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Designer profile *Robert Moore*

Using a neutral palette and layered textures, **Robert Moore** redecorated this Arts and Crafts house in Chelsea, allowing art and his bespoke furniture to take centre stage. By **Judith Wilson**

Robert Moore studied furniture and product design at Ravensbourne and then worked at Louise Bradley's showroom in Walton Street, SW3. In 1996, he joined Paolo Moschino at the Nicholas Haslam interior-design business, helping to develop its range of furniture and lighting products, and working on international interior-design projects. He launched his own practice in 2010 and concentrates on high-end interiors with an emphasis on tailored, bespoke design. His current commissions include an apartment in Chelsea, a sixteenth-century farm in Surrey and the lateral conversion of a Thirties apartment overlooking Albert Bridge. He lives in Kennington with Lucy, his Jack Russell.

'I was commissioned to work on this four-storey Arts and Crafts house in Chelsea. An architect had completed the layout of the house, and on the ground floor, the walnut flooring and built-in storage were in place. The clients specifically wanted to incorporate two nineteenth-century Italian cabinets and, working collaboratively, we created a space that drew together their collective tastes to make a striking family home. A classic yet modern look mixed with antiques gives a timeless feel.

'The ground floor has interconnecting rooms, so the schemes had to work across the entire space. The enfilade comprises a dining room, a central drawing room, and a media room to the rear. The natural light in the drawing room is concentrated at one end so I used a warm grey on the walls, "Elephant's Breath" by Farrow & Ball, to unify the

light at both ends of the space. Once this neutral canvas was established, my client's favourite modern painting of scarlet chairs by Ramiro Fernández Saus became the inspiration. We've covered a pair of nineteenth-century Italian fauteuils in a green velvet by Claremont to complement the painting, and cushions echo the tomato and moss shades.

'The brief for the ground floor was to create an elegant entertaining space with intimate zones. I'm very traditional when it comes to space planning. After preparing floor plans, I create detailed hand-drawn 3D visuals of the final scheme. It was important to break up the main reception room into two generous, separate seating areas. A Jansen pedestal table in the centre creates a focus for drinks parties, but I designed other pieces of furniture specially for the project. The U-shape banquette in Titian linen velvet was custom-made for the media room. I use a host of cabinetmakers, upholsterers and artisans to deliver that vital quality feel.

'My schemes are neutral but I play with textures and accent colour. The curtains are in plain Claremont linen with a deliberately simple French heading so that they frame the garden views. Graphic pattern adds interest: I've used Turnell & Gigon herringbone linen on the twin sofas, and the platinum sisal rugs are from Tim Page Carpets. Oversize lamps in interesting shapes and finishes create drama. The silvered lamps in the drawing room are made from old wine vessels.

'A mix of periods and finishes adds warmth and a sense of history. The console, coffee table and convex mirror are all black lacquer, so I wanted to add a feature piece of furniture in precious wood or painted lacquer. The Chinese cabinet is a Twenties

interpretation of a classic design and is only 35cm deep, so it fits the space perfectly. In the dining room, modern chairs from The Dining Chair Company covered in neutral linen are teamed with a nineteenth-century mahogany table, which anchors the space visually. The table needs to be hard-wearing as sometimes the clients' young children do their homework in here.

'The dining room is cool and harmonious. The walls are painted in a Dulux grey, "10YY46/041", with the contours of the original panelling picked out in Farrow & Ball's "Wimborne White". The chrome art-deco wall lights were bought in Paris and we had them rewired. They create subtle illumination, which is perfect for my clients as they like to entertain by candlelight. I had the twentieth-century painting by Philippe Hosiasson reframed in Twenties ebonised wood and silver leaf. Art adds personality to a room and good frames make paintings come to life.

'I like to think that I'm approachable and open to new ideas. I aim for unique, uncomplicated and calm interiors, and clients come to me precisely for that expertise' □

Robert Moore: 07803-252154;
www.mooredesign.info

THIS PAGE The custom-made banquette in the media room (top left) is covered in Titian linen velvet. The pedestal table in the drawing room (bottom left) is by Jansen. A painting, *The Assembly* by Ramiro Fernández Saus, set the tone for the scheme in the drawing room (right). **OPPOSITE** Robert stands in the dining room. The walls are painted in '10YY46/041' by Dulux, with the contours of the panelling in Farrow & Ball's 'Wimborne White'. Chairs from The Dining Chair Company surround a mahogany table; the painting, *Couple* by Philippe Hosiasson, adds colour

