

# HOUSE & GARDEN

JANUARY  
2011  
£3.80

## PARTY PLANNING

*UK house-party  
venues, exotic  
recipes, smart  
table linen, chic  
thank-you cards*

THE DEFINITIVE GUIDE TO STYLISH LIVING

**THE H&G  
GUIDE TO  
THE LEADING  
GARDEN  
DESIGNERS**

## THE *professionals*

**WE LOOK INSIDE THE  
HOMES OF A TEXTILES LEGEND,  
A GALLERIST, AN ANTIQUES DEALER  
AND A YACHT DESIGNER**

## IMPORTANT DETAILS

**PERFECT LAMPSHADES  
EMBOSSSED LEATHER  
DECORATIVE INLAY**





FROM TOP A woodcut from Sir Terry Frost's *Orchard Tambourine* series injects some vibrant colour; the 'Wishbone' chair was designed by Hans Wegner in 1950. Mirror-backed shelves give the impression of more space. Mies van der Rohe designed the 'Barcelona' chair and stool in 1929; the floor lamp came from Porta Romana



# A

boat project is worth significantly more per square metre than a house project, and a plane is over a hundred times more. Every centimetre counts, so it requires a very disciplined approach,' says designer Andrew Winch, whose diverse portfolio includes a private train as well as people's homes. Such discipline is every bit as evident in his compact Kensington flat, a veritable essay in space-creating devices and clever trickery.

Andrew's main home is the antithesis: a rambling 1580s Surrey farmhouse he shares with Jane, his wife and business partner. Together, they have done up 11 houses, the emphasis always on practical family living. 'In this flat, I sought to do what I'd do for my clients – create what I really wanted,' Andrew says. 'I wanted it to be crisp and city-like. Friends didn't think it would be comfortable, but for me comfort is about maximising space and the smooth relationship between rooms.'

The flat was gutted – floors and ceilings levelled, window frames stripped back to bare wood and bathrooms pulled out – in pursuit of a yacht-like perfection. High levels of insulation were laid to block out noise and walls were moved by mere centimetres to make the most of each room. The wall between the sitting room and kitchen was removed entirely to create an airy, open-plan space; its three windows afford views over trees and rooftops and let light flood in.

Andrew is heavily influenced by the calming simplicity of Japanese design, and 'its use of sliding screens to open or privatise spaces'. Here, the sitting room has no door; instead, a shoji-like screen slides across when the room doubles as a bedroom for Andrew's son – one arm of the bespoke L-shape Dudgeon sofa is the size of a single bed, and the ottoman is large enough to hide a duvet and pillows. The screen motif is echoed in panelling, and on the wall opposite the windows it becomes part of Andrew's trickery – a mirror framed by shoji screens, which appear to slide, creates the illusion of another space beyond. 'It means you don't get a sense of the wall closing in on you,' he explains.

Mirror glass is used everywhere – above a doorway, to make the top of the arch disappear, and behind shelves to extend the space. In the hall, Andrew has hung a mirror that faces and reflects another mirror in the main bedroom, creating the sense of an endless corridor.

The kitchen was designed not to look like a kitchen. The island, with its glass table lamps, could be part of the sitting-room furniture. The top units appear seamless, made from fiddleback sycamore – favoured by Andrew for its wave-like

ripple. He has 'haloed' them with LED lights so they seem to float. 'Light moves things away from you; dark things come forward,' he explains.

Andrew delights in the details. In the bathroom, he opted for wall-hung basins, as 'the bigger the floor space, the bigger the room feels'. Everything is meticulously chosen or commissioned for the flat – from the chairs in the main bedroom, upholstered to echo the Georges Braque wood engraving above, to the sheets on the bed. 'The best-quality bedlinen makes a place comfortable,' is Andrew's mantra.

Despite his 36-strong design team, Andrew did all the drawings for this flat himself. The fittings, including the doors, kitchen and oak floors, were installed by German carpenters, whom he likens to 'jewellery makers in wood'. No corners were cut in the creation of this perfect pied-à-terre. 'If I only did one style, this would be it,' says Andrew, who is now designing a yacht for a client with the same signature □

Andrew Winch Designs: 020-8392 8400; [www.andrew-winch-designs.co.uk](http://www.andrew-winch-designs.co.uk)

OPPOSITE CLOCKWISE FROM TOP LEFT The bedlinen, designed to a Winch specification, was made by Percale. Wall-mounted basins from C P Hart keep the floor clear and make the bathroom look bigger. Dudgeon upholstered the chair to echo a Georges Braque engraving.

A wave effect in the chest of drawers from Orsi complements the headboard Andrew designed

