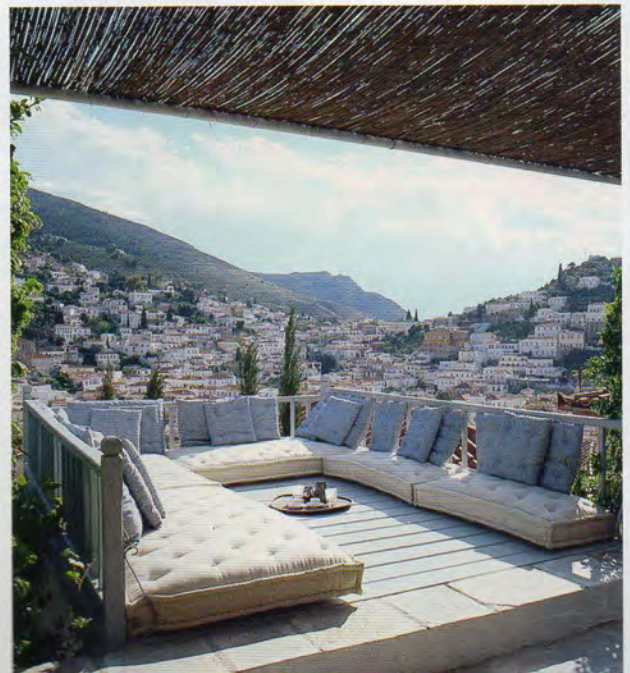




# MOTION CARRIED

When Tino Zervudachi took possession of his holiday home high up on Hydra, all his chattels and building materials had to be lugged up from the port by donkey. The decorator faced his own burden too, having to turn a murky 'Bavarian shooting lodge' untouched since the 1960s into this dazzling white eyrie. Annabel Freyberg finds herself voting in favour. Photography: Fritz von der Schulenburg





Everything in the house is painted white, with grey for the windows. The polished-cement floor of the main living space supports 1950s Danish chairs round McCollin Bryan's hockey puck of a coffee table. The inlaid table is Indian, while Tino found the amphora years ago in Paris. The completely rebuilt stairs lead to the main bedroom



Above: Tino redesigned the fireplace. Ranged along the mantelpiece are framed 17th- and 18th-century tiles (from left): Iznik, Delft and Tunisian. Below: a photograph by Tim Hall above a built-in sofa depicts the sea in Montenegro, where the decorator is taking on a major project. Opposite: in one of the guest-rooms, a white metal bed by Patrice Butler sits on a zigzag carpet found in Siwa, Egypt



**TINO ZERVUDACHI** is a man of many countries. We meet in the London office of his design company Mlinaric, Henry & Zervudachi, to which he has flown from Paris the day before, returning there for a meeting in the afternoon. At the weekend he will set off for his retreat in Hydra. He is constantly on the go between projects – there is a mammoth one in Montenegro, and others in Washington DC, Toronto, Ibiza, yachts on the Caribbean, more in the South of France. He has offices in Paris and London (each with a staff of 16) and a smaller one in New York, but it is of Hydra that he speaks with most animation and where he claims to go ‘back and forth as often as I possibly can’.

‘It’s not the ideal place for people who are shy of heat,’ he laughs. ‘But I love the climate. On Hydra one lives outside and you don’t spend much time indoors.’ To that end he has created four decks from his house to catch the light and the views, and created cosy sitting and dining areas shaded by bamboo on either side of a swimming pool edged with cypresses.

He moved into this eyrie on the top of the island – overlooked by no-one and with just one house higher than his – last summer, having spent the previous year restoring it. Amazingly, it hadn’t been touched since the early 1960s when it was done up in the fashionable sombre shades of the moment. ‘It was very, very dark,’ he explains. ‘The walls were dark brown and grey stone, the floors were horrible dark brown tiles and the ceilings were dark brown too. It was like a Bavarian shooting lodge, a look favoured by well-to-do Greeks.’

Tino banished the dark and welcomed the light. He delicately plastered the walls, ‘skimming the stone’ in order to keep them feeling like stone. ‘I had to do everything, starting with demolition works,’ he explains. ‘There was a lot to change in the garden too, where I put in the terraces. But the bones of the place were good: the roof was in fine shape – and very beautiful it is too with its traditional Athenian decoration – and the windows were nice.’ Tino has been visiting Hydra for years, and had his eye on getting a house, but found nothing till this one came along while he was decorating another property on the island. The one for a client was completely different – more complicated architecture with lots of little rooms on different levels – but both were finished in a year.

He was well aware of the problems with access. There are no cars allowed on Hydra, so everything has to be brought up by donkey – which in this case meant 150 steps from the port, up three stone staircases.

Tino’s main building work was to turn a storeroom on the same level as the garden into the kitchen, to change the old



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pany's 'Enchanted Forest' china collection, and in the tricky spirit of the 'Sala di Finto Legno' at the Palazzo Grosso (page 138). Ring 00 49 89 179 1970, or visit [nymphenburg.com](http://nymphenburg.com).

7 For Greek-island-style striped bed linen like that at the Hydra eyrie (page 150), try Toast. Its 'Organic Aegean' design costs from £17 for a pillowcase. Ring 0844 557 0460, or visit [toast.co.uk](http://toast.co.uk).

8 If you're struggling to find a plate like the one in Tino Zervudachi's Hydra kitchen (page 153) there's no need to get crabby. Sue Fisher's 'King Nemo' collection includes this hand-painted, French-designed earthenware dish; \$55. Ring 001 888 811 7276, or visit [suefisherking.com](http://suefisherking.com).

9 The Hans Wegner chairs at the Greek island idyll (page 146) may no longer be in production, but this 'CH25' model by the Danish designer is available from The Lollipop Shoppe. The oak chair has a paper-cord seat and back, and comes in two colours – natural and black (from £2,075). Ring 020 7655 4540, or visit [thelollipopshoppe.co.uk](http://thelollipopshoppe.co.uk).

10 *Suzanis* drape the twin beds in Hydra (page 150). For similar examples, try Susan Deliss. Shown here is a hand-embroidered silk design, which costs £450. She also has ikat cushions like those flanking the fireplace at the Greek island house (page 148). These 'Boomerang' (top) and 'Harlequin' motifs cost £75 each. Ring 07768 805850, or visit [susandeliss.com](http://susandeliss.com).

11 If you like the coffee table at Tino Zervudachi's island getaway (page 146), you'll love this limited-edition 'Abyssus' by the same design duo, McCollin Bryan. In cast transparent resin with a petrol-blue tint, it measures 80 × 60 × 35cm and costs £6,800. Ring 020 7703 2262, or visit [mccollinbryan.com](http://mccollinbryan.com).

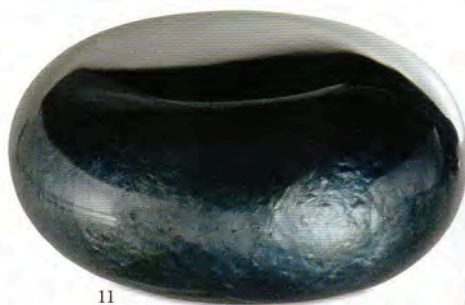
12 Do you feel inspired by Frank Lloyd Wright's Tokyo school design (page 154)? Cassina produces the Japanophile's furniture, including this 'Allen 605' table (shown in cherrywood-stained walnut; from £8,760). Ring 020 7584 0000, or visit [cassina.com](http://cassina.com). ▷



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