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LESSONS IN LAYOUT

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A LONDON
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IDEAS FOR
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**AN ARCHITECT'S
RETHINK OF
A FARMHOUSE**

DESIGNER PROFILE

Judith Wilson talks to Scott Maddux and Jo leGleud of Maddux Creative, who describe how they refurbished a converted factory in west London into a dynamic family home

PHOTOGRAPHS MICHAEL SINCLAIR

Our clients were already living in this converted Queen's Park factory. It features original exposed beams and a tin ceiling, and the previous owner had installed a polished-concrete floor and textured-concrete walls. But with its 10-metre-high ceiling, the space was overwhelming. Our clients commissioned us to advise on making the space work for family living, and adding furniture and finishes to increase ambience. This was an exercise in separating one enormous area into meaningful spaces for everyone to occupy.

Despite its dramatic proportions, the central zone was not being used, so we moved the dining table to under the skylight to make the most of the double-height space. We installed bespoke metal-and-glass screens, making the sitting room more intimate and creating a study area at the opposite end. Upstairs, the exposed mezzanine was a no man's land used for storage. By adding our clients' Seventies chairs and lining the walls with bookshelves, we've created a pleasant place to sit.

'Our clients had already chosen the hand-painted "Travertine" wallpaper from Fromental for the central wall, so we knew they were unafraid to experiment with colour and pattern. They owned an interesting mix of antiques with character and texture, so we used these as building blocks. We worked with a subdued palette: soft gold, greens and blues. But there is a lot of light flooding into the upstairs mezzanine, so a Fromental silk paper in a strong aubergine works perfectly up here.

'Each newly defined space needed a focal point. The rear wall in the sitting room is the first thing visitors see, so we commissioned a specialist painter to gild the chimneypiece, with a textural finish on the adjacent wall. It creates a reflective sheen, with lights angled on to it for drama at night. To occupy the

ABOVE Jo and Scott in the mezzanine, where a pair of deep-seated, Seventies leather armchairs are combined with a plush Berber rug and a circular Sixties table with a ceramic mosaic top, found at a gallery in Brussels. The aubergine wallcovering is Fromental's 'Mulberry' plain silk and adds drama after dark



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space above the dining table, we've strung Emery & Cie lights and a spinning mirrorball. We had a special grid made for the skylight to secure both. We were working to a budget, so a mirrorball used instead of a light feature creates dynamic impact without going crazy.

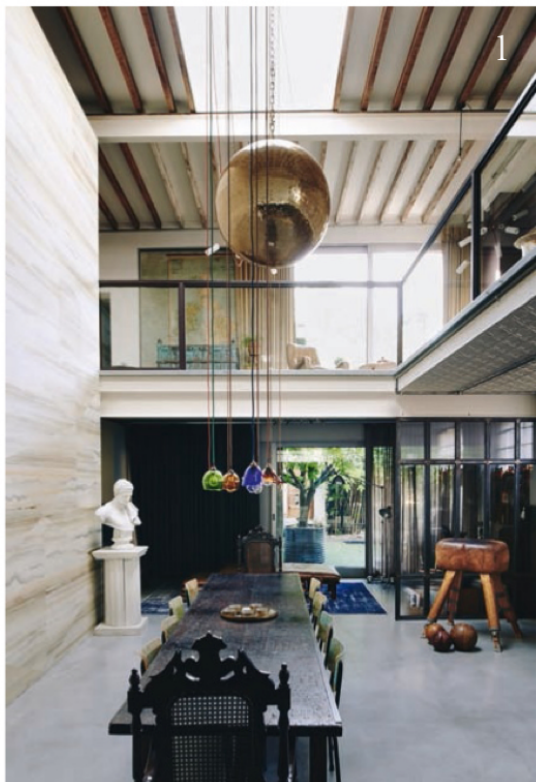
'We love to mix textures. In the sitting room, there's the surprise contrast of silk curtains and a "granny" fringe, juxtaposed with concrete walls. The clients already owned the distressed antique dining table, but we've teamed it with old-school chairs covered in Ordnance Survey maps. We also designed the walnut, white ash and brass shelves – they are a touch of luxury against the concrete walls. We like our interiors to deliver layers of interest.

'We get very involved with our projects and almost move in. This was a dream commission as our clients participated so closely. But more importantly, everyone uses the whole house now: we have created a family home out of a converted factory. For us, that's the point.'

Tennessee-born Scott Maddux completed a BA in architecture at the University of Virginia. He came to London in 1994 and worked for Hubert Zandberg and Ann Boyd, then set up his own interior-design practice in 2007. Jo leGleud trained in fine-art craft design at Carlisle College of Art, going on to specialise in embroidery and couture beadwork in the fashion industry.

In 2011, Scott and Jo joined forces to launch Maddux Creative in south-east London, and their multidisciplinary team of six focuses on interior architecture and interior design with an imaginative, glamorous spin. 'We don't prescribe a look: we like to enhance the ideas and interesting pieces our clients already have.'

Their current projects include the refurbishment of a large house and pool house in the Hamptons, the renovation and decoration of a home in Holland Park with lots of bespoke finishes, and the completion of a house in Primrose Hill. ▷



ADDED INSIGHT

Which three words sum up the Maddux Creative style?

Multifaceted, colourful, considered.

Is texture key?

We're always putting a finish on a wall or layering fabrics, so there is always richness and texture. For us, pattern is visual texture.

What are the advantages of working together?

Our combined design aesthetic provides better solutions. We both have the power of veto. I devise the big vision, we put flesh on the bones together and Jo focuses on detail.

Is sourcing important?

Successful design is about finding the right vintage pieces and we shop together at markets overseas. We always include one 'star' piece, against which everything else is measured.

What's next?

We're doing a proposal for a small chain of restaurants: it will be an interesting challenge to translate our aesthetic into a commercial discipline. We're excited to be embarking on product design.

What's the bottom line?

Any big project has its moments of stress. But we want to enjoy designing, and it must be fun for the client, too. □

1 A spinning mirrorball from Mirror Ball Paul adds a focal point in the double-height space and is paired with glass shades from Emery & Cie on coloured cord from Urban Cottage Industries. The vintage gym equipment was bought in Belgium and the plaster bust from an antiques market in Antwerp.

2 The bookshelf in a corner of the ground-floor dining area was designed by Maddux Creative in walnut, white ash

and brass to contrast with the concrete flooring and walls, and is paired with an antique chaise longue covered in hessian.

3 A specialist painter was commissioned to gild the sitting-room chimneypiece. Scott and Jo judged the clients' existing leather sofas to be a good shape and nicely low slung, so they re-covered them with new indigo linen from Caravane.

For more on this project, visit www.houseandgarden.co.uk