

DECOR DECODED

Inside chef Jason Atherton's brown kitchen in his London house

A peek at where the Michelin-starred restaurateur cooks at home



Rosendale Design, the studio behind the kitchen's aesthetic, also created the interiors for Atherton's restaurants
JOHN CAREY

Jenny Coad | Friday December 04 2020, 12:01am, The Times

The *Social Kitchen Isolation* videos by the Michelin-star chef and restaurateur [Jason Atherton](#) have been watched by tens of thousands of people on Instagram. Yet viewers aren't only tuning in for his easy salmon suppers or stir-fry beef udon. They're also there for Atherton's good-looking kitchen with its dramatic polished rainforest-brown marble splashback and covetable cooking-island suite.

Rosendale Design, the studio behind the project, is well versed in what the chef likes. They've worked for him for nine years and created the interiors for his restaurants including 5 Social on Pollen Street in Mayfair, London, and King's Social House in St Moritz, Switzerland.

Atherton's London family home has the same slick finish, cocktail-hour lighting and sense of occasion. Before lockdown the family entertained regularly in the dining room with its adjacent games room for after-dinner antics. The brief was to make it luxurious while practical and family-friendly, and to bring light into what was a relatively dark interior. Jason is not a man to mince his words and he is, the team say, delighted with the results.



The kitchen features a dramatic polished rainforest-brown marble splashback
JOHN CAREY

The kitchen

The house flows from the kitchen and this is where the family eat breakfast each day, overlooking the garden. The corner banquette, where they gather, is bathed in light and gives a sense of being outdoors. Reflective surfaces, including the white Carrara-marble table — “a visual beacon” — and sandy-coloured tiles, enhance the brightness, while the conker-brown banquette references the City Social. Nods to Atherton’s restaurants are throughout, with the use of materials such as brass and copper. Above the table is a work by the British artist William Balthazar Rose depicting, appropriately enough, a gathering of chefs in traditional white hats. Rose has spent decades painting cooks and [Michel Roux](#) also collects his works.

Furnishings and fittings are top quality, as you would expect. “Jason loves Italian design,” says Lorenzo Buscaroli, an associate at Rosendale. So Buscaroli sourced furniture from the Italian brand Poliform and the cooking suite from the specialist manufacturer Marrone. The latter, which cost “more than a car”, required the floor to be reinforced and the power supply increased. Its industrial looks pair well with the strip-lit dark-stained cabinets and individually spot-lit cupboards. It is a technique used to give light and convey drama. In other words, the perfect backdrop to filming at home.

The dressing rooms

Atherton is known for his love of fashion, favouring suits by Thom Sweeney and shoes by Berluti, so it’s no surprise that his wardrobe is a work of art. His wife, Irha, also has an enviable collection of accessories. The brief was simple, says Dale Atkinson, the founder and owner of Rosendale — “to give them each a space where their personalities and preferences were able to shine through”.



Atherton's changing area is well-lit by vast windows and filled with dark-stained oak
JOHN CAREY

Irha wanted the room to be pink but not kitsch so they used a dusty shade by Edward Bulmer called Nicaragua for the wall and topped that with a chinoiserie wallpaper with an antiqued finish by De Gournay. Irha's back-lit display of shoes and handbags forms a centrepiece and a mother-of-pearl chandelier has been used to soften the space. "Irha loves it as it reminds her of home. It's a material she came across a lot growing up in Cebu, in the Philippines," Atkinson says. Wispy pampas grasses and a feathery pink lampshade add to the cossetting feel.

Atherton's changing area, the smaller of the two but well-lit by vast windows, is filled with dark-stained oak. "We added an insert around the glazed panels of antiqued brass to give a refined look," Atkinson says. The doors are glazed and you can see the contents of his wardrobe, so it's lucky Atherton is meticulous. "They are both very tidy people."



The outdoor space has been designed over three levels, with fairy lights to give the trees a festive feel
JOHN CAREY

The garden

Rosendale made a virtue of Atherton's terrace and garden. "We blurred the boundaries — using similar-looking tiles, for example, indoors and out — to open up that space," says Jake Raslan, the creative director.

It's on three levels, with a sunken garden below, then the raised grass lawn garden above and a sleek outdoor fireplace. Visually, it's interesting as well as cosy. Rosendale replaced the old balustrade, which was steel, with a frameless glass balustrade, so you can see all the elements of the garden. Fairy lights give the trees a festive feel and create a perfect atmosphere for long, dark evenings gathered around the fire.

Share



Save

