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The French issue

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PLUS THE ART OF DISPLAYING COLLECTED TREASURES ■ **DECORATING WITH NATURAL WEAVES** ■ DREAM SCHEMES FOR STYLISH-LIVING

WHERE TO BUY

FURNITURE George Smith Signature chair with loose back cushion (in foreground), £2,757 plus 9.5m fabric, George Smith, georgesmith.com. For similar antique armchairs, try Decorative Collective, decorativecollective.com. **PAINT** China White aura eggshell (walls), £27.50 for 0.94L; Healing Aloe advance high gloss (ceiling), £25 for 0.94L, both Benjamin Moore, benjaminmoorepaint.co.uk. **FABRIC** Throw in Helsey in Blue Haze, £248m, Old World Weavers at Scalamandré, scalamandre.com. **ACCESSORIES** Signed Giacometti bronze table lamps, Mantiques Modern, mantiquesmodern.com. Clochette rug, made to order, Edward Fields at House of Tai Ping, houseoftaping.com.



A background of chalky whites is accentuated with aqua blues and greens in this light-filled room.

WATER COLOURS

Delicate reflected light through the window inspired this calming palette of soft whites and misty hues



DESIGNER
Beth Webb, creative director,
Beth Webb Interiors,
bethwebb.com.

Can you describe the project?

This home in Atlanta, Georgia, is in a relatively urban setting, but it sits back from the road against a wooded hillside, giving it a pastoral feel and privacy on all sides. The rooms were originally designed with dark panelled walls and floor finishes, but the new owners wanted a much lighter palette. To this end, the flooring here was replaced with limed oak and the panelling painted to give the whole interior a facelift.

What was the main influence for the scheme?

The room is filled with light all day long, so the design was all about making the most of this, with a luminous and open feel. The ceiling was given at least eight coats of high-gloss paint in a misty blue-green shade, resembling a burnished Venetian-plaster finish. In the afternoon, when the sunlight hits the pool beyond the loggia, the reflected light glimmers throughout the room. It is this effect, reminiscent of the quality of light in Venice, that drove every aesthetic decision for the scheme.

How do you use colour when working with such pale tones?

When designing interiors with a muted palette, it is important to create a soft, sensual and organic scheme around it. Accent colours are crucial, too: we picked a very distinctive patterned linen in a subtle watery shade for the curtains to enhance the windows and add focus to the space, and continued the same tones in the sofa cushions. The owners collect blue and white porcelain and ceramics from different eras and cultures, so carrying the blue colour palette through to the fabrics and finishes made perfect sense. To further soften the space, we used a silk and wool rug, which, in certain lights, appears to ripple across the floor.

Can you tell us about the choice of furniture and accessories?

The room is large, so we started with a custom-made oversized sofa and a large seed safe to be used as the coffee table. The antique armchairs and footstool were upholstered in the same chalk-white Belgian linen as the sofa to link all the seating and add a contemporary edge. Many of the accessories have sentimental value to the owners. The pair of antique ebonised-wood carved panels, for example, add texture and striking contrast to the scheme.

Were there any practicalities that you needed to consider?

It was important that nothing in the room was considered too precious, as this is a 'dogs rule' household – hence the bespoke throw that protects the sofa. The clients wanted to incorporate a television into the scheme without spoiling the overall look, so it has been tucked into one of the cabinets that flank the fireplace. This trick ensures that the space is used extensively by the family all year round.

FEATURE RACHEL LEEDHAM PHOTOGRAPHY EMILY FOLLOWILL PORTRAIT WILLIAM ABRANOWICZ