

70TH ANNIVERSARY COLLECTORS ISSUE

# HOUSE & GARDEN

June  
2017  
£4.30

CELEBRATING  
SEVENTY  
YEARS OF  
ENDURING  
STYLE

ON THE COVER  
The drawing room  
of a house in  
Norfolk, decorated  
by Veere Grenney

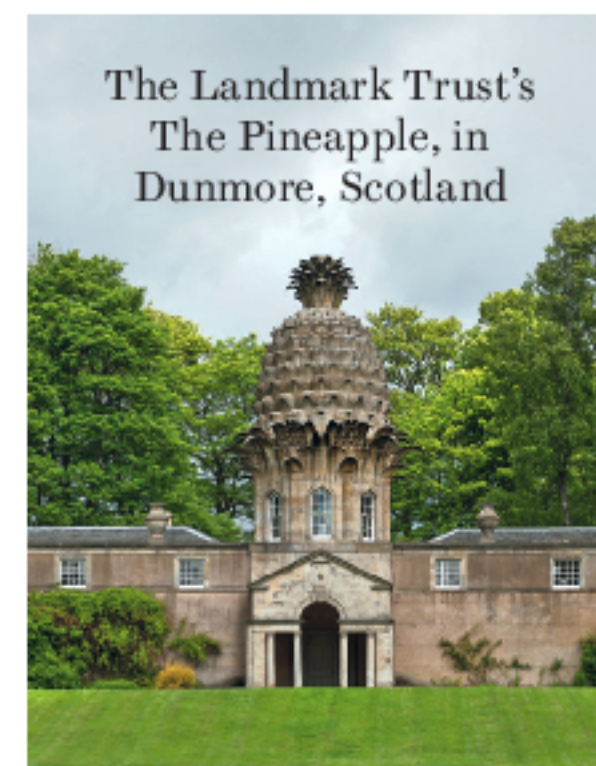
PLUS SUMMER  
GARDEN SPECIAL  
OUTDOOR FURNITURE  
COUNTRY HOUSE GARDENS  
ROSES FOR PICKING  
CHELSEA FLOWER SHOW

BUY THE BEST

PRINTED SILKS + WALL LIGHTS  
+ PARTY DECORATIONS



Pedro da Costa  
Felgueiras  
polishing his lacquered  
candelabrum table



## L IS ALSO FOR...

*THE LANDMARK  
TRUST* -

WEEKENDS IN  
FOLLIES ARE  
FABULOUS... THE  
RELAXED LOOK  
OF *LOOSE COVERS*  
ON SOFAS AND  
ARMCHAIRS...

*LINEN SHEETS*  
FROM COMPANIES  
SUCH AS COLOGNE  
& COTTON,  
MONOGRAMMED  
LINEN SHOP  
AND FRETTE  
(DEPENDING ON  
YOUR BUDGET)...

*LAMPS* FROM  
VAUGHAN - SO  
MANY CHOICES,  
MAKING IT THE  
GO-TO SOURCE  
FOR INTERIOR  
DESIGNERS

# Lacquer

Lacquering has been around for millennia, yet the effects of this ancient technique remain exciting and modern in the twenty-first century. The intensity of colour is hugely appealing, as is the way it seems to shine – far more sophisticated than a lick of gloss. For furniture, we're drawn to pieces by The Lacquer Company, Chelsea Textiles and Julian Chichester; the top specialists on our radar are Pedro da Costa Felgueiras, Hughie Turner, and Mathew Bray and Matthew Collins, who take on the most extraordinary commissions.



'Portsea Side Table', by  
Veere Grenney, 58 x 60  
x 50cm, £2,995, from  
The Lacquer Company.  
[thelacquercompany.com](http://thelacquercompany.com)



'Carrig Chair', 85 x 69  
x 70cm, £3,360, from  
Virginia White Collection.  
[virginiawhitecollection.com](http://virginiawhitecollection.com)



'Versailles' chest, 86  
x 120 x 53cm, £2,726,  
from Julian Chichester.  
[julianchichester.com](http://julianchichester.com)



# Harmonious union

From their first glimpse of this country house, its owners were captivated and, with the help of interior designer Veere Grenney, have put their stamp on it

TEXT SUSAN CREWE | PHOTOGRAPHS DAVID OLIVER | LOCATIONS EDITOR DAVID NICHOLLS



The drawing room aptly demonstrates the mix of modern and traditional decoration in the house. Sculptural elements, such as the Cox London chandelier, contrast with the generous sofas, ottoman and Liberty 'Thebes' stools





Imagine that you are exploring Norfolk and – with a guidebook in hand – arrive at one of the county’s particularly fine churches. The door is locked, but you admire the perpendicular architecture and decide to stroll through the small hamlet that is clustered around it. Irresistibly drawn down a promising lane, you come to a pair of

slender, wrought-iron gates, which open to reveal an avenue of ancient lime trees leading to a squarely pleasing early-eighteenth-century house, nine bays wide, with an intriguing glimpse of a much earlier range of building bordered by a moat.

At this point your imaginary trespass must stop, but instead put yourself into the shoes of a couple who are looking for a property in this part of the world. They have outgrown their previous home, and their extended family – with ages ranging from twenty-something to four years old – are ready to expand into a house that will allow them to entertain, give large parties, develop the garden, stable their horses and generally enjoy country life in this beautiful part of England.

With estate agent’s particulars in hand, the couple approach through the lime avenue and find that the mellow red-brick building sits on the rim of parkland with uninterrupted views across a lake to vistas of fields and woodland beyond. It is perfect. But nothing can be that perfect, can it? Surely the house will be riddled with dry rot and the moat will leak and the Tudor wing will be on the point of collapse and the roof will need replacing, as will the wiring and the central heating. But no, the previous owners had restored the fabric of the house impeccably, so nothing structural needed to be done. As a bonus, the renowned designer Xa Tollemache had laid out the garden. A perfect country house in perfect condition – how rare is that?

Here was a blank canvas for the new owners to fill with possessions and make their own. To decorate a house of this size requires vision, a master plan and a highly experienced team with access to many skills, resources and trades. The new owners had a vision and they

OPPOSITE Bespoke cherry-red chairs by Veere Grenney Associates and rush matting from Tim Page Carpets add texture and colour to the large dining room, which can seat up to 24 people; an enfilade of rooms leads from here through halls to the back door and staircase. THIS PAGE FROM TOP The inner hall has an antique half-moon table from Colefax and Fowler. The morning room adjoins the south hall







THIS PAGE The kitchen, situated in the Tudor part of the house, has an island from Orwells Furniture and tiles from Ann Sacks in the alcove above the Aga.  
OPPOSITE In the adjoining conservatory, an 'Oak Leaf Chandelier' from Charles Saunders hangs above the plywood 'Waste Table' by Piet Hein Eek





called on interior decorator Veere Grenney to make it a reality. Veere was the obvious choice for them because he was a family friend, so they knew he would interpret their vision of an interior that would respect the architecture of the rooms yet reflect their relaxed and hospitable way of life. As is so often the case, one of the couple leant towards a modern and even slightly edgy aesthetic, while the other embraced a more traditional approach. It is testament to Veere's mastery of his brief that the end result blends both inclinations into a seamless whole.

This is perhaps best observed in the drawing room, where generous squashy sofas, a club fender embracing the marble fireplace, Arts & Crafts 'Thebes' stools and a beautiful lacquer screen sit alongside an airy sculpture by Richard Fox, an angular chandelier by Cox London and some of the owners' ever-growing collection of contemporary pictures.

The dining room is designed to be able to host large gatherings; the specially commissioned table will expand to seat 24, but the slightly austere aspect of the room is softened by the cherry-red set of chairs and the rush matting underfoot.

Another long table can be found in the conservatory, which links the Georgian part of the house to the Tudor wing. This 'Waste Table' in plywood was made by Piet Hein Eek and is surrounded by Hans J Wegner

THIS PAGE CLOCKWISE FROM BELOW The south façade. A spare room on the first floor has red accents, including a fabric from Galbraith & Paul on the armchair, and the curtains, which are in 'Mughal Flower' linen from Lisa Fine Textiles (also bottom right). OPPOSITE 'Belvedere' linen in straw by Veere Grenney Associates has been used on the beds in this spare room







'Wishbone' chairs. Above it, hanging from an oculus in the ceiling, is a Charles Saunders 'Oak Leaf' chandelier, which could be an armful of foliage blown in from the park.

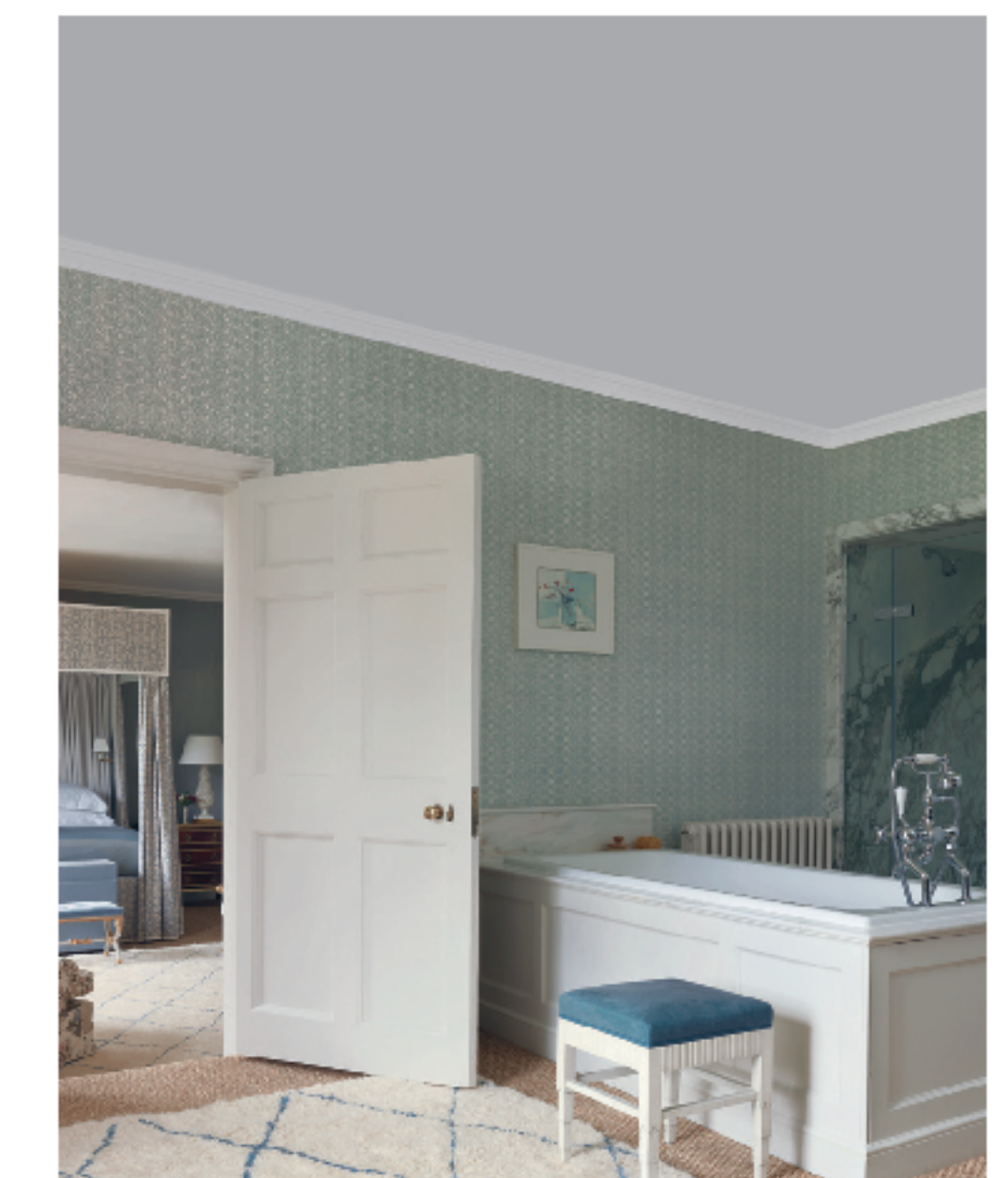
The conservatory – a relatively recent addition – leads into the kitchen, which is huge but friendly and lived-in, and includes a child-size table and banquette in one corner. The modernity of this room suits its Tudor bones. These bones are also particularly evident in the flower room, boot room and gunroom situated beyond the kitchen.

The main bedroom and four principal spare rooms occupy the first floor of the Georgian wing and have a classically country-house feel. Four-poster beds, working fireplaces and generous armchairs make them gloriously comfortable, but the light colour palette, the brightly coloured modern rugs and the carefully chosen pictures and objects dispel any notion of stuffiness.

There are five further bedrooms in the Tudor wing and a glorious honeycomb of rooms for the youngest member of the family, where there are enough small beds for the most riotous of sleepovers. The chatelaine of this lovely, welcoming house tells me that they use every room in the house. 'The door is always open,' she says, beaming □

*Veere Grenney Associates:*  
020-7351 7170; [veeregrenney.com](http://veeregrenney.com)

OPPOSITE Another of the spare rooms has a rug from Luke Irwin and a floor lamp from Hilary Batstone. THIS PAGE CLOCKWISE FROM TOP The main bedroom and its adjoining bathroom (bottom right) have a blue palette, with 'Ferne Park' and 'Verandah' fabrics from Veere Grenney Associates. The dressing room bed has curtains in a wool felt from Holland & Sherry





# The KNOWLEDGE

Inspired by the houses in this issue, ELIZABETH METCALFE gives directions on how to achieve similar style

## Harmonious union



### HARMONIOUS UNION Pages 186-195

Robert Stephenson's geometric 'Tashkent Flatweave 2' rug adds zing to a spare room in this country house. Measuring 3.53 x 2.8 metres, it costs £5,750. [robertstephenson.co.uk](http://robertstephenson.co.uk)



### FABRICS

Designer Veere Grenney has used a range of fabrics in this Norfolk house to create a pretty, layered feel



A bedroom armchair is upholstered in Paolo Moschino for Nicholas Haslam's linen 'Aurora', £175 a metre, in the green on nivesles oyster colourway. [nicholashaslam.com](http://nicholashaslam.com)



The sofa just peeping into view in the drawing room is upholstered in Robert Kime's classic cotton chintz 'Jardinieres', which costs £230 a metre. [robertkime.com](http://robertkime.com)



Used for the valance, walls and headboard of the canopy bed in the dressing room is Veere Grenney's 'Folly' linen in the peacock blue colourway; £150 a metre. [veeregrenney.com](http://veeregrenney.com)



### LIGHTING

Besselink & Jones's 'Marilyn Monroe' wall light, seen here in a distressed brass finish, is a clever solution for a lamp by the bed in the dressing room, where space is limited. Its back plate measures 11 x 17cm, £599. [besselink.com](http://besselink.com)

Above the kitchen island hang three large pendants from Circa Lighting. A design by Thomas O'Brien, the 'Goodman Large Hanging Lamp' measures 123 x 62cm and costs \$1,050. [circalighting.com](http://circalighting.com)



Veere enlisted the services of decorative-finish specialist Rupert Bevan for the antiqued mirror-glass panelling in the dining room. The distressed finish prevents the mirrors from looking too pristine in this traditional room. Pictured here is a similar mirror-panelled wall. Rupert can create anything from entire mirrored walls to overmantle mirrors; prices start at £540 a square metre for glass panelling. [rupertbevan.com](http://rupertbevan.com)



The studio pottery on the shelves and mantelpiece in the kitchen is by studio potter Mark Titchiner. Based in Suffolk, Mark makes beautiful wood-fired stoneware and slipware in earthy yellow and brown tones. His pieces can be purchased directly from him or from Contemporary Applied Arts in London, where prices start at £25 for a coffee cup. [marktitchinerceramics.com](http://marktitchinerceramics.com) | [caa.org.uk](http://caa.org.uk)