

## DETAILS

**What** A red sandstone terraced house

**Where** West end of Glasgow

**Interior designer** Chelsea McLaine

**Contractor** Staveley





# HOUSE OF TREASURES

Accommodating a lifetime's worth of beloved furniture and antiques was the quest at this house in Glasgow

Photography Susie Lowe Art direction Gillian Welsh Words Catherine Coyle



**T**he decision to move house was not one that Trish and Sandy Dalziel arrived at easily. They had, after all, spent a very happy 43 years in the idyllic village of Killearn, just 15 miles outside of Glasgow. But, with their extended family living further afield and their desire to be closer to their grandchildren, it was time to make a move. They were giving up a beautiful manse, surrounded by two and a half lush green acres, so any new house would have a lot to live up to. The couple had never had a home in the city before, and as such were very specific about which areas they would consider moving to; they also weren't necessarily looking to downsize, despite their children all having grown up and left home.

They found what they were looking for in a quiet suburban enclave in the west end of Glasgow. Trish recalls that from the moment she stepped inside the reception hallway she knew she'd found home: "I started imagining where I'd put my

furniture and all of my antiques and artwork. I knew this was the right place."

She made a call to interior designer Margot Paton, and the pair of them were soon planning how to turn this period terraced house into the kind of family environment the Dalziels had become accustomed to. "I'd known Margot since she set up Chelsea McLaine Interior Design 25 years ago and she and I had collaborated on our previous home," she says.

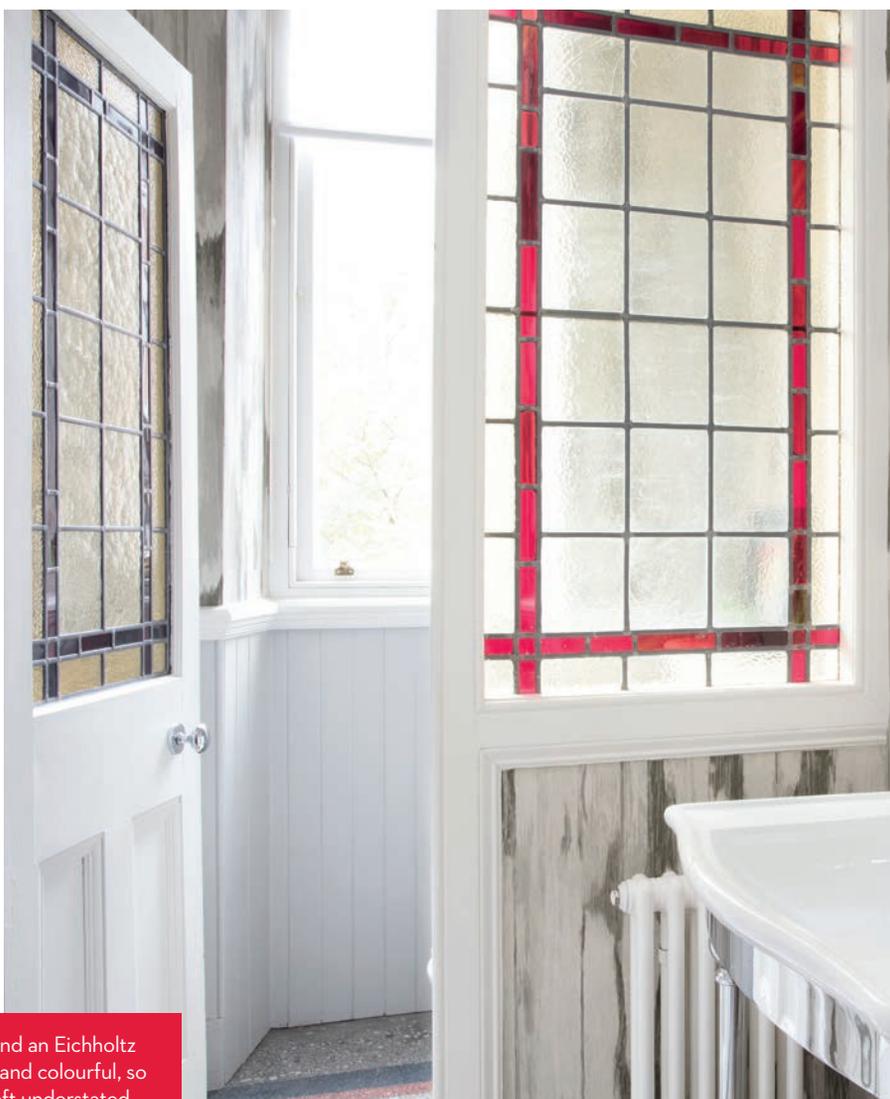
As Trish and Margot examined the property together, they could see that it had 'good bones' and that no great changes would be needed to the internal structure. In any case, as Margot points out, "This is a handsome B-listed property, and getting approval for alterations from building control would inevitably have been tricky."

The Dalziels wanted to be able to display their existing furniture and art collection, as well as having new spaces that would make living here a pleasure. The previous owner had been an avid collector of art and while the house has been refurbished to a good standard, it wasn't to Trish and ▶



**[Top left]** The kitchen cabinets and island were designed by Chelsea McLaine and built by Peter Thompson of York. **[Centre]** The same combination of designer and maker produced the media cabinet, desk and log store, completed with Buster & Punch handles. **[Right]** The range cooker is from Steel Cucine. A Porta Romana chandelier hangs over the dining table. The limestone floor is by Artisans of Devides. **[Below]** The trunk reflects the owner's love of mixing classic and modern. **[Below right]** The dining-room curtains are made from a Dedar fabric. **[Previous pages]** The island looks on to the family snug, where glass panels have been inserted to create a better link between the two spaces. Tones are muted to let texture come to the fore. Panelling and architraves have been reproduced to reflect the period detailing





[Above and right] Moroccan-inspired taillight holders and an Eichholtz mirror in the powder room. The stained glass is vibrant and colourful, so the choice of bathroom fixtures and fittings has been left understated. [Far right] Fireside chairs have been covered in Zimmer & Rohde fabric, with an Alison McWhirter work taking centre stage above the hallway fireplace. [Below] The nickel finish of Porta Romana's Nicholas wall light blends in with the muted palette. [Below right] A detail from an antique mirror that Sandy bought for his wife - it now resides on the landing





Sandy's taste. Despite this, both women could see the potential in this substantial property.

Her long-standing connection with the family meant Margot already understood how they liked to live, and set to work devising a scheme to complement their lifestyle. Her starting point was the kitchen and adjoining dining room. With a better connection between them, she knew, the space would automatically feel less formal and more welcoming.

Removing the lowered ceiling with its spotlights helped straight away and instantly made the room feel brighter. She also wanted to maximise the available space, and redrawing the layout was the first step towards this. "I knew that Trish wanted a traditional kitchen," says Margot, "but I also knew she didn't want anything too heavy." She designed a kitchen that combined classic styling with modern updates, which was then commissioned and manufactured by Peter Thompson of York Ltd.

Suspended on steel chains above the island is a frame that

Margot designed with two functions in mind. It allowed her to create atmospheric lighting (via maintenance-free LED bulbs by German manufacturer Occhio) and it also gave the kitchen something unique, with American tin tiles that have been hand-contoured to tie in with the traditional flavour of the units. The island is topped with Corian that has a deep edge detailing to add interest.

Having left her beloved Aga in her old home, Trish wanted any new cooker to suit the room both aesthetically and practically. In the end, keen to have chunky appliances that wouldn't be dwarfed by the proportions of such a vast room, she chose a range cooker from the Italian brand Steel Cucine, who also supplied the fridge-freezer.

Through the glass doors leading to the family snug is more made-to-measure cabinetry from Peter Thompson of York in the form of a multimedia unit and desk. On the floor is herringbone-laid oak parquet by Murray Timber. The Colefax & Fowler Lark wallpaper is vinyl-coated, which is ►

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ideal for maintenance with an influx of grandchildren, but the cloth effect makes it look like a luxurious fabric draped on the walls. The grey ceiling lampshade was made bespoke to tie in with the tactile elements of the space but also to reference the grandeur of the building, creating a focal point to draw the eye up to admire the ceiling heights, corning and period touches.

A big part of Margot’s job was deciding where best to place the furniture Trish and Sandy had brought with them from their old house. They had accumulated a lifetime’s worth of antiques, furniture and family heirlooms, and she had fun working the impressive inventory into the period property. This is particularly evident in the entrance hallway, where the Porta Romana chandelier from the drawing room of the Killearn house now hangs. Teasing out the vivid colours from the original stained glass in the vestibule and cloakroom, the chandelier complements a pair of reupholstered dining chairs, a rug and an Eichholtz console table from the family’s former dining room. An original Alison McWhirter hangs above the hallway fireplace, adding to the texture and vibrancy of the space, and a pair of Porta Romana lamps complete the look. Indeed, when the couple’s children first visited after the renovations were complete, they announced, “It feels just like home!”

Margot is well aware of Trish’s passion for mixing old ▶





[This page and opposite] The master suite is a generous space that elegantly combines three rooms. The bathroom was once a bedroom, but has been transformed with new cabinetry designed by Chelsea McLaine and manufactured by Peter Thompson of York. It includes glamorous antiqued mirror details and a bespoke shower screen by Intaglio. It connects to the bedroom via a spacious dressing room. The bedroom is full of luxurious details, such as Arte wallpaper and interlined silk drapes from Osborne & Little's Cabochon collection (the large-scale tieback is by Handsome trimmings). The bedding is pared-back and pale to complement the Perfect White Zoffany paint on the woodwork





[Above] The guest bedroom has an Art Deco feel to it, thanks to the Jim Thompson wallcovering, No 9 design Pavilion in platinum. [Below] Glass and bronze-finish wall lights are by Dar. [Right] An original by Glasgow School of Art graduate Margaretann Bennett. [Opposite] The family bathroom is dark and rich, with the vanity and basin by Bauhaus and the full-length mirrors and shelving to window recess made bespoke by cabinetmakers Charlotte James





family pieces with contemporary highlights and was careful to take account of her likes and dislikes. “Trish was one of my first clients and we collaborated very successfully – plus, we have similar taste, which really helps,” she laughs, motioning around the drawing room where her client has, just this morning, taken delivery of a bespoke Nobilis sofa straight from the Paris showroom. It’s covered in Zoffany’s colour-faded Amethyst Aldwych fabric, a textured plain velvet, with patterned Ardecora cushions accenting the high-quality fabric.

“There are a lot of curated collections in this rooms,” continues the designer. “Family photographs are very important to Trish, as are her fine antiques.” A rosewood sideboard, in black lacquer and gilt trim, by America’s Decca Bolier, has the kind of timeless elegance that suits this 21st-century home, just as it would a French Art Deco apartment. It houses Trish’s treasured collection of German glassware.

Up on the first floor is where the biggest changes have

taken place. With no children living at home any more, Trish and Sandy decided to take advantage of the space, merging three rooms into one to form their master suite. The master bedroom, family bathroom and a further bedroom have been combined, with two doors in the upstairs hallway closed off (although they have not been taken away, in compliance with strict building restrictions), to form one large, flowing space.

The bedroom has been opened up to the bathroom, via a dressing room, with enough floor space to comfortably fit increased storage for clothing and shoes.

Cabinetmakers from Peter Thompson of York built all of the wardrobes and storage, which has been given an antiqued mirror finish. The contractors, Staveley Ltd, meanwhile, doubled up all of the joists to reinforce the floor so that the freestanding bath would be supported. “Sandy told me he does most of his thinking in the shower,” says Margot, “so I knew I had to create a shower that could withstand long spells ▶



**[Left]** The Nobilis sofa in the drawing room is covered in sumptuous Zoffany velvet, with scatter cushions in a fabric by Ardecora. **[Below]** Hand-painted coffee cups and saucers are from Trish's paternal grandmother. **[Bottom]** A treasured antique chair, originally stitched by Trish's mother



in use.” To achieve this, she dropped the ceiling to house a souped-up extraction system, to prevent condensation and dampness ruining the bathroom design or the fitted wardrobes. (“A heated coil has been fitted in the back of the wardrobes to ensure that nothing inside gets damp.”)

The textured tiles on the shower’s back wall are from Porcelanosa’s Damask range and look at first glance like wallpaper. On closer inspection, the pattern is in relief and blends wonderfully with the vinyl wallpaper by Arte. The whole suite is a high-glamour space that uses layers of texture to let one room flow into the next. The boutique-style bedroom is rich in accessories, not least the Eichholtz ceiling pendant and wall lights that gleam like pieces of jewellery.

Margot recalls hearing a lecture given by renowned interior designer Nina Campbell, at which she revealed that some of her New York clients keep a bedroom for her to use when she’s in the city. Margot’s so taken with this project, she’s hoping Trish and Sandy might consider doing the same for her ... ■