
CAROLYN TREVOR

CAROLYN TREVOR DESIGN

Architects and interior designers can make uneasy bedfellows—both vying to realise a creative vision that might not necessarily be mutual—but at Carolyn Trevor Design, there is no such professional tension. A trained architect herself, Carolyn has set up an interior design practice that complements the work of Trevor Lahiff Architects, the practice she runs with her husband Pat Lahiff: same office, same ideas, and no disharmony.

Beyond the obvious benefit for clients—only having one person to deal with in the often long and complex business of shaping a new home—it also means a creative coherence and an approach to interior design that is as precise as you would expect from someone with an architectural background: The company's drawing packages are so detailed, in fact, that they outsource the more routine work to Asia: it simply wouldn't be cost-effective to spend so much time working on them in London.



Carolyn's superior draughtsmanship was embedded during nearly a decade working on and off for renowned residential expert John Stefanidis. His practice has a reputation not just for being one of the hardest working in the business, but the most prestigious—her time there included a two-year spell living on a Welsh hillside while the team worked on the interiors for a major country house nearby. Setting up on her own in 1997, Carolyn's architectural practice expanded to include interior design as well, either as stand-alone projects or in conjunction with the company's in-house architects.

ABOVE:
Mirrored wallpaper and bespoke mirrors create a whimsical ambience for a girl's bedroom. For a splash of colour, the vintage armchair is covered in pink velvet, while the dressing table is more conservative and Baroque-inspired.
Photograph by Fritz von der Schulenburg

FACING PAGE:
The Murano glass sun chandelier is accentuated by the warmth of the antique bronze wall finish as well as the bespoke rosewood sideboard and dining table with bronze detailing. Covered in Missoni fabric, the Italian chairs are circa 1950; the Italian wall lights and mirror are of the same period.
Photograph by Fritz von der Schulenburg





Luxury residential interiors are the company's stock-in-trade, with a particular bent towards generous family homes—existing or new-build—that are no less stylish for their practicality. Each home is naturally dictated by each client's desires, but with a recognisable pared-down coherence that makes them relaxing spaces to inhabit. Furniture is often specially designed, to ensure the highest quality finish, complemented by antique pieces and the clients' own possessions. Bathrooms have become something of a speciality, often with seamless expanses of tailored marble—opulent, without seeming excessive.

Carolyn says she doesn't have a professional philosophy, other than to keep pushing onwards until she gets where she wants to be. After more than 10 years running her own business she is no less ambitious about the future, and still feels that there is more to achieve, including a move into commercial work—hotels, restaurants and bars—that will enable her to put an even more individual stamp on interiors. With 20-plus staff employed, she aspires not necessarily to grow larger, but to go deeper into design, creating spaces that are intensely suitable for their purpose, with comfort at their heart.



TOP LEFT:

The chevron oak parquet flooring elegantly contrasts the stainless-steel island and the Lactea Compac quartz worktops. Designed by Trevor Lahiff Architects with Robert Timmons furniture, the kitchen is dominated by a large skylight.
Photograph by Fritz von der Schulenburg

BOTTOM LEFT:

Calacatta Oro marble and the mirrored bath surround create a certain sophistication. The polished nickel frame informs the vanity unit as well as the glass doors.
Photograph by Fritz von der Schulenburg

FACING PAGE:

A palette of midnight blue pervades the space, with the built-in bookcases and joinery, Robsjohn Gibbins armchair and leather inlay of the antique desk all in the same colour. The sofa is Danish from circa 1960, while the bespoke silk rug is a Neisha Crosland zebra design.
Photograph by Fritz von der Schulenburg

