



Spring Tonic Collection

A Biophilic-inspired, sustainable,
mural wall covering

Created by *Beautiful by George*



Bringing the Outside In

Artist George Sunderland, founder of Beautiful by George, creates 'Spring Tonic': a collection of exquisite, sustainable botanical wall coverings inspired by her own paintings.

Drawing on her closely-observed paintings of flowers and foliage, Yorkshire artist George Sunderland's mural-effect wall coverings fuse the vibrancy of a modern artwork with the delicate detail of traditional botanical illustrations.

Made in Britain, George's designs are expertly printed with non-toxic, water-based ink, onto a PET plastic-free paper and arrive in bio-degradable, compostable packaging.



Spring Tonic in 'High Noon' installed in the Morning Room of 15th Century Hurstwood Hall in Lancashire. Photo: Paul Simpson

Photo: Georgette Sunderland



Spring Tonic in 'Rosy Dawn'. Photo: Paul Simpson.
Above right, Magnified painting. Photo Georgette Sunderland

The Artistic Process

The dynamic, painterly designs of *Spring Tonic* began with George's own still-life paintings of flowers and plants - cow parsley, foxgloves, fluffy dandelions, pink Yorkshire Fog grass, gathered from her own garden, or photographed on riverside dog walks near her home, in Hebden Bridge in May and June.

'I wanted to capture that Spring feeling: when everything feels fresh and new – and the greens are so verdant,' she says.

To achieve the vivid, lifelike quality of *Spring Tonic* George uses a magnifier to capture details; the stamens and trailing tendrils, leaves and luminous petals depicted with exactitude to 50 per cent of the scale of the original.

This level of detail means that the original artwork can fit under a powerful 'rolling' scanner – one of a handful in Britain - powerful enough to detect even the finest brush strokes.

Once scanned, the floral motifs are then painstakingly traced by a team of repro specialists – a process that can take several weeks – to produce one single piece or 'vector.' This can be set against different coloured backgrounds (clients can also specify bespoke colours).

The designs are printed by Surface Print in Lancashire, founded over 150 years ago, on high-quality, eco non-woven paper. 'It has the density and texture of a fine-art print,' says George.

Using the Wallcoverings

Available in complete murals of 210cm wide by 335cm tall rolls, the panels can be applied directly to the wall using a range of light to medium weight pastes including vegan formulations.

The coverings can be used to cover an entire room - like an immersive, hand-painted mural. The dappled backgrounds ensure the joins between lengths are invisible. One roll includes 3 individual panels. Single panels can also be used to give the effect of painted panels on walls - or wardrobe doors.

Environmental Credentials

The wallcovering bindings are made from PLA fibres, a plant-derived thermoplastic, which produces 30 per cent less greenhouse gases than conventional PET fibres - Polyethylene Terephthalate – plastic. This means that no fossil fuels are used to produce *Spring Tonic* fibres. The paper itself is made from 99% renewable raw materials. Instead of unrecyclable cellophane, the rolls are wrapped in compostable, bio-degradable packaging.



Above, Spring Tonic in 'Sunset'. Photo: Georgette Sunderland

Wallcoverings For Wellness and Rehabilitation: A Personal Story



Drawing on her last career in eco-gardening, George has cultivated her own garden, with its wildflower meadow, herb garden, potager and wildlife pond, from scratch - without chemicals. 'Gardening philosophies such as Permaculture [chemical-free horticulture] have made me very aware of the impact you can have on the environment and people. It's the same for interiors,' says George.



She is an advocate of biophilic-inspired design, an approach that draws on natural materials, colours and plants to foster a sense of well-being and happiness indoors. The harmonious palette and botanical subject matter of her wall coverings mimic the effect of nature – drawing the outside in.

'We live in a valley where you get very little sunlight in winter. I designed the first wallcovering for myself to make our hallway feel like a vibrant hedgerow. It's an instant biophilic boost. And it makes me smile,' she says.

George's recent experience of being treated for breast cancer has made her even more aware of the way nature and interiors can impact our mood - and health. *'Nature – and art – is definitely the route to rehabilitation for me. I purposely seek out beauty. I want to see the beauty in everything and be surrounded by it. For me, art allows me to express my experience with cancer. Being surrounded by the gentleness of Nature is part of the healing process.*



'Nature has seasons, we have growth and rest and renewal. Gardening is very forward-looking: full of planning and anticipation. It helps you move in a positive direction and stay focused. By creating my own beauty inside my home I can wrap myself up in that nurturing positivity.'

Garden photo: Georgette Sunderland. Landing Hedgerow: Spring Tonic in 'Morning Mist'. Photos: Paul Simpson

The Sustainability of Interiors and Biophilic design.

George is also a signatory of **Interior Design Declares**, a 2022-founded collective of designers, makers and producers, which includes eco-paint manufacturer Edward Bulmer, campaigning for a more sustainable industry. ‘I feel we’re one of the last sectors to join the environmental movement – but these small movements need to happen,’ she says. ‘It’s about making a sustainable and conscious decision to buy something that is better for the planet – and your home. Customers can and must demand more from brands. Likewise, brands need to embrace more sustainable practises which they can be held accountable to’.



Biophilic Designer Oliver Heath, in front of Spring Tonic ‘Midnight’.
Photo: Richard Hanson

Oliver Heath, one of the original Founders of **Interior Design Declares** and a renowned Biophilic designer, has used *Spring Tonic* to demonstrate the use of wallcoverings for creating calmness and wellbeing in the home (especially where using real plants is not an option).

Oliver says: ‘I was immediately drawn to Spring Tonic as it captures the colour, wildness and diversity of healthy flourishing habitats – concepts that I love to bring into my Biophilic Design Approach.’



Spring Tonic ‘Midnight’. Photo: Paul Simpson

About George

As a child growing up in London in the 1980's, George learnt to paint at school and during weekend and holiday classes at a local art school. Her teacher was Alice Stainton who trained under Lucy Kemp-Welch, the successful equestrian artist who painted the original frontispiece for *Black Beauty*, first published in 1877.

'I was the youngest in the class by about 30 years. Alice really encouraged me to learn how to use oils and "see" depth and perspective. We mostly painted still life. I remember even now, her taking such time to show how to apply paint to your brush, demonstrating brushstrokes to achieve different results and the particular linseed oil smell of the art room,' she recalls.

George's interest in botanical art was sparked by *The Country Diary of an Edwardian Lady* - the facsimile of Edith Holden's 1907 journal, illustrated with delicate watercolours of her garden and local countryside, which was reprinted in 1977 and sold over a million copies.

'I became obsessed with the book after its prints were reproduced on a collection of home furnishings. I wrapped my entire childhood bedroom in botanical beauty, from curtains, lamps, cushions, duvets covers to wallpaper. It was probably quite over-powering: but I loved it!'

'Botanical illustrations have always fascinated me. My Grandmother once bought me an RHS address book which was illustrated on every page by the 20th-century artist Lillian Snelling. I think it was the scientific exactness I enjoyed, seeing every part of the plant's development - root formations and seed heads - but painted with such delicate beauty.'

George had successful careers in magazine advertising, Further Education and as an eco-gardener before returning to painting, a skill which had 'lain dormant' since she achieved an A Grade for her Art A' Level. Commissions to paint floral murals for private clients led to her designing, and producing, her collection of wallcoverings now used by designers such as Oliver Heath, BBC Design Masters winner Lynsey Ford and numerous private clients.



Examples of George's Botanical artwork.

photo: Georgette Sunderland



Close up of Spring Tonic 'Twilight'. Photo: Georgette Sunderland

Spring Tonic costs £195.00 a roll
(one mural).

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Close up of Spring Tonic 'The Small Hours'. Photo: Olivia Atkinson