



A pair of eighteenth-century wall sconces and a marble-topped console table define a separate seating area in the sitting. The nineteenth-century reupholstered chairs from Christie's.



Revealing BEAUTY

A once unattractive 1970s bungalow in Oxfordshire has been transformed into a serene Hamptons-style retreat, filled with antiques and traditional charm

FEATURE & STYLING DILLY ORME
PHOTOGRAPHY DAVID PARMITER



ABOVE Parquet flooring from Cotswold Stone & Wood Tiles in Chipping Norton lays the foundation for the traditional established look Lynda wanted to create in the modern setting. This, teamed with the wood panelling, sets the scene in the inviting entrance hall.

RIGHT In the sitting room a tray table provides a flexible surface, which is in perfect proportion to the Sidney Horne-Shepherd still life above.

FAR RIGHT Lynda has achieved her goal of creating a stylish yet inviting home.



Consumed by a passion for furniture, Lynda Myles-Till MBE found it necessary to buy bigger and bigger houses to accommodate her ever-increasing collection. "I moved five times in eight years, lastly converting a 26-bedroom former nursing home in a Victorian property back into a single dwelling over two years," she says. "So it was quite a challenge downsizing after my divorce in 2017." Lynda had always loved this small village near Henley-on-Thames. "I used to drive through it when I took the children to school, so when I saw the 'For Sale' sign I was intrigued to take a look," she says. "I had been searching for a property with a lot of open space and which wasn't overlooked. This one ticked both those boxes, but it was an incredibly ugly 1970s brick dormer bungalow. However, I was looking for a project - so I took the plunge."

Having previously always renovated older properties, Lynda approached this project with a view to creating an established traditional look but with all the benefits of contemporary living. "I knew exactly what I wanted, which included a large open-plan living area with Crittall windows," she explains. "I had seen them once in Soho House New York a few years ago and I knew I wanted to use them one day, so had kept them in mind."

There is actually not one remaining original room in the house, as Lynda had all the internal walls moved to improve the flow around the house and all the doors, windows and flooring replaced. She also had a rear extension and a first floor added to accommodate four bedrooms and bathrooms so she has plenty of space for when her now grown-up children, Elliot and Livvy, come to stay. ▶

ABOVE The inviting sitting room is centred around a fireplace from Chesneys in a classic stone design with traditional damask sofas either side of a glass and mirrored coffee table by Tom Faulkner.



In the home office, a mirrored wall creates an optical illusion of increased space, set off with a large fern in an impressive urn from Talisman. An Andrew Martin chair upholstered in Mark Alexander fabric completes the restful scene.



'Most girls loved to shop for clothes; I loved to shop for lamps'

Lynda had set ideas for the exterior, too. "I have a house in East Hampton, New York, and I love the symmetry of the houses there with their white or pale grey cedar cladding," she says. "I knew I wanted to implement it here in my little area of Oxfordshire."

Lynda put her proposal to architect, Robert Kennedy of Spratley & Partners, and he drew up the plans. She then had the great fortune to work with a brilliant team of builders from Woodstock Design & Build, and the project went without a hitch. "I was living in London during the build and drove to Henley for regular meetings with my lovely builders and architects," she says. "I wanted a seamless transition between indoors and outdoors. The builders filled me with confidence, keeping me up to date throughout, and achieved exactly the look I wanted."

Being in the fortunate position of having more than enough furniture, Lynda was able to choose her favourite pieces. "When I originally approached the project, I could see in my mind's eye where the key pieces would go and designed the layouts for each room with this in mind, taking care to make the most of the views through the Crittall windows," she explains. "Since childhood, I've always loved design. ▶



TOP The nineteenth-century dining table and chairs in the dining area of the open-plan kitchen space are a prized part of Lynda's extensive furniture collection and are positioned to take advantage of the garden views.

ABOVE The kitchen cabinetry is by Griggs & Mackay and is painted in All White and Manor House Gray by Farrow & Ball. The three striking pendant lights above the island were bought from Life in Nettlebed.



LEFT In the guest bedroom, a bed from Sotheby's is invitingly dressed in floral linen for a restful stay. BELOW The master bathroom has been given a serene and luxurious finish with large format marble tiles from Decorum Tiles on the floor and window wall. The freestanding roll-top bath is from UK Bathrooms and the elegant vanity unit is from Ashfield Furniture Company in Watlington.



ABOVE In the master bedroom a Robert Langford headboard upholstered in Bark from the Verdanta collection by Osborne & Little gives the bed a luxurious finish. LEFT A dressing table from Chelsea Textiles sits in pride of place in front of the French windows in the master bedroom.

I chose my parents' stair carpet at six years old. Most girls loved to shop for clothes; I loved to shop for lamps. I dream about where I'll place furniture, so by the time I moved in here, I knew where everything would be placed. Less a matter of measurement, more of having a good eye." Lynda's passion has led to her setting up her own interior decorating company, Lynda Myles-Till Interiors.

The pared-back kitchen cabinetry is by Griggs & Mackay, who also fitted the bathrooms. "I've known John from Griggs & Mackay for 25 years and he's done at least six kitchens for me and some for my clients too," says Lynda. "He is innovative and stylish, perfectly oversizing units to create a grander effect. I think the room I love most is the kitchen - John did an amazing job. I like the height and scale, and the overall uncluttered Scandinavian style."

To create a serene restful atmosphere throughout the house, Lynda worked to a pale colour palette. "The decisions on the wall colours took a great deal of application," she says. "Working with pale

colours is a lot more difficult to get right, as the effects can change subtly but so effectively. I kept to soft neutral greys, taupe and 50 shades of white, focussing on the house's new architectural details, such as the rescaled cornices, moulding and panelling in the entrance hall."

Passionate about Georgian style, Lynda implemented the look with real flair - despite the property originally being 1970s - creating a backdrop to give the house an overall established feel. For instance, she had wood parquet flooring laid in the entrance hall and drawing room, then used her existing furniture and accessories to establish the look, layering in personality with her collection of antiques, artwork and accessories.

This is shown to full effect in the drawing room, with books on the glass-and-mirror coffee table, family photographs in beautiful frames, statement lighting and key pieces on the mantelpiece. "On cosy nights I just love the drawing room," says Lynda. "It sums up my goal for interiors - to stay young at heart, but to master elegance and tradition." ■

