



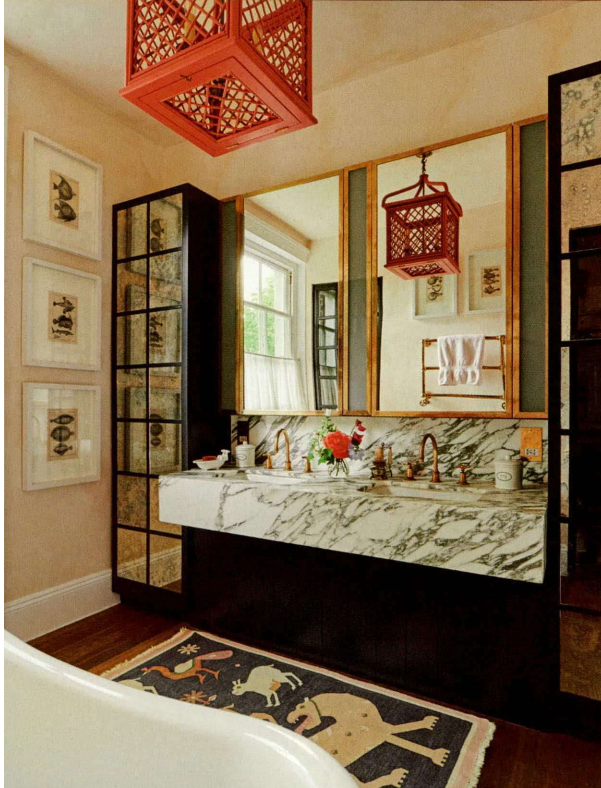
# GREEN PARTY

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and major works began, to combine the two parts. 'It was at this stage that I met the hugely talented Blanca Pérez González,' Nina says. 'She was working with the architectural company that was doing the structural work on the house and was the star who nursed the project through to its conclusion.' Blanca later became Nina's business partner and now runs the architectural side of the company, while Nina heads up the design side.

In October 2018, Nina and her family were able to move back into the house, but it took another year to complete the decoration. As you enter, Nina has created what she describes as a 'magical tunnel' by slightly widening the hall and giving it a barrel-shaped ceiling. It leads directly into a large double room – the drawing room and library – their entertaining space.

A tropical exuberance permeates these rooms and, as is often the case in Brazilian houses, nature seems to have been brought indoors. A huge green leopard-print curved sofa welcomes you in, there is a palm tree by the window, and a vast photograph of a bird of paradise flower by artist Anna Skladmann hangs above the chimneypiece. It feels vibrant, lush and exciting. As does the library, which you enter through sliding pocket doors, with its moss-green walls, apple-green sofa and bottle-green bookshelves.

To maximise light, Nina has used glass walls with Crittall divisions in several rooms. You skirt one behind the leopard-print sofa, on your way down the staircase to the basement, where an Arts and Crafts wallpaper by Voysey runs throughout the open-plan kitchen and dining room.

Gentle 'Garter Blue' from Edward Bulmer Natural Paint was chosen for the bespoke kitchen units, with the copper tops of the pendant lights above the island and the pink legs of two stools adding a zestful twist. On the mezzanine between the ground and first floor is Nina's office, which appears to be a floating glowing yellow cube, bathed in light. It has a glass wall and everything is painted a pale yellow: the walls, the ceiling, the woodwork, the windows and the skirtings. It feels contemporary and soothing.

As you continue up to the first floor, the French wooden bed beckons you into the main bedroom. Here, Nina used white above the dado rail to create a feeling of calm and, below it, Farrow & Ball's 'Hague Blue'. 'It is my go-to blue,' explains Nina. 'Like the colour of jeans, it goes with everything and it is elegant and chic.' Eugenia Barrios Osborne, who collaborates on many of Nina's projects, painted a pink wash on the walls and ceiling of the bathroom, which, when viewed from the bathtub, looks like clouds.

On the floor above are the children's bedrooms. Nina's eight-year-old daughter's room – feminine but not overwhelmingly so – has a wallpaper by John Stefanidis. Her younger son's is ageless in Nicholas Herbert's blue 'Toile des Lapins' – chosen in case, one day, if the children should want to double up, it becomes a spare room.

Whatever the professional challenges ahead, I suspect Nina's work will always be bathed in the sunshine of Brazil □

Nina Litchfield Studios: [ninalitchfieldstudios.com](http://ninalitchfieldstudios.com)

**DAUGHTER'S ROOM** 'Cherry Blossom' wallpaper by John Stefanidis from Tissus d'Hélène provides a pretty backdrop for a rattan bed from Bon Ton. **BATHROOM** Brass-framed mirrors accent the warmth of the soft pink wash used on the walls and ceiling. The cage light is from Soane. **MAIN BEDROOM** An antique French bed sits on a carpet from Tim Page. **Curtains** in Schumacher's 'Lotus Garden' frame a Sixties chair in C&C Milano's red houndstooth wool





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