THE TOWN HOUSE - LONDON

A Victorian townhouse reworked through light, proportion and considered material choices — preserving its character while refining the way the house is experienced.

LOCATION	London, United Kingdom
SCOPE	Interior concept · spatial planning, renovation · sourcing · styling
STATUS	Completed



THE STORY

A Victorian townhouse, waiting to be read correctly.

The bones were never in question — original doors, timber floors, tall windows, a cast-iron fireplace that had clearly outlived several owners' opinions of it. But the house had accumulated small, well-meaning decisions the way old houses do: darker flooring here, heavier curtains there, a cooler wall tone someone once thought looked clean. None of it was wrong exactly. Together, it had made the house feel smaller, heavier and less generous than it was.

There was no fixed brief to follow, which meant the first task was deciding what the house was actually for — not fixing it, but choosing it. It was approached as a curated city stay: somewhere calm enough to arrive into without effort. Everything followed from that single decision. Warmer tones over cooler ones. Softer surfaces over harder edges. Light let back in, one closed-off choice at a time, without moving a single wall.

The Victorian character was never the problem — it simply needed room to be seen again. Original details were brought back into focus rather than replaced, allowing the house to sit comfortably in its own century and this one at once. What began as a short-term let later shifted towards sale, yet the same decisions, it turned out, mattered for both.

The change is easy to miss and impossible not to feel: the rooms are brighter, the proportions read more clearly, and light moves through the house instead of stopping at the first curtain. Nothing here asks to be noticed. That was rather the point.

A lighter house. A house that finally agreed with itself.








THE VISION

Every room in this house was already doing several jobs before we started — storage competing with proportion, colour competing with light, decisions from different decades quietly arguing with each other. Urban homes are often asked to hold a great deal within a small footprint, and over time, that argument usually wins.

The opportunity was to change the experience without changing the footprint — no walls moved, nothing extended, just a house asked to make better use of what it already had. That meant treating every surface as a decision rather than a finish: a reduced palette, lighter materials, daylight given priority over habit. Not minimalism as a look, but as an ongoing choice about what a room genuinely needed to contain.

Storage followed the same logic. Open shelving was kept to a minimum, everyday objects were given a defined place rather than a visible one, and sightlines were left to do the work that furniture usually does. Once fewer things competed for attention, the architecture itself — cornicing, proportion, the quality of the original joinery — had room to be noticed again.

The instinct throughout was to reveal character, not soften it. What remains is an interior that still reads as distinctly London, but quietly restorative with it — a place where the city stays outside the door, because nothing inside is asking it to come in.













BEDROOM PALETTE

NOTATION: Set against the energy of the city, the bedroom was conceived as a more inward space — soft, tactile and quietly restorative.

RETREAT

RECONNECT

RESTORE

MATERIAL & COLOUR PALETTE



OPAL GLASS



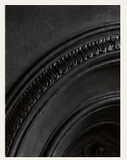
LINEN



MARBLE



OAK



BLACK IRON

THE BEDROOM

Lightness without losing character.

Small rooms often lose the argument between comfort and clarity — more furniture, more softness, more to look at, until proportion is the first thing sacrificed. This bedroom took the opposite bet: strip back what competed with the room itself, and let its proportions do more of the work.

Heavy window treatments were the first thing to go, replaced with lighter curtains that let daylight in and softened the line between inside and out — a small change with an outsized effect on how the room reads. Warm off-whites, natural timber and a restrained mix of linen and wool bring softness without tipping into decoration, while the original fireplace and darker floor were kept exactly as they were — not as nostalgia, but as the anchors a lighter palette needed to avoid feeling thin.

Furnishing was limited on purpose, and focused on what actually gets touched: a good mattress, natural bedding, surfaces worth resting a hand on — rather than objects chosen to fill space that did not need filling.

What remains is a room that reads as clearer and calmer than its size would suggest — not because less is there, but because everything that remains has a reason to.

Calm through reduction, not absence.

LIVING ROOM PALETTE

NOTATION: The first room in the house was designed as a pause from the city — light, calm and deliberately restrained, allowing the sense of urban intensity to fall away as soon as you step inside.

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ARRIVE

ENGAGE

BELONG

MATERIAL & COLOUR PALETTE



CHARCOAL WOOD SISAL NATURAL LINEN SOFT LINEN











THE LIVING ROOM

A room designed to hold everyday life

Most family rooms solve for one of two things — how they look, or how they are actually used — and end up doing neither particularly well. This one had the harder problem: water damage, cracked plaster and built-in shelving that had turned a naturally generous room into a fragmented one, heavier and smaller-feeling than it should have been.

The shelving was the real decision. It was working — storage, display, all functional — and it still had to go, because the walls needed to be quiet before anything else could happen in the room. Once it was gone and the plaster repaired, the space found a clarity it had been missing for years, not from what was added but from what was finally allowed to stop competing.

The curtains followed the same logic as everything else here: heavy, worn drapes were doing the job of privacy badly and the job of light-blocking too well. Discreet screens took over the privacy, freeing fine, airy curtains to simply let light through — daylight now travels the length of the room instead of stopping at the first window. Warm off-whites replaced the cooler palette, while the original timber floor and cast-iron fireplace stayed put, doing the work permanence does for a room that is changing everywhere else.

At the entrance, a row of hooks that never really worked became an open wardrobe — more storage, better placed, and the first material anyone meets stepping in is warm oak rather than a coat rail. Furniture was chosen for scale rather than presence, so dining, conversation, reading and play could all happen in the same room without any one of them crowding the others out. Even the child's play kitchen was repainted and fitted with timber handles instead of plastic — because something used every day deserved the same consideration as everything around it.

The result is not a room that feels used less, but one where everyday life has been given enough space to happen without taking over. Lived in, without feeling crowded.







NURSERY PALETTE

NOTATION: A small room made for childhood to unfold – with space to play, dream, retreat and the occasional sleepover.

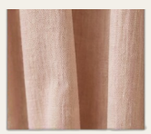
PLAY

GROW

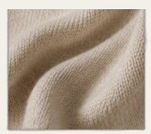
ADAPT

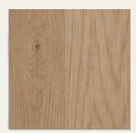
MATERIAL & COLOUR PALETTE


AQUAMARIN


DUSTY PINK


CREAM WOOL


CASHMERE


OAK

THE NURSERY

Designed to leave room for childhood.

Most children's rooms are designed for the child they are now, and outgrown within a year. This one was designed around the fact that the child would keep changing — which meant the real brief was not decoration, but flexibility with enough restraint to still feel calm.

The work started by taking things away rather than adding them: a damaged carpet came up, several later floor layers were stripped back until the original timber boards reappeared, and missing or loose boards were repaired before the floor was painted white — not to erase the wood, but to let a small room borrow light it did not otherwise have.

Everything after that was chosen to do more than one job. A loose wool rug brings warmth without pinning the room to a single layout, while fine linen curtains keep the light soft and airy. An extendable guest bed leaves the floor open for play by day and becomes additional sleeping space when needed, with storage built into the frame itself — in a room this size, furniture that only does one thing is furniture the room cannot really afford.

Nothing here was designed to feel finished. It was designed to still make sense in five years, when almost everything about the child using it may have changed.

Space to play. Space to dream. Space to grow.

THE EVERYDAY SPACES

NOTATION: Everyday spaces, quietly refined – lighter, clearer and designed to make daily routines feel a little easier.

NOURISH

RESET

BREATHE

MATERIAL & COLOUR PALETTE



CHARCOAL WOOD SISAL NUDE HUES SOFT WHITES









THE EVERYDAY SPACES

Small interventions, carried consistently through the house.

The spaces that receive the least design attention are often the ones a house depends on most — kitchens, bathrooms, the stairs and landings that connect everything else. Here, they were given the same consideration as the main rooms, on the principle that a house only feels resolved when none of it is treated as an afterthought.

In the kitchen, blue tones gave way to warm off-whites, damaged and missing details were repaired, and the existing timber worktop was sanded, restored and re-finished rather than replaced — the more interesting decision, since a surface with history reads differently from one bought simply to match. A cracked pane and an old cat flap in the garden door were replaced, small interventions that did more for comfort through winter than any decorative gesture could have.

The staircase followed the same restraint: stripped back and painted white to open up the centre of the house, with sisal kept to the treads alone, so the warmth it adds never turns into visual weight. In the bathroom, worn finishes were renewed, the bath panel replaced and the room pared back rather than embellished — fresher precisely because so little was asked of it.

None of these spaces were redesigned for effect. They were edited, with decluttering and repair doing as much work as any decorative choice. What remains is a house with fewer distractions and clearer transitions from room to room — proof that ease is often built into the parts no one is meant to notice.

Practical spaces, quietly resolved.

















THE EXTERIOR

NOTATION: The exterior was treated as an act of repair rather than reinvention — restoring the house's original character while quietly addressing the years of wear that had accumulated around it.

RESTORE

PROTECT

PRESERVE

MATERIAL & COLOUR PALETTE



EBONY



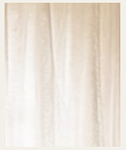
DEEP BROWN



BRICK



AGED BRASS



WHITES

THE EXTERIOR

Honouring what came before.

A façade rarely fails because it looks old — it fails when age and neglect begin to read as the same thing, and a house that deserves care starts to look as though it was simply left. This one had both problems at once: years of weathering had left paint peeling from windows and surrounds, ivy spreading unchecked across the brick, and enough small unresolved repairs that the architecture underneath was becoming harder to see.

The ivy came down first, not for tidiness but to let the building itself reappear — Victorian brick and proportion had been there all along, simply obscured. Windows, exterior details and damaged elements were repaired and repainted, missing pieces reinstated and the guttering brought back into working order. None of it was reinvention. All of it was the difference between a house that reads as cared for and one that reads as merely occupied.

A restrained palette of warm white, black and natural brick was chosen to sharpen what was already there rather than compete with it, while the existing textures — the marks a hundred years leave on brick and stone — were left intact. Even the former outdoor WC found a second life as a garden store, kept rather than replaced, because part of working with an old house is recognising when something still has another use in it.

The result is not a polished version of the house's past, but a more legible one — the same building, simply given the care it had been quietly asking for.

The past remains present, without standing still.

THE GARDEN PALETTE

NOTATION: A small urban garden conceived as an extension of the house — intimate, useful and softened by planting that could grow into the space over time.

GROW

GATHER

UNWIND

MATERIAL & COLOUR PALETTE



CHARCOAL WOOD SISAL NUDE HUES SOFT WHITES







THE GARDEN

A little more green. A little more room to grow.

The rear courtyard was doing almost nothing — overgrown, largely unused, despite being one of the only places where the house actually opens outward. The point was never to finish it in one go. It was to give a neglected space enough structure and softness that it had a reason to be used again.

Planting was kept informal and layered rather than overly composed — herbs, lavender and flowering plants chosen for scent and texture as much as colour, in a space too narrow to carry anything more formal. The chimney pots came from the house itself, repurposed as planters — not decoration borrowed from elsewhere, but a piece of the building finding a second use outdoors, the same instinct that ran through the interior.

The planting was chosen with patience built in: annuals for immediate fullness, perennials spaced to take their time and settle in over several seasons. Nothing here was forced to look finished early. A garden allowed to feel young is one that gets to become something, rather than one frozen at its best moment on day one.

What is there now is modest by design — somewhere to step outside, sit among the planting, and be briefly out of the city on the other side of the wall.

A little more green. A little more room to unwind.

THE RESULT

A house ready for its next chapter.

A Victorian townhouse in London, buried under years of small, sensible compromises. The owners gave me full creative freedom — everything but the budget was mine to decide. What they hadn't decided was the house's purpose: short-term letting, or an eventual sale. So every choice had to earn its place either way, without knowing which future it was serving. What began as a compact & clutterd townhouse with years of accumulated wear became lighter, calmer and more generous in feel — without changing its footprint or erasing the character that made it distinctly London.

None of it came from one defining gesture. It came from a series of decisions, each one small enough to defend on its own: repair before replacement, daylight over habit, storage that recedes rather than announces itself, a restrained material language carried from the smallest everyday spaces through to the façade and garden. The kind of consistency that only becomes visible once the same judgement has been made, quietly, a dozen times.

The result is a house that reads as coherent rather than newly imposed upon. Original details sit alongside contemporary additions without either needing to dominate, and every space feels purposeful without tipping into precious.

Independent rental inquiries came in at £7,000/month for stays of several weeks, via Airbnb. Later, the estate agent listed the house without further changes. It sold for £200,000 above a prior offer. The effect matches what the property industry documents as the staging effect — a well-presented, coherent space increasing buyer perception and offer value. A 2019 survey by the Home Staging Association UK & Ireland found 78% of property professionals reporting staging effects of up to 10% on offer value, with faster sales in most cases. What happened here is consistent with that pattern.

The same footprint. A very different sense of space.

BEFORE

THE STARTING POINT







AFTER

THE TRANSFORMATION





AFTER

THE TRANSFORMATION







BEFORE

THE STARTING POINT













THE TRANSFORMATION







THE TRANSFORMATION





BEFORE

THE STARTING POINT





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