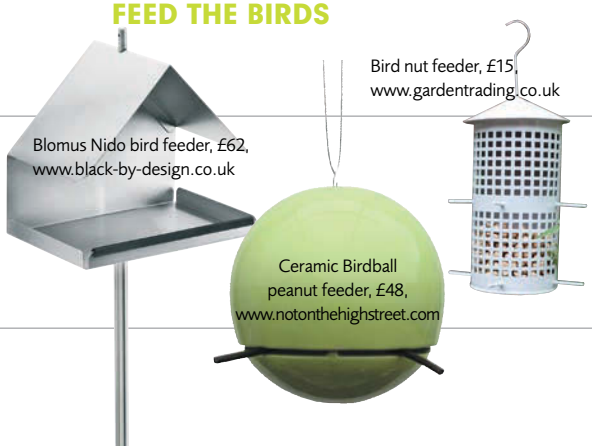
"It is essential to consider what function you want your structure to fulfil. A rotunda-esque temple provides an attractive focal point, but offers little protection from the rain, for example. Functional home offices, meanwhile, can be created from a rectangular pavilion, only open to the elements on one side." ***Simon Scott, Haddonstone***



MODERN MUSES

[***From top***] Artist Studio on a stone pedestal, £POA, www.dabden.com; Unopiu Wave, £2815, www.encompassco.com; The Camargue, £POA, www.gardenhousedesign.co.uk

FEED THE BIRDS







To finish

"Before use, garden rooms should be structurally tested to face the UK's climate. The average weight of one of our pavilions is around two tons, so it's not going to move anywhere. Similar to a sunseeker boat, the sides are built for the elements at sea and zip up, wrapping up the pavilion like a cocoon." ***Stuart Gauld, Crown Pavilions***



Next stage is to consider its foundations. How level is the lawn? Is drainage an issue? Is support needed? Even robust flooring (choose wood treated with linseed and outdoor hessian rugs for vibrancy) can't cope with flooding, so make use of stone paving, which reinforces structures and lifts them above boggy ground. A raised platform, as Dab Den demonstrates (overleaf), enhances the garden room's outlook and opens up the view.

All practicalities aside, aesthetics rank high on the wish list, but marry style and substance by keeping it simple. Use foliage and flower beds to prettily obscure garden rooms or prune plants to expose more theatrical structures. When in doubt, introduce colour. Farrow & Ball offers an extensive range of outdoor paint, while Cuprinol's wood stains can match up to indoor and outdoor trends. And that's the beauty of it: the garden room, if attention is paid, can easily become a living room. ■



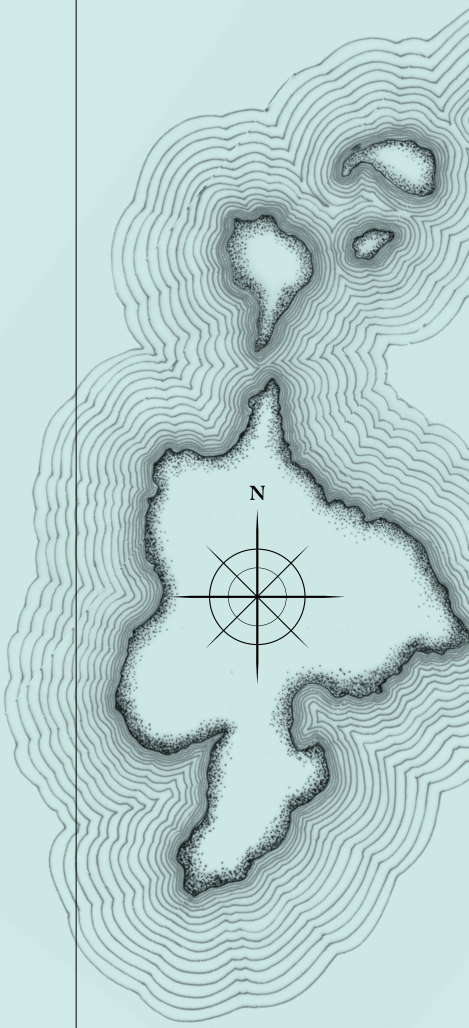
TRADITIONAL BEAUTIES

[***Top left***] Summer house, £POA, www.mozmurray.co.uk; [***top right***] The Crane FSC Garden Studio, £6995, www.johnlewis.com; [***above***] The Edward is hand-built from Canadian western red cedar, from £7950, www.crownpavilions.com; [***right***] a garden room painted in Cuprinol's Garden Shades Jungle Lagoon, £22.99 per 2.5 litres, www.homebase.co.uk

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LET THE LIGHT IN

A garden room could be the missing link between your home and the great outdoors

Words **Rosie Duncan**

INTEREST RISING



[***Above***] Kalm Architecture added a modern extension to an 18th-century home

"The design was specific to the scale of the existing house, an attempt to build a contemporary timber garden structure but with a wall depth and scale that complemented the Georgian thick walls and high ceilings," explains Kalm Architecture's Kevin Adams, of his extension in York Road in Edinburgh's Trinity area.

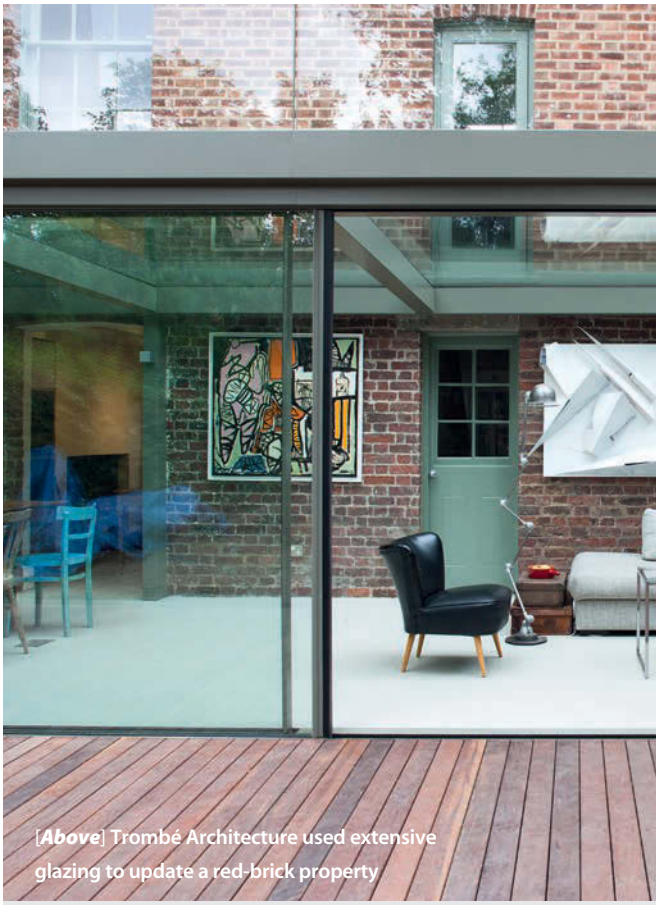
The structure, completed last summer, was called for by the family to make the most of a considerable stretch of garden and to use as a living and dining space. It replaced a bay window which wasn't an original feature of the house. Of its two principal elevations, the east façade mimics the geometry of the house, while the diagonal south-east façade offers large glazed doors, built to soak up the sun.

And making the most of the plot's assets doesn't stop there: a new doorway from a ground-floor guest bedroom leads to an outhouse on the north side now transformed into an en-suite. The biggest challenge? The house's solid masonry, which was lightened with timber.

Kalm Architecture, 01620 850649, www.kalmarchitecture.co.uk

DESIGN NOTES

- The extension is a timber-and-steel hybrid structure
- Build time was six months
- Dimensions: approximately 22 square metres
- Overall cost was £85,000, of which £65,000 was allocated for the garden room
- The brief was the creation of a space that provided a dialogue between the outdoor and indoor areas
- Contractor: Braidwood Building Contractors Ltd; Quantity Surveyor: Ian Hogg; Structural Engineer: Gordon Eadie



[***Above***] Trombé Architecture used extensive glazing to update a red-brick property

Glass is a key component in any garden room, allowing daylight to linger and the property's exterior to shine. But how best to achieve the floor-to-ceiling panes of Trombé's extension? "We were asked to create a large and bright sunny room that brought the outside in," explains the firm's Stephanie Hill. "The client wanted a space that flowed into the garden and back into the house. The existing external steps from the first floor to the garden had to be replaced and this was done by using a walk-on glass roof, creating a terrace with new glass balustrade and timber stairs down to the garden. The whole space is usable, including the roof."

For glass that serves a purpose other than offering an uninterrupted view of the garden, Hill advises a tougher approach and careful consideration of the building's orientation. Solar control glazing is a good option for structures in direct sunlight and low-iron glass will reduce a green hue. For similar walkways, Trombé found laminating the material strengthened it, and included an inner sheet of K glass for the double-glazed units used for the roof, doors and walls.

Be warned: this kind of exposed structure is best in a private garden, as envious neighbours won't be able to take their eyes off it.

Trombé, 020 7688 6670, www.trombe.co.uk



SEE THROUGH

DESIGN NOTES

- A structurally glazed, steel-frame extension
- Build time was four months
- Dimensions: approximately 8.8 by 3.2 metres
- The cost was £80,000, excluding building work
- For a garden room of this kind, attention must be paid to ventilation and heating. Trombé suggests underfloor heating for the cooler seasons and air conditioning or a purge ventilation system for the summer months

DESIGN NOTES

- A bespoke design with 'hipped' and gable roof shapes, with astragals to window sections
- Build time was four weeks
- Dimensions: approximately 20 square metres
- Budget around £45,000 for a similar project
- The structure is glazing with Low E glass that has an argon filling, which "has a micro-scopically thin and transparent metallic coating, reflecting longwave heat radiation back into the room," says Murray
- The brief was built around maximising the corner site and views across the garden

A traditional conservatory was the starting point for this garden room to match the style of the house. Mozolowski & Murray worked with structural engineers Fairhurst of Aberdeen to overcome the site's primary difficulty – its being in a conservation area – by mirroring the property's interior and exterior character. "There are some lovely features internally that we wanted to emphasise," says the conservatory's designer, Virginia Murray. "The stone walling was retained and we incorporated soffit lighting in our design to shine down onto the stone.

"We also designed the gable roof on the side elevation to reflect the roof, allowing us to project the side elevation out slightly to add interest to the space internally. The 'hipped' roof on the front elevation also reflects the hipped roofs on the property."

The final structure makes as little impact on the property as possible, while also delivering on some modern, practical solutions. New drainage connects into the existing system, for example, while cutting-edge new-generation Low E glazing gives heat retention and thermal efficiency.

If you'd like something similar, Murray's advice is not to let the garden room overshadow your current space: "If you're going to use an area that you currently enjoy, such as a patio, consider how this would either be relocated or incorporated into the new conservatory design, with doors leading out on to it. Think too about which part of the house the conservatory will lead from and how it will be affected. You don't want to lose a room to gain one."

Mozolowski & Murray, 0845 050 5440, www.mozmurray.co.uk



[***Below***] Mozolowski & Murray's structure slots into the corner of the property and works with its original architecture

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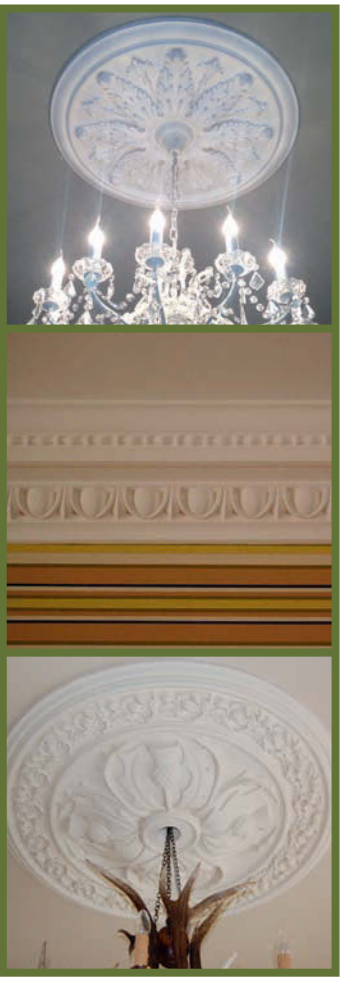
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Organic matter

The disposable nature of the typical napkin hardly promotes green living, but textile designer Nancy Straughan has taken a fresh look. Images of leaves, pebbles and other textured natural materials are printed on to organic linen using eco-friendly ink to create her sustainable serviettes.

Chestnut Leaf napkin, £18 per pair. ***www.decoratorsnotebook.co.uk***

As good as new

Just another sculptural vase? Think again. Underneath the crisp folds of Dutch designer Pepe Heykoop's Paper Vase Cover, an old empty bottle can pose as a vase. What's more, Heykoop works with the poverty-tackling Tiny Miracles Foundation, and the cover is hand-folded by the vulnerable Mumbai women it supports. Life, revived. £16.

www.pepeheykoop.nl





GROUND UP

Metro tiling is beginning to scale bathroom walls faster than it takes to wait for the next train. Rarely, however, does it adopt the golden guise of Trend's gleaming Subway collection. Rarer still is it made from up to 75% recovered glass. At last: an unlikely, eco-friendly design hero can see the light of day.

From £336 per square metre. ***www.trend-group.com***



GO NATIVE

The traditional building techniques of American tribal culture have informed Navajo, Pacific Green's latest hand-crafted, eco-conscious seating. The structure is produced from the brand's signature durable Palmwood, while the hide upholstery is a byproduct from Brazilian beef farms. Three-seater sofa from £3,500. ***www.pacificgreen.net***

WALL FLOWER

HandmakeMe is a hub for the work of British makers and designers, where original pieces can be bought or commissioned, such as this flower bulb drop from Unique's Bespoke Decor & Lighting. Hang the vase, as an update on the hanging basket, or attached to a surface with its suction pad. £6.25. ***www.handmake.me***



DOUBLE TAKE

As space-saving solutions go, IKEA's Rågrund towel rack chair is hard ro beat. Constructed in renewable bamboo, with rungs reminiscent of Charles Rennie Mackintosh's lean, elongated furniture, the chair should keep your bathroom looking neat and tidy. £35. ***www.ikea.com***





Old *school*

Although Rose & Grey's Scrapwood Collection would seem at home in hazy classroom memories, its set of reclaimed lockers have lived another life entirely. The wood once belonged to houses in south-west India, now demolished as a result of increasing plot prices. Former beams and pillars are re-imagined as the lockers and built, in a fortunate twist, by the local community themselves. £695. ***www.roseandgrey.co.uk***



Buzzword

Their yellowing pages and fading illustrations are often as evocative as their stories, but old books can start to pile up. Recycle their charm with Paperphilia. Paper artist Rachel Hazell turns pages into petals with her Bookquet, constructed using European bookbinding, origami and silk flower-cutting techniques.

A bouquet of 50 flowers starts at £750. ***www.paperphilia.co.uk***

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SHORE THING

A good sea view is a priceless asset, it seems, with buyers happy to pay over the odds for a house on the coast

Words **Fiona Reid**

For some people – yours truly included – there is nothing more appealing than the thought of living by the coast, knowing that you'll be waking up every morning close to the water's edge. The big question when house hunting is deciding how close is close enough. Perhaps knowing that you have a wonderful beach within driving distance – as at Balmungo House in St Andrews (overleaf) – is sufficient to satisfy your coastal cravings.

Others, though, will want to see and hear the waves, come rain, shine or storm. There's nothing quite like listening to a stormy sea belting against a shoreline from the warmth and comfort of your home – although, as storms elsewhere in the UK demonstrated earlier this year, you can find yourself too close if you're in an area that suffers from coastal erosion. If in doubt, do your homework, as the owners of Seabarn (above) did before buying the property last year, when they discovered that the expanse of volcanic rock in front of the house acts as a breakwater.

And, depending on the location, coastal properties can offer fantastic holiday letting potential – Seabarn and Kinpurnie (overleaf) are both in ideal spots for this. After all, even if we can't live there all year round, most of us wouldn't mind an opportunity to soak up some sea vistas. ▸

HOUSE HUNTER



1 Seabarn, Cocklawburn, Scremerston, Berwick-upon-Tweed

What Seabarn was converted from a cottage and barn that were attached to a larger house, and the building was completely remodelled to create today's four-bedroom home. Among the many highlights is an open-plan kitchen, dining and living room that extends to over 57ft in length.

Why This house perches right above the waves, with a south-facing aspect, and was designed to capture the sea vistas with sections of floor-to-ceiling glazing. Whether the waters are calm or stormy, you're constantly connected to the wider location. It's a stunning place to live.

Why not Some buyers might worry that this house is too close to the sea, but that expanse of volcanic rock in front of Seabarn clearly isn't going anywhere.

Offers over £575,000; contact Knight Frank on 01578 722 814 or visit www.knightframe.co.uk











I do like to be beside the seaside

2 Glencreggan House & Land, Glenbarr, Tarbert in Argyll

What Originally built in 1743, the house burnt down in 1906 and was rebuilt by James Miller (whose other notable buildings include Turnberry and Gleneagles). The B-listed house is filled with period detail and offers sea views to Gigha, Islay, Jura and Northern Ireland.
Why This is a really good price for a substantial (and handsome) seven-bedroom house in almost 57 acres of land. It's a real find.
Why not This house could be a project for someone, so you'd have to factor in that investment.
Offers over £495,000 for Lot 1, Glencreggan House & Land. There is also lot 2 (a further parcel of land) and lot 3 (a three-bedroom gate lodge). Offers over £725,000 for all three lots. Contact Strutt & Parker on 0131 226 2500 or visit www.struttandparker.com

3 Kinpurnie, 3 Marine Parade, North Berwick

What If you know North Berwick, chances are you'll have spotted this pink house while walking along the beach. A three-bedroom lower villa, it has views across the bay to the Bass Rock and Craigleith island.
Why Location, location, location – along with great proportions and fine period features.
Why not Kinpurnie does now require upgrading, but that's a positive for many buyers who want to start with a blank canvas.
Offers over £515,000; contact Rettie & Co on 0131 220 4160 or visit www.rettie.co.uk

4 Balmungo House, St Andrews

What Set in woodland on a hillside above St Andrews, with eight acres of grounds, Balmungo House dates from the 18th century. It was remodelled in the 19th century and extensively refurbished over the past decade to create a residential retreat and arts venue.
Why Properties of this scale and calibre are a rare find so close to St Andrews, and this house has a wonderfully private location. It offers great potential and would clearly make a knockout home.
Why not Planning permission will be required to change the property back to its former use as a dwelling house.
Offers over £1,350,000; contact Savills on 0131 247 3700 or visit www.savills.com

Expert opinion

"Some buyers are adamant that they will only consider a house with a sea view; others will be content with being within walking distance of the beach or the coastline. A lot depends on the location: if you go up to the Moray coast, to places like Pennan, a lot of the old fishing cottages were tucked up lanes and didn't face the sea, but people still buy these because they're attractive. That said, the real premium prices are paid for homes with a direct sea view – you'll probably pay 20% to 25% more than you would for a similar property without the view.

Buyers should also be aware that they'll need to spend more money maintaining the fabric of the building, due to salt, wind and sand. I always say to people, if you get the view in Scotland, you also get the wind – but I'd still rather have the view."
Andrew Smith, Rettie & Co

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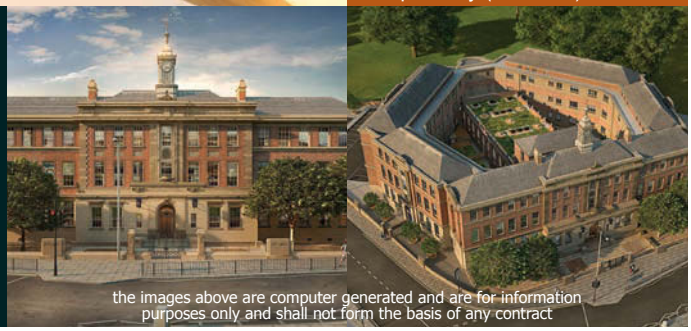
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SPACE TO GROW

The Baird and the Forsyth are two new show homes opening at Taylor Wimpey's Wallace Wynd development of three and four-bedroom homes on Airdrie's Cambridge Crescent. A high-gloss white kitchen lures buyers into the three-bedroom Baird, while an anthracite-grey version is sported by the Forsyth – both equally family-friendly options that set the tone for the rest of the interior. From £99,000. ***www.taylorwimpey.co.uk***



Bright spark

Walker Group's Falkirk-based Meadowcroft development is to be boosted by a new phase of homes, including the three-bed Glenelg and the four-bed Swanston and Glanford properties, plus a vivid John Amabile-designed show home.

Prices start at £162,000.

www.walkergroup.co.uk





Down river

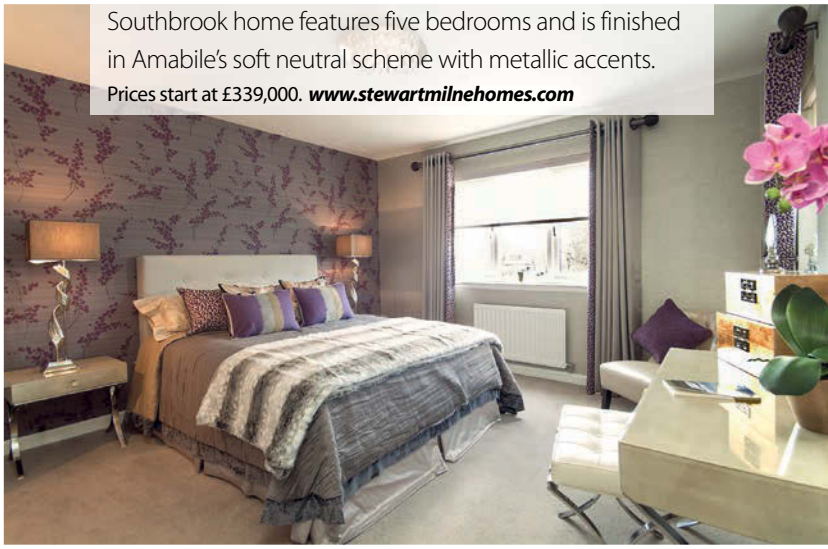
Buyers hunting for a pad in Gourock should take a look at The Gantocks, a new wave of show homes opening in the seaside town courtesy of Merchant Homes. Based in the grounds of the former Gantock Hotel, each two-bedroom apartment boasts coastal views across the Clyde estuary, an open-plan living area and both a balcony and decking area designed for outdoor entertaining.
From £190,000. ***www.merchanthomes.co.uk***





STAR QUALITY

Stewart Milne Homes' Parish Gardens in Symington is launching a new show home, with interiors shaped by Amabile Design. The Ayrshire development's detached Southbrook home features five bedrooms and is finished in Amabile's soft neutral scheme with metallic accents.
Prices start at £339,000. ***www.stewartmilnehomes.com***



BACK TO SCHOOL

Hailing from Edinburgh, Sundial Properties is well versed in reimagining historic buildings as homes, and its latest project sees the former Leith Academy transformed into Academy Lofts. The first phase has already sold out since its March release, and the second should prove just as popular. £1500 deposit.
www.sundialproperties.co.uk





DOUBLE TAKE

Of the 16 properties originally on offer at Muir Homes' Gamekeeper's View in Milnathort, only two remain, including the site's five-bed show home. Their appeal? A semi-rural location, well connected to Perth and St Andrews, landscaped gardens and professional interior design.
From £399,995. ***www.muirhomes.co.uk***



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Stand up

Words **Rosie Duncan**

A bed post. A hook. A corner of carpet. Nowhere is safe from the suit jacket slung off at the end of the day. A sartorially savvy man-about-town with a hectic 21st-century schedule cannot possibly be expected to keep tabs on errant tailoring – so what to do? Hire a butler? Just about.

Enter interior designer Fiona Barratt-Campbell and her Gentleman's Valet. The invention is designed in collaboration with Alexander McQueen, which goes some way to explain its insect-like structure, echoing the late designer's penchant for beetle-bodied dresses. But Barratt-Campbell, whose own-label collection, FBC, launched last summer, has a vision all of her own: "The inspiration for the strong, sculptural shape of the stand is taken from a table base in my furniture range," she explains.

On closer inspection, there's much to seduce. Constructed in high-gloss oak, bronze, brass and leather that's been lasered with McQueen's Prince of Wales check, its materials trump Savile Row's output. And the Valet is practical, with a USB charging port, an accessory tray, pull-out tie and belt holder, boot rack and shoehorn built in.

Its price tag could certainly clothe an army of real butlers, but how efficient and swift the morning routine would be, with everything in one place. Time is money, after all. ■

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