

SPECTACULAR HOMES of London

AN EXCLUSIVE SHOWCASE OF LONDON'S FINEST DESIGNERS





BUNNY TURNER EMMA POCOCK

TURNER POCOCK

Often quoted—but no less true for that—William Morris’s design doctrine, “have nothing in your houses that you do not know to be useful, or believe to be beautiful,” strikes a deep chord with Bunny Turner and Emma Pocock. Their interior design company, Turner Pocock, might be a baby compared to more established firms—it was set up in early 2007—but with such an ethos, it would be hard to go wrong, and so it has proved with their clients.

The killer combination of youthful energy and a serious professional edge has quickly seen Turner Pocock’s portfolio grow fat with prestigious commissions. Bunny and Emma were friends before they became business partners, and share a sense of humour and fun that’s proved just as important as their mutual aesthetic tastes. From being able to laugh about things even when the going gets tough, to enveloping each client in a cloud of enthusiasm, they are determined to make every step of the design process as spirited as possible.

LEFT:

The drawing room’s scheme maintains a modern focus while working around a set of existing antique Italian mirrors.
Photograph by Sean Myers





While Emma's career path is a fairly well-trodden one for an interior designer—after a degree in fashion design she trained at the KLC School of Design before working in-house for respected names such as Henrietta Spencer-Churchill and Kate Bingham—Bunny's background is more unorthodox. A postgraduate degree in contemporary art from the Courtauld Institute, followed by four years at a high-end commercial gallery, means that she more than has her finger on the pulse of London's art scene, experience that has proved invaluable when it comes to sourcing. Consequently, Bunny and Emma's schemes often use contemporary art as a focus and a starting point, and they can also offer advice on building up a collection, much as a



ABOVE LEFT:

A teenage girl's room scheme was designed to grow with her through the years; the space can be used as both a bedroom and a sitting room.

Photograph by Sean Myers

ABOVE RIGHT:

This bedroom scheme was built around the vibrant colours of a large, bright Natasha Law painting.

Photograph by Sean Myers

FACING PAGE TOP:

Two bespoke shagreen chests stand in front of custom-designed antique mirrored recesses on either side of the master bed. An interplay of textures is explored through silk-covered walls, a fur throw and luxurious velvets.

Photograph by Sean Myers

FACING PAGE BOTTOM LEFT:

A contemporary sculpture stands on an antique pietra dura tabletop, juxtaposing old and new as desired by the client.

Photograph by Sean Myers

FACING PAGE BOTTOM RIGHT:

A Cubist head by Kim James sits on a chest of drawers beside the master bed, complementing and continuing the theme started in the fragmented mirror.

Photograph by Sean Myers



gallery curator would. There is a similar approach to commissioning furniture: the best of their bespoke pieces are made by master craftsmen, and clients play the role of artistic patron rather than mere customer.

Turner Pocock designs spaces that have dramatic tension, created by the contrast between structural, architectural purity and contemporary shape and colour. Formal and informal elements play off one another; ornate antiques provide a counterpoint to unpatterned surfaces. Bunny and Emma place high importance on the interplay of interesting textures, such as grasscloth walls, and on using high-quality, individually designed rugs that are almost as much works of art as those on the walls. All this is delivered with great surety, and a feeling that the journey has been just as satisfying as the finished result.

ABOVE LEFT:

A grid of works by the photographer Nick Hughes—brilliantly displaying night scenes of Kensington Gardens—was an attractive way of working with the double-height space.

Photograph by Sean Myers

ABOVE RIGHT:

Attention to detail is as important as the big picture—beautiful nickel and glass front door furniture sets the tone before entering the house.

Photograph by Sean Myers

FACING PAGE TOP:

An unusual loft space for a bachelor in a Victorian school conversion in Battersea included all the toys—from a purple pool-table to a seven-square-metre cinema screen.

Photograph by Sean Myers

FACING PAGE BOTTOM:

The open-plan space and double-height ceiling required careful thought to the way each area would be used. Zoning the areas broke up the space while keeping the living areas cosy.

Photograph by Sean Myers

