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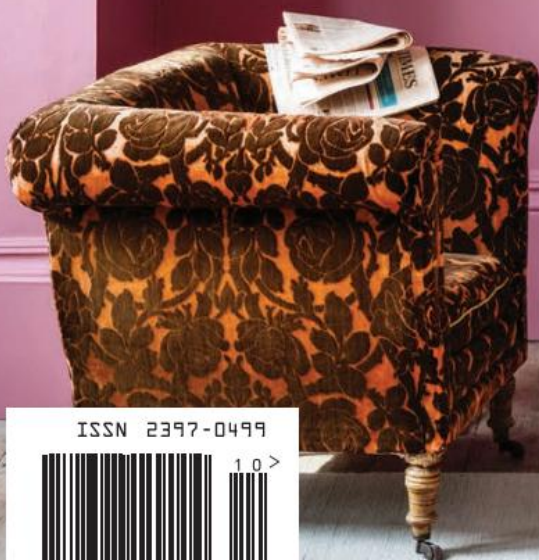
*The four main looks  
of the moment*

## COLOUR WHEELS

*Why it's all  
about green*

## PATTERN LOVERS

*Ten of the  
best prints*



ISSN 2397-0499



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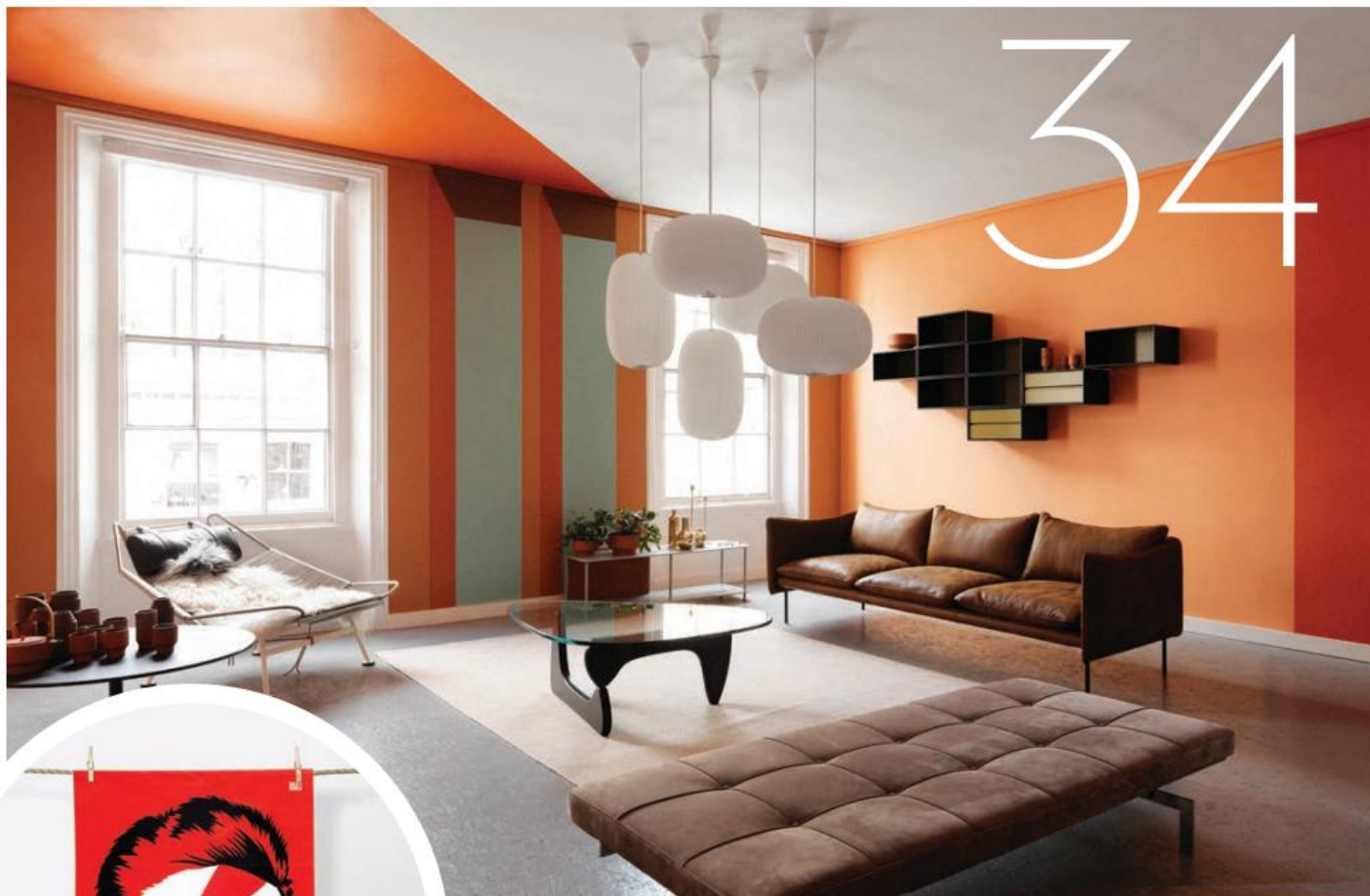
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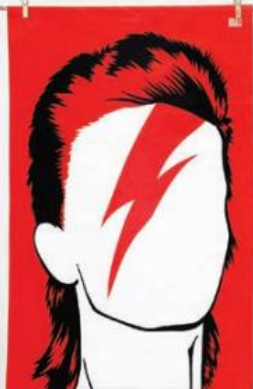


# HOME

NOVEMBER 2018



34



73

## DESIGN

25 CREATIVE REVIEW  
*News from the design world*

26 THE TOP TEN  
*All the best patterns*

30 URBAN NOMAD  
*Architect Henning Stummel designs his first furniture range*

34 THE ECO TOWNHOUSE  
*Skandium's sustainable scheme for an entire house*

41 LIFE WITHOUT PLASTIC  
*A few alternatives*

42 HE'S A MODEL  
*Meeting the brothers behind Chisel & Mouse*

51 THE LEGACY



## COVER

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## INSIDER

14 CALENDAR  
*Diary dates for the coming month*

16 NEWS  
*Snippets from the interiors industry*

18 ANNI ALBERS

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# 42



# 14



## LIVING

- 54 GREEN DAY  
*The benefits of living with green*
- 62 KITCHEN TRENDS  
*The four main looks*
- 68 BEING BOLD  
*A new maximalist aesthetic*
- 73 DAVID BOWIE IS...  
*... an inspiration for homewares*

## INSPIRE

- 89 DESIGN DESTINATIONS  
*European hotels for design lovers*
- 90 DECO DELIGHT  
*Eltham Palace's amazing interior*
- 98 MY STYLE  
*Christopher Trotman's moodboard*

# HOME

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# FROM THE EDITOR

6



5



There's a lot of talk of sustainability in this issue, though it is also said that the word is overused. What does it mean for something to be sustainable? Can something be sustainable without being entirely ethical? And can we always be certain? If sustainability is in danger of becoming a buzzword at the expense of its meaning, then we need to be more discerning. When Skandium decided to make its South Kensington base into an 'eco townhouse', they worried about overuse of the term and decided to focus specifically on longevity, on selling products designed to last for generations. They teamed up with Scandinavian furniture manufacturer Montana, all of whose furniture is created with wood from local suppliers that reforest as they harvest, and decorated the entire house in more colour than you might expect from such eco-conscious ambitions. In this issue we admire the results while also looking at some small steps that we can take to avoid plastic. Also in these pages we look at kitchen trends, at colour and at the increasingly maximalist aesthetics that are emerging in the wake of years of sober minimalism. Here's to a colourful autumn. 🍂



1

2

**Pendle Harte**  
pendle@zest-media.com

4



## Things we like this month

- 1 Reusable coffee cups, especially Sol's blown glass ones; page 41
- 2 Calm kitchen interiors; page 62
- 3 Henning Stummel's plywood sofa; page 30
- 4 Anni Albers' beautiful textile designs; page 18
- 5 LRNCE ceramics; page 26
- 6 Everything green; page 59

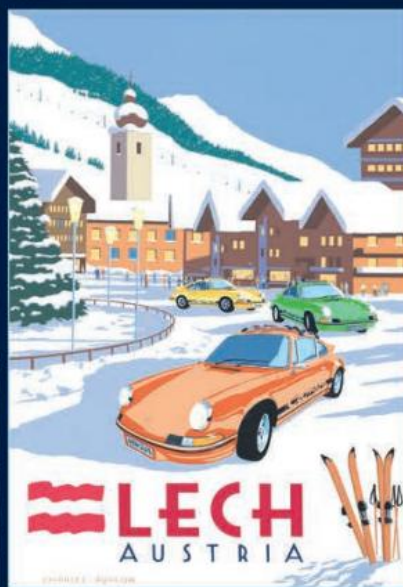
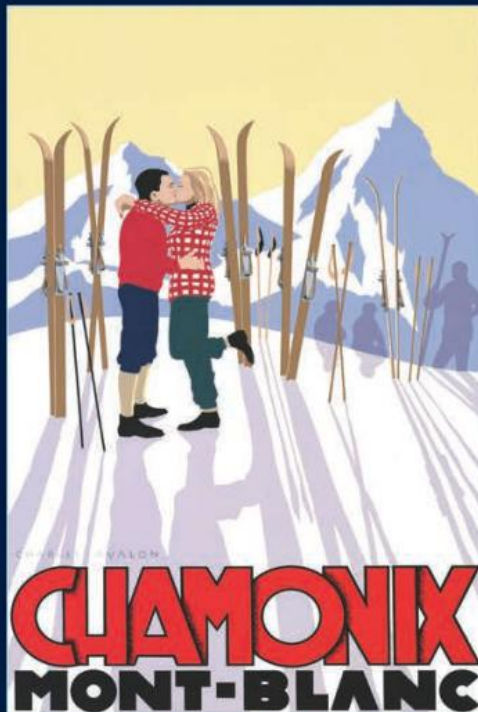
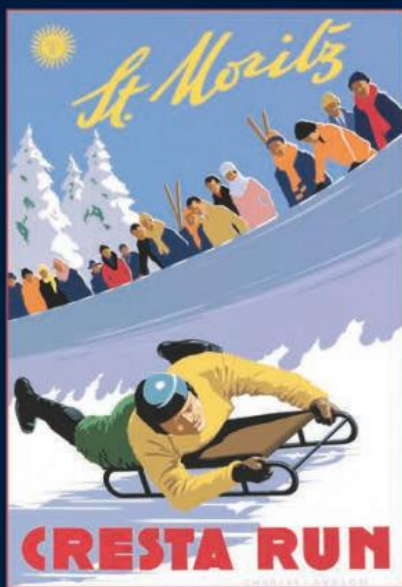
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NEWS · PEOPLE · DESIGN · EVENTS

# INSIDER

DIARY DATES 14 | NEWS 16 | ANNI ALBERS 18



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# A DATE WITH DESIGN

Art fairs, festivals and events for your calendar

By HELEN BROWN

## ART ON THE UNDERGROUND

From 8 November  
SOUTHWARK STATION

This month Art on the Underground presents a major public commission by British artist Linder as part of the #BehindEveryGreatCity campaign. It's the first large-scale public commission by Linder in London and consists of an 85-meter long billboard at Southwark station and a cover commission for the 19th edition of the pocket tube map.

Blackfriars Road, SE1;  
[art.tfl.gov.uk](http://art.tfl.gov.uk)



URUSHI BOXES, LARA BOHINC

## URUSHI BOXES

Until 24 November  
GALLERY FUMI

Following a two week residency in Wajima, Japan, Lara Bohinc brings her carefully crafted Urushi boxes to Gallery FUMI. Urushi is a centuries old Japanese lacquer technique and an important part of the Japanese craft industry. Bohinc has created two boxes combining this ancient technique with her signature geometric and playful style.

2 Hay Hill, W1;  
[galleryfumi.com](http://galleryfumi.com)

## ELEPHANT WEST

Ongoing  
ELEPHANT WEST

Elephant West is the innovative new creative project space set to open this month in White City. Designed by the multi-award-winning architecture studio, Liddicoat & Goldhill, the space will serve as a platform for emerging artistic talent through an ambitious public programme of immersive cultural experiences. We expect it to break down the barriers of the traditional white-cube gallery. 62 Wood Lane, W12;

[elephant.art](http://elephant.art)



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NINE LINES LOG OUT, MISS BUGS

## ECHO CHAMBER

9-14 November  
THE GALLERY AT  
10 HANOVER STREET

Artist duo Miss Bugs will showcase 15 new large-scale mixed media portraits and figurative works in their latest solo exhibition, *Echo Chamber*. The duo from Bristol appropriate imagery from both high and low cultural references, using a range of techniques and medium. For this exhibition, iconic faces of pop culture - Lady Gaga and J.F Kennedy among others - are immortalised in everyday objects. *10 Hanover Street, W1; missbugs.com*



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## THE SWERLING CIRCUS OF SMALL

From 22 November  
ANTHROPOLOGIE

Roll up, roll up! Anthropologie's brand new festive show features a series of miniature, whimsical worlds in boxes from Lisa Swerling to coincide with the 250th anniversary of the circus. The dioramas express big ideas with tiny helpers - dancing bears, couples captured in an eternal embrace and expectant wallflowers. Each scene contains a sparkling parallel world, reflecting the poignancy, absurdity and beauty of our own.

131-141 King's Road, SW3;  
[anthropologie.com](http://anthropologie.com)



TIME FLIES, LISA SWERLING

## MIDCENTURY MODERN

18 November  
DULWICH COLLEGE

The light and bright building of Dulwich College welcomes back Modern Shows for another exceptional edition of Midcentury Modern. Head upstairs to source the latest furniture, wallpaper, ceramics, cushions and gifts, before perusing the impressive selection of collectable vintage furniture and home ephemera downstairs.

Dulwich College, SE21;  
[modernshows.com](http://modernshows.com)

## LONDON ART WEEK

29 NOVEMBER - 7 DECEMBER  
VARIOUS LOCATIONS

London Art Week returns with Salons for Winter 2018, combining special selling exhibitions and auctions with one-off events, discussions and talks that will explore 5,000 years of fine art.

[londonartweek.co.uk](http://londonartweek.co.uk)



UMBERTO ROMANO

Portrait of Adolfo Caracciolo di Castagneto  
Antonacci Lapicciarella Fine Art



JOHN SERGEANT

Queen Elizabeth II  
Florian Härb



ROMAIN DE TIRTOFF, ERTÉ

Sports d'Hiver  
Stephen Ongpin Fine Art



Compiled by PENDLE HARTE

# IN THE NEWS

UPDATES FROM THE INDUSTRY



## COLOUR WHEEL

**DULUX**

Dulux's 'Think' palette has an inviting mix of rich neutrals and touches of soft pink, intense burgundy and sophisticated deep blue. Polished woods, mid-century furniture, graphic rugs and textiles emphasise the smart look.

[dulux.co.uk](http://dulux.co.uk)



## NEW SHADES

**FARROW & BALL**

Farrow & Ball has added nine new colours to its palette and they range from the subtle to the dramatic. On the drama spectrum is Paean Black No294, which is a Georgian-inspired red-based black that will create an intimate feel in contemporary or bohemian spaces.

[farrow-ball.com](http://farrow-ball.com)

## THE EDIT

**PANDORA SYKES X TROUVA**

Trouva.com has teamed up with Pandora Sykes, who has compiled her own edit across the site. She says: "Trouva's Instagram is a constant source of inspiration. I love the boutique takeovers they do, it's a great way to continually discover homeware inspiration from the community of independent boutiques."

[trouva.com](http://trouva.com)



## FAMOUS FACES

**WEDGIE**

Wedgie is an independent wooden handicrafts company that maintains close ties with Sri Lanka, where these stylish doorstops are hand-crafted. Taking inspiration from the modern, the retro, the cool, the not-so-cool, the famous, the not-so-famous, stereotypes and much more, these are doorstops with character.

[meetthewedgies.com](http://meetthewedgies.com)



## POT LUCK

**KOBENSTYLE**

Kobenstyle iconic cookware is made from enameled steel, which is lighter weight than clad steel or cast iron and allows for a range of colors and it is easily cleanable and washable. Originally designed in 1956 by Jens H. Quistgaard for Dansk, the range is available at the Conran Shop, from £99.

[conranshop.co.uk](http://conranshop.co.uk)





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M O D E R N I S T

M O M E N T

*Textile artist **Anni Albers** is the subject of a new retrospective at Tate Modern, while Christopher Farr Cloth is reworking her designs into new fabrics. HOME celebrates her*

Words **PEARL BOYD**



Tate Modern is showing the UK's first major retrospective of the work of Anni Albers (1899-1994), bringing together her most important works from major collections in the US and Europe to highlight Albers's significance as an artist. Opening ahead of the centenary of the Bauhaus in 2019, this exhibition is a long overdue recognition of Albers's pivotal contribution to modern art and design.

Anni Albers combined the ancient craft of hand-weaving with the language of modern art, finding within the medium many possibilities for the expression of modern life. Featuring over 350 objects including beautiful small-scale studies, large wall-hangings, jewellery made from everyday items and textiles designed for mass production, the exhibition will explore the many aspects of Albers's practice, such as the intersection between art and craft; hand-weaving and machine production; ancient and modern.





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*Levante*

Official fuel consumption figures for the Maserati Levante MY19 range in mpg (l/100km): Urban 17.8 (15.8) – 29.1 (9.7), Extra Urban 27.6 (10.2) – 39.2 (7.2), Combined 23.1 (12.2) – 34.8 (8.1). CO<sub>2</sub> emissions 282 – 213 g/km. Fuel consumption figures are based on standard EU tests for comparative purposes and may not reflect real driving results. Model shown is a Maserati Levante GranSport MY19 at £83,295 On The Road including optional mica paint at £660, 21" Anteo alloy wheels at £1,700, Black painted callipers at £200, Pieno Fiore leather interior with heated and ventilated front seats at £6,030, Trident stitching on head rests at £320, Bowers & Wilkins sound system at £2,300, Rear laminated privacy glass at £360 and Driver Assistance Pack Plus at £2,300.

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## CHRISTOPHER FARR CLOTH

**C**ontinuing to explore the ground-breaking design archives of Anni Albers in an ongoing collaboration

with the Josef and Anni Albers foundation, Christopher Farr Cloth have created two new printed designs. Orchestra is drawn from a series of works with the same title, inspired by Anni's visits to the Berlin Opera as a child in the 1920s. The shapes and colours evoke the instruments tuning up, the elegant velvet and lace dresses of the women attending the performance, and other memories. Temple is developed from a study for the Ark panels to hang in the Jewish Temple Emanu-El, Dallas in 1956. The large scale geometric pattern was created by painting stripes across a fabric, cutting them into vertical strips and changing their alignment. Orchestra and Temple are both screen printed at Farr's artisan print house in London on to pure Belgian linen. [christopherfarr.eu](http://christopherfarr.eu)




Albers held a long-standing interest in the relationship between textiles and architecture and the show will highlight her lesser-known commissioned works in this area.

Born in Berlin at the turn of the century, Annelise Else Frieda Fleischmann became a student at the Bauhaus in 1922, where she met her husband Josef Albers and other key modernist figures like Wassily Kandinsky and Paul Klee. Though the Bauhaus aspired to equality between the sexes, women were still discouraged from learning certain disciplines including painting. Albers began weaving by default, but it was in textiles that she found her means of expression, dedicating herself to the medium for the majority of her career. This exhibition explores how, here in the school's vibrant weaving workshop, traditional hand-weaving was redefined as modern art.



With the rise of Nazism and the closure of the Bauhaus, Albers left Germany in 1933 for the USA where she taught at the experimental Black Mountain College for over 15 years. From this time on she made frequent visits to Mexico, Chile and Peru, collecting artefacts and immersing herself in an ancient culture that profoundly influenced her career. The show will examine her incredible body of woven works of art known as 'pictorial weavings', inspired by her many visits to Central and South America, including significant large-scale pieces such as Ancient Writing 1936 and With Verticals 1946.

In the 1950s Albers moved to New Haven in Connecticut following her husband's appointment to the Department of Design at Yale University. During this time she published the seminal texts 'On Designing' 1959 and 'On Weaving' 1965 - in which she reflects on the history of weaving as a global phenomenon, dating back thousands of years yet typically modern. In both her work and her writing, she presents a vastly expanded geography of modern art, drawing on sources from Africa, Asia and the Americas. In her later years Albers also took up printmaking, translating her ideas into two-dimensional form. Featuring a range of remarkable loans from The Josef & Anni Albers Foundation, Tate Modern's show will include many of these groundbreaking late works, revealing her constant development as a highly original abstract artist whose enduring influence inspires new generations of artists and designers around the world. 

To January 2019; [tate.org](http://tate.org)





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# DESIGN

DESIGN NEWS 25 | TOP TEN: PATTERNS 26 | SKANDIUM'S ECO TOWNHOUSE 34



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# CREATIVE REVIEW

Updates from the industry

Compiled by **PENDLE HARTE**



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[lights4living.com](http://lights4living.com)



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[rig-tig.com](http://rig-tig.com)



## POSTER PERFECT

**NEISHA CROSLAND**

Neisha Crosland's new posters collection features 23 iconic designs previously seen on scarves for Hankys Department Store in Japan between 2002 and 2018. Limited editions of 50 have been signed by Neisha.

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## CUP LOVE

**SUNNJU**

Sunnju's artisanal ceramics, glassware and titanium vessels are all designed for considered tea and coffee consumption. Produced by a small team in East Asia, the range is stocked at insidestore.

[insidestoreldn.com](http://insidestoreldn.com)

## BETTER IN PRINT

**NORMANN  
COPENHAGEN**

The inspiration for Normann Copenhagen's Analog magazine rack is taken from the digital world. Its hole-patterned sides are inspired by the computer equipment of the 90's that had similar perforations for cooling down the electronics. Who said print was dead? £96.75

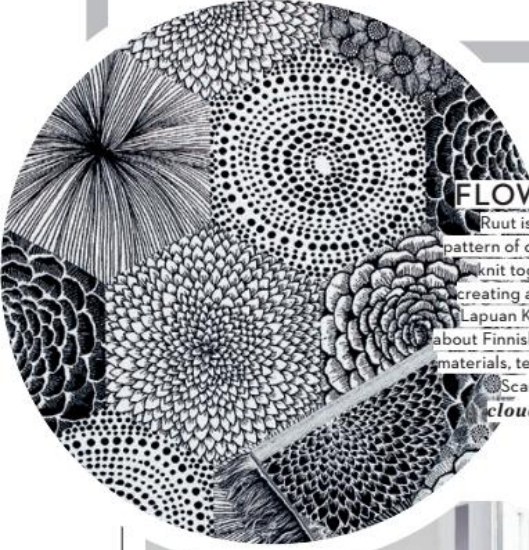
[normann-copenhagen.com](http://normann-copenhagen.com)



# IN PRINT

10 of the best...  
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## FLOWER POWER

Ruut is a contemporary flower pattern of contrasting designs that knit together like a patchwork, creating a unique tablecloth. The Lapuan Kankurit products are all about Finnish craftsmanship, natural materials, technical innovations and Scandinavian style. £107.50  
[cloudberryliving.co.uk](http://cloudberryliving.co.uk)



## HOME loves

## FLAWLESS FINNISH

All of Marimekko's fabrics sold by the metre are printed at the design house's own factory in Helsinki, where designers work closely with craftsmen on every print. Doing things together results in creativity, innovation and originality.  
[marimekko.com](http://marimekko.com)



## PRETTY IN PINK

Arlo & Jacob's Poirot sofa has been upholstered in the colourful and distinctive Leilani linen by Australian textile designer Anna Spiro as part of an ongoing collaboration with House & Garden magazine. £4,576,  
[arloandjacob.com](http://arloandjacob.com)

## SHAPE SHIFTER

Coveet House's Prisma rug is an inspiration in the conception of geometric forms. This is a product with a modern design inspired by the classic bauhaus shapes.  
[covethouse.eu](http://covethouse.eu)



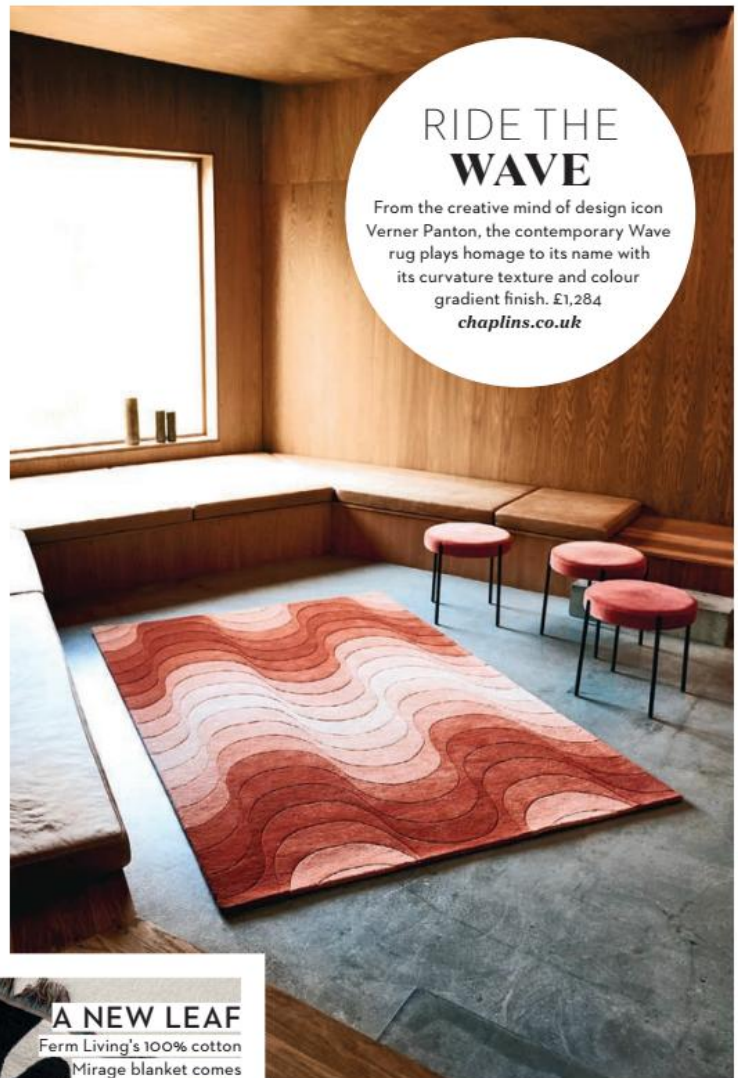
**TRIBAL GATHERING**

LRNCE is a Marrakesh-based brand founded in 2013 by Belgian designer Laurence Leenaert. Hand-painted in her Marrakesh studio, LRNCE products focus on craftsmanship and individual hand finishing. From £115; [anewtribe.co.uk](http://anewtribe.co.uk)



**LOVE TRIANGLE**

Lush Designs' Jade dipped triangle vase features a print inspired by crystal formations on cream earthenware; it also comes in orangey-red. £36 [lushlampshades.co.uk](http://lushlampshades.co.uk)



**RIDE THE WAVE**

From the creative mind of design icon Verner Panton, the contemporary Wave rug plays homage to its name with its curvature texture and colour gradient finish. £1,284 [chaplins.co.uk](http://chaplins.co.uk)



**A NEW LEAF**

Ferm Living's 100% cotton Mirage blanket comes in contemporary shades of off-white, grey and mustard. £119 [naken.co.uk](http://naken.co.uk)



**BAUHAUS STYLE**

Christopher Farr Cloth's collection of Anni Albers' textiles includes this beautiful Orchestra print, which comes in six colours including Peach (pictured). [christopherfarrcloth.com](http://christopherfarrcloth.com)



**OPTICAL ILLUSION**

Gan Rugs' Mirage is an impressive design by Patricia Urquiola in New Zealand wool. £4,410 [heals.com](http://heals.com)



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AT  
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KEYWORD SEARCH/  
ART, CONTEMPORARY, SCULPTURE, METAL,  
BEAUTY, GLASS, LED LIGHTS, PHOTOGRAPHY,  
MACRO MICRO, QUANTUM PHYSICS, SMALL  
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# P A C K



# U P

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1



2



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①  
**BOX FRESH**  
RIVER CAFE

Even without considering the contents, which are of course entirely covetable, the River Cafe's gift boxes are top of our wish list. The vibrant, colourful packaging is instantly identifiable and eminently reusable. From £250; [rivercafe.co.uk](http://rivercafe.co.uk)

②  
**IN THE PINK**  
PIERRE MARCOLINI

This stylish pink box is designed by none other than Victoria Beckham in one of the most stylish culinary conceptions this autumn. La Beckham teamed up with Pierre Marcolini to design a limited edition box of 16 chocolate hearts. £35; [eu.marcolini.com](http://eu.marcolini.com)

③  
**MONOCHROME MANIA**  
THE WOLSELEY

The Wolseley Collection's fabulous range of foodie treats is designed to recreate the spirit of the eatery itself: Art Deco, glamour and lots of black. Behind the look is Jeremy King's talented wife Lauren. [thewolseley.com](http://thewolseley.com)

④  
**IT'S A WRAP**  
MILLER HARRIS

Miller Harris has abandoned paper in favour of silk scarves as wrapping for the new season's gifts - and is topping everything off with a pompom to create what they call a 'fuzzy feeling'. This is where design meets comfort. [millerharris.com](http://millerharris.com)

⑤  
**BLEND IN**  
ALLPRESS

Our favourite coffee roasters Allpress have launched a new range of re-imagined coffee blends, designed by their young and talented in-house design team. The new packaging and labels use clear language and beautiful minimalist graphics to create a powerful identity for each new blend. [allpresspresso.com](http://allpresspresso.com)



# S I M P L E S O F A

*Henning Stummel, architect of the multiple award-winning Tin House in Shepherd's Bush, has launched an innovative range of furniture. HOME admires the Nomad collection*

Words PEARL BOYD





**D**esigned to combine style and quality with simple construction and minimal waste, the Nomad Collection includes a two-seater sofa, armchair and coffee table. Each piece is constructed of only five plywood components and can be easily assembled in seconds with no glue, no screws and no tools. As well as simple assembly, transport could not be easier: when disassembled each piece can fit easily in a small car to be taken anywhere.

Henning Stummel is acclaimed internationally for his compelling and striking architectural portfolio. His Nomad Collection, like his architecture, is characterised by a creative and resourceful approach to design, and is a charming example of necessity as the mother of invention. When Henning and his wife Alice realised they needed a new sofa they decided to develop one they could easily build themselves. The project soon developed a life of its own, and two years and six permutations later, Nomad is ready.

Arriving in flatpack form, each furniture piece is designed and grooved to millimetre precision, allowing the user to slot and assemble each piece easily and quickly - all without the use of glue or screws and no need for any tools at all.

**When Henning and his wife Alice needed a new sofa, they decided to develop one they could easily build themselves**





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The sofa and armchair upholstery is available in two high-grade leather and three velvet finishes, while the frames and coffee table are manufactured using birch ply, which can be laminated to offer alternative colour variations. Significantly, each piece is made of just one sheet of ply or hide, maximising the efficiency of Nomad and eradicating production waste.

Nomad is exclusively made in the UK, manufactured by Gloucestershire-based sofa makers Uptec, who boast years of experience supplying leading retailers including Heals and Conran.

Henning Stummel is an award-winning architect and academic, influenced by the Bauhaus ideology of form following function. Born in Frankfurt and based in London, Henning studied architecture and urbanism at the Technische Hochschule Darmstadt and the ETH Zurich, before working with Norman Foster and David Chipperfield Architects. Henning founded his own architectural practice in 2000 - Henning Stummel Architects - and has since been shortlisted twice for the prestigious RIBA Stephen Lawrence Award, alongside publication of his architecture portfolio worldwide.

Henning's best-known recent project is the RIBA Award-winning Tin House in Shepherd's Bush, London: an outstanding and compelling cluster of red pyramidal rooms that has captured the imagination of both the media and architectural peers alike. Tin House was named House of the Year in the AJ Architecture Awards 2017 and was shortlisted for the RIBA House of the Year Award and Stephen Lawrence Price in 2016.

[nomad.london](http://nomad.london)

**Each piece  
can be easily  
assembled in  
seconds with no  
glue, no screws  
and no tools**



# E E C O L L I V I N G



*Inside Skandium's eco townhouse  
the focus is not only on sustainability  
and quality but also on bold colour.  
HOME takes a tour*

Words **PENDLE HARTE**

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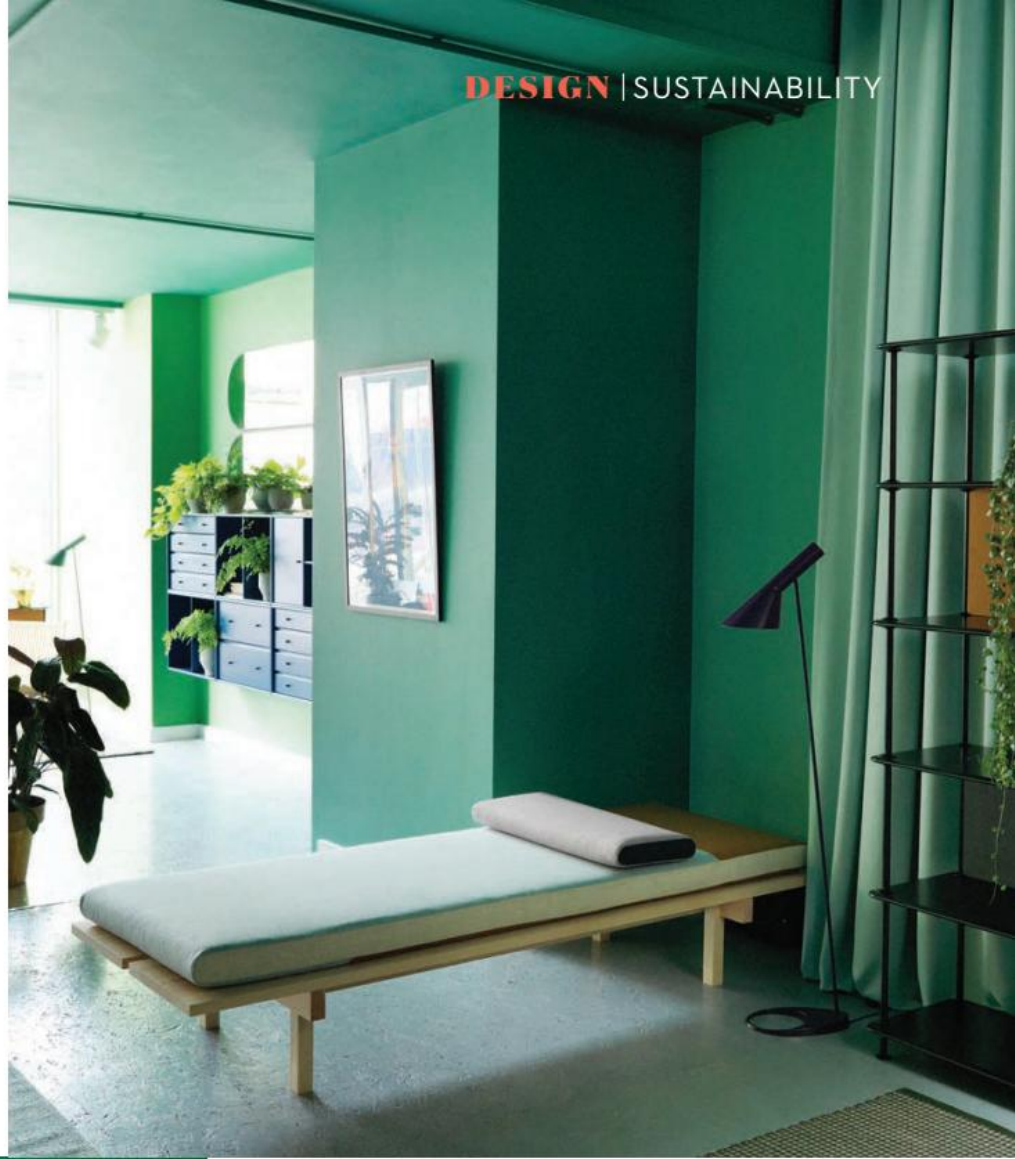


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In connection with the London Design Festival, Frame Award-winning Danish furniture company Montana transformed Skandium's four-story townhouse in South Kensington into an 'eco townhouse'. The entire house was populated exclusively with Scandinavian design products created with a level of ethical commitment, which could range from sustainably sourced materials to responsible manufacture or corporate responsibility initiatives. As Denmark's oldest furniture family, Montana was invited by Skandium to implement the transformation of the location.

An ever-increasing number of people are looking to minimize environmental impact when decorating their homes, turning to sustainable technology and interior and architectural innovation. Thus, Skandium aims not just to curate a collection of responsible design, but to demonstrate that it can be a vibrant, beautiful, and liveable solution to interior design.



To that effect, Montana enlisted architect Helena Laursen, recipient of the Frame Award Milan, to design two of the floors in their signature bold, captivating colour palette, while Skagerak transformed the basement and garden using their collection of FSC-certified furniture designed by a contingent of 30 international designers and collaborators.

All floors were finished with furniture, lighting and accessories from Skandium's catalogue, and each piece accompanied with their individual story of sustainability. Both Montana and Skagerak believe that the word "sustainability" has become overused and is starting to lose its impact. Both interpret the idea of "consequences" as an emphasis on making quality products that last through generations.

"We have always thought that Montana will only survive if the business runs on good values, so to speak, and maintains high ethical standards. Companies are the most powerful drivers in terms of changing the world to a better place. Companies are no longer measured in terms of profit or being the world's best. They are increasingly being measured by being best for the world.







**“Skandium is populated with superlative examples of sustainable, responsible design”**



This is our philosophy, too,” says Joakim Lassen, Montana’s CEO. “Sustainability is profitable. That is why we work according to high quality standards ensuring that our furniture will survive from generation to generation and can be moved from room to room as the home’s needs change.”

Montana only used PEFC certified wood for the furniture, making sure that new trees are planted and no children are involved in the production process anywhere in the supply chain. Since 2007, Montana has exclusively used water-based lacquer colours, which neither smell nor contain solvents.

In London the world comes together and Montana took inspiration from the city’s multicultural nature. Some of London’s most colourful communities involve Indian and Arabic cultures and their vibrant and powerful colour universes – block colours, draped textiles and spices draws you in and creates a vibe of Marrakesh and India, activating all senses and underlining the theme of sustainability.

Charlie Perry, Managing Director of Skandium, says: “Scandinavian suppliers stand head and shoulders above the rest of the world when it comes to mitigating the environmental and even social impact of their products, and as such, Skandium is populated with superlative examples of sustainable, responsible design.”

[skandium.com](http://skandium.com)



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1

# N O P L A S T I C

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BUYING PLASTIC. HERE ARE  
SOME STYLISH ALTERNATIVES

①

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[black-blum.com](http://black-blum.com)

②

## TAKE A SIP

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Genius brand S'Well combines style with sustainability and performance with its stylish range of stainless steel water bottles that keep water cold, don't leak and look good. Plus, there's even a Liberty print range. What's not to like?  
[swellbottle.com](http://swellbottle.com)

③

## ART OF GLASS

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These stylish and handy blown glass coffee cups are a delight to drink from. They won't absorb any flavour, the silicone sleeve feels comfortable and the glass is strong enough to survive the bottom of your bag. Never touch a single-use cup again. From £19.  
[solcups.co.uk](http://solcups.co.uk)

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In the late 1900s century a small brush manufacturing started out in Stockholm, making every brush made by hand by visually impaired craftsmen. Using sustainable materials, these wooden brushes are far better than any plastic.  
[irishantverk.se](http://irishantverk.se)

⑤

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[pearlywhiteclub.co.uk](http://pearlywhiteclub.co.uk)

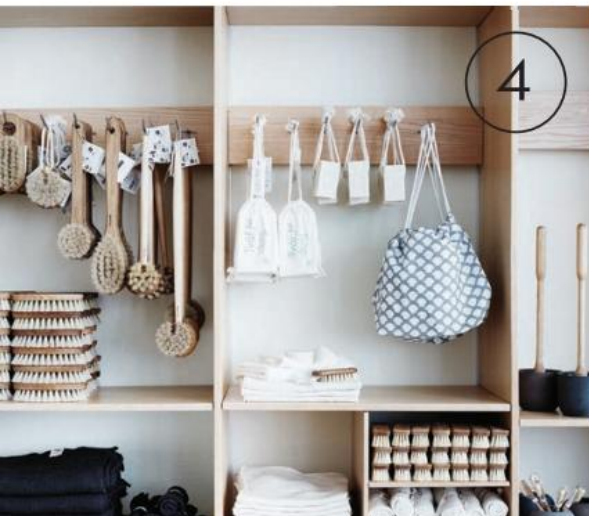
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“The smooth plaster pieces are unpainted and minimalist, yet instantly identifiable”



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# MODEL VILLAGE

*Chisel and Mouse's collection of architectural sculptures is loved by design-conscious people all over the world. HOME meets the brothers behind the business*

Words **PENDLE HARTE**



**W**hat connects Glasgow School of Art, Trellick Tower, Helsinki Central Station and Miami Beach's Century Hotel? Apart from all being architectural icons, they are all also subjects addressed in miniature by Chisel and Mouse. Their small sculpture versions of the buildings are design pieces, perfectly to scale and made to sit on shelves as decorative talking points.

Looking at these smooth, minimal and precise models, it comes as no surprise that the duo behind Chisel and Mouse used to be software designers. In 2011, brothers Robert and Gavin Paisley were bored of developing back office systems and becoming fascinated by 3D printing. As admirers of the classical architectural models made by Timothy Richards, they started experimenting with their own equivalents and produced a plaster model of Battersea Power Station, which still remains their best-seller. The combination of IT skills and old-fashioned craftsmanship is what led to the name Chisel and Mouse – and the precision of their scale models is a testament to their skill. The smooth plaster pieces are unpainted and minimalist, yet instantly identifiable.

Their methods have hardly changed since they began: they collect their assets, which may be drawings, architectural plans, photographs or simply images from Google Street View, and then they create a file using Sketchup, which is sent to a 3D printer. From there, a master mold is made from a prototype, and then the soft plaster can be poured. Based in a former pig farm in Sussex, they are making between 500 and 600 models a year, both brothers fitting their work lives around their families.



But it's not just modernist icons – over half of their business is bespoke. People moving out of long-standing family homes often commission a model of their house; Jo Malone London recently commissioned a model of their office building in Gloucester Place and architects want models of buildings they're planning. There are also 3D models where you can take the roof off and see the furniture, like dolls' houses for adults. Devon's beautiful Burgh Island is home to a single Art Deco hotel and they are currently fulfilling a commission for them. Cityscapes are another line, 3D maps of cities including London, Berlin and New York – and there's a big market for American ones. Robert says: "We try and celebrate the beauty of our industrialised world by combining an artisan's approach with modern innovation and transformative technologies."

New projects for the duo include a collaboration with Sir John Soane's Museum and a collection of Hawksmoor's London churches as well as an upcoming new model of the Art Deco RIBA headquarters in Portland Place. [chiselandmouse.com](http://chiselandmouse.com)



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# In the studio

*Textiles designer  
Juliet Travers on taking  
her artistic talents solo*

**Q: How did you start the business?  
What's your background?**

**A:** I studied printed textiles at Edinburgh College of Art and Drawing, and painting has always been a passion. My first job was with de Gournay, which is at the highest end of the wallpaper world, so I really threw myself into the industry at the deep end! I gained such valuable experience in sales and customer service with both their UK and international clients and I really noticed a trend in clients always asking for animals. Customers loved the hand-painted quality of de Gournay's collections. This was really the catalyst for me going solo and triggered a whole whirlwind of ideas. I made the leap to leave my job as showroom manager and began designing my first wallpaper collection, Safari, inspired by animals of East Africa.

**Q: How did you then expand into stationery and interiors? Was this always something you wanted to do?**

**A:** Wallpaper has always been something I love and it made sense to follow that with coordinating fabrics. However, we had such wonderful feedback from friends and clients who loved the designs (in particular, the level of detail in them), but for various reasons couldn't commit to having it in

**“I adore drawing when designing a new collection, I block off eight weeks to draw”**

their homes. We really wanted to find a way for people to enjoy the designs in their life without them being all over their walls and wanted to offer a product that was less of a commitment. So our stationery range came to life!

**Q: How do you approach “being creative”?**

**A:** Anyone who runs their own business will tell you that often the reason they set up in the first place ends up being what they don't get much time to do! I adore drawing. When I design a new collection, I block off eight

weeks solely to draw, paint and develop the patterns and colours. I am constantly collecting ideas and bits of inspiration here and there, but I really like to focus entirely on my creative process when I'm ready to start on a new project. It's difficult not to get distracted by emails or production issues, or the million and one other things that are always going on in the studio though.

**Q: What does your working day look like?**

**A:** I drop my son at nursery and then head to our office in Battersea three days a week. I'll have a catch-up with my team for them to bring me up to speed on anything I've missed and we discuss next steps for any projects we've got on the go. We are a very small team and we work very closely together, so even if I'm not directly involved I love being kept in the loop with what's going on. We have had a showroom open by appointment for the last three years, so often part of my day involves meeting with clients there. We are currently in the process of moving both my family and the business out of London, which is really exciting (and challenging), and I'm looking forward to getting set up in Hampshire and welcoming clients to our space there soon. 📍 [juliettravers.com](http://juliettravers.com)





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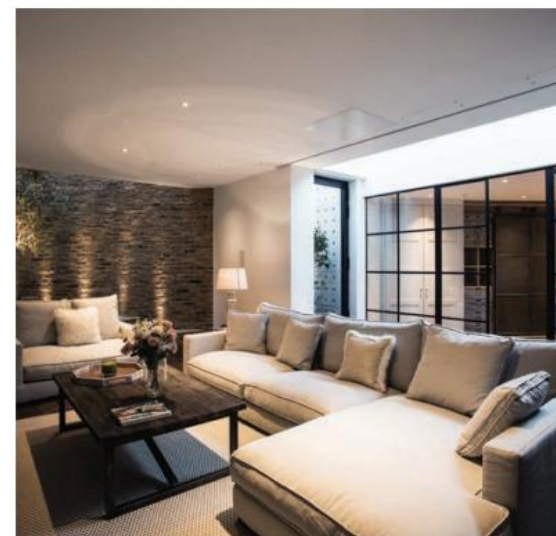
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# Factory girl

HOME meets Andrea Bates,  
founder of Tufnell Park's  
insidestore

Words EVE HERBERT

When Andrea Bates first set up her own shop, she wasn't expecting it to become a destination store. And neither was she expecting to become a furniture dealer stocking several exclusive pieces from Scandinavian designers, nor to be launching her own ranges. But the gradual transformation from Future and Found to insidestore has marked a significant shift, not just in the name change but in the character of the shop itself.

Andrea remembers her first day. 'I literally opened the doors and waited for people to come,' she says. The shop was born from her realisation that there was nowhere even to buy a card in Tufnell Park in 2012, so with a background in retail (having worked for Heals and Paperchase) she conceived of her own shop, which would sell design-led decorative accessories, homewares and stationery as well as quirky things that she'd find at car boot sales and liked. The name, Future and Found, reflected the mix of old and new.

A move to a larger site nearby opened the shop up to further possibilities and the new incarnation has rebranded. It's less 'found' and more 'future' - and as a stockist of brands including Hay, Muuto and lots of independent designers, many of them Scandinavian, this is a design store with a pared back aesthetic as well as a love of detail and character. Among the greys and neutral shades there are flashes of fluro, and best-selling pieces

include a French ceramic collection discovered by Andrea on instagram. The new and expanded space behind the shopfront includes a courtyard and an old factory building that's designed as a flexible showroom, currently arranged as a show apartment and a space that can be used for interior design consultations, events and workshops.

Andrea is in the process of developing her own brand designs, starting with a range of bedlinen - and her focus remains on seeing out high quality, design-led pieces for a discerning yet budget-conscious local customer base, and people are coming from all over London to what has become a destination in itself. 📍

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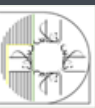
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# The Legacy

THE PH5 LAMP: 60 YEARS OF LOUIS  
POULSEN'S ICONIC PH5 SHADE

Words PEARL BOYD



**Henningsen's original design was inspired by his mother's wish for flattering, soft light**

**P**oul Henningsen, a lighting design pioneer whose work shaped the Louis Poulsen story, designed his celebrated PH5 pendant in 1958. Six decades later, the PH 5 remains the bestselling design in the company's portfolio.

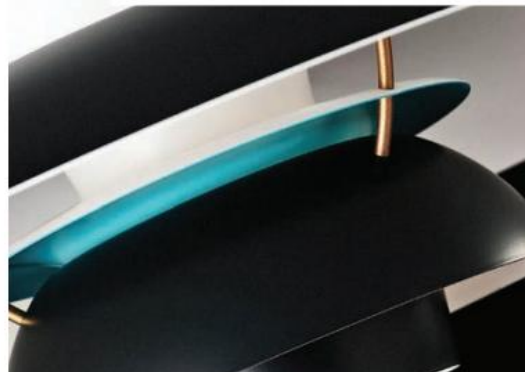
Poul Henningsen developed the PH 5 in 1958 as a follow-up to his celebrated three-shade system, which was launched in 1926 and put Louis Poulsen on the map as the leading manufacturer of innovative lighting. Henningsen's original design had been inspired by his mother's wish for more flattering, softer light in an era when homes were still transitioning to electric lighting and incandescent bulbs, whose effects were more utilitarian than aesthetic.

Later, when lightbulbs were standardised (a design shift that displeased Henningsen), he responded with the five-shade system to gain complete control over the new type of light, quipping that, "With the new PH5, I surrender to the light bulb manufacturers." The surrender proved to be more of a state-

ment of Henningsen's genius, and to this day, the PH 5's five-shade system continues to infuse spaces with 100% glare-free, even illumination, with the majority of light shining downwards at the space it illuminates rather than into people's eyes. The pendant produces the ideal combination of downward and lateral light to also gently illuminate the fixture itself. Interior anti-glare rings and reflectors ensure a warm light tone that complements the daily rhythm of natural light.

Founded in 1874, the Danish lighting manufacturer Louis Poulsen creates products that encompass the duality of design and light. Every detail in the design has a purpose. In close partnership with designers and architects like Poul Henningsen, Arne Jacobsen, Verner Panton, Øivind Slaatto, Alfred Homann, Oki Sato and Gam- Fratesi, Louis Poulsen has established itself as one of the key suppliers of architectural and decorative lighting. 📍

[louispoulsen.com](http://louispoulsen.com)



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# LIVING

LIFE IN GREEN 54 | KITCHEN TRENDS 62 | AT HOME WITH DAVID BOWIE 73



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# P R E T T Y G R E E N

*Green interiors are vibrant and life-affirming. HOME celebrates all the shades*

Words ANNA STARMER



**L**ush, verdant, vibrant and life-affirming, green is a constant in our lives. Intrinsically linked to the natural world, green can be energy boosting, mood-enhancing and grounding. Green is the colour of new growth, of country gardens and meadow fields, deep ancient forests and vast fertile plains. We long to surround ourselves with optimistic and rejuvenating shades of fresh grass, zesty lime and decadent emerald. Yet softer shades of sage, olive or pale mint speak of sanctuary, and a sense of restored balance and well being.

Tropical greens call to mind balmy days spent relaxing in sun-dappled courtyards. In hot climates, living spaces tend to spill out into open-air rooms, patios and terraces, and these outdoor spaces are often filled with terracotta pots of glossy-leaved plants and abundant flowers, creating a sense of tranquility and closeness to nature. Fountains and water channels running along tiled floors help to abate the heat of the midday sun. The green colour family offers us the chance to reconnect with Mother Earth, bringing the outdoors into our homes. We can live in harmony with nature and use its dominant colour to breathe new life into tired spaces. Greens are wonderful blended and layered together in a single living space. Cooling, peaceful and harmonious shades of green – such as pistachio, jade, mint and seafoam – work effortlessly together on a multitude of surfaces, ranging from glossy ceramic tiles to chalky matt paintwork.

It is wonderful to fill our living spaces with real plants and to take inspiration from the shades of green of the changing seasons. Cactus colours can inspire a perfect palette of softened greyed-greens. Add a touch of spring-

time to your kitchen with clean and clear mints or pale leaf greens. These pretty pale greens work well for woodwork and ceramics – you can even source electrical appliances in mint and pistachio finishes.

Incorporating natural materials in the home is a simple way to soften our unnatural habitats. Undyed, unpainted and raw wood, rattan or bamboo have a wonderful warm, golden natural coloration and pleasing textures that work especially well with greens. Celebrate organic materials with exposed wooden ceiling beams, natural seagrass flooring and jute lampshades. To avoid a scheme becoming too rustic, contrast the traditional with contemporary digital zigzag patterns or highly polished table tops.

When playing with pattern and wallpaper, keep your colour palette focused and limited. Modern design and new printing technologies give us the option to bring oversized printed materials into our living spaces. Huge banana leaves or lush jungle greens create an interior that is both fun and vibrant. Use large-scale pattern and decoration on a single wall or juxtapose solid colour on a wall with monochrome artwork and pattern accents.

**Green can be  
energy-boosting and  
mood-enhancing**



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heed to the saying 'blue and green should never be seen' and experiment with intense and dazzling layers of rich greens and deep inky blues.

In many cultures the colour green is synonymous with wealth, prosperity and luxury. Intensely rich greens are intrinsically

linked to a sense of abundance and success. In nature the vast spectrum of the colour green in all its wonderful shades means health, growth and renewal. Let this inspire you to embrace the great many positive attributes linked to the colour green. Kingfisher, hummingbird or peacock greens have a blueish cast. Inspired by the iridescent gleam of a flash of green feather, these shades glint and shimmer in the light. Layer them together to create a palette of decadent greens. Choose materials and finishes that reflect and play with light – a lustrous velvet, a glass-topped cabinet, a highly polished varnish or a metallic paint finish. The natural world can so often inform pattern, decoration and furnishings. Peacock-coloured botanical themes can be enhanced with a metallic shimmer. Use gold leaf to cover a ceiling or an alcove, and position your lighting to pick out the gleaming surfaces. The darkest of greens, close to black but just one step removed, is a shade that is intense and enduring, like an evergreen forest. Using such a dark shade for a large space might seem ambitious, but actually it creates a sense of intrigue and drama. Soft lighting and the matt finish build a theme of classic style and elegance. For balance, keep the floor and work surfaces pale and incorporate decorative touches that are orderly and simple. **H**

Pattern and graphic decoration add focus and depth to a room. Geometric pattern can lift an otherwise simple palette of colours – here, greens are successfully combined with monochrome. A simple repeat graphic pattern is bold, modern and yet somehow timeless. Pattern can also give an unexpected twist to a scheme, elevating the space and creating layers of visual interest. A classic black-and-white pattern never looks dated or out of place and introducing natural, soothing greens softens the overall look. Contrasting the paintwork colours with the symmetrical, geometric pattern of the floor tiles creates a striking effect. Colour combinations need to be kept to a minimum, just two or three shades working together, to allow the pattern to take centre stage.

Pattern is no longer reserved for cushions and traditional floral motifs. Modern design solutions are just as likely to see pattern being introduced into our homes in new and ener-

gizing ways. Try mixing pattern across wall coverings and floor tiles, and play around with scale; juxtaposing different sized versions of the same design motifs is effective. Use mid-tone shades of green in the bedroom or living room. The first shoots of spring inspire clean, clear tones that have a zingy note. Herbaceous greens, such as spearmint and peashoot, used on either walls or furnishings will invigorate any space. These fresh, light colours create an effect that is at once uplifting and inviting.

Greens can be used to spectacular effect. Precious tones of bright emerald and rich jade add depth and enliven any surface. Consider how these saturated, jewel-like colours can be introduced into a room scheme. Sumptuous fabrics, such as velvets and silks, will introduce opulence but can also help to soften a space. Gloss paintwork, metallic surfaces, vintage glassware and gleaming ceramic glazes all emphasize the luxury of these shades. What is striking here is that the brightest emerald green colour, normally reserved for an accent, dominates the room.

Pinks and greens work beautifully together, creating an often surprising and refreshing colour palette. Flat-painted pale pink walls provide a perfect backdrop to gleaming green furniture, allowing it to take centre stage. Plush velvets can be reminiscent of theatre seating or lavish restaurant interiors but, used cleverly, this luxurious fabric can be brought coolly into the twenty-first century. Such a scheme isn't simply about colours, it is also about mixing up textures to create a space with interesting layers of contrast. Emerald green is a bold colour to use in furnishings or curtains in order to create a dramatic living area. Large rooms with high ceilings can be transformed through the adventurous use of saturated colours. Pay little



Photography copyright Anna Starmar

EXTRACTED FROM  
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CHOOSING COLOURS  
TO LIVE WITH

by Anna Starmar  
published by Ivy Press, (£25)

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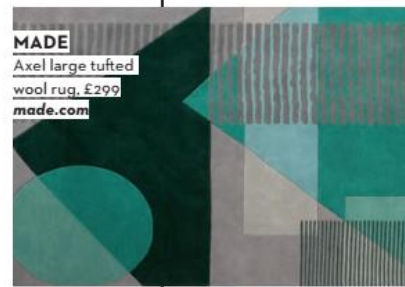




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# GREEN SCENE

Green is the shade of the moment. Here are HOME's favourite pieces

By **PENDLE HARTE**



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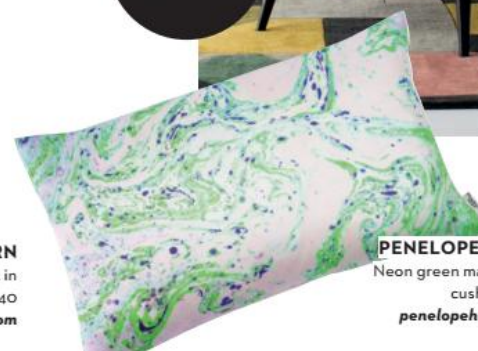


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C U P B O A R D  
L O V E

*Stylist and photographer Emma Harris' painted plywood kitchen reflects her pared back yet feminine style. HOME has a look around*

*Interview* [customfronts.o.uk](http://customfronts.o.uk)

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**With two children  
and a husband,  
full-on minimalism  
just isn't going to  
work for us**

**Q: In terms of decoration what would you say is your style?**

**A:** In an ideal world, I would live in a John Pawson inspired house, but in reality I have two children and a husband and full-on minimalism just isn't going to work for us. So I would say that my style is pretty pared back, but with a few feminine touches and favourite pieces thrown in. I have also just recently discovered colour again after a good few years of white and greys and I am really enjoying the drama it adds to some parts of my home.

**Q: Why did you choose a Custom Fronts kitchen?**

**A:** I did some styling work for Custom Fronts, and fell in love with their kitchens on set. The quality and finish of all of them is just beautiful. It did however make choosing the finish pretty difficult, as I wanted every new kitchen I saw (pink was a front runner for quite a long time). However, in the end we choose classic soft white with a brass handle. It also means that if we do get bored, we can easily paint over it.

**Q: In your home, what is your favourite object?**

**A:** Without a doubt, it is a painting of a nude given to me by my Dad. I always admired her when she hung on his wall, and when he downsized with my step-mum, they very generously passed her on to me. Thanks to the wonders of social media, after years of not knowing much about her, we discovered that she is most likely taken from a copy of a well known painting. At some point, she will take pride of place on the kitchen wall.

**Q: How was "a quiet style" born?**

**A:** I used to blog about local artists, prior to the birth of my second daughter. When she was about nine months old, I felt ready to start blogging again but I didn't want to have to rely on others for the content and more than one friend suggested I blog about myself and my life, as I have a strong sense of what I like. So that's how it all began.



**Q: Why that name?**

**A:** It felt like a good interpretation of my style and me in general, because my style is quiet and understated as a general rule, and I think my personality is pretty much the same. I am also a fan of the "less is more" approach to most things in my life and often in my job too if I can get away with it.

**Q: Tell us something surprising about you?**

**A:** Even though I am known for having a personality that fits my the name 'a quiet style', when it comes to the genre of film and TV I like, it is anything but, the darker the better. But apart from that, what you see is what you get with me.

**Q: Top tip for renovating a kitchen**

**A:** Storage, storage, storage. I would try and get as much in as you possibly can, having invested in a beautiful new kitchen, the last thing you want is to have to leave boxes of cereal on the side because they won't fit anywhere. I meticulously planned the storage in our new kitchen by writing out a list of everything we keep in the kitchen and working out where it would go. I would recommend just spending a bit of time doing the same so you know that all the essentials will have a home. 📌

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*Caesarstone has defined the four major trends that are set to dominate kitchen design in the coming years. HOME has a look*

Words **PEARL BOYD**

Photography **ANDREW MEREDITH**

**C** Caesarstone has distilled down to four key concepts the trends that will define the global commercial and residential interiors markets in the coming years. Presented and explained in detail in the newly launched Kitchen Trends Book, Caesarstone's ability to understand the cultural context of the markets it operates in positions it at the forefront of its industry. Here are the four key trends they are forecasting in global kitchen design

#### **CALM LUXE**

Calm Luxe is inspired by the paring back of an oversaturated design market. Our world is moving faster than ever and time comes in short supply, so we try to live more slowly, design more thoughtfully, and find joy in quieter, softer environments.

In a world of constant connectivity, time is the ultimate luxury. Our need to switch off is pressing and the benefits of slowness, stillness and silence are increasingly recognised. Scientific research on the subject increases, meditation movements strengthen and mindful retreats have never been more popular. Even boredom is acknowledged to provide a blank canvas for our imagination and to kick-start creativity. With Calm Luxe, we pare back to the essentials to make room in our minds, lives and homes. Living spaces have a peaceful, calming quality that provide a visually light haven that soothes the eye but also the mind. This is an acutely minimal direction, elevated by careful details and high-quality finishes.

Calm Luxe embraces modest material qualities & humble shapes. Interior components - whether a sofa or a surface - promote anonymity, focus on functionality, and offer fewer operating options. Silhouettes are as minimalistic as can be but are further softened by matte finishes or dulled angles - never harsh or cold. Assembly is also made simpler through elements that easily slot together or fit into each other. Everyday items are elevated to objects of beauty with precious metallic accents or ultra-careful detailing that highlight the quality of its craftsmanship.

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### TIMELESS CLASSIC

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### URBAN INDUSTRIAL

Caesarstone forecasts that the industrial trend will continue to be important in seasons to come but will evolve towards a more urban and yet increasingly poetic and light-hearted direction. Heavy construction materials such as concrete or cement will be softened by light, feminine tints; new composites will be crafted with colourful industrial waste; and fanciful constructions will add a fun element to rough silhouettes. Designs borrow the stark volumes and rugged textures of Brutalist architecture – translating these into bare, sculptural items. Finishes that focus on tactility warm this industrial look; sur-

faces remain rough and untreated; and light tones of colour soften contours. Taking its cue from industrial workshops, the Urban Industrial kitchen illustrates the artisanal aspect of this trend. Cooking accessories such as mortars and pestles or nutcrackers illustrate the importance of manual work. Their shapes remain solid and uncomplicated. The kitchen space features textures concrete or cement elements that are softened by light tints and rounded shapes that moderate the rough surfaces.



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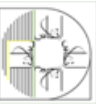
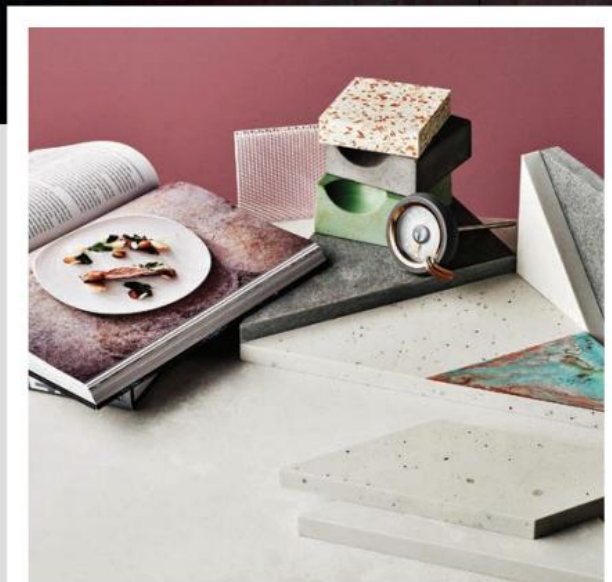
## URBAN INDUSTRIAL



## WILD LIVING

Here we bring the outdoors indoors - via lush vegetation or textured finishes that play to our senses and answer our longing for real, rough - even feral - tactility. Technology takes a more low-key direction - ancient crafts and natural materials are combined with technological advances to create new, contemporary products and appliances. The home reflects this with mobile furnishings that can adapt to our needs and easily transfer from one nest to the next; household objects are complete with details and fastenings borrowed from the world of camping. Warm finishes add subtle depth and texture to the kitchen environment. Think thick natural woods and sleek stones with enhanced natural grains. These traditional surfaces pair with a wide range of beautiful new composites. The new goods have rustic-chic qualities and make use of natural waste. Shots of fiery orange bring life to harmonies of deep browns, dark greys and forest greens. 📖

[caesarstone.co.uk/kitchentrendsbook](http://caesarstone.co.uk/kitchentrendsbook)



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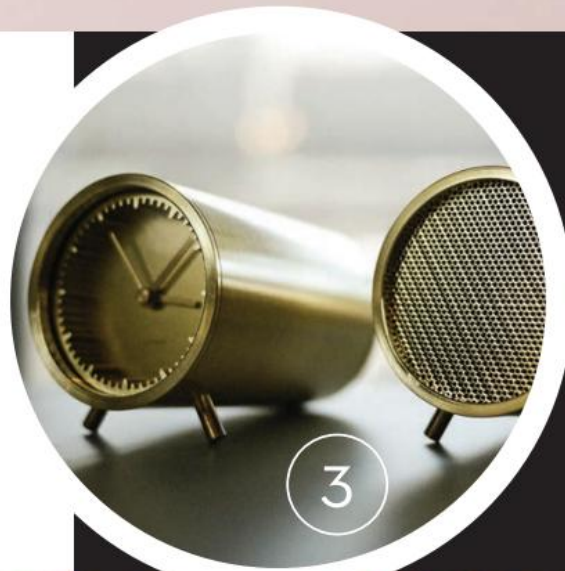
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*The pared-back, minimalist aesthetic is over. The new look is colourful, mismatched and full of character, as seen in this stylishly conceived apartment in the Netherlands*

Words EMILY HENSON  
Photographs CATHERINE GRATWICKE

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The creative couple designed and built their own dining table after struggling to find one that they liked, finishing it with deep plum-coloured paint. Masters when it comes to the use of colour, they painted the walls chalky pink and the chimney breast matt black, leading to sage green and navy in the sunroom beyond.



**W**hen a couple with backgrounds in graphic design and interior architecture create a home together, you can expect an interesting result, and the elegant apartment of Theo-Bert Pot and Jelle van de Schoor in The Hague doesn't disappoint. Richly painted walls punctuated by carefully chosen furnishings and an eclectic yet sophisticated mix of accessories make this home a study in strong but subdued styling.

The couple met while studying at the Royal Academy of Arts in The Hague and have lived together for almost nine years now, six of those in this building near the city centre, which dates back to 1905. Luckily the creative pair share a similar taste in interiors and seem to agree harmoniously about most things. How lucky - and how rare.

The apartment isn't huge, but it feels bigger than it is, thanks to the 3.2m-/10ft-tall ceilings and a sunroom that leads out onto a good-sized garden. And what the interior lacks in space, it makes up for in character and original features - there are two replaces, marble floors in the entryway, attractive cornicing/ crown molding, and stained-glass windows. These details are all the more appealing when juxtaposed with strong modern shades on the walls and a mix of furniture - old, new and handmade.

When the couple moved in, the walls were white and yellow, so they set about injecting some colour with a brave use of paint, going dark in most rooms and choosing pale pink for the dining room. They decided to paint

**The couple have few rules when it comes to what they collect, favouring a colourful yet classic aesthetic**





The couple chose matt black paint for the living room walls. Dark paint scares a lot of people but can look rich and glamorous. In the daytime, light streams through the large windows so it never seems gloomy, and at night when lamps and candles are lit, the effect is moody and seductive.

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EXTRACT TAKEN FROM

**BE BOLD: INTERIORS  
FOR THE BRAVE OF HEART**  
published by Ryland Peters & Small

even though the apartment is rented and say that when it is time to move out they will enlist the help of their friends and repaint it. If you rent, bear in mind that you can customize your space easily and cheaply with a coat of paint – a worthwhile job if you plan to stay long term.

Jelle is an interior architect running his own studio, Form Makers, designing restaurants, bars and homes, while Theo-Bert runs graphic design studio Pot & van der Velden with his friend Isabel. Theo-Bert has been interested in interiors since childhood, painting his bedroom multiple times and helping his parents style the table for their Sunday dinners. Now he exercises his interiors muscles by decorating his own home and writing popular interiors blog TheNiceStu Collector – an appropriate name for a man who loves to collect wherever he travels. Theo-Bert says it's a bad idea for him and Jelle to go anywhere with an empty car because it will definitely come back full.

On the mantelpiece a stunning ceramics collection is artfully arranged to one side of the black chimney breast, with attention paid to the varying heights of each piece



To the left of the chimney breast hangs a gallery of the couple's art, including a striking drawing by Monika Peterson. Resting larger pieces on the floor is a looser, more relaxed way of styling a gallery wall. A shot of grass green from an oversized vintage glass lamp brightens the corner.



The couple have few rules when it comes to what they collect, favouring a colourful yet classic aesthetic. They are just as likely to visit a local designer furniture shop to splurge on pieces by Flos, Vitra and Ligne Roset as they are to pick up vintage pieces in second-hand markets. They say they are not particularly concerned with colour or style, instead simply asking themselves "Do we both like it?" This laid-back attitude to decorating makes for a colourful and authentic home.

Something that struck me about this apartment was the use of solid blocks of strong colour on everything from the furniture, floors and walls to the cushions and ceramics. I've always believed that to

add interest to a space you need to introduce a splash of pattern, even if it's just on a cushion or a curtain. But Jelle and Theo-Bert have proved me completely wrong, managing to create a bold, richly textured and layered home with hardly any pattern in sight. Their trick? Instead, they have used strong colour, haphazardly grouped artworks, hand-made ceramics and lots of flourishing potted plants to bring their home to life. 🏡

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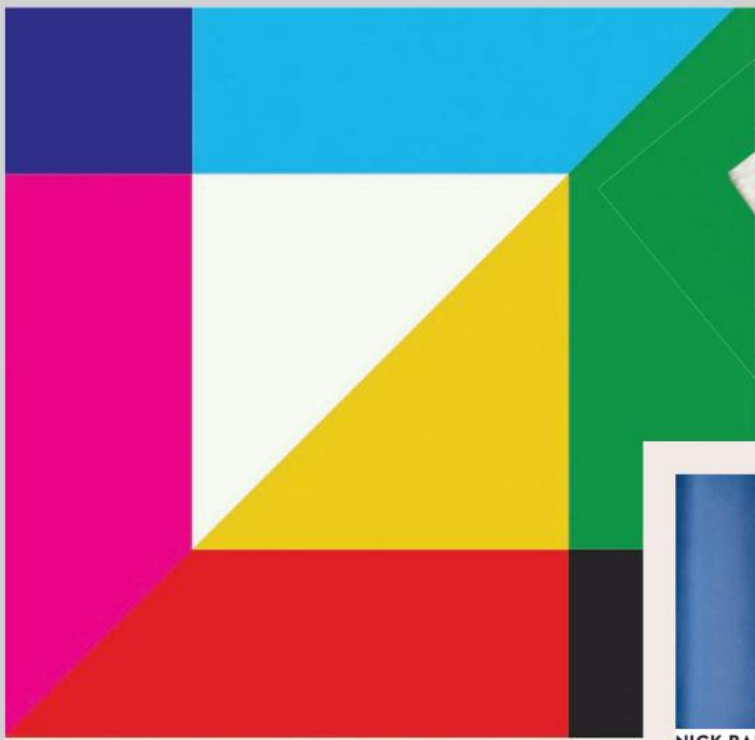
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By **PENDLE HARTE**

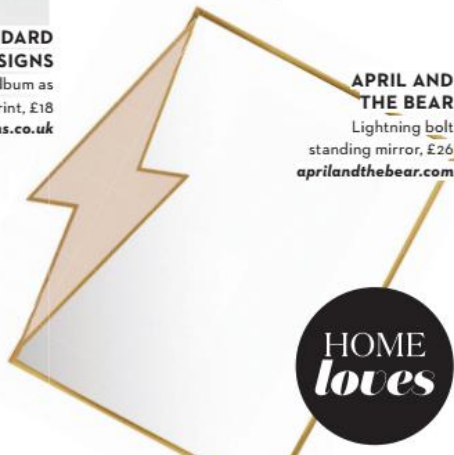
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# Nursery STYLE

HOME'S PICK OF NEW  
NURSERY ACCESSORIES

Words HELEN BARON

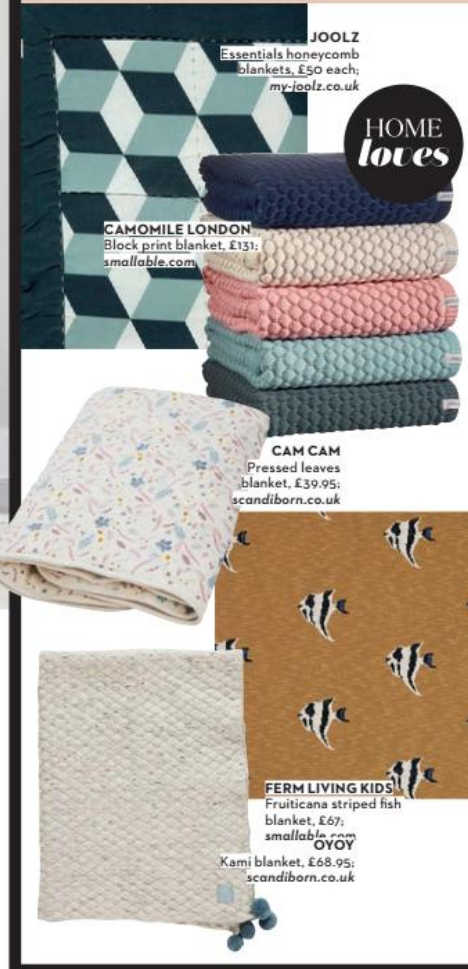


## WOODEN HEART

POTTERY BARN  
KIDS X WEST ELM

West Elm has teamed up with taste-making US mega-brand Pottery Barn Kids for the launch of the latter brand's debut UK collection. Expect streamlined mid-century styling at reasonable price points. We're officially intrigued. [westelm.com](http://westelm.com)

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## HOME FRONT

MINIFILI

New to our browser bookmarks folder, Minifili offers so many of our favourite brands it seems like we must have briefed them in advance. Stylish homewares from the likes of Fabelab (pictured), Olli Ella and Meri Meri abound - plus cute toys and stylish, Scandi-inspired takes on baby essentials. [minifili.com](http://minifili.com)

## SOFT LANDING

ACORN & PIP

Available in two soft shades of wondrously plush velvet, these play mats encourage kids to contain their chaos while adding a dash of autumnal style to the nursery floor. What's not to love? £69; [acornandpip.com](http://acornandpip.com)



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## STYLE, SUBSTANCE, SUSTAINABILITY

*HOME* discovers *Undercover Living's* new bedlinen

Words FLORA THOMAS

**F**inding beautiful bed linen in interesting colours can be a struggle, most high-end products are only offered in plain white - cream if you're lucky. Undercover Living comes to the rescue with interesting prints and bright colours. Inspired by her travels and a passion for graphic design

and photography, founder Miriam Tyrangiel has produced a beautiful and functional collection.

What's special about Undercover Living's collection is its fabric - it's half cotton, half botanical yarn, Tencel.

Having discovered its eco-friendliness and its popularity in fashion and interior design, founder Miriam realised its potential for bed linen. Tencel production doesn't require nearly as many pesticides or as much water as that of cotton. Instead, it uses a closed-loop system where 99 percent of the water and solvents involved in its making are reused or recycled. The result is silky smooth sheets with strong environmental credentials.

The fabric is gentle on the skin because of its softness, and it supports temperature regulation meaning you won't get too hot or too cold. Like cotton, Tencel is completely biodegradable: it's kind to you and to the environment. The qualities don't stop there: it's long lasting; breathable and, albeit unglamorously, anti-bacterial (the lack of moisture means bacteria won't grow).

We'd hardly be talking bed linen without mentioning thread count. Undercover Living insist upon the importance of quality over quantity. Rather than upping the thread count

with inferior, short staple cotton yarns, these sheets use larger cotton bulbs which produce long staple yarn. The result is a soft, crisp fabric with a thread count of 300tc: a wonderful blend of half Tencel and half cotton.

For their inaugural collection, Undercover have produced two stylish designs which stand out for their clean lines and contrasting colours. The distinctly modern collections can be bought as sets, or mixed-and-matched across the range.

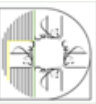
The Lido collection takes inspiration from Hockney's pool scenes: think deep blue skies, calming waters and soft landscapes. One side is a vibrant blue, the other is a soft peach.

The other is called Ponto (meaning 'dot' in Portuguese) and its name takes inspiration from its unique spot print. Its oversized terrazzo style pattern is made up of randomly placed monochrome specks, and, like Lido, the collection is entirely reversible, with a pared-back charcoal colour on the other side.

Undercover bed linen is designed in east London and produced in a family-run factory in the medieval town of Guimarães, Portugal, which is known globally for its expertise in home textiles.

It is available exclusively online. 

[undercoverliving.com](https://undercoverliving.com)





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W

A

# Off the

L L

*Home style with the master of magical wallpapers, Sian Zeng*

Extract from **MADE.COM**  
Photography by **VEERLE EVANS**

**S**tatement walls – the clue’s in the name. The chance to be bold on a small scale. Unlike the brash *Changing Rooms* approach of the 90s, today’s feature walls are refined. A chance to express your individuality, no matter how nuanced. You like flamingos? Bicycles? Botanicals? There’s a wallpaper for that. Pattern designer and interiors business-owner Sian Zeng shows us how she’s embraced the trend in her leafy London flat.

#### FRESH START

Sian’s always been into interiors, getting a wooden doll’s house as a child. “I used my pocket money to buy furniture pieces, excited to create this little styled home.” Moving into Kidbrooke Village in Greenwich with her husband Sebastian two years ago gave Sian another blank canvas. “The flat was brand new when we moved in. We just replaced the bedroom carpets with wood floors.”

#### SOFTLY DOES IT

“I’ve primarily used pastels, accented with brass and copper. Plus grey, as it complements so many other colours. The pink Frame armchair is incredibly comfortable and photographs beautifully against my plants – great for Instagram.”

#### WALL OF GLASS

“The open-plan living/dining room is my favourite area. I’ve tried not to fill the room with too much furniture, so that I can still have some empty space to move around in. Two of the walls are huge windows, making the room feel very light and spacious. It’s like having a bit of the outdoors, inside.”

#### PLANTS, PLEASE

Despite not having a garden, Sian’s still got green fingers. “All of the light and outdoor space allows me to grow a lot of plants, making our flat look a bit like a greenhouse.” She buys her plants in stages, online from places like Patch and IRL from a market by her studio.





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## “When I use a bold statement wallpaper I keep the rest of the furniture fairly simple”

### CLOUDY OUTLOOK

“The shades of pink work wonderfully against the green plants on one side and my Winter Snowdrift wallpaper on the other. The brass Austin floor lamp contrasts beautifully against the soft grey.”

### TOTALLY TROPICAL

“When I use a bold statement wallpaper I keep the rest of the furniture fairly simple and pattern-free to allow the design to dominate. In the bedroom, we used my colourful Tropical Bloom Wallpaper, with simple grey furniture and curtains to complement it.”

### TESTING, TESTING

Before committing to a wallpaper purchase, Sian recommends getting a sample first. “Ideally, with a full pattern repeat, to test on the intended wall. It’s the best way to understand if a design will work in your space, under different light and with your décor.”

### SERENE SPACE

“In my everyday life, I like to keep things tidy, but my working day is another story. When I’m designing, I allow my space to become messy while my mind is focused on creating. But when I’m done, I always return my desk space to a state of organised calm.”

### QUIET ZONE

While Sian works from her London studio, having a home office space is also important to her. “It’s where I go to brainstorm ideas, or if I need a quiet escape to gather my thoughts.” The Edelweiss desk drawers are filled with “everything from felt-tip pens and watercolours to documents and concert tickets.”

### THAT’S LUSH

“I love the large terrace surrounding our flat. I wanted to create a lush, secluded garden, so I planted crawlers to cover the glass [partition] wall. We got the Lyra garden lounge set in green, as the colour matched our terrace rails.”





When model *Juliana Mizon* commissioned Wyndham Design to create her luxe new dressing room, she knew exactly what she wanted

Interview **PENDLE HARTE**

**Q:** *How much wardrobe space did you need?*

**A:** Probably triple what I had! I converted one of the big bedrooms in our new house into a dressing room with an en suite. There's an entire wall of handbags and three hanging wardrobes. I have a lot of clothes! I might need to take another room in the house at some point...

**Q:** *How many pairs of shoes did you need to store?*

70 pairs in all - but I've already asked for more storage space. I created an amazing centrepiece out of shoes I don't wear every day - it's brilliantly lit to catch the sparkles.

**Q:** *How did you go about planning it?*

**A:** I said I wanted white, lots of light, and I wanted it to look like a store. My style is very girly: I wanted to display my artworks, flowers and chandeliers. I have a lot of art, I love portraits, I love to have a lot of faces looking at me in the house. My favourites are fashion icons such as Audrey Hepburn.





**“This is the wardrobe I dreamt of as a little girl. I love how peaceful it is”**

**Q: What do you like best about the space?**

**A:** I love how peaceful and how girlie it is. There's a little lounge area where you can sit and have drinks - it's not just get dressed and go. There's a makeup area, a hair station. It's every girl's dream. I had a good walk-in wardrobe before, but it was quite dark and masculine. This is the wardrobe I dreamt of as a little girl.

**Q: What is in the island in the middle?**

**A:** My fashion books are on display, along with flowers. I love white flowers. There's a picture of my wedding in Paris, which was very beautiful. And in the cupboard are folding areas, I always think that hanging jeans is a waste of wardrobe space, so I fold them.

**Q: How long did the project take and how did you cope in the meantime?**

**A:** The project took six months in all. All my clothes were in storage! I was desperate to take them out of boxes. Richard [Thomas, of Wyndham Design] is amazing, he just wants to please you. When I wanted to change things he didn't mind; he was great. Even though he's so experienced, he makes you feel like it's the first wardrobe he's ever worked on, he's very passionate and I love that. 📍

## WYNDHAM DESIGN

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[wyndhamdesign.com](http://wyndhamdesign.com)

**PHOTOGRAPHS** CHRIS LOPEZ **HAIR** GIO DI GESU / SALON SLOANE SQ **DRESS** GALIA LAHAV / BROWNS **BRIDE** MAYLEBONE **SHOES** CHRISTIAN LOUBOUTIN **PARIS FLOWERS** COBHAM FLOWERS



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# TREND WATCH

*The team at Tailored Living present the current trends*

Words FLORA THOMAS



**T**ailored Living Interiors is an interior design studio providing a one-stop service for both residential and commercial clients. Based in Dulwich, they look after clients all over London, offering an

Interior Design Service alongside their Interior Architectural Service. This means they'll coordinate all the work, minimising time and effort for the client, resulting in a seamless approach to transforming spaces. Tailored living continuously monitor your budget and ensure you're getting the best price for the right products, whereby helping you avoid making expensive mistakes.

Gloria, from Andalucia in Southern Spain, trained at the world renowned KLC School of Design, and she's backed by ten year's experience. Since qualifying, she has been realising her dream of creating unique and beautiful homes. Gloria is brilliant as designing custom made pieces, sourcing furniture, lighting, textiles and floor and wall coverings. Davide is the other half of Tailored Living Interiors, he's Italian, a highly creative and passionate individual. With a masters Masters Degree in Building Engineering and Architecture, Davide is well trained in all technical aspects



of architecture and construction. This super team have a real eye for detail and the personal touch, so every project is delivered to the very highest of standards.

Keen observers of interior design trends, Gloria and Davide have picked up on a move towards curvy lines. Straight lines and boxy shapes are giving way to softer interiors and architectural patterns. They have seen many suppliers introducing rounder sofas, armchairs, table edges and chairs, paving the way for more eclectic design. For a big impact look, they advise you to use organic shapes to create depth even in smaller spaces, creating flow. Tailored Living can help you achieve this fluid feel without wasting precious space.

Spatial planning is an integral part of their design process: Gloria and Davide believe that the correct layout can ultimately make or break a scheme. They therefore perform an in-depth study of the space in which their work is required before starting. You can expect accurate plans to scale from the team who will separate spaces according to their function, making note of the intended traffic flow through the area. They'll even take into account the height of their clients when designing items like mirrors and kitchen islands, so they fit the client perfectly.

With their special skillset, careful planning practices and extensive knowledge, Tailored Living Interiors have all the credentials and experience to transform spaces. 🏠



**Straight lines and boxy shapes are giving way to softer interiors and architectural patterns**



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DESIGN DESTINATIONS 89 | ELTHAM PALACE 90 | MY STYLE 98



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## COPENHAGEN

**N**imb Hotel is the perfect place to retreat post-gallery. The 'Scandi-chic meets Arabian nights' hotel lies at the heart of the Tivoli Gardens. Featuring Italian marble flooring, crystal chandeliers, Danish antiques and spinning wheels hung on walls, it is a design lovers' paradise. 2017 saw the addition of 21 new suites, each designed by expert René Jasper Thomsen with hand-picked art adorned on the walls, carefully selected antiques on display, and a private balcony facing the gardens.



VILA ORSULA, DUBROVNIK

## LISBON

**B**outique hideaway AlmaLusa Baixa/Chiado is a 28 room townhouse hotel in a charming corner in one of Lisbon's Praca de Municipio. The 18th-century building, once the site of Lisbon's army arsenal, is bursting at the seams with original features. The rooms are as serene as the square they look onto - guests can ogle the creamy façade of the City Hall and snap away at the iconic passing trams. The square itself is dominated by the City Hall, complete with elegant neoclassical façade.



ALMALUSA BAIXA/CHAILO, LISBON

## DUBROVNIK

**D**ubrovnik's Villa Orsula is an exquisite boutique retreat. The architecturally adorned 1930s Mediterranean-inspired villa is made of 11 rooms and two suites, offering discreet luxury service. Villa Orsula's Victoria restaurant is beyond picturesque. Situated amongst the sea-front gardens and shaded by grape vines, guests are overwhelmed by the breathtaking views of the glimmering blue Adriatic Sea, forested Lokrum Island, and the local old town.



NIMB, COPENHAGEN



THE DYLAN, AMSTERDAM

## AMSTERDAM

**T**he Dylan is a boutique 40 room hotel in an exceptional 17th-century landmark on the Keizersgracht, one of Amsterdam's most famous canals. It provides an ideal base from which to explore the city, while the hotel's personal service, immaculately decorated rooms, charming courtyard garden and Michelin- starred Vinkeles restaurant create a calm and comforting hub. Large windows look out onto a delightful courtyard garden- the perfect spot to explore the bar's seasonal cocktail menu. **H**

By Helen Brown

# Design DESTINATIONS

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IT WAS 1936, AND THE ABSURDLY  
WEALTHY COURTAULDS HAD  
COMMISSIONED ARCHITECTS TO  
TRANSFORM THEIR NEW HOME  
INTO SOMETHING DAZZLING

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# DECO

## DELIGHT

*Eltham Palace's Art Deco interior remains as breathtaking today as when it was designed in 1936. HOME takes a tour*

Words **NANCY ALSOP**

Photographs @**ENGLISH HERITAGE**

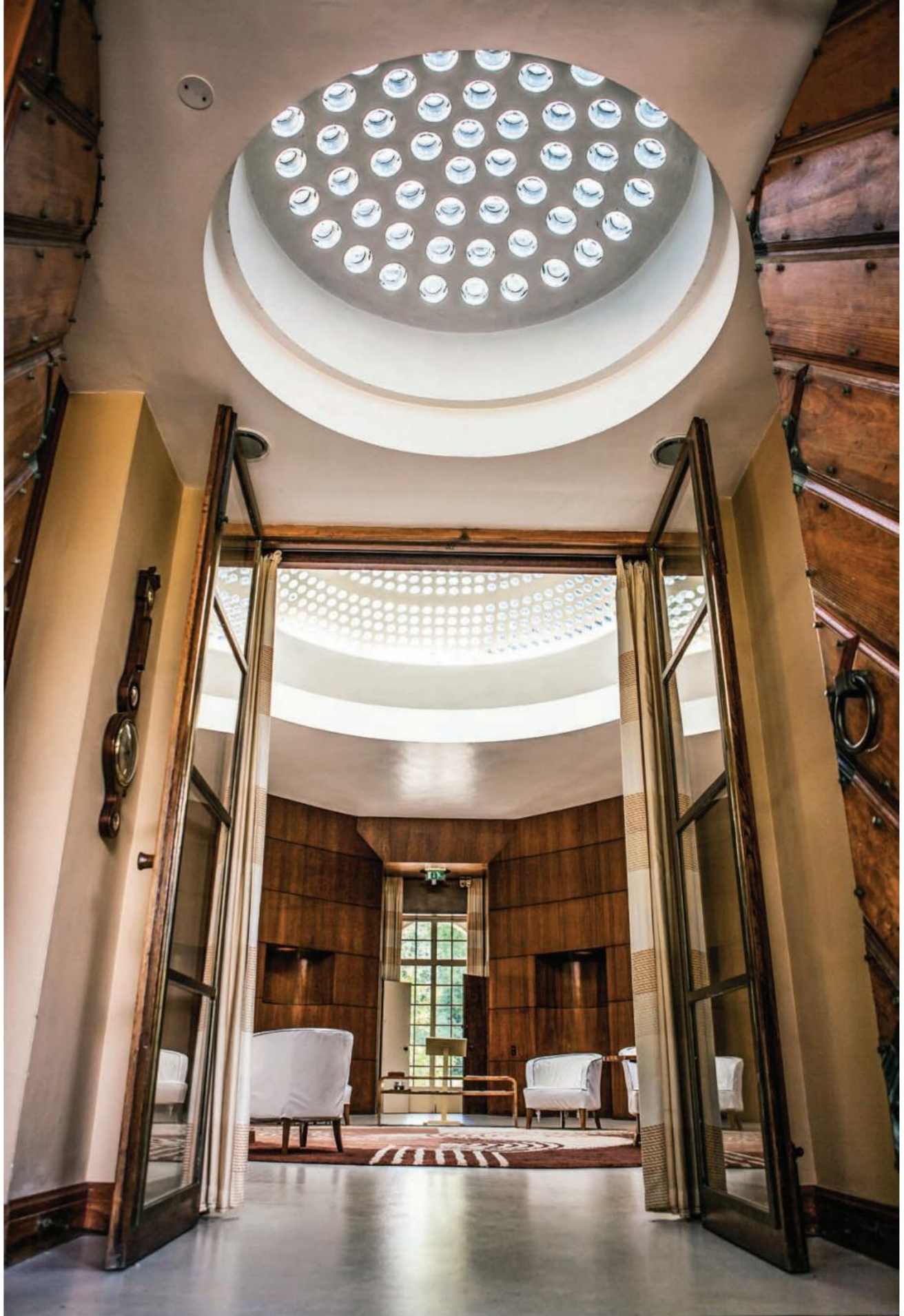
**W**hen Stephen and Virginia Courtauld renovated Eltham Palace, whose original shell was built by King Edward IV and later lived in by a young Henry VIII, one editorial in *The Times* caustically compared its merits to those of a cigarette factory. It was 1936, and the absurdly wealthy and achingly fashionable Courtaulds had commissioned the architects Seeley and Paget to transform their semi-rural neo moated home into something dazzling, something that the beau monde could be tempted to make the short journey from central London to. What they created – whether contemporary critics saw it or not – constituted not only the architects' most ambitious work, but the sublime expression of 1930s Art Deco, today under the care of English Heritage. And whatever the detractors said, it is unlikely that without the Courtaulds' input, Eltham Palace would still be visited today – when they bought it lay in ruins, entirely open to the elements.

Few buildings have so tangibly layered a history, nor such consistently noteworthy residents. Enter the house today and you cross a bridge built in 1396 with a Tudor

parapet – and then promptly walk straight into a capacious Modernist's dream, lined in blackbean wood, crowned with a vast dome that sits directly above the circular centre piece table and adorned with marquetry panels depicting a Viking and a Roman soldier guarding the room. As interior surprises go, it must remain one of this country's most arresting.

Furnished with unshakable commitment to the cutting edge 1930s style, Eltham Palace is awash with classic Art Deco white furniture with black piping and clever innovations that would have been eye-poppingly progressive at the time (take, for example, the concealed gramophone system, or the inbuilt vacuuming system that resembles a steam engine). But in addition to the cruise liner-style deco, complete with porthole windows, the Courtaulds, whose vast wealth came from the textile industry, also went in for quirkier flourishes. Nowhere is this more prominent than in the famous portrait of the pair, by L Campbell Taylor, which has the couple posed with another, also renowned, resident of Eltham Palace: Mah-Jonngg, Virginia's ring-tailed lemur, whose tropical heated cage can still be seen in the house, and whose scampering presence was resentfully tolerated by the Courtaulds' many guests. Mah-Jonngg was, by all accounts, given to biting.





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The perennial line of great and good guests (the stellar role call includes Queen Mary, Gracie Fields and Stravinsky) were a near-permanent fixture at Eltham, and they were certainly well provided for, the odd lemur bite notwithstanding. For not only were well-heeled party guests met with every mod-con, including under-floor heating, but they were also greeted by two fully staffed cloakrooms either side of the lobby, as well as having the house's very own telephone exchange at their disposal.

The Courtaulds did nothing by halves, as every room in their house attests. A flower room off the hall contains some 100 vases, all of which were in constant use, and filled with flowers from the 19-acre garden. The duo each had their own bedroom as well as designated bathrooms (Virginia's is entirely gold, with a statue of the goddess Psyche who poses, resplendent, within a niche watching over the bath, while her bedroom's sycamore-panelled ceiling is ribbed and coved, like that of an Odeon cinema). Stephen even had his own private Indian mahogany-panelled library, which housed his collection of Turner drawings behind sliding screens, now on display at the Courtauld Institute. The distinctive interior embellishments all come courtesy of Peter Malacrida, an Italian aristocrat who devised the particular brand of Art Deco that dominates throughout the house, with its marriage of the latest technology with abounding classical references.

The yacht-like sensibility of much of the interior is in keeping both with the era's voguish partiality to sleek lines and the fact that the

in Virginia's room, visitors can even try on replicas of Virginia's dresses. It also opened up the cellar which, prior to the war, housed the famous vacuum, and a vast stash of fine wine, but during it became possibly the most lavish air raid shelter in London. But despite the luxury in the form of a master bedroom and 12 camp beds for servants, the shelter didn't ultimately do enough to dissuade the Courtaulds from leaving Eltham in 1944; they departed, but only after ten bombs had fallen on the Palace, with the Great Hall had taken a direct hit. But Eltham Palace had emerged from ruins before and it would do so again. Now under the auspices of English Heritage, today it stands as a monument to the apotheosis of Art Deco as the ultimate party palace. 



Courtaulds were no strangers to luxury travel. In fact, such was their wanderlust that visitors to Eltham today can get an idea of the seriousness with which they plotted their global tours in the Map Room, unveiled in 2015 after a large-scale renovation. It was only discovered when someone peeled off some wallpaper to reveal part of a British roadmap; further removal of the wallpaper revealed that it was one of some dozen maps of the world that the family's secretary used to plan the Courtaulds routes via plane, train, automobile and, of course, luxury yacht.

The recent renovation removed any of the occasionally attendant stuffiness of grand houses open to the public. Rope barriers are dispensed with, except for in the library, and

**A flower room off the hall contains some 100 vases, all of which were in constant use**





# G I M M E S H E L T E R

Words EVE HERBERT

*How architect  
Rodrigo Moreno Masey's  
'decorated shed' became  
a multi-functional  
family space*



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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**“Our changing lifestyles require an adaptable space that can be a blank canvas”**



**A**

rchitect Rodrigo Moreno Masey built a ‘decorated shed’ in his garden as a flexible, multi-functional space to be used by himself and his young family. The design process led him to consider the limitations of the traditional shed concept and how our changing lifestyles require an adaptable space that can

be a blank canvas, with space to evolve allowing for multiple possibilities. Today’s shed is not simply an extension of a house, nor a pure expression of a rural retreat but instead represents a distinct, separate place where a number of different activities can take place.

“Garden sheds have changed” says Masey, founder of architecture firm MorenoMasey. “What was once a suburban attempt to hold on to a rural typology, the mini-barn or pottng shed has now become a multi-functional other space”.

The shape was designed to have the outline of a building that is unquestionably a garden shed. It has four walls and a pitched roof. Set within a Victorian terrace, the form is contextual but is super-sized, designed to be simultaneously at ease and unexpected.

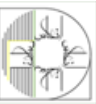
Reclaimed timber cladding distinguishes the building as non-domestic and distinct from the house. The silvered, aged oak boards are laid with gaps to create a geometric pattern, running over the entire form without interruption. Masey decided to forgo gutters and the

roof and walls are designed to blend seamlessly with no superfluous detail, meaning the scale and use remains ambiguous. The timber boards reveal a large opening to the main space and simultaneously conceal a door to the storage area. The contrast of the geometry and the texture is both hard and tactile, both controlled and random.

The rest of the design is functional, yet without a single fixed function. It is used as an office, a study, a gym, a conference space, a TV room, a playroom, a cinema, a library, a bar or a simple shelter. The finishes are chosen to be unspecific: a practical tiled floor extends to the terrace outside, an unfinished plywood wall to fix things to, a grey wall to project onto and some shelves for storage. The door is a glazed garage door, rolling up over the ceiling to leave a clear opening, there are no panels to clutter the reveal – the boundaries between inside and outside are blurred.

Masey says: “This decorated shed is pure fiction, a collection of borrowed ideas from things I have seen: the cladding from a barn in Austria, the door from a brewery in Oregon, the physical form so ingrained into our cultural language as house. And the space itself - a blank canvas, a space to be, to enjoy, to work and rest, alone, with family or friends. A space for fiction still to come. Surely that’s all we really want from our sheds? Not a copy of a barn, not a copy of a house, but a true other space. Perhaps this is not a decorated shed after all; maybe it’s just a shed”.

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# My Style

CHRISTOPHER TROTMAN  
- AKA DEX- OF DESIGN STUDIO  
RUN FOR THE HILLS

[runforthehills.com](http://runforthehills.com)

## MY FAVOURITE HOLIDAY DESTINATION...

I love the Alps. I would forgo a summer holiday over a winter ski trip any year. I have favourite places, but actually I always prefer to go somewhere new. I've traveled extensively in India, South East Asia, Europe and South America. Once you get the travel bug it's hard to shake. Which becomes a hard itch to scratch when you have children.



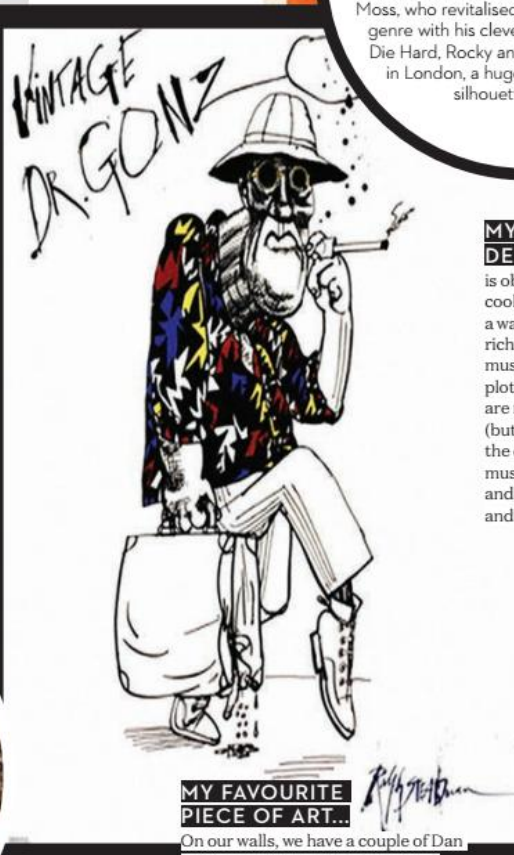
## MY STYLE ICON...

Hmm. Don't really have one if you mean fashion. I love the style of 70s movies from the great auteur directors like Scorsese and Coppola. And I love the style (and the humour and quirkiness) of Wes Anderson, a modern auteur, who frames everything like it's Stanley Kubrick's *The Shining*. Those direct angles. The symmetry. I guess I do also like 70s fashion.



## MY FAVOURITE PIECE OF ART...

On our walls, we have a couple of Dan Hillier prints ('Buck' and a special edition of 'Forest') that we absolutely love. But my personal favourite is my black and white signed original Dr Gonzo by the great Ralph Steadman. We have a lot of monochromatic art in our house.



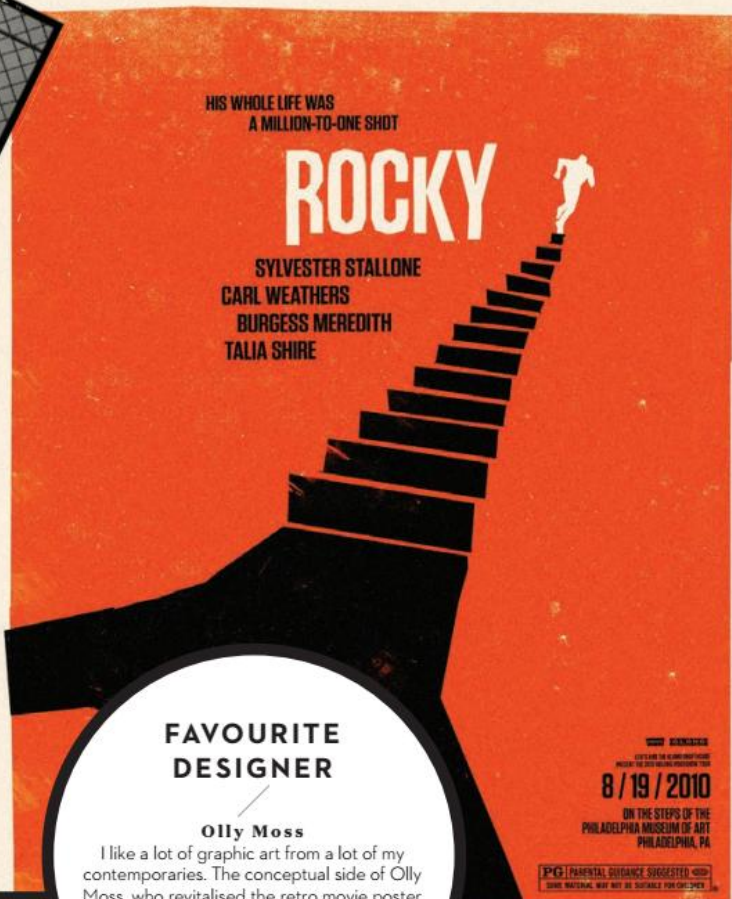
## FAVOURITE DESIGNER

Olly Moss

I like a lot of graphic art from a lot of my contemporaries. The conceptual side of Olly Moss, who revitalised the retro movie poster genre with his clever posters for films like *Die Hard*, *Rocky* and *American Werewolf in London*, a huge influence for Dex's silhouette art style.

## MY FAVOURITE PIECE THAT DEX HAS DONE...

is obviously my latest! Nine months in the cooking is my dense hand-crafted (with a wacom) typographic map of London's rich musical heritage. A curated mix of music, musicians, songs and lyrics all plotted on all plotted in the locations they are most famously associated. It was fun (but exhausting) researching songs about the city and references to the places musicians were born, gigged, lived it up and partied, but also where they crashed and burnt or died.



8 / 19 / 2010

ON THE STEPS OF THE PHILADELPHIA MUSEUM OF ART PHILADELPHIA, PA

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