

FARROW & BALL®

RECIPES FOR DECORATING



RIZZOLI
NEW YORK

JOA STUDHOLME



PART ONE

CASE STUDIES

FACING PAGE

Surely the best way to spend a few lazy hours in the sun is on a settee that perfectly matches the beguiling Octagon Yellow (A) walls of the room.

BE YOUR OWN CONSULTANT



When our first showroom opened in 1996 I was lucky enough to be involved. It was a privilege to see how much excitement Farrow & Ball colours provoked. People could not wait to decorate their homes with intriguing Mouse’s Back and curious Dead Salmon. As we discussed the peculiarities of these subtle shades with customers, it became apparent that a service to help people in their homes would be very helpful. It would give them time to appreciate particular shades on site and see the colours, which change according to the light conditions, in situ. Thus the Farrow & Ball Colour Consultancy was born.

For the next ten years, I took on this monumental task myself and had a very happy time decorating houses all over the world, but now there are in-home Colour Consultants on hand in every showroom to help you transform your home. They will suggest cohesive schemes that suit your lifestyle and a palette that complements the period of your home. It is the perfect service for anyone who is a little daunted by choice, short on time or simply hoping for the confidence to try something bolder than they would on their own. If, however, you would prefer to take this work on yourself, here are some pointers for how to approach the decoration of your home.

1. Work out which direction each room faces: east, west, south or north, as this will affect the way a colour appears in the space. South-facing rooms will always make colours appear lighter and brighter while north-facing rooms tend to make colours look a little more green. Colours that are in rooms that face either east or west will change dramatically throughout the day.

2. Think about how you use your home and the flow of traffic through it. In many houses there is an obvious axis that runs from the front door to the kitchen, which you should consider. Do you wish to move from the darkest area to the lightest? Is there an accent colour that you could carry throughout the house, maybe on spindles on the staircase, units in the kitchen and shelves in the living room?

3. List your rooms floor by floor and work out which ones you would like to be light and those you can afford to make more intimate. Think about creating a harmonious view into all the rooms from the hall on each floor.

4. Would you prefer to have a single woodwork/trim colour throughout the house or are you happy for it to change on either side of any doors in order to complement the wall colour in the room?

5. Do you want the hall to be as light and spacious as possible or are you yearning for something more dramatic that will make the rooms off it look lighter?

6. If you are considering selling your house in the near future, it is often best to keep your colour schemes fairly neutral. But do include some strong colour somewhere (perhaps a downstairs cloakroom), to give the house some vitality and make it memorable.

7. A guest room or a rarely used dining room might be an opportunity to be more adventurous with colour and pattern – you probably spend little time in such rooms and your guests will be made to feel extra special in a richly decorated space.

8. Analyse the room. Do you want to make it look longer, squarer, higher, lower? This can all be achieved with paint colour (see Colour Solutions page 241).

9. Do you use the room during the day or only at night? Evening rooms benefit from richer tones, while daytime spaces often suit being light and bright.

10. Make a list of every element you need to paint or wallpaper. Remember that the colour of the trim/woodwork can be as important as that on the wall, and all these elements have to work together. Think of them as ingredients in a recipe that need to balance correctly.

11. The Farrow & Ball Colour Fan is available to purchase in showrooms or on the website and is a great investment when choosing colours. You can remove the pages of the colours that interest you and stick them on the wall to sample them in situ (see page 18). Alternatively, you can buy little sample paint pots.

12. When you have decided on your colours, consider the paint finishes (see page 242).

WHICH ORDER?

One of the most perplexing aspects of decorating is the order in which to choose things for a room. Some people like to start with the paint colours, but this can make life complicated when you then have to choose everything else to work with them. It is better to decide on the less flexible elements first, such as flooring, and rely on our comprehensive colour chart to find a complementary tone.

We would suggest the following order:

FLOORING

Whether your floor is old limestone, engineered wood or vintage parquet, it is essential to decide on it first so you can make sure the wall colour is complementary.

TILES

These may be anything from subtle marble to adventurous Moroccan tiles, but it is best to choose them before your paint colours to make sure that they remain the stars.

WORKTOPS

Due to long lead times, kitchen units are often the first thing one has to choose a colour for, but it is preferable to have already decided on the worktop colour to ensure there is no clash.

FABRICS

Have the luxury of choosing fabrics you adore without having to match them to pre-chosen wall colours. Gather all your fabric samples together in readiness for choosing wall coverings.

WALLS AND TRIM

Now comes the time to choose paint colours and wallpaper. Spend time with our colour cards and wallpaper patterns, and read the advice in our book *How To Decorate*. Remember to test the colours at home, as described on page 18, or have a Farrow & Ball Colour Consultant come to help you in your home.

CARPETS

It is easier to find a carpet armed with your chosen wall colours, unless you are going for a particularly spectacular carpet colour, which would require specific choices for the walls.

FACING PAGE

What could be more chic than this view from an Eating Room Red hall into an Inchyra Blue sitting room? Both of these colours have that special Farrow & Ball depth, making them sit seamlessly together, while the All White trim brings dynamism to the scheme. And how clever to link the two rooms by reprising the red on the sofa.



COPENHAGEN ART HOUSE



The owner of this house clearly has a huge passion for art, and she has filled her home not only with an extremely diverse collection, but also with vibrant colour on the walls. She admits that the house was once painted in a moderate Nordic palette, but this has changed as her colour aesthetic has developed over the years. Now she refuses to be bound by any prescribed rules, whether it comes to paint colours or to art.

There is no intention of establishing a colour flow through the house – quite the opposite, in fact. It is about choosing colours to play to the strengths of each space and the art that it houses, and creating wildly different experiences in spaces that are used in wildly different ways, jolting the senses and keeping you on your toes. But, most importantly, it is about making you smile. The choices are bold and each colour makes a statement. The journey through this house is dynamic but never discordant.

One cannot help but feel that the unsurpassed depth of colour from the heavily-pigmented Farrow & Ball paints plays a big part in achieving these aims. The quality of the paint becomes paramount in such a setting, and the flatter the finish, the better the paint is at highlighting art. In this house, Estate Emulsion, with its minimal sheen and chalky finish, has been used so that the light reflection will come from the art, not the walls. The selection of these colours, though bold, is a subtle art in itself.

FACING PAGE AND PAGES 54-5

The living area is full of bold gestures. Distinctive Inchyra Blue walls provide a perfect backdrop for the contemporary art. All White on the trim becomes an accent colour, making it just as important to the scheme. Art by David Shrigley,

Tom Humphreys, Elmgreen & Dragset, Henry Krokatsis, and Torbjørn Rødland.



ABOVE

The rich pigmentation in Farrow & Ball paints means that a colour looks different depending on where it is used. In this intimate dining corner, Inchyra Blue has a seductive feel, contrasted with the crisp All White ceiling. Art by Gun Gordillo.



**FACING PAGE**

Having different colours on adjacent walls can look jarring, but in this kitchen it appears considered and harmonious. Moody Inchyra Blue meets silvery Light Blue, creating a fresh, modern take on a classic colour combination. Glossy white kitchen units distract the eye from where the two colours meet, while the unadorned floor has a suitably grounding effect.

RIGHT

Light Blue is a mysterious colour, which becomes a little more silver in tone when used in shaded areas, like this corner of the kitchen. Here, it has a luxurious, velvety effect, but changes to feel more peaceful and calming in the well-lit corridor upstairs (see page 58). Art by Dario Escobar.



RIGHT

Light Blue flows up the stairs into this corridor and provides respite from the strong colours used on the floor below. Natural light hits these walls from varying angles, changing how their colour reads. This is a perfect example of why sampling colours on every wall and viewing them at different times of the day is advisable.

FACING PAGE

Setting Plaster is a perfect pairing with the artwork in the bedroom. All the elements here combine to create a sensual experience. The wall colour is far from incidental but one is less aware of its strength because it has been taken onto the ceiling. Had the owner defaulted to a white ceiling, this would have detracted from both the art, by Michael Bevilacqua, and the pendant lights.



Inchyra Blue in the main living area (see pages 52–5) works to great effect, its deep, dark colour drawing attention to the pictures and sculptures while disguising the confines of the room, making it feel bigger. Had the owner taken the obvious route and used an “art gallery” white as a backdrop, the room would have felt like a clinical box.

The skirting, coving and architraves, picked out in All White, frame the room and act like a picture mount, making the space resemble an installation. This simplicity is reflected in the crisp silk curtains framing the five large glazed doors. The curtains have been selected to match the colour of the trim exactly and are instrumental in drawing attention to the art that sits between them. High-gloss kitchen units bounce light around at the other end of the room, where the wall colour has been changed to Light

Blue. Many people would have opted for white here, but this silvery blue has just enough gravitas to sit sympathetically with the stronger Inchyra Blue, yet still feel peaceful and calming in the well-lit landing on the first floor.

The journey around the rooms upstairs is made all the more compelling because there is a move away from the cooler blue tones on the ground floor to an altogether warmer environment. Setting Plaster taken over both the walls and ceiling softens the bedroom but the overall effect is far from sugary. This dusty pink is named after the blushing walls we often admire in newly plastered houses, and its softness is down to the inclusion of yellow pigment. The magnificent white pendant lights serve to emphasize the colour of the walls, which, in turn, complements the artwork exquisitely. The result is an oasis of calm modernity.





At the other end of the upstairs corridor, there is a smaller space used as both a study and a guest room, and the colours have been selected accordingly. The rich, traditional qualities of Calke Green, with its deep sage notes, has a certain soberness, making it ideal for a study. Not surprisingly, there is an unexpected twist to the decoration, with saturated Stone Blue on the ceiling introducing a measure of liveliness.

The dressing room has a totally different atmosphere. It is all about order, a feeling augmented by the crisp contrast between the wall and ceiling colours. Here, the architecture is highlighted to give structure to the room and make it feel a little more formal than the bedroom or study. The room is dominated by huge mirrored wardrobe doors along two sides, making the Pavilion Gray on the other walls seem almost incidental, but the subtle blue undertones of the paint do help create a sense of space and make a suitably understated backdrop for a wardrobe of clothes that must surely be as flamboyant as the art.

To conclude this colour adventure, Charlotte's Locks has been used in the typically diminutive bathroom. Its deep, dramatic orange tone is spectacular in small areas such as this, especially so when used with sharp contrasts. This is just about as perfect a use of this tone that you could find. The question is, which came first, the art or the colour choice?

Many of the colours included in this house have historic roots, including those that were first discovered in an 18th-century Baroque mansion (Calke Green) and a Scottish Regency estate (Inchyra Blue), so it is inspiring to see them being used in such a diverse way. It is also exciting to see the owner's aesthetic unfold through a large set of references, whether from the art world or the ever-evolving world of colour. In this house you are surrounded by alluring, provocative and compelling art, but the pieces sit together harmoniously, and because they are so diverse, they don't battle for attention. In much the same way, the contrasting colours are part of the experience, too, and they take nothing away from each other or the art. In fact, they very often enhance it. The colours on the walls reflect the overall look of the collection, allowing it to be experienced in a more powerful way.



FACING PAGE, TOP LEFT

There is a formality to this dressing room painted in Pavilion Gray, a colour that sits flawlessly with the mirrors stretching the length of the room. A sense of order is achieved by the contrast between the walls and the All White ceiling.

FACING PAGE, TOP RIGHT AND BOTTOM LEFT

Setting Plaster is a fabulous colour to come home to. Its blushing tone feels like the antithesis to the busy world outside. The pink chair positioned in a well-lit corner of this bedroom proves that discordant tones can work together. Art by Sven Dalsgaard and Matilde Duus.

ABOVE

Charlotte's Locks feels tailor-made both for the art hanging in this bathroom and for completing the edgy but cohesive colour journey through the house.

FACING PAGE, BOTTOM RIGHT

Calke Green in the study provides a rich backdrop against which pictures and treasures can stand out. It also has a slightly serious air, making it a good choice for workspaces. In this dynamic house it has been teamed with lively Stone Blue on the ceiling, for a suitably modern twist.



COPENHAGEN ART HOUSE PALETTE

RECIPE TIPS

- * Crisp white woodwork and ceilings emphasize the colours on the walls. In this home, All White was the natural choice to frame each room.
- * Don't be afraid to use strong colours – they will enrich your life.
- * When a room has a dual purpose, such as a combined study and guest room, think about how the colours impact on the different uses of the room.
- * A Stone Blue ceiling in a guest room will delight its occasional occupants.

LIVING AREA



INCHYRA BLUE
walls

ALL WHITE
trim/ceiling

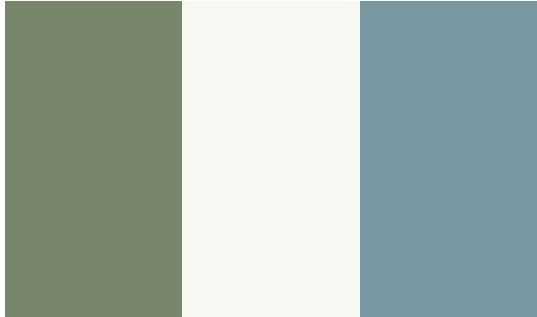
BATHROOM



CHARLOTTE'S LOCKS
walls

ALL WHITE
trim/ceiling

STUDY/GUEST ROOM



CALKE GREEN
walls

ALL WHITE
trim

STONE BLUE
ceiling

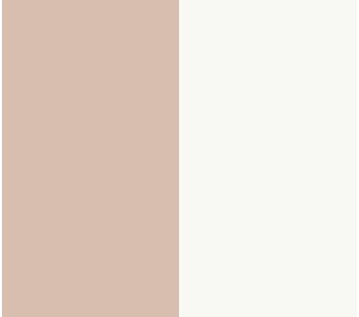
KITCHEN AND STAIRS



LIGHT BLUE
walls

ALL WHITE
trim/ceiling

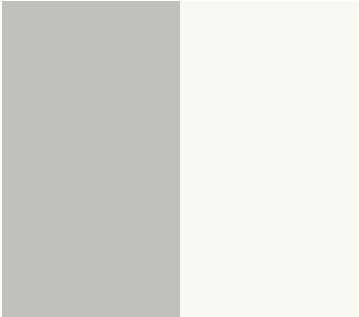
BEDROOM



SETTING PLASTER
walls/ceiling

ALL WHITE
trim

DRESSING ROOM



PAVILION GRAY
walls

ALL WHITE
trim/ceiling





INDUSTRIAL REBORN



This stylish home has had many lives. Originally a Victorian industrial laundry and then a film studio, it has now been completely refurbished to truly exacting standards. Its latest incarnation is as an “upside-down” house, with the living areas on the light-drenched first floor and the bedrooms and bathrooms on the darker ground floor. A little overwhelmed by the acres of white paint they were initially faced with, the owners embarked on softening the somewhat severe joinery and demanding aesthetic with colour.

The period façade of this house gives no indication of the cutting-edge design within but, by way of a clue, the front door has been redecorated in Biddulph Bronze (A), an extraordinary colour that is neither black, brown or grey. Its roots are firmly in the past – it was discovered at Biddulph Grange, a landscaped Victorian garden in Staffordshire – but somehow it fits perfectly here.

Adding colour to the interior of the house was a particularly brave thing to do because the building had been designed to remain an architect-friendly pure white. In addition, the two 12-metre (39-ft) walls running the length of the living area, which are covered in fin-like, rhythmic panels that are bathed in light, required nothing less than a perfect finish, making it a painstaking job for the decorators.



FACING PAGE AND RIGHT
The architectural lines in this living area have been softened with Old White. A colour that you could never tire of, it has a discreet grey-green

undertone. Despite feeling a little unexpected, it sits comfortably with the oak, creating the perfect background for antiques and giving the fins spanning the building a restrained air.

Here, the quality of the paint is seen at its very best and, at varying times of the day, it feels as if the colour is evolving and reflecting nature’s dappled shades. Art by Simon Lucas.

INSET ABOVE LEFT
Glamorous Biddulph Bronze (A), an Archive colour that was created for the National Trust many years ago, makes for a dramatic entrance.

BELOW

Painting the TV room darker than Old White was irresistible. Archive colour Olive (A) creates an intimate space in contrast to the living area. As the door between these spaces is always open, the colours had to sit flawlessly together.

FACING PAGE

In the main living area, soft furnishings provide a contrast to the architectural kitchen, with its dark oak units and concrete floors. The shelves at each end of the dining table repeat the Olive (A) of the TV room on the opposite side of the space.



After much consideration, Old White, the darkest colour in our Traditional Neutrals group of paints, was chosen to create the inviting atmosphere that was desired. The colour makes the space feel restrained, while imparting a richness and depth. This is as a result of the unmatched quality of the paint and the fact that no compromises are made in the ingredients used – which really shows. The complex underlying grey-green tone has a certain softness, which generates a decorative scheme that feels as if it might have been there forever, despite the cutting-edge architecture. With its roots firmly in the past, this inimitable colour was one of the first whites created by Farrow & Ball and yet it sits perfectly in this super-modern house.

Small colour adjustments can make huge changes in homes with a neutral palette and creating a scheme that is right for your space is not as simple as you may think. Light conditions play an important role, especially in a building such as this, which is flooded with light in the day but needs to feel snug at night. Old White provides just enough colour for the owners to feel comfortable, but is sufficiently neutral to sit sympathetically with the huge expanse of concrete flooring and smoked oak joinery.

The kitchen, dining and living area is open-plan and the fin-like panels also front the bookshelves built into the walls and the doorways leading to the adjacent pantry and TV room. These smaller spaces offered up the opportunity to add some extra colour. However, it was important that this darker tone should relate strongly to the main room. With a Farrow & Ball Colour Consultant on site, the owner and her designer had access to Archive colour Olive (A). Its calm tone is perfect in the cosier TV room, creating a cocooned escape from the main room while echoing the colour of the greenery from the “living wall” on the balcony. Olive (A) was also reprised on the two bookshelves at either end of the dining table, to create a more intimate atmosphere for eating, and used on the shelving in the pantry, but this time purely to raise a smile.





FACING PAGE, TOP LEFT

A dark metal banister and pale oak staircase lead upstairs, the bottom two concrete steps providing continuity with the rest of the flooring. This corridor has a reserved tone that makes the upstairs level seem all the more enticing.

FACING PAGE, TOP RIGHT AND BOTTOM LEFT

The bedrooms provide respite from the contemporary shapes upstairs. Soft Blue Gray on the walls and ceiling in the guest bedroom creates a tranquil haven for visitors.

FACING PAGE, BOTTOM RIGHT

Stony Ground was used in this study to complete the quietly cohesive scheme on this floor. Its classic stone colour has an underlying red that adds warmth and creates a soft, beige finish, which feels restful by night and nourishing by day.

BELOW

In the bathroom, the white marble is complemented by a mix of dark wood, mirror-clad cabinets and moody Inchyra Blue on the walls. Each of these adds substance and texture, but it is the wall colour that makes the room feel so inviting.

Downstairs, an altogether darker and more brooding oak-lined corridor serves all the bedrooms. It certainly would have been wrong to paint the beautiful wood, but in order to add some much-yearned-for colour, the bathroom, which sits at the end of the corridor opposite the front door, has been transformed with moody Inchyra Blue walls. This, along with the pillars in Biddulph Bronze (A), make the entrance to the house feel much more inviting and promise treasures to come.

All the bedrooms are decorated simply to make the best use of limited natural daylight. The guest bedroom is a serene sanctuary painted in Blue Gray, the strongest of the colours used downstairs, but not one that the owners have to live with every day. This has been taken over all the woodwork and the ceiling to make it harmonious. In the master bedroom, the lighter and softer Shaded White has been used to great effect, creating a timeless space that induces sleep. Stony Ground and classic Bone felt perfect for the two studies, so one can drift seamlessly from room to room, barely noticing that the colours change. This adds to the understated elegance of the ground floor.

This house is indeed a fabulous melange of things both old and new. Its use has been changed from industrial to residential, its layout has been reconfigured so the living space and bedrooms are flipped, and the décor designed to suit the present owners and make it their home. In principle it might not have worked, but it turns out to be a comfortable modern masterpiece.



INDUSTRIAL REBORN PALETTE

RECIPE TIPS

- * Your home should be an extension of yourself – use colours that make you feel comfortable.
- * A restrained palette of colours, such as Shaded White, Bone and Stony Ground, which are used downstairs in this house, will make light-deprived spaces feel bigger.
- * Carry an accent colour through the space, as Olive (A) has been here.
- * Use dramatic colour on the front door to signal the treasures that are to come.
- * Make a feature of architectural elements, such as pillars, rather than trying to disguise them.

HALL

SLIPPER SATIN ceiling BIDDULPH BRONZE (A) pillars

BATHROOM

INCHYRA BLUE walls SLIPPER SATIN ceiling

STUDY 1

STONY GROUND walls SLIPPER SATIN ceiling MOUSE'S BACK sill/reveals

STUDY 2

BONE all

LIVING AREA

OLD WHITE walls/woodwork OLIVE (A) shelves

PANTRY

OFF-WHITE walls/ceiling OLIVE (A) shelves

GUEST BEDROOM

BLUE GRAY all

MASTER BEDROOM

SLIPPER SATIN ceiling SHADED WHITE walls

TV ROOM

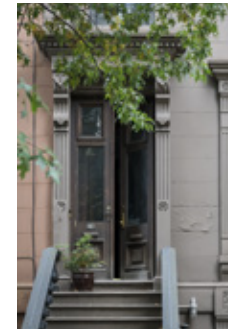
OLIVE (A) all

EXTERIOR

BIDDULPH BRONZE (A) door/window frames



LIGHT-FILLED BROWNSTONE



The owners of this three-storey brownstone in Brooklyn were drawn to its weathered exterior and original architectural details, all of which have been saved for posterity. This is not a house begging for colour but one much better suited to a stripped-back style that allows the authentic features to dominate. There is an overriding sense of light here, even though some of the rooms are illuminated by only a constant north light and others are tucked in the shadowy corners at the back of the house.

Original mahogany panelling and doors greet you in the ground floor hall. The rich wood brings warmth to this space and has been left to take centre stage. Having such strongly coloured features needn't mean that there is no choice when selecting a wall colour – Wevet feels restrained yet wholly considered here. The subtle urban feel of its light grey undertone adds a contemporary twist to this period home and shows off the original plasterwork to its best. The spindles on the stairs remain unpainted, preserved as much by economic necessity as by desire, while the stairs themselves rejoice in the dramatic tones of Hague Blue. On the upper landing, the rich mahogany gives way to an All White trim, the perfect pairing with Wevet for an effortlessly cohesive and stimulating scheme.

FACING PAGE

The sitting room in Calluna feels sophisticated and intimate. There is an eclectic dialogue between the wood, brick, wall colour and ceiling, showing that mixing materials can be just as important as using a range of colours.

INSET ABOVE

Like many doorways in Brooklyn, this one, painted in Charleston Gray, remains anonymous.

ABOVE

The authentic features of this interior influenced the choice of neutral tones, such as delicate Wevet on the walls in the hall. The unpainted panelling, newel post and handrail give an insight into how the house may have looked originally.

BELOW

Lighting can be a real game-changer for neutrals, making them appear calm or tantalizingly bright. When looking through from the Calluna dining area, Blackened on the kitchen walls appears to sing in the brighter light.



BELOW RIGHT

With a reined-in palette you can afford to add pattern and texture. In the open-plan hall, the combination of Wevet walls and All White window surrounds is made instantly more comfortable with Mahogany on the window frames and a patterned rug.

FACING PAGE

Blackened, a favourite in industrial spaces, is perfect in this kitchen alongside the steel cabinets, marble island, exposed brick and highly patterned tiles. Each component is as important as the next in creating the colour recipe for this room.



Minimal Blackened has been chosen for the light-filled kitchen walls, where its industrial feel is a fitting backdrop to steel cabinets and a marble-wrapped island. To overcome the problem of a very uneven top to the walls, so common in older houses, the colour has been stopped below the ceiling to match the line of the boxing over the hob. This introduces a contemporary twist and makes the wall colour feel stronger in contrast to the All White ceiling above it. Cool in nature, Blackened counterbalances the wood floor, exposed brickwork and original mahogany window surrounds. The window frames have been painted in the dark drab Mahogany, which sits sympathetically alongside the original wood while making no

attempt to mimic it. This is echoed on the other side of the room, where the giant sliding doors lead to an expansive space that now acts as both the sitting room and dining area. The decision to use Calluna on the walls here was not taken lightly in a house that is resolutely neutral, but it was a risk worth taking. Who would have thought that a colour inspired by the heather so prolific across the moors of Scotland would do so much to enhance the walls of a dining area in Brooklyn? It is the inclusion of a touch of black in Calluna that ensures it appears more lilac than pink. This makes it soft and tranquil yet strangely sophisticated, perfect for a room such as this, where so much entertaining takes place.





FACING PAGE, TOP LEFT
Wevet, the most delicate of whites, gives a barely-there, almost translucent feel to the walls of the hall and landing, and forms the perfect foundation for the house. The stairs in deep, dark Hague Blue are a real treat, both grounding and dramatic.

FACING PAGE, BOTTOM LEFT
There could be no other choice for this bathroom than All White, whose colour is exactly as described. Unusually for white paint, it contains no other pigment except white, which creates the softest, most sympathetic colour without the colder, blue undertones of a brilliant white.

FACING PAGE, TOP RIGHT
Lively Blue Ground cannot help but raise the spirits in this children's bedroom, which is clean and uncomplicated without being cold. The All White window surround and Mahogany frames give an extra urban twist.

FACING PAGE, BOTTOM RIGHT
A master bedroom for colour-phobes. Delicate Pointing on the walls is easy on the eye. Proof that neutral rooms do not have to be boring.

RIGHT
Neutrals can be versatile. In this shadier corner of the master bedroom, Pointing feels warmer when contrasted with the cool blue sofa.



The master bedroom upstairs is an oasis of calm. Delicate Pointing, with its warmer undertone, has been layered on the walls, with fresh and uncomplicated All White on the trim, creating a really soft space. Pointing is the perfect colour in which to greet the day, and it has just enough warmth to feel relaxing and protective. As in the kitchen, the subtle nature of the wall colour becomes more prominent when contrasted with a “whiter” white on the trim.

In the adjoining bathroom, the trim colour of the bedroom becomes the wall colour, to make the transition to a more modern space a little more seamless. Subway tiles were much in evidence on the walls of original Brooklyn brownstones, but here they were too damaged to be able to salvage. However, contemporary replacements feel right at home.

At the top of the house, the neutral tones are laid to rest and the children have been indulged in their bedroom with some upbeat and happy colour. Although a comparatively clean blue, Blue Ground is never cold, which makes it perfect for creating a friendly atmosphere in which to grow up.

Timeless may be a hackneyed expression to use about this architectural gem but it is accurate. The owners have been extremely successful in retaining the old-world feel of their brownstone while making a modern family home. The original mahogany doors may create grand entrances, but the decoration throughout feels effortless. There is an innate honesty to this house, and that is not an easy thing to achieve.

LIGHT-FILLED BROWNSTONE PALETTE



RECIPE TIPS

- * Don't feel compelled to have colour on every wall – neutrals still create the most relaxed of homes.
- * Using All White on the trim will help you to see any colour alongside it on the walls, even the lightest of neutrals, such as Wevet or Pointing.
- * When painting old woodwork alongside existing unpainted trim, choose a colour that is sympathetic to the original wood, as Mahogany is in this home, rather than trying to mimic it.
- * Paint the treads and risers of a staircase in a bold feature colour, such as Hague Blue, to create a thread that runs throughout the house.

HALL

HAGUE BLUE <i>stairs</i>	ALL WHITE <i>ceiling/trim</i>	MAHOGANY <i>windows</i>	WEVET <i>walls</i>

KITCHEN

BLACKENED <i>walls</i>	MAHOGANY <i>windows</i>	ALL WHITE <i>ceiling</i>

SITTING ROOM AND DINING AREA

CALLUNA <i>walls</i>	MAHOGANY <i>trim</i>	ALL WHITE <i>ceiling/cornice</i>

CHILDREN'S BEDROOM

BLUE GROUND <i>walls</i>	ALL WHITE <i>ceiling/trim</i>	MAHOGANY <i>windows</i>

BATHROOM

ALL WHITE <i>all</i>

EXTERIOR

CHARLESTON GRAY <i>all</i>

MASTER BEDROOM

POINTING <i>walls</i>	ALL WHITE <i>ceiling/trim</i>



UPSTATE OASIS



Only 145km (90 miles) from New York City, this cottage feels a world away. Its position gives it a sense of light and perspective that is breathtaking, so when you arrive from the city, you can't help but forget your worries. This is a happy house. The sense of informality makes your shoulders drop and your face break into a smile the moment you walk through the door.

The designer who lives here always brings personality to her projects, but for this one the desire was to create a really relaxed home. This didn't mean that the colours needed to be understated. Quite the opposite. Some of the richest Farrow & Ball colours adorn these walls, but the cottage still feels like a tranquil retreat. Much of this is achieved because the decoration feels utterly uncontrived.

Simple Wevet greets you in the hall, its hushed tone giving no clues to the colourful delights to come. This almost translucent colour, which aptly shares its name with the old Dorset term for a spider's web, makes for a quiet moment, perfect when you have been transported from the hustle and bustle of the city. One of the reasons that this space feels so effortless is because one colour has been used on every surface. With no boundaries and little definition, the simple architecture can speak for itself.

FACING PAGE

What a joy it is to see Vardo in this vibrant drawing room, which is accessed from two much more neutral spaces, making it feel all the more flamboyant. As in all rooms in this house, the colour is taken over every feature. It is this single-mindedness

that makes the schemes so successful. Had this form of decoration not been used here, it would have been easy to end up with the uncomfortable effect of a stripe of colour on the walls inbetween a white ceiling and panelling.



INSET ABOVE LEFT AND ABOVE

When you enter this light-filled hall, the Wevet walls have a barely visible grey tone to them, which might lure you into the false belief that this is going to be a neutral home. How wrong could you be?

BELOW AND FACING PAGE

Entering a room painted in a single colour from one painted in a single contrasting colour, as with the Slipper Satin living room and Vardo drawing room, packs a punch. The effect is enhanced here by the mix

of styles in the rooms. In the chalky living room, an alchemic blend of colour, texture and light, along with the layering of classic elements with modern pieces, creates a timeless interior.

PAGES 166-7

Few would dare to choose Off-Black for a dining room but here it flatters the architecture and creates a mood of refined tranquillity. Its honest simplicity, matches that of the hall and links the spaces together.

The equally restrained living room off the hall is painted in slightly warmer Slipper Satin. This chalky off-white always feels subtle and is the perfect choice here because it complements both the red tones of the floor and the grey of the sofas. The resulting timeless space somehow expresses a nostalgia for a simpler way of living and feels all the more heavenly for it.

A totally contrasting atmosphere has been established in the drawing room next door. By being painted in Vardo, a rich teal inspired by the colours used to decorate traditional horse-drawn Romany wagons, this room exudes joy and a lust for life. Despite its flamboyant nature, the space still manages not to shout, partly because, like most Farrow & Ball colours, Vardo has a slight black undertone, which has a softening effect and makes it feel as if it might have come from a bygone era. More importantly, only one colour has been used in the room, and it even goes over the fire surround and hearth (see page 162). The thought of taking such a strong colour onto the ceiling would terrify most people, but this is a fabulous example of how successful it can be, especially in a room where the ceiling height is slightly compromised. Next door, in the library, wildly romantic Cinder Rose has been used on every surface. This technique, as used in all the rooms in this cottage, makes it impossible to read where the walls end and the ceiling begins, so blurring the confines of the spaces.

An important aspect when decorating in this way is the transition in colour between adjoining areas. When there is no picking out of features in another colour, nothing diminishes the impact when two different plain colours in adjacent rooms collide. Doors left open between such rooms that are decorated in highly contrasting colours are an exciting invitation to pass from one space to the other.







FACING PAGE

Vardo in the drawing room alongside white becomes even more flamboyant. High contrasts with furniture or art compound the strength of a monotone palette. Painting all architectural elements the same makes objects pop.

BELOW

Using strong tones is not the only way to invigorate our homes. The simplicity and lack of colour in Wevet is its strength. The interior of this kitchen becomes subservient to the exterior in a captivating way.

BELOW

Many of the colours in this home make your heart sing but all is calm in the bedroom. Purbeck Stone on all the surfaces creates a neutral cocoon in which to relax.



There are many, very good reasons for sticking to one colour in each room, including, of course, that your painter will love you for it. Choosing this form of decoration in the dining room, especially with Off-Black paint, was certainly a brave choice but the room looks magnificent and has a truly magical quality. The softest of Farrow & Ball blacks, Off-Black flatters the rich beams and makes the space feel purposeful but, more important, livable. This is the choice of someone who understands colour and texture to perfection, and knows that had any light tones been introduced into the space, it would have only made the walls feel darker in comparison. Although the room makes a powerful statement, it remains relaxed and harmonious.

Should such drama be unwanted, there is a light-filled kitchen on the other side of the house. Here, there is such a strong connection to nature that you almost feel as if you are sitting in the canopy of the surrounding trees. The return to Wevet on both walls and the window frames means that there is a blurring of the interior and exterior, creating an alluring ambiguity – you might well be living in the landscape.

This cottage is a masterclass in using vivid colours alongside classic neutrals – the strong tones may not be to everyone’s taste but you can make almost any colour work as long as it truly suits your personal style. The love and affection lavished upon it has culminated in the creation of a unique and enchanting space.

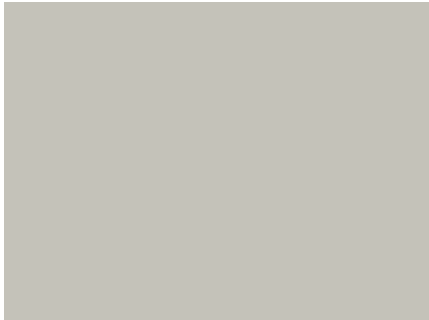
UPSTATE OASIS PALETTE



RECIPE TIPS

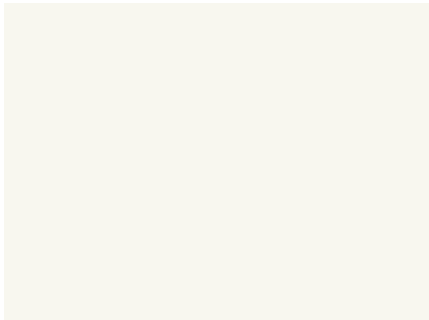
- * Take even very strong colours, such as Vardo or Off-Black, over the ceiling in rooms where the ceiling height is compromised – it’s daring but it works.
- * In areas where you want to blur the lines between the interior and exterior, make sure you don’t put a contrasting colour on the window frames – in this kitchen, Wevet provides a perfect seamless link to the outside.
- * By not picking out the trim, you can create real impact where two colours meet, as seen in the transition from the drawing room to the living room in this cottage.

BEDROOM



PURBECK STONE
all

HALL AND KITCHEN



WEVET
all

DRAWING ROOM



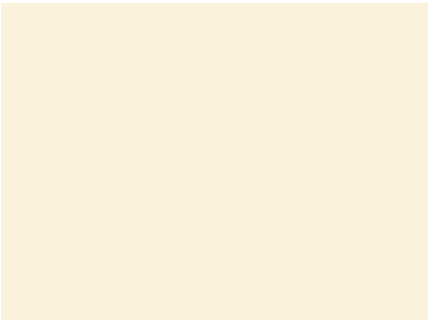
VARDO
all

LIBRARY



CINDER ROSE
all

LIVING ROOM



SLIPPER SATIN
all

DINING ROOM



OFF-BLACK
all

