

Rooms with a view

A tour of the Editor's home
By Tabitha Teuma
Photography Marcus Peel

It could sound arrogant to say that this feature came about 'by popular demand', but I have received many requests from readers over the years for a look inside the Editor's home, and issue 10 seemed like the place to do it! As our long haul renovation project is drawing to a close, it seems fitting to talk about how the publication has shaped my own home.

Since the first issue of *MidCentury* was conceived from the penthouse apartment of our 1960s London high rise, my husband, Tom, and I have adjusted to a new, low-rise lifestyle: a 1966 bungalow in the Buckinghamshire countryside. Having enjoyed the benefits of a mid-century home, we wanted to find a bigger place to settle and bring up a family. We realised that the only way of achieving this was to look for somewhere in need of renovation – and, most definitely, outside of London. What we bought wasn't a flat-roofed Case Study style 'dream home', rather a bungalow of the vernacular pitch-roofed variety that you commonly see in the UK. Unassuming from the front, it sits humbly within the landscape, belying the spacious interior and the panoramic views that span the entire rear

aspect. It was the view that sold us, along with the light and the generosity of space, which even included an area in the hallway for simply sitting and admiring the view, something I'm sure most developers today would do away with in favour of an extra room.

The bungalow had originally consisted of two bedrooms, a living room, a small, functional kitchen and a tiny bathroom with adjacent WC, a typical 1960s feature. The house had remained in the same family since it was built and little had changed in the intervening period. In short, it needed some modernisation. We were keen to update the floor plan and to extend upwards, into the loft space. The roof pitch was actually higher than the ceilings on the ground floor; the original intention, it seemed, had been to allow for this very thing.

The view to the rear could be maximised – we replaced the regular kitchen window with one over three metres wide, and created a picture window in the hallway by removing a small extension. This window connects the living room at the front of the house to the landscape at the back, something that had been artfully considered back in the

'A home is the truest reflection of who you are'

Following: living room with Haslev rosewood side table; daybed sofa by Hvidt and Mølgaard-Nielsen; Sanderson 'Tribeca' curtain fabric; Hans Olsen rocking chair; Tulip Seed and Big & Little Circles cushions by Charlene Mullen; Orla Kiely Flower Blossom lampshade on 1950s teak base; Charnwood C-Four stove; knitted pouffe by John Lewis; wire basket by Ferm Living; Santa & Cole GT6 hanging lamp; Happer rug by Habitat.





'60s, as the internal double doors to the living room are glazed. Even on days when I don't get out of the house, I can still see that view and feel I can breathe.

We knocked a bedroom through to the kitchen to create an expansive kitchen-diner with views to both front and back; the other bedroom became our office; we combined the bathroom and WC to fit a roomy walk-in shower, and removed cupboards in the entrance hall to house an open tread staircase, designed to replicate one I recalled from my childhood. Accessed through a new doorway in the kitchen, the adjacent single garage has become our utility room. The first floor now contains two well-proportioned bedrooms, a bathroom and a landing. It was important to us that the upstairs reflected the feeling of space and light downstairs. It was tempting to squeeze a third bedroom in, but we felt that economising on room proportions would jeopardise the success of the conversion.

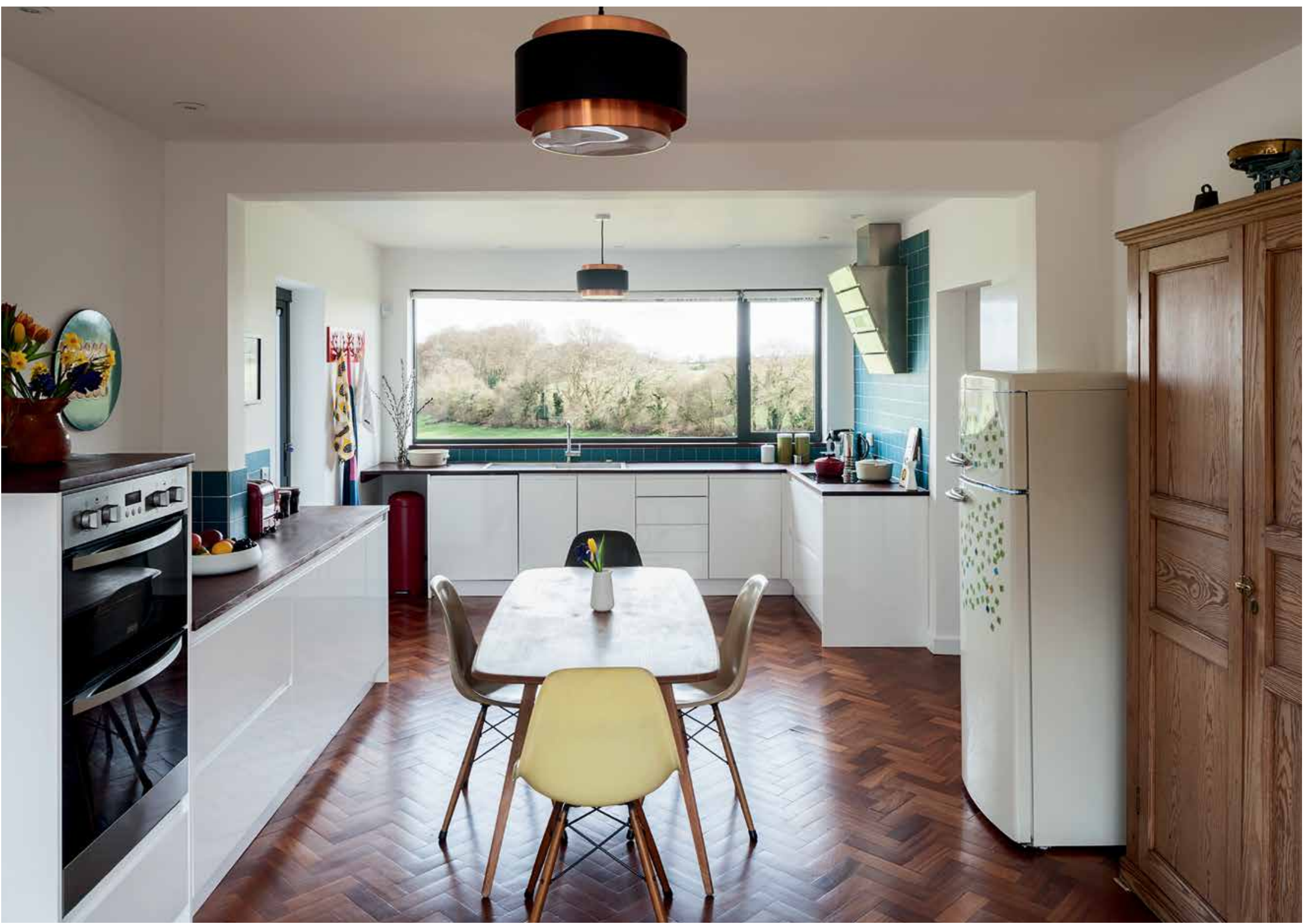
We found an architect sympathetic to Modernist architecture to design a dormer that would run the entire length of the property at the back. We wanted this addition to be



Above: 1960s rosewood wall unit by Kai Kristiansen. On shelves, clockwise: 1950s Scheurich vase; 1950s Bibby Bergen Gustavsberg vase; single stem vases by Ali Tomlin; Ribosome Flower vase by Ikuko Iwamoto; Kay Bojesen walnut dog and horse by Rosendahl; Wirkkala 2015 bottles by Iittala; Bird Bowls by Jonathan Adler.

Right: Float sofa by Parlour Furniture; vintage Fog & Mørup brass wall lights by Jo Hammerborg.





true to the Modernist aesthetic, while also remaining faithful to the original character of the building. The pared-back shape, with its simple overhang removes the need for guttering and creates a striking silhouette. From the back, the red brick blends into the landscape and the grey aluminium window frames we fitted disappear into the walls – looking from across the fields, you see the surrounding landscape reflected back in the glass.

This was a project and a half – it's taken up much of our spare time for the past three years. Following the structural changes, we did what we could ourselves – from carpentry to tiling to sanding and painting – and now feel we know every inch of wall! We had fun planning the interior. Initially we painted every room white so we could experience the light at different times of day. In fact it took nearly two years before we added feature colours, wallpaper, curtains and artwork.

With the transition from a flat to a house came the need for more furniture. In my opinion, a home should reflect the people who live there, it's the truest representation of who you are – it's where you kick back at the



Previous: kitchen with white gloss units by Magnet, with reclaimed Iroko lab bench worktops; Johnson Prismatics 'peacock' matt wall tiles; vintage Ercol Plank table; Eames DSW chairs with vintage fibreglass shells; Fog & Mørup Saturn ceiling lamps by Jo Hammerborg; Skagerak Nordic bowl and jug; antique school cupboard.

Above: vintage Ercol bookcase trolley; 'Geometric' plates, mugs and bowls by Charlene Mullen for Royal Doulton; stackable tumblers by John Lewis; Aalto vase by Iittala; set of Kaj Franck '100' glasses by Iittala; Polish film poster from eyeseposters.com. **Right:** Denby 'Bakewell' ceramic canisters; Lubna Chowdhary circular tile; Herbert spice jars by Habitat; 'Kilmun' tea towel by Living Union.





A HOUSE IS A MACHINE FOR LIVING IN

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Previous: office with vintage school Formica upcycled desk by Mustard Vintage; vintage Bertoia side chair for Knoll; vintage Maclamp; Cork wall tiles by Jelinek Cork Group; Uten Silo II organiser by Vitra.
Right: Stag 'C' Range chest of drawers; glass table lamp by Heal's; pear and apple shelves by Red Hand Gang; Scribble wallpaper by Orla Kiely.

Above: kid's bedroom with ply crates from Woodenbox UK (sold unpainted); Ferm Living butterfly wall stickers; Stag 'C' Range Gentleman's wardrobe; Zebra and Bear toy storage bins by 3 Sprouts; 'Verdure' lampshade and cushion by Winter's Moon; Ercol pebble table; Eames Rocker chair; Marimekko 'Karkuteilla' wall hanging; 'Cegin' tapestry floor rug by Blodwen.



end of the day, where you close the door on the rest of the world. So, we took our time, living with empty rooms for months. I like the fact there's still the odd blank wall and bare bookshelf; there's room to grow in this house, to collect, to get inspired and be creative.

I've tried to select pieces to fit the house. As a simple country home, I've avoided anything too decorative or elaborate. Among my favourites are our Hans Olsen rocking chair, my Kai Kristiansen dressing table and our Johannes Andersen dining chairs, which are the most comfortable we own – perfect for the hours I spend at my laptop. It's the economy of design that I love so much about mid-century furniture; the rich tones and striking wood grains complement our contemporary glassware and ceramics.

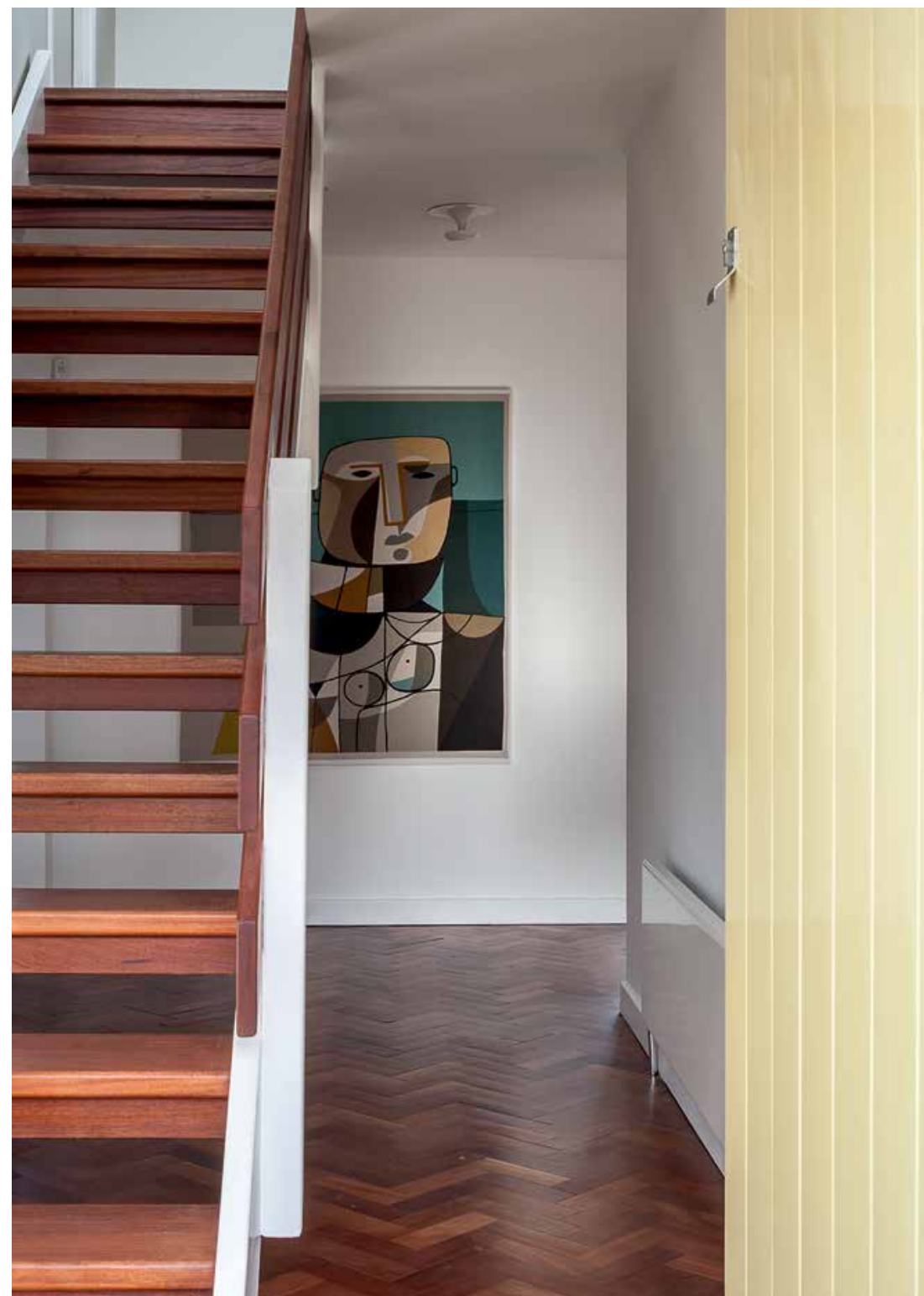
I grew up with antiques and, while my passion is principally for 20th century design, a few older pieces, such as the school cupboard in our kitchen, found their way into my home when my parents downsized. Patina is important to me; it adds history and interest – an all-new aesthetic just doesn't feel homely. It was

this that steered our decision to use reclaimed 1960s parquet block flooring throughout the ground floor.

I don't believe in living in a museum though; I enjoy collecting contemporary pieces, and discovering 'new' artists and craftspeople is part of the fun. I try to buy directly from makers where possible – you pay a fair price and any margin goes to the person who conceived the design. We promised ourselves the Float sofa by Parlour Furniture six years ago, when we first saw it, and finally bought one last year. I love the depth of the seat and the solid backrest. The joinery is stunning and its cherry wood frame sits well alongside the mid-century furniture in the living room. Garry Smith, the designer-maker, prides himself on quality of materials, an ethos close to my own heart. There are certain artists, ceramicist Lubna Chowdhary among them, whose work I never tire of. Each year, I return to her annual studio sale and come away with something. I have adored Charlene Mullen's folk-inspired textile designs ever since visiting her home at an open studio event and her colour palette sits perfectly with

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Right: reclaimed 1960s sapele parquet block flooring; 'Head 1' Robert Stewart wall hanging by Living Union; Funnel ceiling light by Vibia; Hudevad radiator from stylishradiators.com.





Above: bedroom, with 1960s rosewood double bed by Sanneman Senge; Beat wall lamp by Tom Dixon; Mega Dot bed cover by Hay; Pablo runner by Charlene Mullen; 'Gilbert' giclée print by Sheila Bownas Archive.



Right: rosewood dressing table by Kai Kristiansen for Aksel Kjersgaard; 'Dandelion Clocks' fabric by Lucienne Day, reproduced by Classic Textiles; Grey pebble vase by H. Skjalm P.; Normann Copenhagen Lumberjack candle holders.

our décor. I'm also hoping to build on my Ali Tomlin ceramic collection, the founding pieces of which Tom chose for me at her Surrey studio for Christmas.

MidCentury magazine has provided much inspiration over the course of the renovation – I've had the opportunity to visit many of the mid-century houses we've featured and have taken ideas from each, be it materials, configuration of space or use of lighting. My home is reflected in the content of the magazine, and vice versa – this was how it all began after all. Just as the Lubna Chowdhary article in issue 08 came about because of my enthusiasm for her work, the daybed sofa in our living room inspired the Buyer's Guide to Hvidt and Mølgaard-Nielsen in issue 07. Equally, some purchases have been inspired by the articles I've researched – the pair of Jo Hammerborg Saturn lights in our kitchen and the little Stag unit in our hallway were each bought after editing Buyer's Guides.

My home is my castle, I've filled it with things I love, and the interior as it looks today is something we've worked hard to create – much like *MidCentury* magazine itself.



Above: bathroom with Strap mirror by Hay; brass towel hanger by Ferm Living; cherry wood laundry bin by Heal's; Isometric bathroom tumbler by John Lewis.

Right: hallway with dining chair by Johannes Andersen, reupholstered in Melrose 'Quince' fabric by Bute; Stag 'S' Range chest; Yuki vase by Studio Arho; Linara Zest curtain fabric by Romo; Funnel ceiling light by Vibia.

