

*Loving*

MARCH 2021 • Issue 11

# HOME

Brought to you by Graham & Brown

## *The* COLOUR EDIT

*In celebration of the launch of our new colour card, we showcase our extended paint range as well as our 90 key trend hues*

*In the Spotlight*

### A DYNAMIC DUO

Say hello to our two new paint colours and explore their perfect partners.

### MAKE AN IMPRESSION

A collaboration made in pottery heaven. We've teamed up with Denby to create the perfect colour trends for your kitchen.



# Trend TALK



*“As we are well and truly into our 75th year, it feels apt to celebrate all things colourful.”*

Our heritage is deeply rooted in our passion for colour and design therefore, as we are well and truly into our 75th year, it feels apt to celebrate all things colourful. I'm so lucky to be able to surround myself with gorgeous paint hues day in day out, we wanted to bring this joy to you in your home – so welcome to The Colour Edit!

We're becoming bolder with our décor choices which is great news for me as I get to develop gorgeous, deep hues for you to use to transform your homes. In this special edition we will introduce you to our new Colour Card and talk you through a few of our new additions.

We'll also say hello to two new colours for this season, Sweet Potato Pie and Cirque. They are luxurious and warm – perfect for

adding depth into the home even as we move into warmer and brighter months.

We've got collaborations left, right and centre this year! We've teamed up with The National Portrait Gallery for an exclusive collection of murals based on prestigious portraits with a contemporary twist. They are sure to put a smile of your face. We'll also be taking you through a perfect pottery partnership with our friends Denby, their stunning new collection Impression showcased beside our favourite hues will give you great kitchen and dining room inspo.

Finally, we're giving you a second instalment of our Heritage series so put your feet up, grab a brew and settle in. I really hope you enjoy this special edition, and it inspires you to create your own loving home.

**ABBY**  
PRODUCT MANAGER



*In this*  
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as seen in **THE TIMES**



as seen in **THE SUNDAY TIMES**



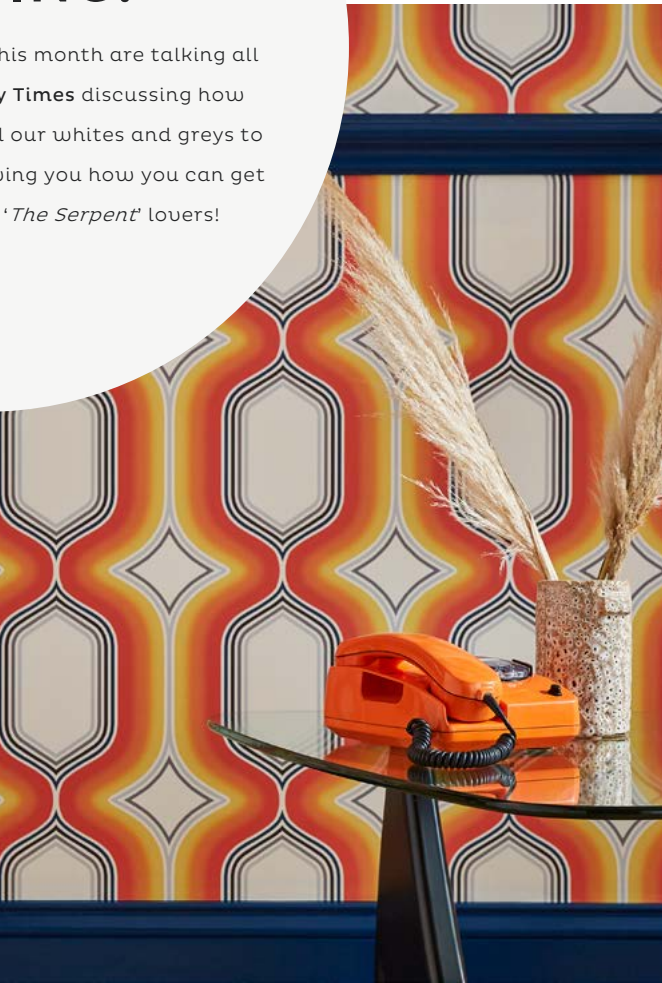
**SPICED MULBERRY**  
as seen in **KITCHENS, BATHROOMS & BATHROOMS**

**OUR EARS ARE BURNING!**

The top interior magazines this month are talking all about...us! From the **Sunday Times** discussing how our greens and naives outsell our whites and greys to **Goods Homes Magazine** showing you how you can get the seventies look for all '*The Serpent*' lovers!



as seen in **HOUSE BEAUTIFUL**

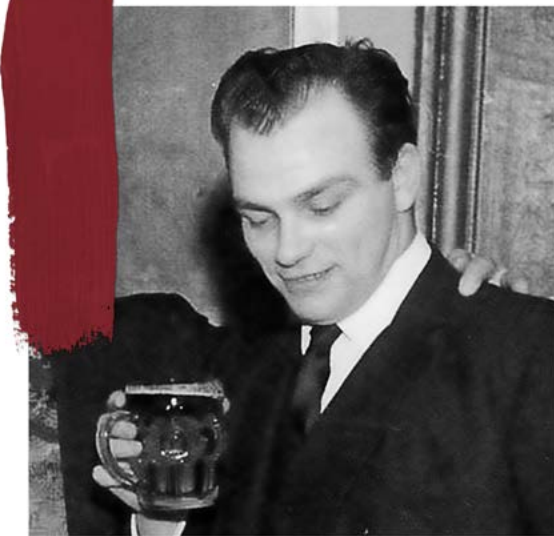


as seen in **GOODS HOME MAGAZINE**

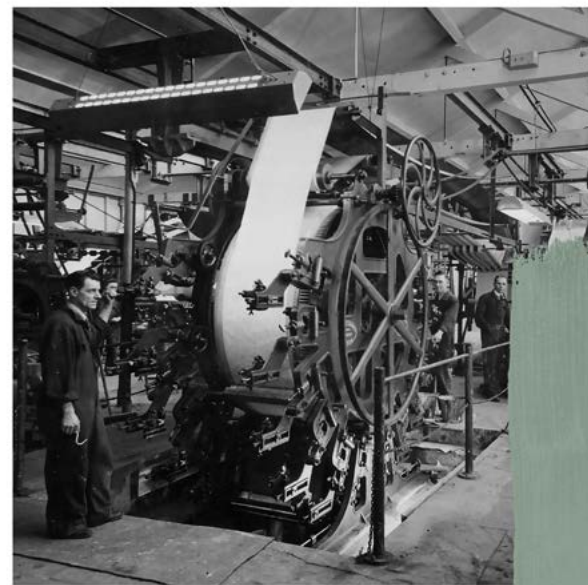




Elsie



Roger Red



Accrington Road



Guv'nor

# OUR *leading* HUES

*It's no secret we love colour – from vibrant block colours to soft neutrals to rich jewel-tones, we've got it all!*

With all these hues to choose from, we also understand that knowing where to start can be tricky. That's why we've introduced The Colour Edit, our brand new colour card to celebrate our 75th Anniversary.

The Colour Edit is a carefully hand-curated collection of our 90 best-of-the-best trend leading hues, out of our wider offering of over 400 colours! Touching on almost every shade in the colour wheel, The Colour Edit will be your trusty sidekick when choosing the perfect hue for your walls.

Some new favourites featuring in The Colour Edit are Roger Red, Accrington Road and Epoch. Not only do these colours represent key parts of our history, but they truly highlight our trends going into 2021.



*'Hand-curated collection of our 90 best-of-the-best trend leading hues'*



Roger Red is affectionately named after Roger Graham, son of founder Harold Graham. It's a warm and luxurious red which can be paired with a huge array of colours, from warm neutrals to deep tones such as a rich navy.

Accrington Road is named after our first office, back in 1946 where it all started. As a sophisticated sage green, this soft hue will never go out of style. Of course, let's not forget Epoch, our Colour of the Year for 2021. Epoch is a proud, regal and luxuriously bold berry hue that's packed with character and is at centre stage of trends for 2021.

You can now order your free colour card on our [website](#)!



G&B WHITE AND ACCRINGTON ROAD



# A D Y N A M I C D U O .

**W**ith the launch of our new collections of wallpapers (some you might spot!) comes two stunning new paint colours to go with them!

This duo are some of our boldest and striking colours yet and are here to make an impact in your home. Both paint colours are available in our Ultra Matt Durable finish.

This finish has been specially formulated to protect against spills, scuffs and dirt build up whilst ensuring a luxuriously extra-matt

look. Independent testing has awarded this paint with Class 1 Scrubbable which means a permanently matt finish even after cleaning, making it perfect for use in kitchens, bathrooms, hallways and other high traffic areas.

We've delved into our wide range of stunning products to find perfect partners in both paint and wallpaper for these statement hues. All you have to decide is which one would you go for?!



CIRQUE



SWEET POTATO PIE



CIRQUE AND MUTED BLUSH



**PAPER**

*Cirque Sunshine*  
**grahambrown.com**

**CIRQUE**

Cirque is a *strong* yellow hue which is full of character. This proud shade will easily transform your home into a *bright* and *vibrant* space, all whilst allowing for a multitude of colour schemes. Use in any room in the home for a touch of *charm* in any corner.

*Perfect pink pairing!*

Yellow and pink is an instagramable trend that is here to stay this year. Muted Blush softens the vibrancy of Cirque whilst creating a scheme that works cohesively. Match with cream chunky knitted accessories for a Boho vibe.



**PAINT**

*Muted Blush, Cirque*  
**grahambrown.com**



**CUSHIONS**

*Grey Luxe, Chunky Knit*  
**grahambrown.com**

*Contrast* the warm tone of Sweet Potato pie with luxurious and intense shades of statement blues such as Majestic to create a moody and inviting space.

Alternatively create a *tonal* palette which really brings out warmth in Sweet Potato Pie with grey toned neutrals such as Mirror Mirror.

**PAINT**

*Mirror Mirror, Sweet Potato Pie*  
**grahambrown.com**



**CUSHIONS**

*Navy Blue Luxe, Orange Lavish*  
**grahambrown.com**

**SWEET POTATO PIE**

*Warm* and *inviting* like a Sweet Potato Pie, this burnt orange hue is perfect for bringing a *cosy* atmosphere into your home. This shade can be used alongside a wide variation of colours, from warm neutrals to deep navy. With red undertones, use this to turn your home into a *relaxing* retreat.

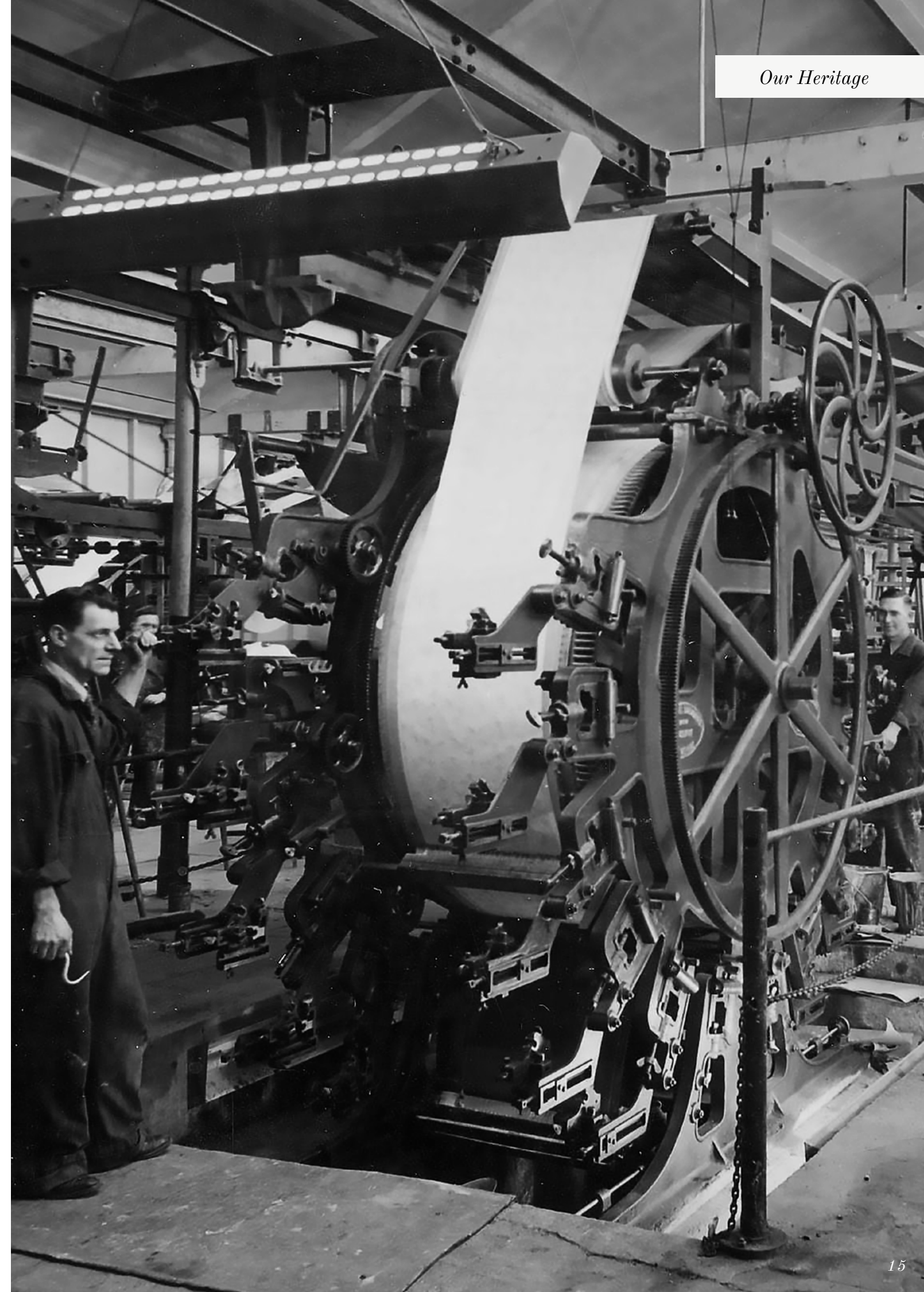


*It all started with a*  
**WELL-OILED  
MACHINE**

**I**n the late 1930s, just before the start of the Second World War, two budding entrepreneurs were planning how they would go into business together. Unknown to their employers, and to their wives, Harold Graham and Henry Brown bought an eight-colour surface printing machine, which they stored in a barn off Parsonage Road, Blackburn.

The war came and suspended commercial activity, but they did not let it thwart their ambitions, knowing that when peace came the public more than ever would seek high quality wallpaper to brighten up their homes. Hidden under the straw, it remained greased and ready until Henry returned from the war.

The surface printing machine was brought out of hiding and installed ready for wallpaper production. Finally, the two friends were ready to go into business.







The production process at India Mill, where Graham & Brown still manufactures wallpaper to this day, was very different in those early days, but unchanged in many ways since the turn of the century. The line of cast-iron surface printing machines could handle up to twelve colours to make a finished pattern, but the high quality of the papers that resulted belied the many stages and potential problems between raw materials and finished roll.

The surface print machines used wooden rollers to transmit the individual colours on to the paper, which varied in weight according to the order. The patterns were cut on to the rollers with routing machines, a delicate job which required a good deal of skill.

On the line, each time a new colour was required, the printer took out the roller and the "backtenter" stripped down the machine in readiness for the next. The used rollers and buckets and casks of colouring all had to be washed in boiling water and scrubbed clean by hand.

Following printing, the paper needed to be dried. This was the stage at which mishaps often occurred. From the surface printing machine, the paper - heavy in colour and wet - was gathered up every few

seconds on to a festoon dryer which carried it along an overhead track. With three-quarters of a mile of drying wallpaper moving ten feet above their heads, "line lads" were ready with crude "T" shaped sticks to catch it if it fell and push it back into place.

In 1963 Graham & Brown bought Plantation Mill, installing eight 12-colour surface printing machines there and equipping the line with new ovens. Experienced people moved over from India Mill. They and the new machinery were soon operating at full capacity to handle the upturn in demand.

The new surface printing machines and ovens at Plantation Mill were not just a response to increased demand. They were an acknowledgment of the growing importance of technology. Graham & Brown could no longer rely on equipment that had remained unchanged for half a century or more.

Other companies at the time were trimming edges and packing rolls in cartons, but Graham & Brown were still wrapping untrimmed rolls of wallpaper in brown-paper parcels tied up with string. The arrival of Arthur Eccles as an engineer changed all that.

With Eccles's encouragement, Graham & Brown invested in new coating machines, new winding machines and new cellophane wrapping machines. New cartons replaced the old parcels. More dryers had to be installed to keep up with the speed at which the printing machines worked at to meet the new demand.

Through the 50s and 60s the company continued to invest in technology. Surface print and duplex machines were acquired and in the 1970s India Mill was extended, the hundred-year-old coal boilers were replaced, and computerisation was introduced to the administration departments.

# GRAHAM <sup>AD</sup> BROWN

## READY TRIMMED WALLPAPERS

BLACKBURN ENGLAND

NEW - EXTING - UNMISTAKABLE DESIGNS - INIMITABLE  
COLOURE - PRE-TRIMMED AND POLYTHENE WRAPPED  
TO PRESERVE THE FRESHNESS AND QUALITY OF EVERY  
ROLL. - A MUST FOR EVERY HOME



PATTERN N° 9338

PRINT F





In 1974, the company bought and installed two Cobden Chadwick flexographic printing machines at India Mill. These faster and more sophisticated machines operated in conjunction with web control systems which cut down on the waste of paper and ensured perfect registration of the print, where previously it had been possible to see the “bleed lines” at the edge of the sheet.

The flexographic machines also represented a considerable learning challenge for the men who were to operate them. But the first two flexographic printers mastered the totally new techniques and the line was soon running at full capacity on two eight-hour shifts a day, the first time any line had done so in any of the mills.

In 1976, India Mill began production of vinyl wallcoverings. This was a new addition to the range of surface printed and duplex papers and reflected the changing fashions of the market. The building was extended, and a central canteen added so that people working long shifts no longer had to eat in the isolation of their mills.

Technology helped Graham & Brown keep its share of booming markets in the first half of the 1970s. But technology is a tool which can only do the right job if introduced at the right time and for the right reasons, which is a matter of human judgement. In a cyclical



manufacturing business like wallcoverings, failure to read the climate correctly can have permanent consequences.

Since the 1980s, Graham & Brown have operated two main printing techniques; screen printing and gravure printing, at the India Mill factory.

The screen printing process is achieved by applying ink through a fine mesh cylindrical screen, engraved with the design, onto

the web. As the web goes through up to eight different print stations, it passes through inter-station dryers until it has taken on all the colour layers and pattern. The edges are then trimmed by two mechanical arms and the wallpaper is rolled, wrapped and boxed by automated packing machines.

Gravure printing uses a copper plated steel cylinder with the design engraved onto the soft metal. The cylinder rotates in an ink bath, then a steel blade wipes off excess ink, before



the web to be printed connects with the cylinder under high pressure, transferring the ink onto the paper. This process happens up to seven times in a gravure line to make up the final pattern.





In the 2010s, Graham & Brown undertook another technological advancement by investing in four digital printing machines, which has several key advantages compared to more traditional print production methods. Printing cylinders are replaced by digitally operated printheads, meaning that an almost unlimited amount of colours can be used for a single design and that pattern repeat sizes are, too, unlimited.

Furthermore, lower print runs are more cost-effective, allowing the business to be more agile in bringing new products to market. Graham & Brown's in-house surface pattern artists get the opportunity to be more experimental and forward-thinking when designing new products, mixing styles and scale to create truly innovative patterns.

Digital print techniques are also used to produce Graham & Brown's bespoke sized wall murals, which allows customers to select a full-wall design and have it printed to order to their custom measurements, via an easy-to-use online platform. Once the user inputs their measurements and selects their crop, the design is automatically split into panels and printed on to rolls, which can then be hung and matched in the same way as a

traditional wallpaper. As there is no cutting to be done, there is no waste, making the digital option an eco-friendly one.

Today, the digital mural range spans archive patterns and newer, trend-led designs and is personalised to fit customers' walls using the online made-to-measure tool. "Balloon Race is a really popular archive pattern that gets used a lot in nurseries," said product manager Samantha Halliwell, "and Venetian Floral is another archive print that looks amazing when reproduced digitally. It is a gorgeous, big scale floral mural and we've seen it used to great effect in bedrooms and bathrooms."

The digital developments of the last 15 years are on a scale that no one could have imagined. Even Harold Graham and Henry Brown would have struggled to predict the changes that technology – and some well-timed decisions – have allowed.

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We hope you've enjoyed this instalment of our Heritage series. Check out the next issue of *Loving Home* for more on the rich heritage of Graham & Brown.





# National Portrait Gallery

*We've collaborated* **WITH THE NATIONAL PORTRAIT GALLERY** *TO CREATE SOME truly unique and quirky* **WALL MURALS**

Designed to re-imagine old artworks and iconic photography, we've taken an innovative approach to add a little piece of the gallery into today's contemporary homes! We explored the gallery's extensive collection of over 215,000 works and handpicked some well-known pieces. Adding a pop of colour to proud standing portraits, come and explore our exciting collection!

Our three different portrait murals showcase an array of historic faces - George Eliot, Mary Wollstonecraft Shelley, Sir Joshua Reynolds, King George III and Queen Anne to name a few! NPG Colour Pop Portraits, NPG Can't be Spotted and NPG Heads Up are all available in a striking array of colourways, featuring strong pops of colour such as our vibrant Pink Robin and vivid Fortune Cookie. Creating your own gallery wall with a twist, these murals are nothing short of unique!







We've also introduced a different range of faces in NPG Hepburn and NPG Hello Hockney. These murals, similarly, in a mix of charming colourways capture Audrey Hepburn and David Hockney in a sophisticated yet charming way. Both showcasing horizontal stripes, these two icons will be the perfect addition to your homes.

Using our simple online made-to-measure tool, each of our murals are customisable by specifying your wall dimensions and selecting your preferred crop and finish. All of our murals are available in a range of four luxury substrates, designed and chosen to give your décor the best result.

Visit [grahambrown.com](https://www.grahambrown.com) to view the full collection of National Portrait Gallery Bespoke Murals.

# Make an IMPRESSION

*A collaboration made in pottery heaven.*

**WARNING:** These are matching sets you are going to need in your life

**T**he way we style our homes has never been more important to us than it is right now. Whether you've found a new colourful home account on Instagram, ticked off a decorating project on your to-do list or bought some new accessories for your home, we all seem to have caught the interiors bug.

Someone else that shares our passion for interiors is Nicola Wilson, Design Manager at **Denby**. We sat down (virtually) with Nicola to talk about their new collection, 'Impression' and how you can incorporate these gorgeous trends into your home with a little help from some G&B paint.

**How do you begin the design process/How did the collection come about?**

At Denby, we're always aware of trends in fashion, home and interiors as well as in lifestyle and eating. We also have a rich understanding of customer and market needs and trends. Before starting to put a new collection together, we begin by creating style boards which highlight these trends and as a Design team, we discuss the direction that we want to take it in. We then work with our highly skilled colleagues in our Derbyshire factory, including our brilliant glaze technicians to bring those ideas to life by combining different shapes, colours, textures and patterns. As we are all based at the factory, we are able work very closely with our craftspeople every day to see new concepts and ranges come to life.

With the Impression collection, I wanted to showcase our beautiful satin glazes and signature reactive

patterns to create a multifunctional and tactile range that would suit a variety of interiors and occasions. Pattern was key to the Impression design and in particular, geometrics as they are are a real trend for every room in the home. I'm so pleased with the final design which features four complementary patterns that sit beautifully with the palette of charcoal, cream, soft blue and chalky pink. With its detailed patterns and modern and neutral glazes, Impression allows you to create own personalised edit as the pieces can be effortlessly layered together. I love that it can be used and styled in so many different ways.

**Where do you get your inspiration from?**

Everywhere! Like most designers, I am an avid collector of random bits and pieces: pebbles, scraps of fabric, old postcards, books, the list goes on and on. I regularly visit exhibitions and art and craft fairs. Also, the beauty of phones is that you always have a camera on you to capture anything that interests or inspires you.

When it came to Impression, I was drawn to simple design details, playful neutral colours and geometric lines. There's a simple serenity found in neutral colours and shapes when they're paired together.

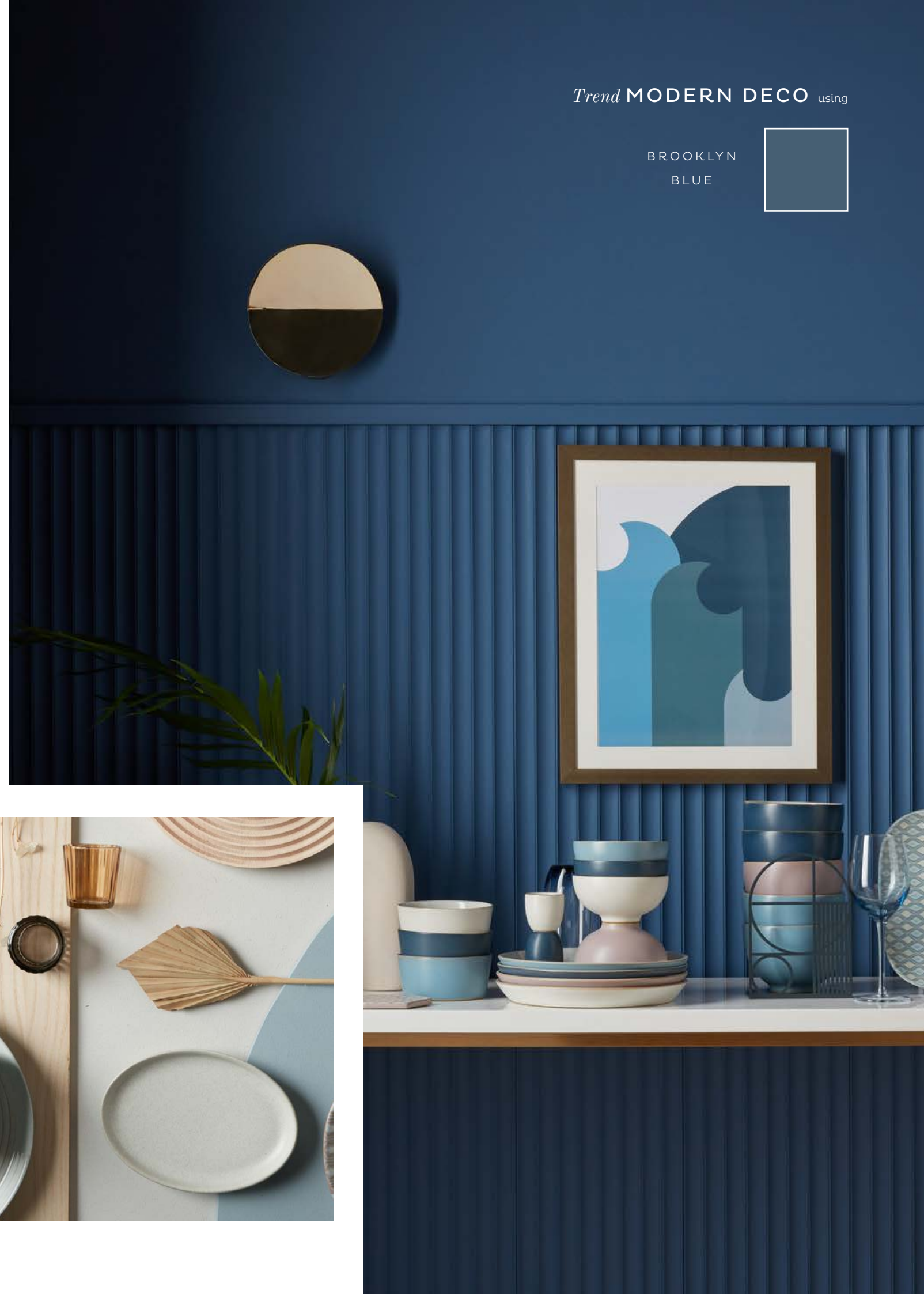
*Trend* **NEW NEUTRALS** using



GOWNS AND  
CROWNS

*Trend* **MODERN DECO** using

BROOKLYN  
BLUE





## Trend MINIMAL JAPAN using



SMOKY NIGHT



**What did you look for when choosing Graham & Brown paints to partner with the collection?**

Graham and Brown's rich and varied selection of paint provided us with plenty of inspiration. When teaming with the Impression collection, a whole new set of interior looks were evident which then evolved into the trends for styling the range. These trends include, New Neutrals, Modern Deco, New Bohemia, Pause and Minimal Japan.

The New Neutrals trend is all about creating a relaxed, subtle and welcoming décor that's both uplifting and contemporary. With its natural finish, Gowns and Crowns was the perfect paint to achieve this pared back look. For the Modern Deco trend, Brooklyn Blue was an obvious choice with its deep blue tone that has a real indulgent feel. For New Bohemia, this concept celebrated artisan details with plenty of warmth. The Highland Rose shade provided the ideal colour to create a beautiful backdrop that highlighted the hand-crafted nature of this style – and it works exceptionally well alongside the neutral glazes of Impression. We used Magnol paint to produce the right look for the Pause trend with its hint of sage green. Calm and serene, Magnol achieved an uncluttered interior and effortlessly worked with the soft creams of Impression.

Finally, to create a monochrome décor, Smoky Night was used to capture the essence of the Minimal Japan trend. This cool grey tone set off the use of green textures and muted chalky tones.

**Which is your favourite trend from the new collection and why?**

It's hard to pin down just one but I particularly like the boldness of the Modern Deco trend. I think this look truly shows what you can do if you are brave with colour and pattern, and the overall impact it can have in a room. The statement use of the Brooklyn Blue paint teamed with Impression makes every ceramic piece pop and the combination of the Impression glazes with the spiral, diamond, hexagon and hourglass patterns against the bright blue is beautiful, and very chic!



## Trend NEW BOHEMIA

using HIGHLAND ROSE



**What are your top tips for creating a loving home/bringing the latest interior trends into your home?**

Your home has to be somewhere that reflects you and your personality as well as being a space in which you feel comfortable and relaxed. Especially as we've all been spending more time at home over the past year, it's highlighted just how important a welcoming, calm and practical home is! We know that plenty of people have been using their homes in different ways – rooms have been turned into home offices and then are being used to relax and dine in in the evening. Choosing versatile homewares that can be used in multiple rooms is a great way to get around this. I am a great believer in the power of colour to enhance your mood and sense of wellbeing, don't be afraid to see each room as a different canvas with which to explore different palettes.

I'd also say to keep treasured possessions around you and use them rather than storing away in cupboards. A favourite mug makes a great plant pot, use a beautiful plate as a display tray on your coffee table and move items around and redisplay them frequently to keep your spaces interesting.

Shop the collection at [denbypottery.com](https://denbypottery.com)







# LOVING YOUR HOMES

Tag us, submit a review and become  
part of the Loving Home family



## SONGS TO DECORATE TO

### March Playlist

*Better Together* JACK JOHNSON

*It Takes Two* MARVIN GAYE, KIM WESTON

*Just the Two of Us* BILL WITHERS, GROVER WASHINGTON, JR.

*Come Together* THE BEATLES

*All Together Now* THE FARM

*Let's Stick Together* BRYAN FERRY

*Me & You Together Song* 1975

*Happy Together* THE TURTLES

*Together* ELLA EYRE

*Go Your Own Way* FLEETWOOD MAC



OPEN THE SPOTIFY APP AND TAP SEARCH,  
TAP THE CAMERA ICON AND SCAN THE  
CODE ABOVE



