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Kate Beard used a variety of lighting in this London kitchen, including the xenon lighting above the tall unit (this picture), a George Nelson pendant above the table (top left), and, to the left of the skull (left), wall lights by Viabizzuno

## KATE BEARD, KATE BEARD LIGHTING

Kate worked in television before attending The Interior Design School in Queen's Park, NW6, in 2003, where she found herself gravitating towards lighting. She then worked on projects for Gus Alexander Architects for two years, before going solo; her office is in the garden of her Hammersmith house. Hire Kate as your lighting designer, and it is Kate you will get; she is the voice at the end of the telephone.

She has 20 or so projects on the go at any one time, which vary hugely in scale, from a grand classical new build in the country, to a scheme for a London kitchen, such as the one in which she is pictured. For some clients she simply hands over a plan and specification; for others she is fully involved with electricians and builders.

Though Kate is often brought on board a project by an architect or interior designer, for her, lighting is very personal. 'The level of light people want is individual; it is about creating a mood and understanding the way people want to live,' she says, which explains why she works alone, and also why she prefers not to do commercial work.

'It is usually a case of building in a lot of flexibility and a few different circuits, particularly in family living areas, which will be used for lots of different purposes,' Kate continues. In this kitchen, the downlights in the cooking area, for instance, can be turned off, so the focus is on the table and not the mess on the island. As well as general lighting, her scheme also includes

mini starlights around the sides of the roof lights, 'so they don't become black reflective surfaces at night', and xenon lighting above the tall units to give warmth in the otherwise very spare kitchen.

'If a room is beautifully lit,' says Kate, 'you should be commenting on the art and how nice everybody looks, rather than noticing the light fittings.' Kate is now grappling with the new regulations, which, she says, 'require an entirely new approach. Finding LED downlights that give good colour rendering – that reveal the true colours of a painting or piece of furniture – is part of the challenge' □

*Kate Beard Lighting: 020-8222 8638;  
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