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Opening Extract from...

The Great Interior Design Challenge

Written by Katherine Sorrell

Published by Pavilion Books

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Decorate your
home with style

The Great Interior Design Challenge



Based on a
BBC Programme

BBC

Foreword by Tom Dyckhoff

TAKE **24** **amateur interior designers**

AND

38 ROOMS

ADD

*A DASH
of style*

**A
LARGE
handful of
judges' design
advice**

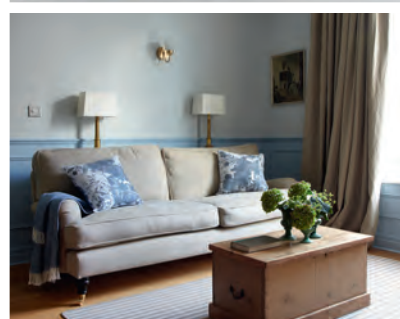
*A pinch
of luck*

Measure them against each other

SIMMER UNTIL BOILING POINT

et voila!

The Great Interior Design Challenge



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Contents

Foreword	4
Presenter profiles	248
Contestant profiles	250
Directory	252
Index	254
Acknowledgements	256

Find your style	8
Period character	9
Global influences	10
The modern approach	12
Your style – making it work	14
Hopton’s Almshouses 1749	16
Colour	28
Versatile neutrals	30
Appealing pastels and brilliant brights	32
Dorset Cottages 1779	34
Pattern	36
Types of pattern	37
Using pattern	38
Texture	40
Varieties of texture	41
Regency Square 1818–28	42
Planning makes perfect	54
Repairs and renovations	55
Getting the builders in	56
Doing it yourself	58
Safety	60
Staying on budget	62
Georgian Townhouses 1827	64

WHERE TO START

Make the most of your space	84
Zoning and flow	86
Access all areas	88
Walls	90
Ideas for feature walls	91
Wallpaper	92
Paint	94
Tiles	96
Other wallcoverings	98
Thames Tunnel Mill 1843	100
Floors	112
Types of flooring	113
Wood	114
Carpets and rugs	116
Sheet, stone and tiles	118
Lighting	120
Types of lighting	121
Lighting room-by-room	122
Storage	124
Hallways and living rooms	126
Kitchens and bathrooms	128
Bedrooms	130
Technology	132
Late Victorian Terrace 1890	134
The history of the kitchen	146
Kitchens	148
Kitchen layouts	149
Kitchen cupboards	150
Worktops	152
Sinks, taps and hoods	154
Arts and Crafts 1890	156
The history of the bathroom	158
Bathrooms	160
Fixtures and fittings	162
Finishing touches	164
Edwardian Townhouses 1900–07	166

THE BIG PICTURE

Furniture	180
Space-saving furniture	181
Bedrooms	182
Dining rooms and offices	184
1930s Suburbia 1930	186
Soft furnishings	198
Upholstery	200
Accessories	202
Art Deco Houses 1934	204
Window treatments	216
Curtains	218
Blinds	220
Shutters	221
Displays	222
Displays on Walls	222
Displays in shelves, alcoves and cabinets	224
Brutalism 1950s	226
Finishing touches	228
Making a house a home	230
Span Houses 1967–69	232
Judges’ top 5 tips	244

DECORATING DETAILS



CASE STUDY

Clean & Colourful

This family kitchen/dining room was given the lift it needed with splashes of bright and bold colour, while maintaining clean lines and a feeling of space.

BRIEF

Richie and Anna had a young family and were gradually putting their stamp on the house they had lived in for just over two years. They loved the 1950s and 1960s aesthetic and wanted to see that reflected in their kitchen/dining room. While they were keen to retain some elements of the room, including the white units, the flooring and their designer furniture – they wanted new worktops, wall tiles, lighting and blinds. They also wanted the breakfast bar to be reduced to create more floor space. The couple expressed a preference for bold primary colours, graphic prints and crisp, clean lines, and hoped to avoid florals and animal prints.



Useful storage



Printed fabric



New colour scheme

BEFORE



→ The designer's mood board includes a beautiful watercolour image of the proposed design, as well as swatches of colour, pattern and texture.

JUDGE'S VIEW

'It's cracking. How clever to think through the wrapover worktop. It's a really smart kitchen detail.'



→ Blackboard paint has made the fridge a fun feature.

- ▶ Striking blue walls contrast well with the clean, white units and soft grey worktops.
- ▶ New roller blinds in an eye-catching, retro print are a cost-effective choice. They make a feature of the kitchen windows, and echo the overall colour scheme.
- ▶ New yellow tiles echo the colour of the blinds and Richie and Anna's yellow Eiffel chairs.
- ▶ The breakfast bar that extended into the dining area has been cut back to give more space.

↓ Now that the breakfast bar has been reduced, the two areas of the room link together more naturally. A piece of wire between the wall and the the worktop edge provides a place to hang artwork.

AFTER





↑ The wooden shelving has been cleverly angled to make the most of the wall space.

→ The fitted wardrobes have been replaced with a useful workspace.

DESIGN HIGHLIGHT

↗ The striking wallpaper has a slight texture and was a quicker and less expensive way to create the effect of exposed-brickwork that Ricardo wanted. The judges were initially dubious, but in the end felt that it really worked in the scheme.



JUDGE'S VIEW

'What a nice feeling in this room. The boat-house look is spot on the brief. But there is absolutely no hidden storage. It's styled beautifully, but is it really practical?'

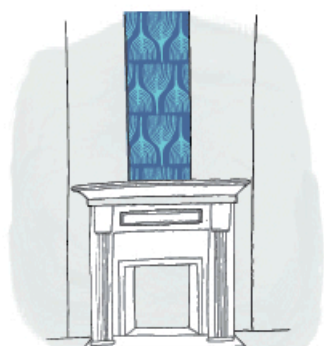


← The wire light fitting on a long lead can be moved around the room.

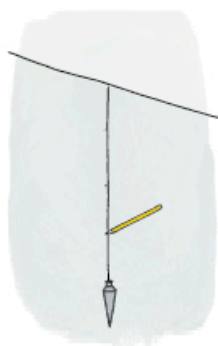


→ The upcycled apple crates provide both a TV unit and additional storage.

How to hang wallpaper



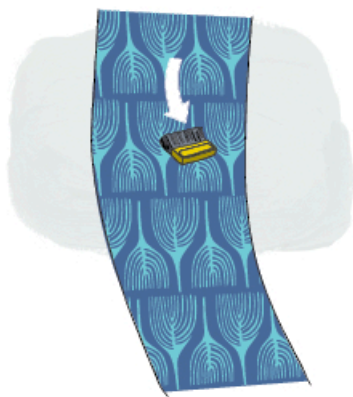
1 Once you have chosen your starting point (see below left), use a roll of paper to mark where the drops will fall around the room. Move the starting point a little if any joins are awkward.



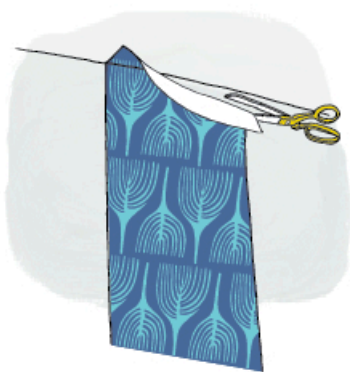
2 Use a plumb line to mark a vertical line as a guide for the edge of the first drop of wallpaper. It's really important to get this right – if you start off wrong, your pattern will be uneven by the time you get to the end.



3 Cut a length of wallpaper, allowing enough for the drop plus about 10cm (4in) extra for trimming top and bottom. On a long, wipe-clean table, paste the paper with a wide brush, working from the centre outwards. When you reach the end of the table, gently fold the paper over, pasted side to pasted side, and continue pasting.



4 Hang the top section of paper, sliding it so the edge meets the line you marked and about 5cm (2in) overlaps onto the ceiling. Working from the middle, smooth down with a paperhanging brush.



5 Mark the trimming line at the top with a pencil or the back of a pair of scissors. Gently peel the top edge of paper away, cut off the excess along the line and brush the edge back onto the wall. Repeat at the bottom.



6 Before cutting the next drop, ensure it is long enough for you to match the pattern. Hang as before, making sure the edges join exactly. On flat papers, run a seam roller down the joins. Wipe off any excess paste with a damp sponge.