



‘This is a Grade II listed house, so I had to make the most of what I could with paint, wallpaper and joinery’

ABOVE Comfortable sofas, plenty of books and subdued lighting invite lingering beside the open fire in the drawing room. LEFT Caroline in the dining room. The bucolic location of the house is echoed in the choice of Royal Oak wallpaper in Aerial by Lewis & Wood.

marble worktops and a traditional butler’s sink. The rest of the ground-floor spaces are decorated with a beautiful, comfortable, colourful mix of old and new.

When it came to injecting more pattern into the bedrooms upstairs, Caroline felt she needed some assistance, so, in 2020, she sought the guidance of interior designer Rosanna Bossom. “I met Rosie through a project that we worked on together for a client,” she explains. “I love that she has fantastic ideas, put across in a very calm way; she is in no way overbearing, listens carefully and works with your vision.”

Rosanna, who has worked with both Rifat Ozbek and Nicky Haslam, has a reputation for imbuing a contemporary twist on traditional style. For the principal bedroom, she gave Caroline the confidence to use the fabulous, densely patterned Pierre Frey ▶



ABOVE Interior designer Rosanna Bossom encouraged Caroline to use the beautiful, densely patterned Le Grand Corail wallpaper from Pierre Frey. The bedcover is in fabric from Veere Grenney. RIGHT This elegant bathroom decorated in soft tones of duck egg acts as an en suite to the principal bedroom but also has a door to the first-floor landing. For a similar roll-top bath try Catchpole & Rye. The blind fabric and wallpaper is Palampore from Soane Britain.





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wallpaper she had fallen in love with but felt nervous about using. Rosanna then redesigned key ingredients in the bedroom around the wallpaper.

"Caroline and I have similar tastes, and she is very decisive, which made our job fun," Rosanna explains. "She is adventurous and loves colour, but needed a bit of hand-holding to push it to the next level, and she is also so busy. I like to reuse as much as possible and build on character and story, otherwise a room can start to look a little processed. All the furniture was Caroline's; we simply refreshed it. We updated the wardrobes by cutting out the Shaker panels and inserting fabric. Adding fabric to the doors absorbs sound and makes the room feel even softer. We created a bed canopy and replaced existing curtains with new ones in cream linen (reusing the originals in Caroline's shepherd's hut). The brown velvet trim echoes the branches in

the wallpaper and I like to use a pelmet in a bedroom because it can make windows look taller and gives more of a blackout effect."

Now the decorating is complete, Caroline is thrilled with the end result. "I loved working with Rosie," she says, "and I like waking up to colour. It marries waking up with a positive feel to the day. If I woke up in a room that was totally neutral, I wouldn't feel as ready to go."

Although Caroline admits her home is a continual creative outlet, it has absolutely fulfilled everything she was looking for in a country retreat. "I love the fresh air, a log fire in winter, a hazy, dewy evening in the summer," she says. "The changing seasons are so much more apparent in the country. One is much more in touch and encouraged to slow down. Very few people could say life in the country isn't good for one's soul." ■

ABOVE LEFT Pelmet-topped curtains in cream linen add a quiet contrast to the wallpaper pattern in Caroline's bedroom. The armchair is upholstered in Fez Weave from Guy Goodfellow. **ABOVE RIGHT** In the guest bedroom a duck egg velvet trim on the blind and curtains ties in with Marguerite wallpaper by Nina Campbell at Osborne & Little.