

HOUSE & GARDEN

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INSIDER
KNOW-HOW
*Sally Storey's
practical and
stylish lighting
solutions*

Brave new world
GOA'S HIDDEN GEMS +
A GREEK ISLAND GETAWAY

Spring back to life

A GEORGIAN
TERRACE HOUSE IN
LONDON RESTORED

THE COLOURFUL
REVIVAL OF A COUNTRY
HOUSE IN SCOTLAND

A VICTORIAN VILLA
WITH A SMART
MODERN EXTENSION

lighting
DESIGN IDEAS
FROM
SALLY STOREY

PHOTOGRAPHS **TARAN WILKHU**



Sally in her sitting room in Kensington. She grew up in the house and moved back in 2019

For more than 40 years John Cullen Lighting has been at the forefront of lighting design, devising elegant and intelligent schemes. Here, the brand's creative director Sally Storey explains to ELIZABETH METCALFE how she has introduced a few bright ideas in her own house in London



KITCHEN (OPPOSITE)

For me, lighting is all about layering. In here, I wanted to create focus over the island, so I chose two oversized 'Vorani III' filament lamps by Tala. They provide an ambient light, but are quite glaring if not dimmed, so I added John Cullen 'Vorsa 30 Interior Spotlights' on either side to provide the focused task lighting. The wall-mounted shelves are backlit by John Cullen LED 'Contour' tape while the shelved alcove at the end of the room has two of our 'Polespring 30 Downlights'. Three sconce-like wall lights offer decorative interest above the cooker and these are fitted with Tala's 2200 Kelvin 'Lurra' bulbs – the lower the Kelvin, the warmer the light. I like to combine different colour temperatures, although you do have to be quite calculated. Here, the decorative lights – filament lamps and sconces – are all 2200 Kelvin to create a candlelike quality, but I've contrasted them with the crispness of the 2700 Kelvin 'Vorsa 30' spots. tala.co.uk | johncullenlighting.com

HALLWAY (BELOW)

Lighting staircases can be challenging, especially if you want to avoid the clutter of multiple wall lights. Here, I have installed John Cullen's 'Lucca Uplight' on the base of the window frames, which bounces off the underside of the stairs, defines the window frame and gives a lovely reflected light. Another option for stairs is step lights – although they didn't feel quite right for this period staircase, they can work really well in a more contemporary environment.



DINING ROOM (ABOVE)

The starting point for the dining room was an Italian chandelier I fell in love with some years ago. I've used LED filament bulbs from Segula in it; they are 2200 Kelvin and create a warm, ambient light. My mission for this house was for all the lighting to be LED, as the technology is so good now and the designs offer a wonderful spectrum of colour and light quality, as well as being very small. On either side of the chandelier, I added our 10-degree 'Vorsa 30 Interior Spotlights', one of which can be seen above. They are incredibly discreet and light the centre of the table well. They are surface-mounted spotlights, which was an ideal option in this Grade II-Listed house as the room has its original lath and plaster ceiling, meaning I couldn't recess into it. On the mirrored shelves in the alcove, I added three narrow beam downlights – our 'Polespring 30 Downlights' – and recessed them into the top of the shelves. The light filters through the shelves and catches each piece of glassware beautifully. On either side of the window, I added a 'Lucca Uplight', set into the floor. These catch the pale-painted panelled window shutters and give the area definition. They create an interesting effect in the daytime, but they become particularly magical when the light fades. segula.de ▷

DECORATE *design ideas*

SNUG (RIGHT)

For the joinery, I concealed linear strips of John Cullen LED 'Contour' strip behind the fronts of the shelves. It is attached to a strip of wood that is set away from the actual shelf, which has an angled profile that allows the light to shine both up and down. LED strips have become smaller, so are easier to incorporate now, but I'd warn against recessing them under a shelf without a downstand, as you'll always end up seeing them.

SITTING ROOM (BELOW)

The freestanding marble shelving unit in the corner belonged to my father and it was a case of retrofitting the lighting. I added brass strips to the fronts, which conceal our 'Contour' LED strips. The strip was also added to the back of the marble shelves as a backlight and to create a sense of depth - to allow the light to spread, you need a gap of at least 30-40mm between the wall and the back of the shelf. People often make the mistake of choosing LEDs that are too cold and so they feel unwelcoming in the evening. The tape here is 2400 Kelvin and it has just the right warmth.



SNUG (ABOVE)

A corner sofa was the best seating solution here, but it was then a question of how to light the space. I used a 'Moulin' wall light from Julian Chichester, which I have plugged into a five-amp plug. You can see the cable, but it's a nice twisted silk one. It also meant I had greater flexibility, as I could mount the lamp once the sofa was in position. julianchichester.com ▷

DECORATE *design ideas*

BEDROOM (RIGHT)

I often light bedrooms with mainly decorative light sources, so here I've used Porta Romana's 'Motu' table lamps in bronze beside the bed. These are fitted with dimmable bulbs from Tala's 'Sphere' range. But the centre of the room was still quite dark, so I decided to add a couple of John Cullen 'Polespring 40 Downlights'. These bring the focus to the end of the bed and also provide excellent task lighting if you happen to be packing a suitcase on it. The ceiling was too low for a pendant, so recessed downlights were the ideal solution here. Picture lights have been out of fashion for a few decades because they could be rather cumbersome, but LEDs have meant that they are now quite a bit smaller. I opted for John Cullen's 'Wallace Picture Light', which gives an even distribution of light and also filters down onto the paintings below, while providing added light that is perfect for reading. When lighting art, make sure to use lights that have a colour rendering index of 95 or above, as it will represent the true colours much better. I always find it is best to use a frame-fixed picture light, rather than a wall-mounted one, as this offers greater flexibility with the positioning. portaromana.com



FINISHING TOUCHES

I have used our 'Vorsa 30 Interior Spotlight' (above left) to provide task lighting and light quite a bit of art around the house, including a painting in the hall (left). When it comes to control panels, I like them to be small and neat. I've used our 'Odsey Switch Plate' (above right) throughout, opting for a brass mount with bronze buttons. The four buttons on the left link to pre-set scenes that I've created for different times of day: the two at the top right are raise and low dimmers; and the off-switch is on the bottom right, as I think it should be easy to identify. The controls are all linked to my phone, too – I would recommend Lutron or Rako for dimmable lighting systems. lutron.com | rakocontrols.com □

Sally's new book *Inspired by Light: A Design Guide to Transforming the Home* is published by RIBA Books, £35