The title of my project is Shangri-la, a perfect dream world. The project idea originated from the amount of time we have all spent at home during the pandemic. For years prior to this, I have never spent much time at home, I've always been rushing around with school, work, or moved away to university. It wasn't until I found myself with an enormous amount of time to slow down, that I began noticing treasures and trinkets that had been under my nose the whole time. Immediately all these things have nostalgic memories, and I began to really think about what they meant to me, how they made me feel, what role do they play in my life. How would these objects, places and spaces work together to form MY Shangri-la, an idyllic world built purely on my nostalgic memories.

Colour was something which I fought long and hard with throughout the design process because I really feel colour in my soul. Everything and everyone has a colour associated with them. My memories are vivid and colourful, and each nostalgic feeling has a colour too. However, I was trying to form a cohesive collection and I found that the colours began to fight and jar against each other. I knew that I still wanted this colour connectivity to come through and so I worked on collating a colour palette which combined all the colour feelings into one palette which summarised the group. Earthy, raw, but delicate and fragile, a bit like nature.

Interior print is something which I have formed a deep passion for as I have grown as a designer and I knew that this collection needed to be a representation of that love. Whilst I had much bigger dreams for the breadth of this project and the variety of materials I might have used, my lack of studio access and working remotely has meant that I feel I've done the best with what I had. This work has been an ultimate love letter to myself, because it had to be. Something to keep my spirits high and my fires burning to carry me through a year which has been solitary and repetitive at best. A way for me to relish in delicious sunny memories and hope that those days will soon return. I hope that in turn, this same feeling can be given to anyone who views my work or might become a customer of mine, and that they can also get some of that freedom and freshness which I have tried to convey throughout.

I wanted to create a collection tailored to a high-end market with a nod to decadent luxury, wallpaper suited to a London townhouse or quirky countryside residence. My collection has been designed to be suitable across a range of interiors from wallcoverings to soft furnishings, allowing for the collection to flow around a room. I wanted to explore the pattern clashing trend because this is something which I love to surround myself with in my day to day life, it would be impossible to choose just one pattern for a whole room, and therefore i feel that this project portrayed an element of my personality.

My goal was to create a collection of designs which would make a homeowner feel inspired and excited within their surroundings, designs which push the boundaries and welcome a creative freedom, whilst also uplifting an interior layout and being simply beautiful.


TEINTURE
















WILLS'S
TRADE MARK
WHIFFS













Intertwining collections

Pattern designed to weave in and out of each other, however you choose to pair them.


WALL COVERINGS



own The Garden Path in English Rose colourway



RDEN GATES IN SPRING







