



... A FLEXIBLE SPACE FOR RETREAT OR SEPARATION, DEPENDING ON WHAT THE MOMENT DICTATES

Open plan: The monochromatic interiors are punctuated by bursts of colour – seen in the oversized artwork by Dale Frank, the textured rug by Behruz Studio and flowers by Fleur McHarg.

Family affair: Eliza, John and their three daughters, love their beautiful new interiors, which balance classic principles with contemporary flair.



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Creating a flexible home for a family that keeps growing during the design process is always tricky, especially when you're doing the renovation without an architect. But the Morleys had a couple of advantages up their sleeve. As a builder and principal director of Morcon Developments – a high-end house-building company – John has an intuitive understanding of structure and form. Add this to Eliza's sharp eye for design – she worked for many years in the fashion industry – and what you have is a design-savvy pair who were able to effortlessly inject new life into this period house.

Inspired by the couple's European travels, the interiors of this Malvern house are rich with detail. Avoiding the white, Scandinavian palette that is so often used in period houses, the couple bravely embraced the greys that are more commonly associated with French and Belgian interiors. Pairing this with distressed American-oak floorboards, Luxembourg linen curtains, and textured Belgian sisal carpet, the interiors ooze European chic.

To the right of the unadorned hallway is the couple's bedroom, en suite and walk-in wardrobe.

In an effort to return the house to its former glory, John pulled out false windows and put in large heritage-inspired bay replacements. A window seat below is complemented by beautiful cushions from French textile designer Genevieve Levy, of Manon bis.

Opposite the main suite is a sitting room and study, which offers a flexible space for retreat or separation, depending on what the moment dictates. Warm and intimate, this room perhaps best reflects the original intentions of the Edwardian architects.

"This is a beautiful room to sit in, because you have an open fireplace and you get this amazing north-face light streaming in through the bay windows.

"It is a great aspect of the old house," says John.

Adding warmth are the contrasting material and colour palettes. The rustic timber found in the Graham Geddes light-fitting plays beautifully off the burnt yellows in Graham Fransella's painting.

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