

# HOUSE & GARDEN

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THE DEFINITIVE GUIDE TO STYLISH LIVING

## INSPIRING DESIGN

IN FIVE  
GLORIOUSLY  
DIFFERENT  
HOUSES

SOPHISTICATED COUNTRY | MEDITERRANEAN ESCAPIST  
URBAN MODERN | UPDATED HISTORIC | CITY COOL

## OUTSIDE INTEREST

IDYLIC SUFFOLK GARDEN  
PRETTY FABRICS TO USE OUTDOORS

PLUS *Tempting holiday ideas*





Carolyn Trevor created a light, calm kitchen for her client, with honed Calacatta Oro worktops and splashbacks, and a marble-and-chrome table

## Architect profile Carolyn Trevor

In this Belgravia maisonette, architect Carolyn Trevor reconfigured the space and added a side extension to create a family pied-à-terre. By Judith Wilson

Carolyn Trevor trained at the Bartlett School of Architecture and the Architectural Association. After qualifying, she worked for architects Julian Wickham and Rick Mather, before joining the

architectural team at John Stefanidis, where she focused on residential projects. She set up her own company in 1995, and was later joined by her architect husband Pat Lahiff; today, there is a

team of 14. 'I favour modern looks, but am also happy to do a stripped-down version of traditional,' says Carolyn. She is currently working on a new-build neoclassical house on the Isle of Man,

a mansion flat in Chelsea, and Arts and Crafts houses in Mayfair and Hampstead. She has five children and lives in London.

'This project was a ground-floor and basement maisonette in a Grade I-listed former embassy building in Belgrave Square. Our client wanted a pied-à-terre, in a modern, yet classical style, with space for his daughters. We gutted the property, added a side extension, and reconfigured the basement to create three bedrooms and bathrooms.

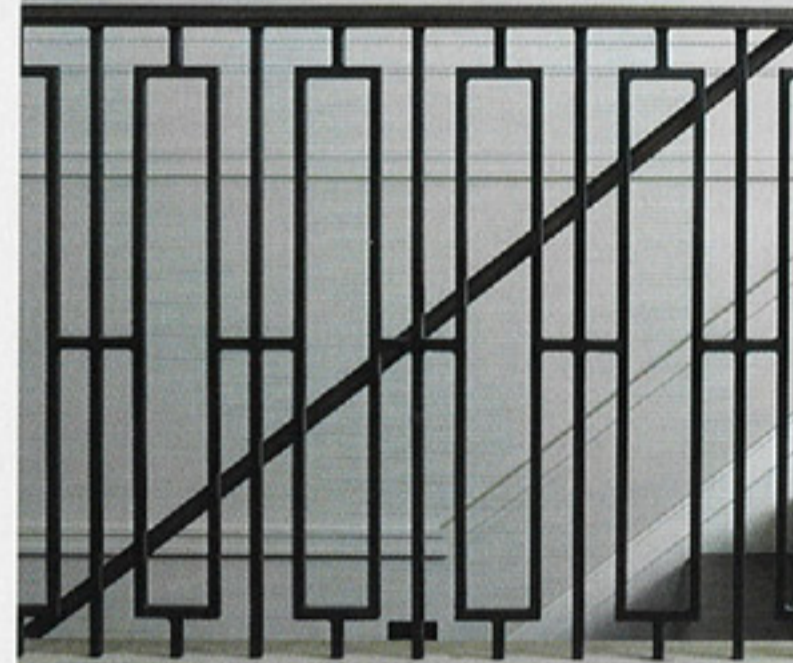
'The kitchen is dark, so I kept the design very light - I also wanted to create a calm space. White-gloss kitchens are a classic choice; these units were made to order in polyester high-gloss lacquer. The client wanted marble, so the splashbacks and worktops are in Calacatta Oro; it is my favourite marble, as it has unusual veining, and I've had it honed for a modern look. The marble-and-chrome table was also made to order. For the classic Mies van der Rohe "Brno" chairs, I chose the flat - not tubular - stainless-steel version, upholstered in Edelman leather. The pendant light was custom-made by CTO Lighting in polished stainless steel, and we opted for pale

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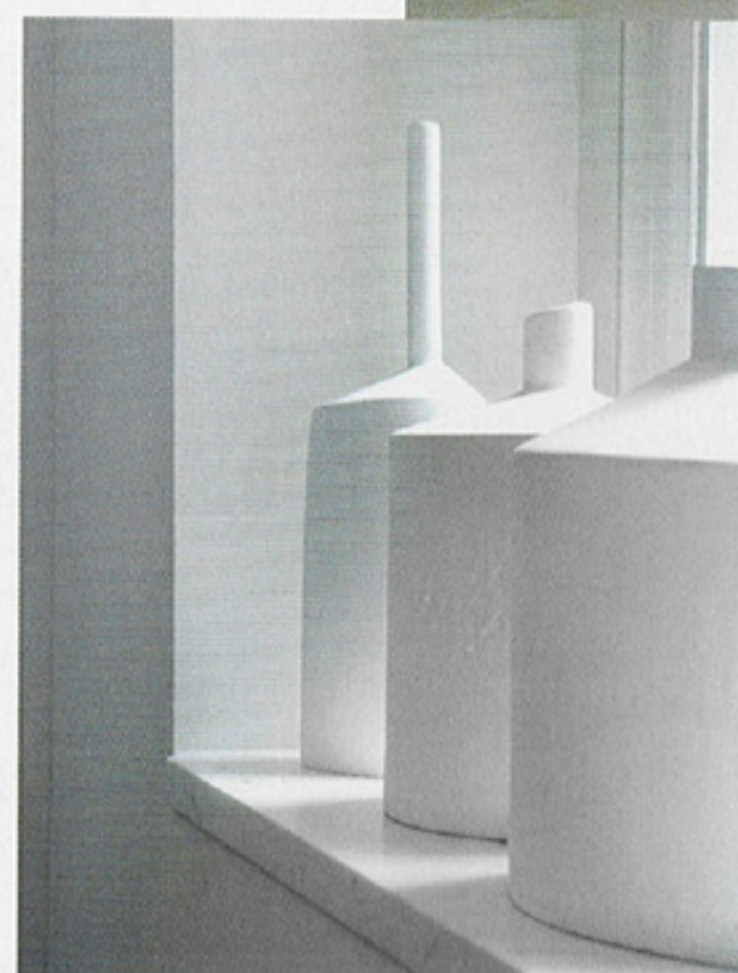
grey-stained, engineered-oak floorboards from Schotten & Hansen.

'My client's study occupies the new side extension. The mood is tailored, so I've panelled it in oak. I like monochromatic rooms, and my client also prefers fairly neutral schemes, so we've used shades of taupe and grey with flashes of red. The chimneypiece is in a British stone, Purbeck Cap, from Marmi & Granito, and has a masculine look. The bronze stool is by Hervé van der Straeten, but the client brought the scarlet chairs from his previous home. Some architects start afresh, but I like to work around the challenge of a client's existing furniture.

'The ceilings are almost four metres high, so the proportions are dramatic. In the hall is a Bateig Beige limestone floor, supplied and fitted by Livra in Wimbledon. I scaled up the slabs and inserts to give



add red velvet curtains. The decision to hang the Alexander Calder artwork came quite late. We knew something big would go over the stairs, so we designed an extra-large panel and installed lighting for it. As an architect who also does interior design, I can do a thorough job - I can replan the structure, while keeping a final vision in mind. I know



a funkier version. The walls are painted in Sanderson's "Westminster", a grey taupe. While redeveloping the basement floor, we had to slim down the stairs; the ugly balustrade was replaced with a steel and patinated-bronze design. The pendant light was designed and made by Hervé van der Straeten. It is made from heavy gilt bronze and creates a focal point in the space, casting a pattern of light

and shade across the ceiling. The cast-bronze lamps are by Hannah Woodhouse, with tailored shades in a silk-linen mix. The bronze table is from Lamberty.

I have done a good job for a client when their friends love it, and that results in another commission' □ Carolyn Trevor Design: 020-7737 6181; www.carolyntrevor.co.uk



THIS PAGE FROM TOP The study has a masculine, tailored look, with oak panelling, red ponyskin chairs, and a chimneypiece made from Purbeck Cap stone. The 'ugly' fibreglass bottle balustrade was replaced by a steel and patinated-bronze design; the abstract tapestry is by Alexander Calder. These vases were bought at Kose, in Milan. On the maisonette's upper floor, where the hall extends through to the drawing room, the gilt-bronze pendant light was designed and made by Hervé van der Straeten