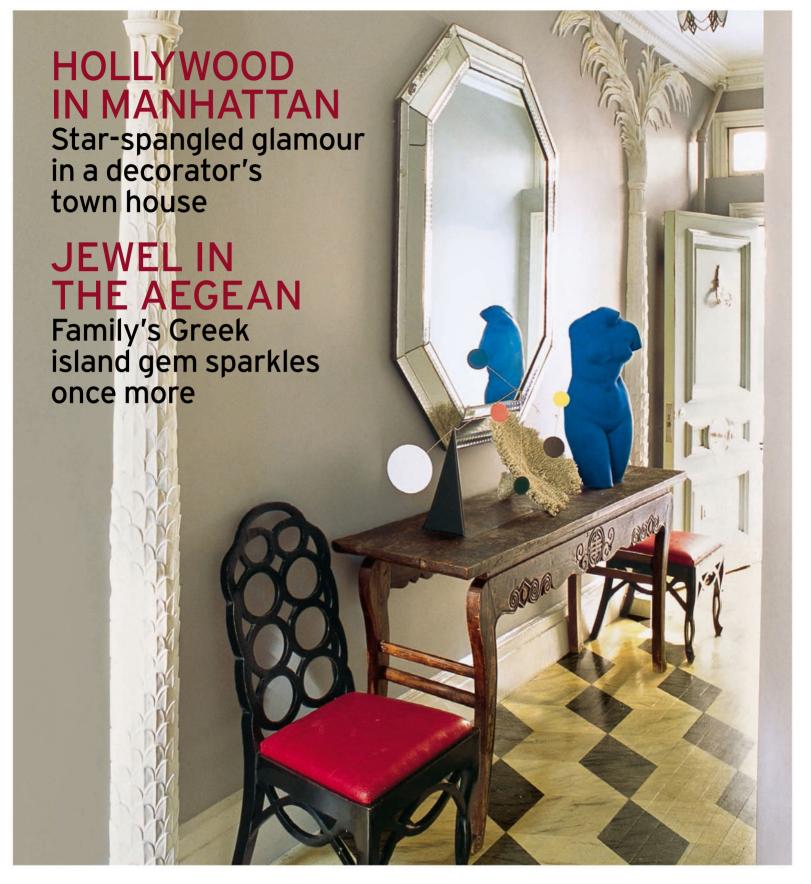
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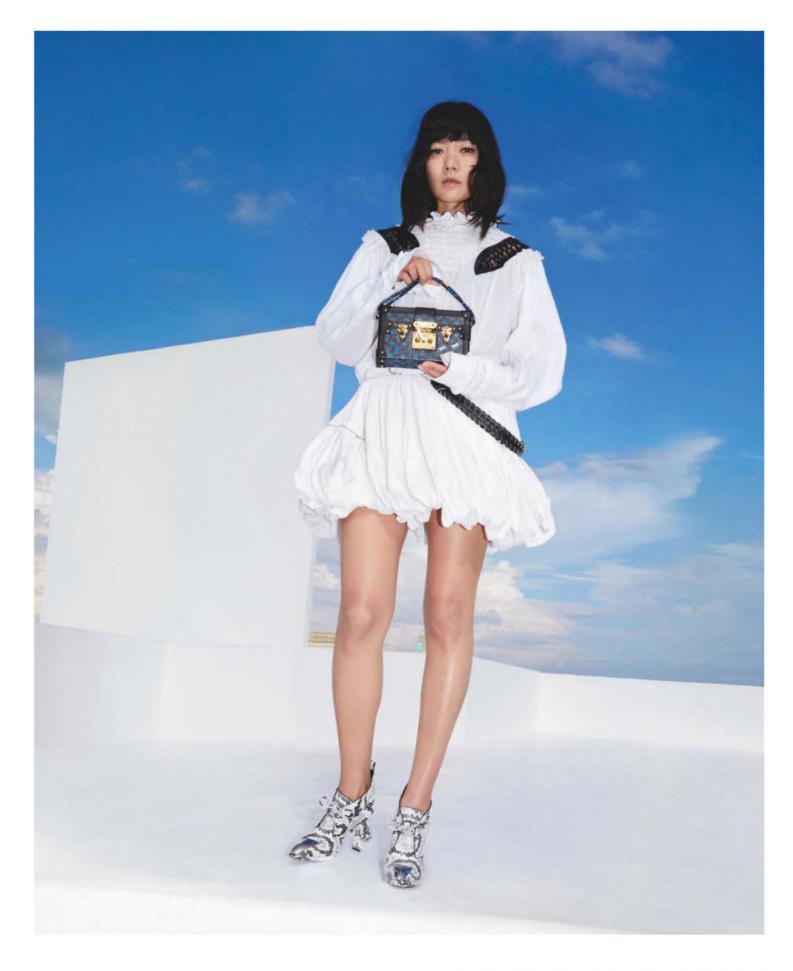


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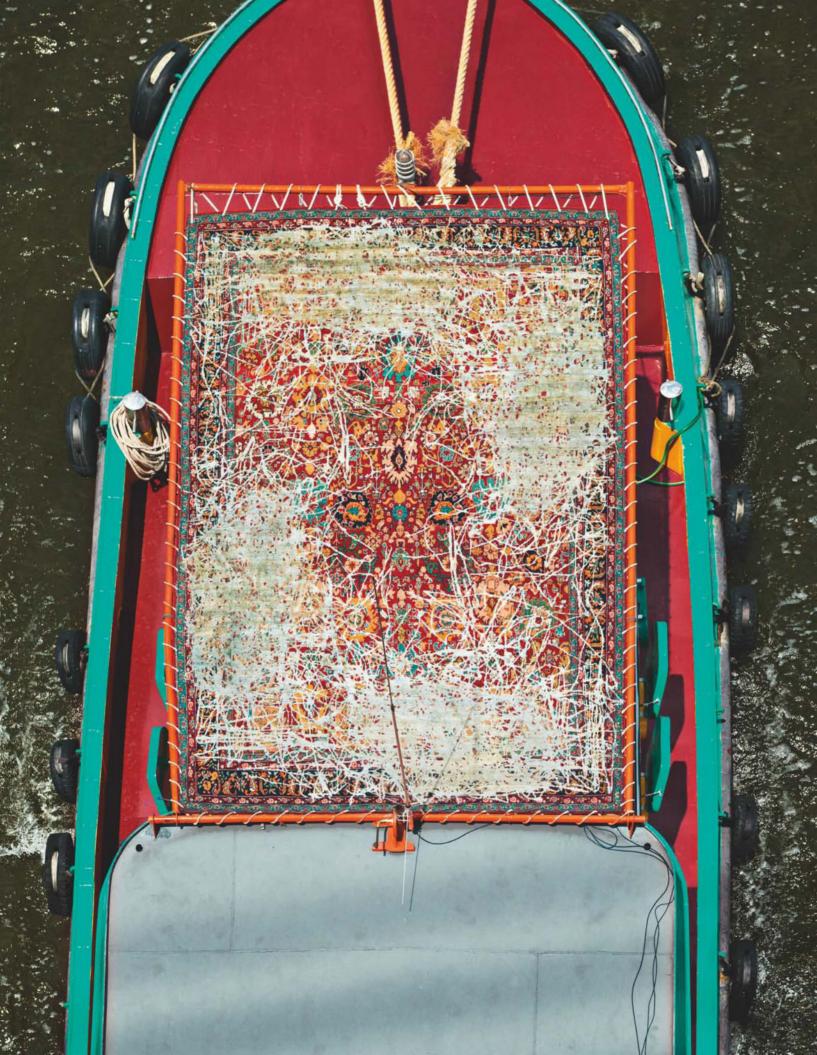


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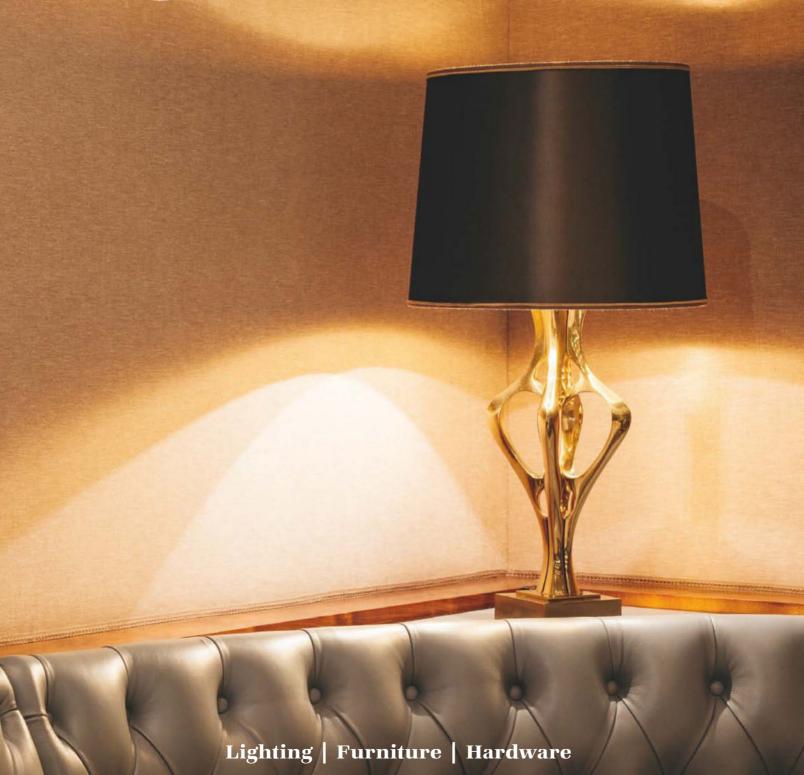
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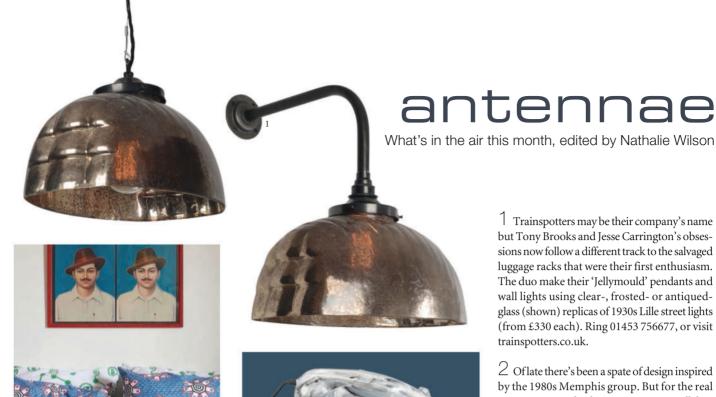
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1 Trainspotters may be their company's name but Tony Brooks and Jesse Carrington's obsessions now follow a different track to the salvaged luggage racks that were their first enthusiasm. The duo make their 'Jellymould' pendants and wall lights using clear-, frosted- or antiquedglass (shown) replicas of 1930s Lille street lights (from £330 each). Ring 01453 756677, or visit

2 Of late there's been a spate of design inspired by the 1980s Memphis group. But for the real McCoy, c2016, check out CoopDPS, a collaboration between two of the movement's founders, Nathalie du Pasquier and George Sowden, and manufacturer 4Spaces. Shown, from top: 'Mars' and 'Mercury' bedding; 'Brazil' blanket; and semi-transparent 'Electric Kitchen' and 'Dallas' wallcoverings, which change depending on the colour of the surface they're applied to. Prices start from £17.25 approx for a pillowcase. Ring 00 41 43 366 89 45, or visit 4spaces. ch/zigzagzurich.com.

> 3 Debbie Harry wouldn't have minded being left hanging on the telephone if the handset was Wild & Wolf's '746' (£64.95) in marbleised or faux-wood finish. Ring 01225 789909, or visit wildandwolf.com.

4 Holders of a classic Moleskine notebook might want to jot this down: the company has collaborated with designer Philippe Nigro and Driade on the 'Portable Atelier' collection, which consists of a small lightweight desk with a 'flaptop' concealing internal storage (£1,800), a height-adjustable stool (£595) and accessories (available in fluorescent accent colours). As its name suggests, it's specifically designed

to be easily moved about the place, and used for other purposes as needs require. Ring 00 39 052 3818 660, or visit driade.it.

5 There's nothing ropy about Factorylux's twine-like hessian (£4.80 per m), the latest addition to its natural-fibre lighting-cable collection, which also includes light and dark linen (right). Unlike other such cables, its are manufactured in Milan to stringent British and European standards. Ring 020 7193 2119, or visit urbancottageindustries.com.





With its curls and swirls, Mis en Demeure's 'Castiglione' armchair (£2,198 approx) is unfashionably decorative, but all the more fabulous for it. Also shown: 'Chantilly U' ottoman (£525 approx). Both prices exclude fabric. Ring 00 33 1 49 98 17 17, or visit misendemeure.com.

Werything's coming up roses (and over a hundred other flower varieties) at Surface View. The arsenal of archive imagery it digitally prints on myriad products now incorporates 'New York Botanical Garden', featuring copper-plate engravings by Matthias Diesel (1675-1752). Pictured: two of seven gardenscapes also in the collection – from £55 per sq m. Ring 0118

8 There'll be plenty of sleeping tight but no bug bites when slumbering in Shuj's silk-padded duvets, as well as mattress and pillow toppers, which are crafted by Chinese artisans. Not only are they hypoallergenic, they are also exceptionally light and soft. Building on this, founder Marta Marin has devised a collection of loungewear and bed linen with the same qualities. From £290 for a single duvet. Ring 00 39 0445 1887 579, or visit shuj.it.

922 1327, or visit surfaceview.co.uk.

Mary, Mother of Jesus! Philip Eglin (Wol March 2007) forms his 'Red Earthenware' mugs (£400) from extruded and pressed details lifted from disposable packaging. Then, between firings, he applies decals taken from school-children's Madonna and Child drawings. Ring Marsden Woo Gallery on 020 7336 6396, or visit marsdenwoo.com.

1 O Roger Oates' recent fascination with black/white and red/white folk embroidery has found new expression in a striking collection of flat-weave floor coverings. The 62cm-wide 'Whitman' (shown), one of two designs that make up the company's 'New England' collection, is woven from British wool in four colourways and can be yours for £125 per m. Ring 020 7351 2288, or visit rogeroates.com. ▷





















1 After a stint with the circus and years of travelling Simon Marks found himself in Bhuj, in Gujarat, 'a place filled with talented artisans'. Indeed it is in a village where swords and knives have been wrought for 900 years that his brass 'Rochester' cutlery (inspired by the rakish poet/earl of the same name) is handcrafted; \$450 per three-piece place setting. Ring DYPT on 00 91 9925 767 636, or visit dyptemporium.com.

2 New kid on the block J. Adams & Co's 'Ash' lantern and 'Ivy' wall lamp are inspired by classic designs and handcrafted by its skilled Birmingham-based team. From £518.40 and £198 respectively, they're available in various bronze finishes. Ring 020 7164 6418, or visit jadamsandco.com.

3 Word has it that parquet flooring was devised as an alternative to marble because the constant washing that the stone required gave rise to rotting joists.

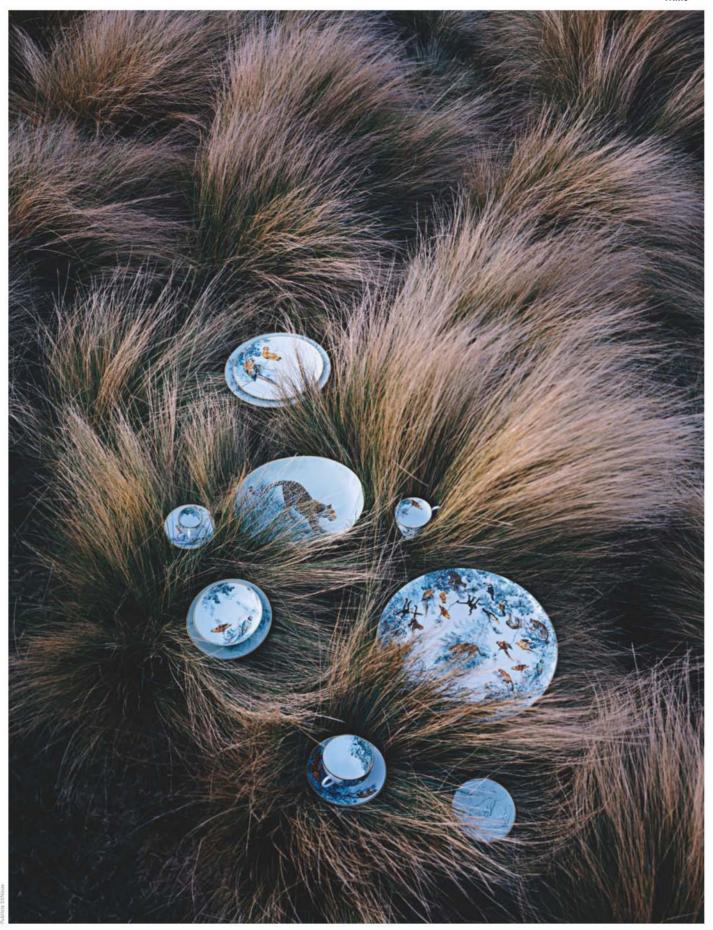
It's ironic, then, that Lapicida has developed various stone interpretations of the 'superior' wood flooring; from £95 per sq m. Ring 020 3012 1000, or visit lapicida.com.

4 'My first textile project was splatter-painting curtains made from old sheets as a third grader,' recalls Rachel Doriss. Now that she's the design director of Pollack Studio, recent creations include 'Weave On' (£236 per m), based on traditional American dobby coverlets. Ring Altfield on 020 7351 5893, or visit altfield.com.





O Rich Johnson of Aesthetic Décor brings to the table a personal take on historic furniture. His extendable ebonised white-oak 'Bailley' (\$24,648) is inspired by the Scottish Arts and Crafts movement, while his walnut-andmarble 'Bovary' commode (\$13,728) is a less glitzy interpretation of 'Goût Grec' furniture. Ring 001 310 659 6213, or visit aestheticdecor.com



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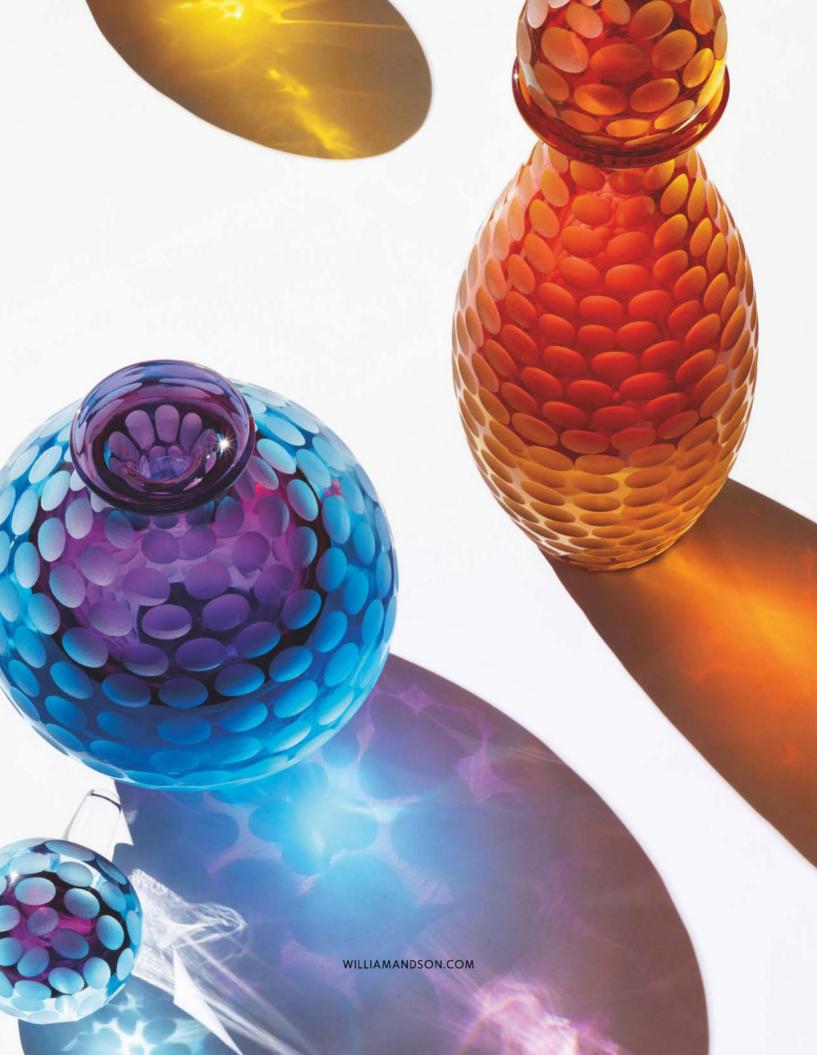


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A CLOTH covers the table running down the middle of Sunny Todd Prints' studio in Herefordshire. It used to be white, but now it's a palimpsest of bright colour and bold pattern, a record of all the silkscreen prints made here over the past year. And what a year it's been for Sunny and Emma Todd, partners in life as well as business. Over the past 12 months they have produced their first swatch book, now stocked by both Aleph and Le Bon Marché in Paris, and in London at Liberty and Heal's, which also holds an exclusive, limited-edition collection of their cushions. And as if that wasn't good enough for an enterprise only established at the end of 2013, last year also saw exciting collaborations with both Flock and Floorstory.

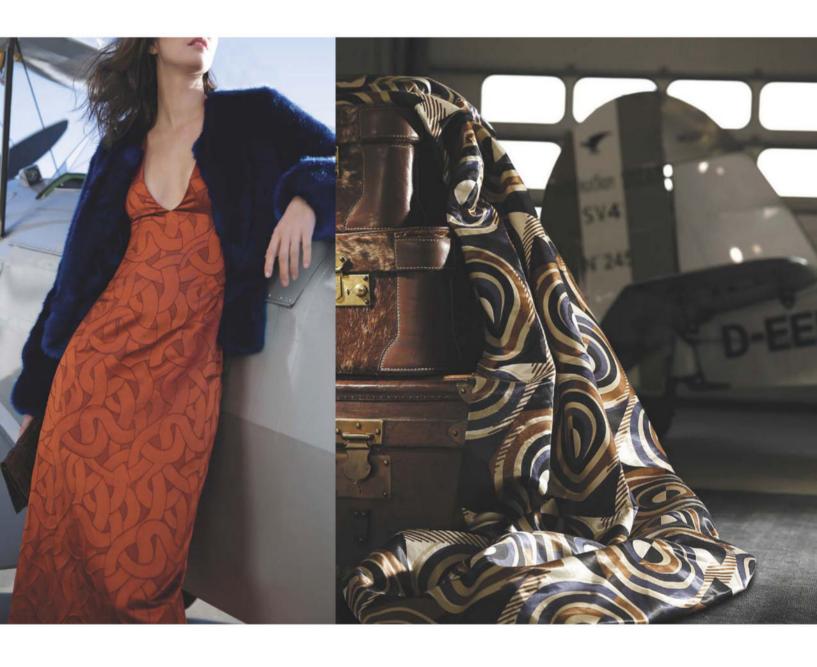
It's easy to see what all the fuss is about, because once you start looking at the cushions and tote bags ranged around the studio, you don't look away. Sunny Todd Prints' engaging style has many ingredients. The hand-printed patterns are energetic and playful, and the colour combinations often unusual and unashamedly bold, so that the cushions piled high on the shelves radiate optimism and carefree energy.

The patterns also have a distinctive 3D effect that the couple attribute to a happy accident. Sunny explains how difficult it can be to match the positive and negative screens exactly when you are printing in more than one colour. 'And if the screens are imperfectly aligned,' he says, 'it creates the white "shadow" that gives our patterns added depth, and makes the shapes seem to pop out.' The first time they printed out of register it was a mistake, but they liked the effect so much they made it their signature.

It's Sunny who has the relevant background – he graduated from the Royal College of Art with an MA in printed textiles, and then freelanced ▷

Top: with squeegee at the ready, Sunny prepares to print 'Floral' by applying red ink to the screen (right). He developed the pattern from a design made while studying for his MA in printed textiles at the Royal College of Art. All the patterns have a back story, but the couple say they would rather not explain too much







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for Topshop, Levi's and River Island. Emma studied psychology, 'but when I first met Sunny,' she recalls, 'he said anyone could screen-print if they've an eye for design, and he's such a good teacher'. And he must be, because these days the duo work together on every stage of the design and printing process, and they are equally enthusiastic about the joys of collaboration. 'When you work together,' Emma says, 'you can move things forward so quickly, either by coming up with a good idea, or doing away with a bad one.'

When they design a new pattern the process always begins with a phase of obsessive drawing that continues until they find a motif they can love. They cut the shapes by hand, with scissors or a scalpel, and then they can start to place them, pushing them around and experimenting with their size until they arrive at a composition that satisfies them both and can be transferred to a screen. Finally, they mix the water-based inks that create their searing palette, painstakingly adjusting the outcome until they achieve exactly the effect they want. Every batch of colour is subtly different from the last, and the alignment – or misalignment – of the screens creates a slightly different 'shadow' every time a pattern is printed. These inconsistencies make each cushion, wash bag, tote or pouch unique. 'Feather', 'Line', 'Floral', 'Square', 'Diamond', 'Zigzag', 'Spots and Dots': each pattern has its own name, inspiration and back story. It doesn't matter how often they print them; when Emma lifts the screen to reveal a fresh print, Sunny is still as excited as he was the very first time he saw the pattern.

At first Sunny and Emma had no studio and the dining-room table was centre of operations. They both have teaching jobs by day, and this compelled them to print at night, while their small daughter was sleeping  $\triangleright$ 

Top left: two of the ottomans christened 'Toddstools'. Made with Flock, they are covered with fabric designed exclusively for the collaboration: 'Mirror', left, and 'Spring'. On the wall behind them is the artwork for 'Feather', a lively design shown here on the screen (top right), and on a tote bag and cushions (right)



#### antennae







upstairs. 'We did a few all-night sessions,' Emma recalls, 'with Sunny wearing a miner's head-torch while he hosed down the screens in the garden.'

In 2014 their second child was born. Some might think this new beginning enough to be getting on with, but not Emma. She treated maternity leave as an opportunity to 'really go for it', using the time to research the market, identify suppliers and forge relationships with retailers and the press. Her approach to buyers has always been very simple: 'I just ring people up and ask if I can send them a sample.' But she doesn't pretend it's been easy. 'For every amazing yes we've had, there have been a hundred nos.'

They have had studio space for a year now, but in some ways it makes little difference because the couple still combine their venture with their day jobs, and Sunny also teaches weekly evening and monthly all-day workshops. Nevertheless, they are determined not to let business impinge on family life, and so they tend to work at night, leaving the children in the care of Sunny's obliging father and setting off for a coffee-fuelled, late-night session.

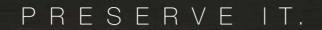
So what's next? Wallpaper? Woollen throws? Garments? They have so many ideas to pursue, but meanwhile Heal's will be displaying furniture upholstered in their fabrics, which are sold by the metre. Their collection will be showcased at Liberty this year, where they have also been invited to run a screenprinting workshop. They are about to start developing new patterns and products for Tent at the London Design Festival in September, and making lampshades in collaboration with Fritz Fryer, the antique lighting specialist. No wonder Sunny can't wait to look at his emails in the morning From £55 for a cushion from Heal's. To contact Sunny Todd Prints, ring 07527 048749, or visit sunnytoddprints.co.uk

Top left: the cushions seen here on an Ercol sofa are one-offs, and the diamond on the wall above, now seen on rugs and cushions, is the original shape the couple cut. Top right: Emma and Sunny, in a rare moment of inactivity. Left: they designed this flash logo as a basis for their limited-edition label at Heal's

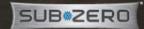


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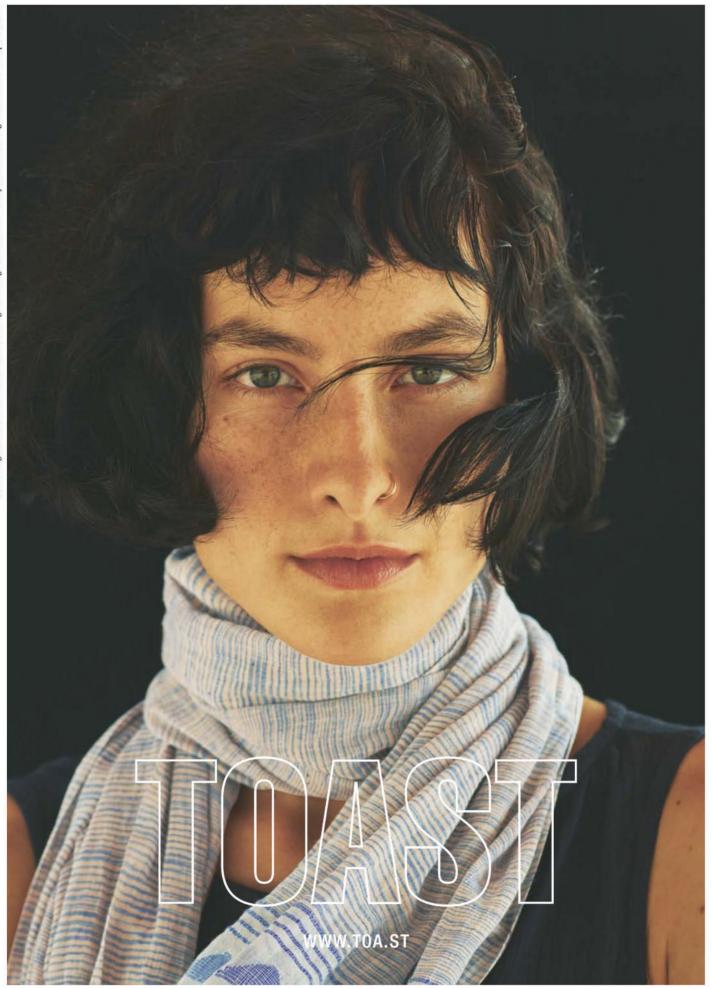


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#### antennae roundup

Still in the dark regarding lampshades? Miranda Sinclair sheds some light on the matter



1 Handmade globe covered with vintage sari, £1,440, Guinevere. 2 'Antique Spot', £125, Pentreath & Hall. 3 Gathered shade made using a 19th-century printed-velvet shawl, £245, Tobias and The Angel. 4 Silk ikat 'Empire' shade, £90, Pooky Lights. 5 From left: Ecran carré 'Exotique', by Tillier Décoration, from £80; écran Vénitien 'Brésil', by Tillier Décoration, from £80; all Joanna Wood. 6 Block-printed cotton lampshade, £105, Molly Mahon. 7 'Empire' gathered pleat with ruffle frill, £177, Tindle Lighting. 8 From top: 'Ceres Umber Spot', £325; 'Azolla Cherry', £325; both Irving & Morrison. All prices include VAT. For suppliers' details see Address Book





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#### antennae roundup



1 'Eperara-Siapidara XL-A', by Alvaro Catalán de Ocón, £280 approx, PET Lamp Studio. 2 'Twin Tone', by Lane, £65 each, Rume. 3 Hand-painted 'Adobe' pendants, £250 each, Darkroom. 4 Nepalese-paper 'Lory', £34 each, Caravane. 5 Paper 'Kura' ceiling lampshade, £60, Habitat. 6 'Pappskärm', £31.40 approx, Gysinge. 7 'Curiosity Shop', by Emily Sutton, from £64, St Jude's. 8 'Abat Jour Ibiza Raphia', £112, Honoré Décoration. All prices include VAT. For suppliers' details see Address Book

#### antennae roundup

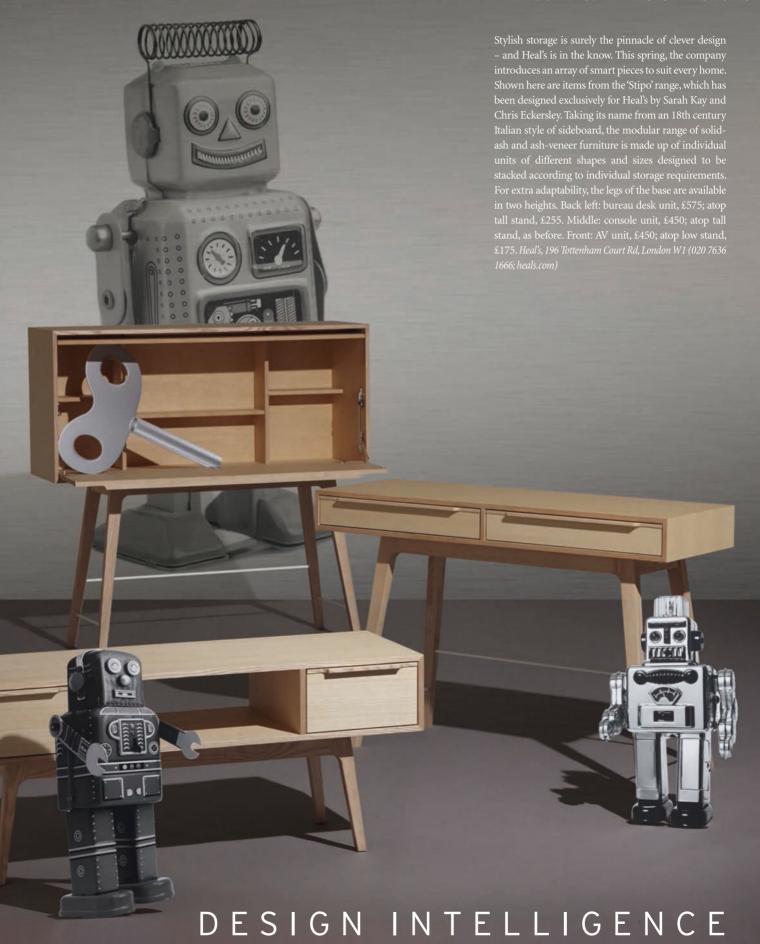


1 Blue 'Burford Check' candle shade, £15.90; tan 'Elmswell Star' candle shade, £11.13; both Jim Lawrence. 2 Printed birch-ply 'Incastro', by Damdesign, £44, Hidden Art Shop. 3 Brass geometric cone lampshade, by Frama, £260, The Conran Shop. 4 Hand-painted 'Paw Print', £69.50, Cressida Bell. 5 Custom lampshades, from £71.15 approx each, Antoinette Poisson. 6 'Papyrus', from £130 each, Robert Kime. 7 Gold 'Coolicon', by Factorylux, £187.20, Urban Cottage Industries. 8 'Hopsack Stripe Airforce', £80, Ian Mankin. All prices include VAT. For suppliers' details see Address Book ■

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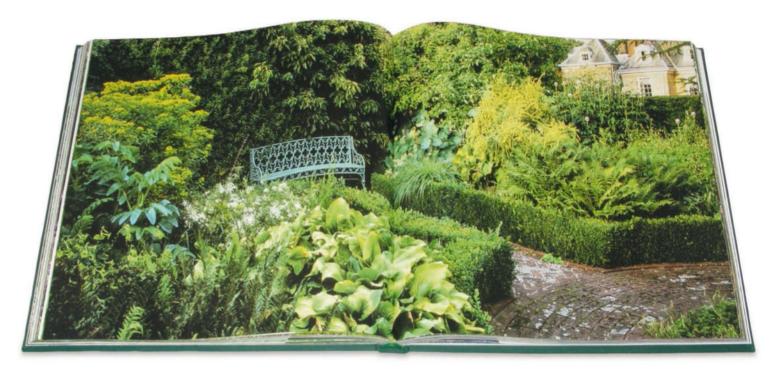




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West Sussex Arcadia, Kelly's clarion colours, the world on the street, the people's pictures, property porn, canvas opinions, colossal wrecks, rising stock, Beaton à la mode, ads' value





THE LOVELIEST VALLEY (ed. Stewart Grimshaw; Damiani, rrp £40) The jacket's only credit is 'Photographs by Tessa Traeger'. Fortunately there are words too, for this is the story of Woolbeding Manor and the garden that the late Simon Sainsbury and his partner, Stewart Grimshaw, have made there over the past 40 years. It is a remarkable tale, and Grimshaw has gathered together some of the main players to recount how it all happened. The magnificent Christopher Gibbs, fixer, taste-maker, dealer in beautiful things, sketches in the background to this West Sussex Arcadia. The statesman Charles James Fox came here. Disraeli called it 'a Paradise of Flowers'. I wanted more of all this. Gibbs is a terrific teller of stories and warms, as I do, to characters such as 'the verminous bibliophile, Topham Beauclerk'.

By 1972, when Sainsbury and Grimshaw decided to take it on, Woolbeding, gathered into a fold of the downs near Midhurst, was in the hands of the National Trust and available on a long lease. In

the years since, the very best craftsmen, designers and gardeners have worked here: landscaper Lanning Roper, architect Philip Jebb, sculptor William Pye, garden designer Mary Keen. Isabel Bannerman tells the story of the Long Walk, a Gothic extravaganza that she and her husband, Julian, created from a rather dank Victorian shrubbery. With their usual brilliance, the Bannermans (*WoI* March 2015) conjured up a ruined abbey, a hermit's hut, a waterfall, a river god and a sacred grove, 'the mysterious heart of the whole endeavour'.

Unlike pictures, words can explain how things came about, and Isabel Bannerman's description of the thinking behind the Long Walk is particularly enlightening. Few people can commission projects on this scale, but here, at least, we can eavesdrop on the discussions, which in turn increases our interest in and admiration for the finished project.

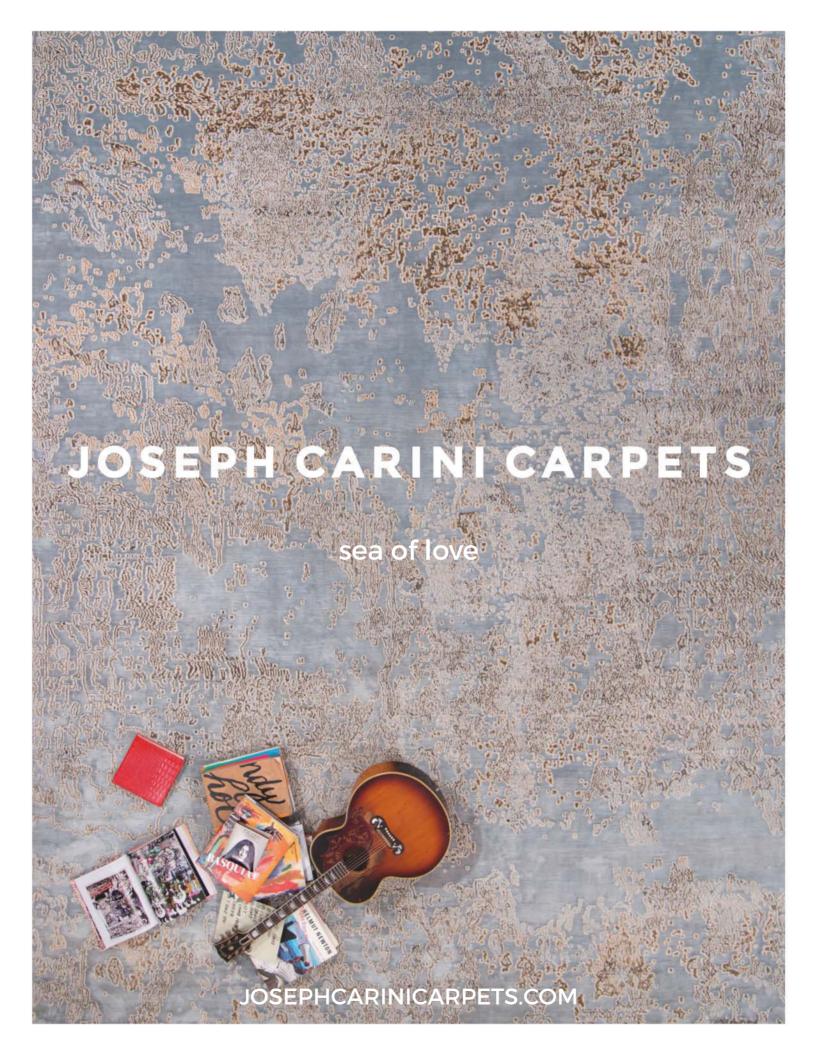
Woolbeding (*WoI* June 2009) was lucky in that it came into the hands of a couple who not only had money (that's the easy bit) but were also acutely sensitive to the spirit of the place. They were well matched too in terms of their respective talents. Sainsbury was deeply private, meditative, restrained. His chief interest was in how spaces should be organised, where the lines should be drawn. Grimshaw was (is) the plantsman, taking time out from the day job (he's a partner at John Sandoe's Chelsea bookshop) to study at the Royal Botanic Gardens, Kew.

Traeger's pictures show what brilliant visions Grimshaw has conjured up in Woolbeding's grounds. The silver-and-white scheme planned by Lanning Roper for the west borders has moved into a

richer palette that includes plenty of blue and purple thanks to veronicastrum and agapanthus. The Well Garden, introduced behind an elegant stilt hedge, is a brilliant composition of form and texture, a green garden of ferns and melianthus, hostas and grasses, lit by lime-coloured tobacco flowers, zinnias and the sulphur of spurges.

Grimshaw writes an excellent (as well as touching) introduction to the book, taking us from the first visit – 'we were smitten...' – to plans for the future: 'a boathouse and an ornamental glasshouse'. The best gardens never stay still and this is, without doubt, one of the best ■ ANNA PAVORD is the author of 'Landskipping: Painters, Ploughmen and Places' (Bloomsbury) ▷







ELLSWORTH KELLY (by Tricia Y. Paik et al; Phaidon, rrp £75) This doorstep of a monograph provides a comprehensive overview of the painting and sculpture of the recently departed Ellsworth Kelly, known for a 70-year production of rigorously colourful forms that brought him fame without ever quite placing him centrally in the story of art. Lead author Tricia Paik, in collaboration with the artist and given access to his archive, lucidly explains his development and critical reception over four chronological periods (leaving a quartet of renowned writers to focus on themes). Her account of 1923-48 sets out Kelly's background as a shy, stuttering boy from New Jersey, keen on bird-watching and drawing, who spent 1944-45 in the 'Ghost Army' of camouflage experts that deflected German intelligence through such ruses as inflatable tanks. Kelly remained in France between 1948 and 1954, just as the New York art scene was taking off, facilitating the development of an independent style that came to maturity in Manhattan over the next 15 years. Recognition was slow but substantial by the time – in tune with his love of nature – he then moved upstate.

Kelly has often been miscast as a follower of Mondrian or as a minimalist. Yet Grünewald, Audubon and Picasso meant more to him. With none of Mondrian's spiritual bent, the wellspring of Kelly's art was always the world, from which he abstracted shapes with the aim of catching the essence of an 'already-made'. 'My paintings don't represent objects,' he said, meaning that he avoided graphic depictions of what he saw. 'They are objects themselves and fragmented perceptions of things.' That's the logic of multi-panel works such as *Yellow with Red Triangle*, 1973; and fits how, for example, the relationships of form and colour in Kelly's snapshot of a paper cup squashed underfoot can be traced to the typically voluptuous *Blue Curve*, 1994.

Three main achievements emerge. First, the sensuous derivation of abstraction, while avoiding the expression of the artist's own hand that one might expect to go with that, is Kelly's own. Second, he has a way with clarion colours. There isn't a system ('I don't know what I want,' he said; 'my eye does'), but as Richard Shiff points out in his essay, Kelly seems unusually able to ensure that his colours reach uniform saturation within such works as the 'Spectrum' series or *Yellow with Red Triangle*, with its equal colour values. Third, as Gary Garrels explains, Kelly took masterful account of how his paintings engaged with the wall that formed their ground, and with their setting as a whole. That led him increasingly into sculpture and majestically scaled intersections of art and architecture.

That third achievement points to a limitation of this volume, as illustrations tend to make Kelly's paintings look more like the minimalist works they aren't. The spatial encounter with Kelly can't be fully captured on the page, of course, though a higher proportion of installation views might have helped, plus perhaps a section on the plant drawings. Those, which Kelly made for over 60 years, provide a parallel history of how looking fed his simplifications. This book, then, is no substitute for the work — but if you want to make the most of experiencing that, here's how PAUL CAREY-KENT is an art writer and curator based in Southampton  $\triangleright$ 











THE GLOBAL CITY: ON THE STREETS OF RENAISSANCE LISBON (eds Annemarie Jordan Gschwend and KJP Lowe; Paul Holberton, rrp £40) By the 1540s, the Portuguese empire extended from Brazil in the West to India, China, and Japan in the East. It flourished for two centuries before ceding primacy in the 17th century to Dutch and British competitors. Ships arrived at Lisbon laden with luxury goods from across the globe — on which was levied a whopping 20 per cent tax paid to the crown — that were unloaded and carried to the Rua Nova dos Mercadores, the port city's main street, and sold to merchants, visitors and connoisseurs of every imaginable origin.

A contemporary painting of the Rua Nova by an unknown Netherlandish artist meticulously describes the scene. This unique canvas purchased by the poet and painter Dante Gabriel Rossetti in 1866, abandoned by him in 1874, rediscovered in 2009 and exhibited in 2010, is now the centrepiece of *The Global City*, whose 15 component essays deftly extract what can be learned about the city, its

buildings and inhabitants from the painting itself and from other scattered witnesses. These are crucially important for understanding the commercial and human dimensions of the Portuguese empire, as almost all other records, along with a quarter of the city's population and 85 per cent of its built fabric, were destroyed in the Lisbon earthquake of 1755. The Rua Nova itself exists no longer.

As depicted, the broad street has an arcaded walk on one side, formed by a row of marble columns. Shoppers strolling down this sheltered walkway gained access to shops on the ground floor of multistorey

buildings. Merchants, foreigners, diplomats and others, meanwhile, gather in informal groupings beyond the arcade. Striking, as the authors underscore, is the large number of black Africans depicted, most of them probably slaves, the females characteristically carrying pots or baskets on their heads.

Slaves constituted, in fact, a notable share of Portuguese commerce. But alongside that human cargo was an immensity of high-value commodities and manufactures. From Japan came decorative fans of gold and ivory, lacquer furniture and silver utensils; from China, silks and porcelains; from India, sculpted ivories, mother-of-pearl utensils and metalwork; from Africa, objects of ivory, gold, raffia fibre, stone and feathers. Fascinating exemplars from this vast array include a gold thimble encrusted with rubies and sapphires from Ceylon; a wedding cup crafted in China for Maria of Portugal,

Princess of Parma, carved from rhinoceros horn, said to have medicinal powers; and an ivory salt-cellar from Benin adorned with images of Portuguese soldiers carrying guns and pow-

der flasks interspersed with native African spirits fitted out with angel wings. These exemplify the blending of talents and cultures across four continents and tens of nations that were the dazzling accompaniments of the story of Portuguese maritime hegemony. *The Global City*, far more than a catalogue of beautiful things, expertly explores the contradictions between power and accumulation, commerce and art, that complicated the imperial project ■ MARGARET L. KING is professor emerita of history at Brooklyn College and the Graduate Center, City University of New York ▷







THE PEOPLE'S GALLERIES: ART MUSEUMS AND EXHIBITIONS IN BRITAIN 1800-1914 (by Giles Waterfield; Yale, rrp £45). In that other country of the past, Britain's great regional museums and galleries were shrouded in soot but beacons of idealism and improvement. Despite Lottery largesse, and talk of a Northern powerhouse, it seems inconceivable that institutions and collections could now spread on the scale celebrated in this timely book. The stars are not aligned. Wealth and cultural capital have become centralised. Of three factors Waterfield identifies as drivers of 19th-century museum-making – a symbiosis between art and industry, ambitious nationwide exhibitions and real political will to share art and knowledge across society - two have languished. Today's national museum directors more often come from abroad than our own regions, so diminished have these become compared to the metropolitan behemoth. It would be far less likely now that a Trenchard Cox or 'Mighty Mary' Woodall - early mentors fondly remembered by this reviewer – could flourish as they did in what both (affectionately) called 'the prov', or that Birmingham's City Art Gallery would nurture a director of the V&A (Cox), whose path to South Kensington followed in the footsteps of a previous 'Gallery Knight', Whitworth Wallis. Modern curators, hot-desking at their plastic workstations, can only envy

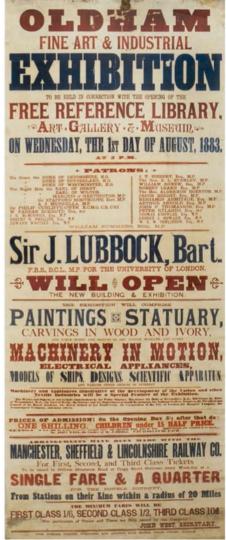
Looking beyond London to the museums and galleries of Birmingham, Manchester, Leeds, Liverpool, Glasgow or Nottingham, and their founders, funders and curators (as splendidly bewhiskered as Shoreditch hipsters), is to be reminded that it was not always thus – but often was, or recognisably similar. While austerity rules today, 'cheapness' was the 19th-century's watchword, along with a very familiar belief in small government. Regional museums were not statist creations but civic or private initiatives whose grand façades belied penny-pinching within. Private collectors sometimes helped but often overshadowed public ones. Unable to compete with these or with London's museums in collecting the arts of the past, new museums went modern, filling their rooms with exhibitions and defining their identity by promoting the Pre-Raphaelites, Impressionists or local heroes like William Stott of Oldham.

Wallis's lofty, picture-hung lair, one of many marvellous illustrations in this book.

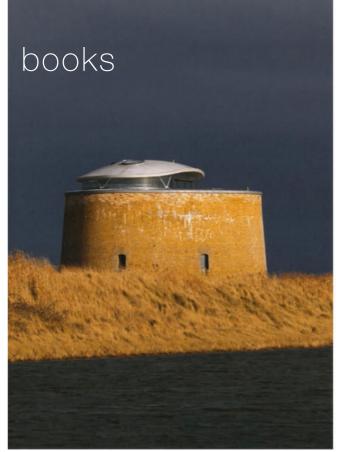
Far from being myopically provincial or insular, they learned from France, Germany and America (in that order), and set new standards in education and display, or at the refreshment counter. While modern cultural theorists like to imagine Victorian museums as virtual prisons, period photographs show them as people's palaces. This being Britain, snobbery intruded, in patronising descriptions of the visiting public, a curator's disdain for the 'kind of men who become councillors and aldermen' (his employers at the time!) or another's for Victorian industrialists salving their consciences by endowing art for their workers – as if they were capitalist pigs applying some cultural lipstick.

Righteous or self-serving then, frayed or refurbished now, their legacies remain. Disclaiming any intention to write a polemic, Waterfield manages a positive conclusion. Art for all, the people's property, was hard-won but entered the nation's DNA ■ DAVID BLAYNEY BROWN is Manton curator of British Art 1790-1850 at Tate Britain ▷

### books









THE MODERN HOUSE (by Jonathan Bell et al; Artifice, rrp £29.95) As much as it is a mainstream book, this is an illustrated catalogue of the properties sold by an estate agency. That might not sound terribly appealing until you see what the agency in question is: specialist The Modern House, same as the title of the book. The company has been in business for a decade and in that relatively short time has accumulated quite some archive of photos and descriptions of what, by any reckoning, must be the best Modernist homes in Britain. Estate agencies get privileged access. Possibly only this one – run by former design journalists Albert Hill and Matt Gibberd, who used to work for this very magazine – keeps such meticulous records.

If you don't know The Modern House, its offerings are essentially property porn for architecture buffs, a near-constant presence in the Homes pages of the better broadsheets and glossies. We drool over them, we discuss them at work, we dare to wonder if we could scrape together the wherewithal to buy into that enviable-seeming lifestyle. Some of the examples are very recent, but for me the most appealing are those that range from the 1920s to the 1980s.

This was 'grand designs' long before that television phenomenon: well-off people building homes for themselves designed by talented young architects. The book steers

clear of those well-built postwar council flats in London that have, through Right to Buy, cascaded into the private market where they command prices stratospherically beyond the working class they were designed for (and which The Modern House does also sell). The Barbican features, of course, and you could just about call that council housing, but it's a case apart.

I have visited many of these homes on broadsheet duty and for pleasure. I've been to Amyas Connell's 1929 High and Over outside Amersham; Berthold Lubetkin's 1935 and 1938 High Point in Highgate; Marcus Lee's 2005 Framehouse in Hackney; Carl Turner's 2012 Slip House in Brixton; various 1950s and 1960s Span houses by Eric Lyons; John Winter's 1967 oxidised-steel house overlooking Highgate Cemetery; Stuart Piercy and Duncan Jackson's martello tower in Suffolk, converted in 2009; Richard Rogers and Tonkin Liu's 2002 roof-garden apartment in Shoreditch; and all shapes and sizes of Barbican flats. Endlessly inventive, they are all more than worthy of being in the book.

But my favourite of all that I've been to is the 1962 Ahm House in Hertfordshire, the only building in Britain by Danish architect Jørn Utzon, he of Sydney Opera House fame. The book gives it the space it deserves. Povl Ahm was a fellow Dane, working for the great engineer Ove Arup in London. What a combination of talents! – and it shows. This house is a rich, understated, high-ceilinged single-storey assemblage of mighty concrete beams, timber and glass in a private garden setting – filled, of course, with the choicest modern Danish furniture. Nothing is painted; the materials speak

for themselves. The proportions are perfect. Yes, I would live there. But like you, I must settle for sighing over it in this book. There is a good historical overview by Jonathan Bell, although I would have preferred fuller descriptions of the individual homes. This is real architecture, not just lifestyle ■ HUGH PEARMAN is a London-based critic and editor of the 'RIBA Journal'. He was architecture critic of 'The Sunday Times' for 30 years >





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### books





PAINTING BEYOND POLLOCK (by Morgan Falconer; Phaidon, rrp £49.95) 'In 1940,' Barnett Newman recalled, 'some of us woke up to find ourselves without hope – to find that painting did not really exist.' It is a curiously apposite beginning to a book about a medium that death-rattles its way through the 20th century. For Newman at least, his existential crisis was short-lived. In 1943 Jackson Pollock devised a new compositional approach, the 'all-over' method as Clement Greenberg succinctly put it, and painting revived.

Pollock's drip paintings sent shock waves through the art world, and the echoes still reverberate. His commitment to paint, without moral, political or aesthetic value was, according to (*WoI* regular) Morgan Falconer, too ruthlessly individual, too inhuman for a Europe emotionally gutted by five years of bloodshed. The cold war cemented the divide, with American Abstract Expressionism and its free play on one side and Soviet Socialist Realism with its tradition-

al command-economy imagery of everyday life on the other. Between them sat Western Europe, mourning the loss of its cultural pre-eminence.

Painting after Pollock documents this antagonistic triumvirate and follows the key aesthetic trends that dominated postwar painting to the present day. The result is oddly morbid, for painting is rarely off the suicide-watch list. As soon as one movement gains momentum, an artist tries to kill it off. Jean Dubuffet has profound doubts about it, Pollock destroys it, Alexander Rodchenko causes the end of it, Yves Klein purges it and Andy Warhol abandons it.

Perhaps the most maligned is figuration. During World War II and its immediate aftermath figuration is seen as a vital witness to world events. Paintings by Buchenwald survivor Boris Taslitzky depict the concentration camps with gruesome candour, while Francis Bacon's wrathful grey-fleshed creatures encapsulate the psychological horror of such realities. Yet by the mid-1950s the introspective pursuers of abstract art have become the go-to guys for the modern condition. Lucio Fontana's slashed canvases, Alberto Burri's claggy stitched sacks, Ellsworth Kelly's blocks of colour. Soon the triple onslaught of conceptualism, Minimalism and Pop would leave figuration languishing on the peripheries.

In 1965, figuration attempts a mini-coup. A branch of Photorealism interrogates and murders Marcel Duchamp across eight canvases. It is brilliantly awful. Duchamp is painted to look like Bella Lugosi, which I like, because if there's a baddie in this book, it's the godfather of conceptual art waiting to suck the life out of painting.

In his introduction Falconer explains that he set out to write a survey that bridged the gaps between periods and styles. The re-

sult reveals just how much painting was pushed aside by sculpture and newer media in the 20th century and blindsided by ruptures in traditions and deep-rooted doubts. Even Julian Schnabel's bombastic grand-slinging of broken crockery onto canvas looks faintly neurotic, and Falconer's description of David Salle's utter disregard for the medium explains all those blank-faced nudes. Yet the book ends on a positive note. Here is painting, post-crisis, possibly in a Prozac-induced fug, if you take those deliriously dreamy landscapes of Peter Doig too literally. Yet it has reached an accommodation alongside photography, video, sculpture et al. It may no longer exert its magnetic powers of attraction and repulsion, but as this book testifies, it is a great survivor ■ JESSICA LACK is a freelance arts writer ▷





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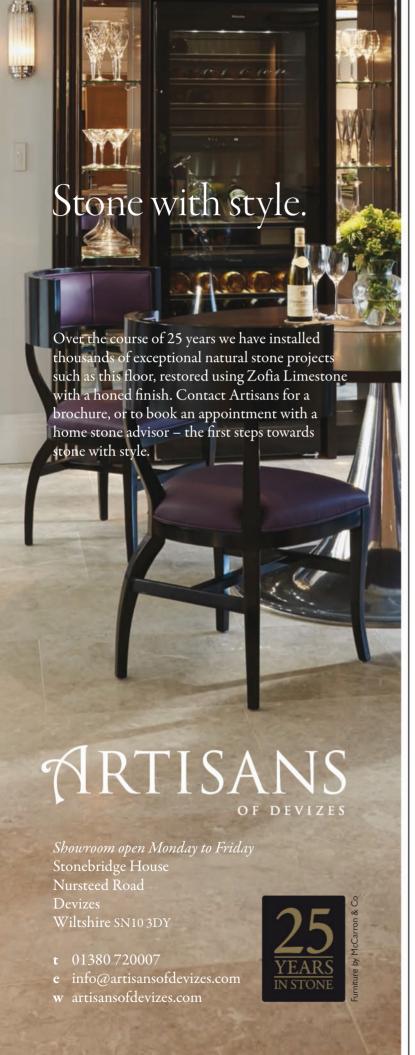


FALLEN GLORY: THE LIVES AND DEATHS OF 20 LOST BUILDINGS, FROM THE TOWER OF BABEL TO THE TWIN TOWERS (by James Crawford; Old Street, rrp £25) In his entertaining — albeit slight — 1979 book *Motel of the Mysteries*, the writer and illustrator David Macaulay imagines a 41st-century Howard Carter figure excavating a perfectly preserved 'burial chamber' of the lost civilisation of Usa, complete with hieroglyphic cartouche hanging on the doorknob saying 'Do not Disturb'. Comic confusion ensues. It's a lightweight read that taps into a heavyweight subject — the fear, the *certain knowledge*, that one day our buildings and our whole way of life will be reduced to dusty and barely comprehended ruin. *Fallen Glory*, on the other hand, is far from lightweight; a 600-page brick of a hardback, it deals with the rise and fall of 20 'lost buildings', destroyed by fire, war, neglect or redevelopment. Its pages are filled with intrepid archaeologists uncovering the relics of such Ozymandian figures as King Minos of Crete, the Great Inca and Minoru Yamasaki, architect of the ill-fated Pruitt-Igoe housing estate in St Louis.

James Crawford has a journalistic eye for a compelling story and a telling detail. His chosen subjects range across millennia and across continents, but he deftly layers the building blocks of his narrative, binding them together with the mortar of carefully selected digressions, and buttressing the whole edifice with subtle parallels that mean every chapter is simultaneously looking forward and back. Thus the Great Fire of London recalls the sack of Troy and anticipates the Blitz, and the deletion of the 'virtual community' Geocities echoes the lost Library of Alexandria. When we discover that Jeremy Bentham would have required the convicts in his idealised prison, the Panopticon, to cover their faces with masks – a move intended 'to preserve their privacy and dignity' – we remember the golden deathmask with which Heinrich Schliemann identified the remains of Agamemnon at Mycenae, as well as the equally mythic Man in the Iron Mask, enigmatic inmate of the cruel and decadent Bastille.

There is a sense of the endless tides of human history, buildings and civilisations rising like waves only to come crashing down again. Crawford's story begins and ends with towers that were, in their day, the world's tallest, and the chaos and confusion resulting from their collapse. The first, of course, was the Tower of Babel; the second was another project by Minoru Yamasaki, one described by the New York Port Authority, with what now seems a chilling irony, as 'the first building of the 21st century' – the World Trade Centre. The reverberations from that particular demolition are still being felt today. It is a trail of events that comes full circle in the deserts of Mesopotamia, where the agents of the self-styled Islamic State are busily dynamiting Palmyra and other sites of antiquity on the grounds of supposed idolatry. And yet this does not take place, as Crawford points out, before they have removed as many idols and relics as possible, to be sold on the archaeological black market. Even for such brutal iconoclasts, then, there is some value to be found in these ruins  $\blacksquare$  STEPHEN PATIENCE is a freelance writer  $\triangleright$ 





### books



THE SHOPKEEPER'S HOME: THE WORLD'S BEST INDEPENDENT RETAILERS AND THEIR STYLISH HOMES (by Caroline Rowland; Jacqui Small, rrp £25) When you see people photographing the elegant kitchen shelves of the Conran Shop in London, or the café at Merci in Paris, with a view to getting their builder to copy them, it's easy to see how an outstanding shop, with a strong design vision, can provide inspiration for home interiors. That is the premise behind this book. The author, editor of the online 91 Magazine, has chosen 24 small independent shopkeepers from all round the world, and in one half of her book shows images of their shops and their homes, explaining how the former influence the latter. Though none of these haberdashery, vintage, lifestyle and homeware emporiums has the dash of Conran nor the chic of Merci, they provide an insight into a particular zeitgeist. It is a look inspired by styling, display and social media, and, whether it is Hello Kitty pastels, Mid-century Modern or vintage kitsch, it is a homogenous vision, and one is hard put to tell which is in San Francisco, Stockholm or Surrey.

One wonders too about the practicality of some of these interiors when you have to remove a vintage nightie hanging on your wardrobe door to get at your clothes, the 'unsightly' television is hidden behind fabric panels, and your dining table, made from rough-hewn fence posts suspended from the ceiling on ropes, is hung about with floor-trailing runners made from old flour sacks. But at least you are always ready for a party, as your walls are permanently hung with fairy lights and bunting.

Advice on how to create this look and 'personalise' your interior is given in the other half of the book, with such suggestions as '... zinc buckets filled with balls of yarn add colour'. The advice here is characterised by 'repurposing' – a word that recurs throughout. This is a style where machine-made objects, many of them decades old, are used for home decoration, in a way they were not originally intended to be used: silk scarves are turned into curtains, distressed metal school lockers become kitchen cupboards, rows of vivid woven-plastic shopping baskets hang on a wall, used for filing, and storage is provided by a pyramid of old suitcases stacked against a wall.

The photography and layout are excellent. The writing is 'very unique' and far from 'simplistic', a word the author uses to describe a plain interior. 'Carpets and rugs', Rowland tells us, 'come in a vast array of prices' and 'When you step inside a store you quickly become aware of the types of objects sold there.' 'You don't say,' murmurs the gently bred reader of WoI, while others, of coarser grain, might use a phrase that mentions Sherlock Holmes ■ ELFREDA POWNALL is a freelance writer >

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A LIFE IN FASHION: THE WARDROBE OF CECIL BEATON (by Benjamin Wild; Thames & Hudson, rrp £29.95) 'When I die I want to go to Vogue,' Cecil Beaton supposedly said to David Bailey when asked what he might call his memoirs of a life in fashion. He never did, but the point was made. Beaton was a creature of Vogue, a photographer it could genuinely call its own. A 20-year-old student at Cambridge, he submitted his first photograph to the magazine in 1924, an indistinct snapshot of George 'Dadie' Rylands in The Duchess of Malfi – and his career took off, that of one of the great creative figures of the British 20th century. He was tireless as a fashion illustrator, a witty caricaturist of social mores, a writer and stylist and commentator on taste; he won three Oscars for costume and design; he kept acutely (often devastatingly) forthright diaries; he was a theatre designer of world renown; he wrote plays and adaptations; he was a self-taught garden designer. He lost momentum only in 1974 when a debilitating stroke left him unable to do much at all. Everyone of consequence sat for him: from Picasso to Edward VIII, Augustus John to Keith Richards, Winston Churchill to Rudolf Nureyev, Coco Chanel to David Hockney, Fred Astaire to Andy Warhol.

That he was also a devotee of fashion comes as little surprise; what is is that it took so long for someone to record it. The pickings are rich and Benjamin Wild writes with a verve the subject himself would surely applaud and with a self-deprecation that might not have sat easily on Beaton's (very narrow) shoulders. His mother thought him impossibly conceited early on. She may have had a point: 'Since', he once wrote, 'I was probably wearing fur gauntlet gloves, a cloth-of-gold tie, scarlet jersey and flowing "Oxford Bags", perhaps it is reasonable to suppose that I was noticeable.'

He reinvented himself for each decade: outré within a budget in the 20s; almost comical in the 30s - a self-designed coat was of cream corduroy, decorated with pink muslin flowers, green yarn and plastic eggshells, and worn with a floppy-eared rabbit's-head balaclava; the 40s saw slacks and make-do-and-mend pullovers when not in uniform; the 50s was Savile Row'New Edwardianism' (as Professor Higgins, Rex Harrison's My Fair Lady suits were replicas of Beaton's own); in the peacock 60s, he was nicknamed 'Rip-Van-With-it', and the look was bottle-green Carnaby Street and pink cravat. His sartorial swansong, the 70s, saw loud check suits from Shephard Bros. He had arranged an appointment there for the morning of 19 January 1980 but did not keep it, for he died the previous night. This seems entirely right for a man the author describes deadpan (and best of all) as having 'a penchant for provocative loungewear' ■ ROBIN MUIR is the curator of 'Vogue 100: A Century of Style' at the National Portrait Gallery, London >

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### books





TRY IT! BUY IT! VINTAGE ADVERTS FROM THE BRITISH LIBRARY (British Library, rrp £12.99) What sort of lie would you like? A nice, fat, shameless, almost unimpeachable one that bowls you over with its sheer audacity? Or a sly, subtle, sneaky one that gets the better of you when you're looking the other way? Something wonderful deserted the modern advertisement when we demanded it be legal, decent, honest and truthful. All four? Where's the fun in that? Far more life-enhancing, surely, to suggest that Wright & Butler cooking stoves were 'the best thing in existence'? And who wouldn't want to believe that 'Bird's Custard makes children sturdy' as opposed to just fat?

And while we're on the subject, how's your liver? Is it, by any chance, 'sluggish'? Or is it, perhaps, merely 'torpid'? Either way, Cranes Little Bon-Bon Pills (c1885) will almost certainly not clear it up. Perhaps sir would prefer the multiple delights of Scrubb's Ammonia, cleaning not only plates and carpets but also your hair. It's hard to determine whether we were simply more gullible then or our world was just more wondrous.

It is also difficult to examine these pages without wanting to buy some, if not all, of the products. In 1896 there are waterproof cycling capes on offer from Peter Robinson in Oxford Street, and in 1924 a Durant motor car can be had for £185. But if I had to pick anything from this ersatz catalogue - and it's a mouthwatering choice, what with the Ryvita promising to maintain my elasticity and the possibility of visiting a 'life-size' replica of Venice at Olympia in 1892 – I would plump for Thacker's Patent Home Gymnasium from 1885. After too much Bird's Custard, I know of no better way to shed those unsightly pounds than to bolt some unsightly metal bars to my parlour ceiling and contort myself in ways a chiropractor would deem impossible. 'The anatomist... will not fail to discover that each and every set of muscles has received studied attention.' Yours for 42 shillings. 'It is also of great value in creating the necessary reaction after a bath.'

The British Library, from whose archives this effortlessly entertaining collection of idle promises (some 200 in all) has been drawn, gets into the spirit of things on the cacophonous back cover, promoting a 'positively overwhelming' publishing feat adding 'to the joys of the home'. Students of typography and lithography will note the steady emergence of product branding and colour printing, and economic historians will admire the stealthy introduction of hire purchase, but the rest of us will just gawp and marvel. Even the price of the book is guileful –£12.99 and not a penny more, madam 
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This ancient artisan family founded Provasi in the early 1970s in Brianza, the centre of cabinetmaking in Italy, and they maintain this entrepreneurial tradition today. Understanding the past in order to challenge the future defines their heritage – a heritage that encompasses the finest woodworking craft practised for over two centuries. Wisdom and art have been passed down through the generations, fostering in each new era some of the most talented experts in the luxury furnishing sector.

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innovative, yet classical and elegant, turn-key projects. This lies at the root of the company's outstanding ranges, be it the 'Home' collection or the new Kitchen Line, which was presented at Eurocucina 2014. The latter had the effect of broadening the product range, but never forgotten was the company's legendary attention to detail, always guaranteed by its great experience in artisanal production.

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1 'Flora', £820, Balineum. 2 'Vintage 3', £2,604, Richard Taylor Designs. 3 'Moorehead', by Michael Taylor Designs, £12,484, Tatiana Tafur. 4 'Chloe', £980, Paolo Moschino for Nicholas Haslam. 5 Venetian-style mirror, £585, Tindle Lighting. 6 'Berrington', £414, Vaughan. 7 'Y4161', £2,395, William Yeoward. All prices include VAT. For suppliers' details see Address Book ▷





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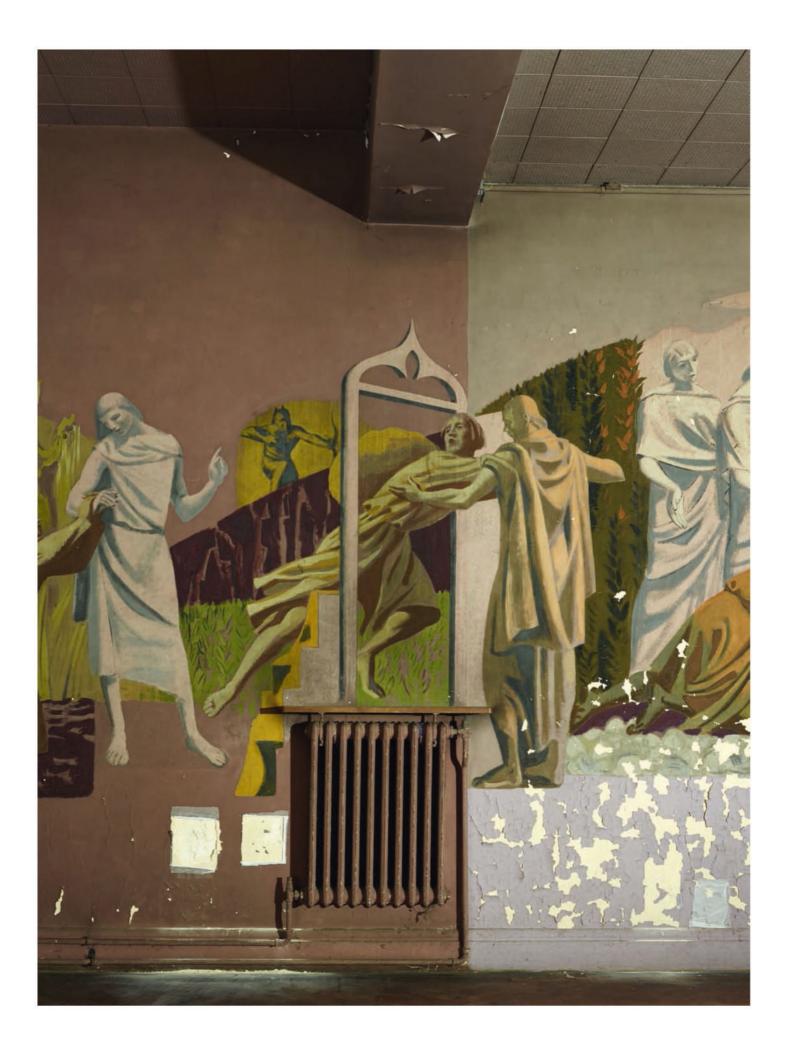
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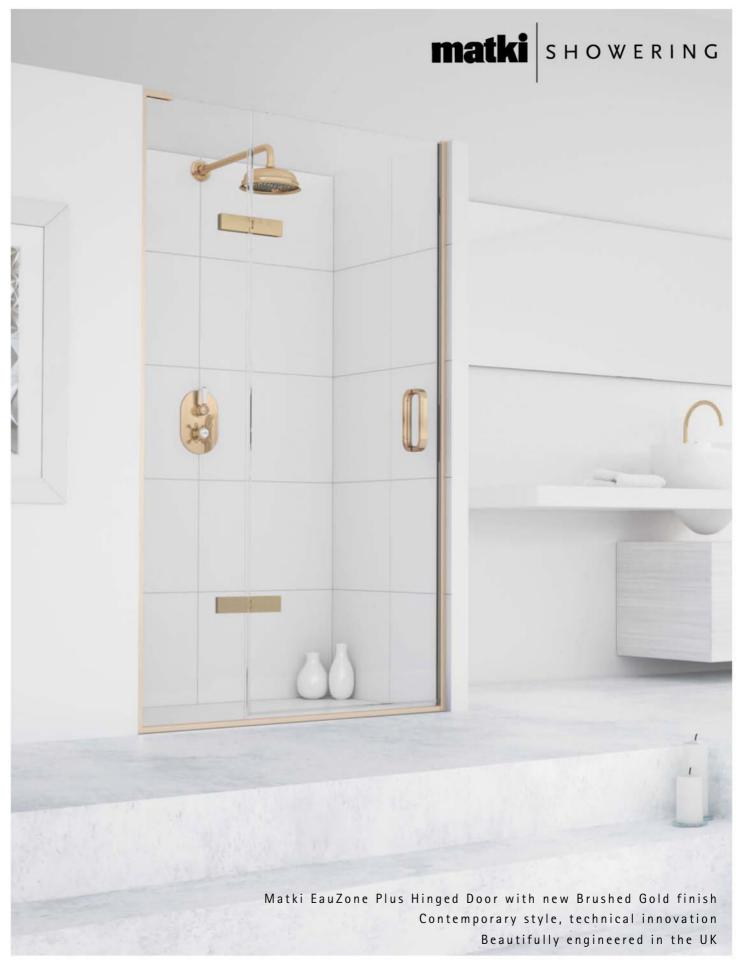
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In a disused crypt in Eastbourne, an everyman moves across the walls in search of salvation. The mural – an avant-garde retelling of Bunyan's allegory – is the work of Hans Feibusch, an artist whose personal journey was just as tortuous. Branded a 'degenerate', he fled Nazi Germany before catching the eye of the Anglican Church, going on to become one of its finest muralists. Simon Martin plots his course. Photography: Rachael A. Smith ▷

Opposite: Christian, the protagonist of *The Pilgrim's Progress*, joins the straight and narrow way to the Celestial City through a gate opened by Goodwill. Top: to the left, brandishing the Sword of the Spirit, he wounds Apollyon, one of Satan's archdemons





A DAMP church crypt in a genteel seaside resort in southern England might seem an unlikely place in which to encounter the work of a modern artist deemed 'degenerate' by the Nazis. Yet at the height of World War II the German émigré artist Hans Feibusch (1898-1998) was to produce an extraordinary mural cycle for the church of St Elisabeth in Eastbourne. Rendered in an Expressionist palette of acidic greens and yellows, warm ochres, chalky pinks and blues, the wall paintings are decidedly un-English in character, even though their subject matter is drawn from one of the great works of English literature: John Bunyan's *The Pilgrim's Progress*.

Feibusch's distinctive style was an unusual marriage of traditional technique and a Modernist sense of colour and design. His paintings reflect not only the lessons of the masters of the Renaissance, whose work he had encountered during travels in Italy in the early 1920s, but also his cosmopolitan studies under the Expressionist Karl Hofer in Berlin, and in the Paris studios of the Fauve Othon Friesz and the Cubist André Lhote. Resonant of the artist's own difficult personal journey, the murals follow the everyman figure of Christian from his home town, the City of Destruction, to the Celestial City atop Mount Zion. Navigating mundane modern architectural features such as radiators, the protagonist steps over the distractions of the plumbing through perfectly aligned ogee archways painted above. The subsequent pilgrimage of Christian's wife, Christiana, on the same route is mirrored on the opposite walls. Corners that might otherwise create an issue for visual continuity become the settings for the River of Death, into which both characters are plunged before being welcomed into the Celestial City on the west wall. With a Gothick flourish, doorways are enlivened with trompe-l'oeil decoration and incorporated into the narrative. It is a wholly site-specific scheme in an otherwise unremarkable room, reflecting the artist's belief that 'You cannot design a mural without having set eyes on the surroundings into which it is to fit, just as an architect cannot design a building before he knows the site... Not even the plan of a room drawn by an architect with all the elevations is sufficient: it must be the real thing.'

Feibusch was one of over 210 German-speaking painters, sculptors, designers and photographers who emigrated to Britain between 1933 and 1945. He had enjoyed widespread success in his home country, including  $\triangleright$ 

From top: the view towards the altar wall reveals the complexity of the interior space. Flaking paint bears testament to its use as a football pitch by the local Scouts troop; Christian crosses the River of Death having left the lush Land of Beulah. The figure is derived from one of Feibusch's prints of the mid-1930s; the artist's transformation of a door with faux Gothick motifs











awards such as the 1931 German Grand State Prize for Painters. However, after Hitler came to power as chancellor in January 1933, Feibusch, who was of Jewish heritage, found himself expelled from the local artists' association in his home town of Frankfurt am Main. His artworks were destroyed, and in May of that year he fled the country. When the Nazis' infamous exhibition Degenerate Art opened in Munich in 1937, Feibusch was included alongside contemporaries such as Otto Dix, Max Beckmann, Wassily Kandinsky, Marc Chagall and Paul Klee. But after his arrival in Britain, he was fortunate to receive the patronage of the bishop of Chichester, Dr George Bell, who had been vocal in his support of Jewish refugees from Nazism. Feibusch had come to the bishop's attention as a result of his first public mural, a scene of Christ washing the feet of his disciples created for the new Methodist hall in Colliers Wood, London, in 1937. Writing to Kenneth Clark, director of the National Gallery, in November 1939, the bishop had enquired about artists who might accept commissions in Anglican churches. In reply, he was sent a photograph of the Colliers Wood mural. Soon after, Bell invited Feibusch for lunch in Brighton and asked him to paint a mural of the Nativity for St Wilfrid's in the town. Believing firmly that artists needed commissions to survive and flourish, the bishop was also responsible for tasking the Bloomsbury painters Duncan Grant, Vanessa Bell and her son Quentin with painting the murals at Berwick church in Sussex between 1941 and 1944. In his previous post as dean of Canterbury he had commissioned TS Eliot's drama Murder in the Cathedral for the 1935 festival. Determined to reunite the church and the arts, Bell hosted a conference on this theme at Chichester in September 1944, at which Feibusch found himself in the company of English writers and artists including Eliot, Henry Moore, John Piper and Dorothy L. Sayers.

Perhaps hoping to secure future commissions, Feibusch painted the murals for St Elisabeth's without charge. If this was the case, his gamble paid off, for Feibusch was to become the Church of England's go-to artist for Modern wall paintings. He created numerous other murals across the south of England, including the baptistry of Chichester cathedral, Bell's private chapel in the Bishop's Palace, and churches at Goring-by-Sea, Iden, and Paulsgrove in Portsmouth, among others. In 1946 he wrote a

Left: Christian's wife, Christiana (in yellow), and the maiden Mercy embark on their own journey. Above left: the heroic Mr Great-Heart, the pilgrims' guide to the Celestial City. Top: at far right, Christiana and Mercy flee a demonic figure – possibly the cruel giant Slay-Good. Having left the Valley of the Shadow of Death, the pilgrims stop at an inn, represented here by a table

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book detailing the techniques and history of mural painting from Giotto and Mantegna to his contemporaries such as Diego Rivera, Fernand Léger and Stanley Spencer, which opens with an image of his *Pilgrim's Progress*. In total, Feibusch painted around 40 murals around Britain, and although he was culturally Jewish by background, themes and subjects from the New Testament were to predominate in his work thereafter, largely as a result of patronage from the Church of England.

After he died in 1998, many of Feibusch's paintings, drawings and preparatory studies were presented to Pallant House Gallery in Chichester (of which I am artistic director), just a stone's throw from his murals in the cathedral. The fate of the murals down in the crypt at St Elisabeth's looks far less secure. The church above them is now structurally unsound and likely to be demolished. Described by the architectural historian Gavin Stamp as 'a gaunt brick gothic building', it had been built in the mid-1930s by the architects PD Stoneham and ARG Fenning following the donation of the land from the Duke of Devonshire and a contribution of building materials from a well-meaning brick heiress, whose gift turned out to be substandard. The church was damaged by a bomb in 1944, and damp penetration corroded the ungalvanised iron ties used in the construction. In 2002 the church was finally declared redundant. Sadly, George Bell's personal legacy is also at issue, following a recent claim of abuse against the bishop, who died in 1958.

The flaking paint of the murals tells the story of the vicissitudes of history: one particularly depleted section apparently owes its unfortunate state to many happy hours of football as the local Scout troop repeatedly used that section as a goal. All this poses the question of whether the murals can be left in situ in the crypt in the event of the demolition of the building above; whether it would make any sense to preserve and remove them from their very particular context; or simply whether it is accepted that these murals belong to a particular place and moment. Perhaps their fate is just to exist in memory and in records as a trace of optimism and hope in wartime, and a state that Feibusch recalled towards the end of his life: 'To stand in front of an empty wall, to see, as it were, into it and visualise shapes and colours moving towards the surface, gave me the most intense feeling of life and joy'

From top: the right-hand wall of the mural cycle depicts the second part of Bunyan's allegory: Christiana's own holy expedition in the footsteps of her husband, and her arrival in the Celestial City as she is heralded by musicians; a pensive figure demonstrates Feibusch's interest in Classical sensibilities; the 1930s church of St Elisabeth, which is now threatened with demolition



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ing up, thanks in no small part to William Parente, the owner of the Portland Collection. Over 400 years, his ancestors compiled a treasure trove of artworks and objects, which, from 20 MARCH, will go on display at the new, specially commissioned HARLEY GALLERY in Welbeck. Designed by Hugh Broughton Architects, the gallery will exhibit changing displays of the collection, which has never been on permanent public show. Among the cache is a Cartier tiara, an exquisite miniature of Elizabeth I, a pearl earring worn by Charles I at his execution and – most excitingly of all – Michelangelo's *Madonna del Silenzio* (above), which hasn't been exhibited anywhere for 50 years. For more details, ring 01909 501700, or visit harleygallery.co.uk.

#### BRITAIN

**12 MARCH** ROYAL ACADEMY, BURLINGTON HOUSE, PICCADILLY, LONDON, W1 **RA LATES: THE GARDEN AT NIGHT.** Flower power: readers of February's issue will know that the RA's recent show, *Painting the Modern Garden*, has come up roses. Now an accompanying event explores the darker side of the garden, with subversive installations, activities and talks, offering a prize for the best-dressed guest. Details: 020 7300 8090; royalacademy.org.uk.

**15 MARCH** CHRISTIE'S, KING ST, LONDON SW1 **PRINTS AND MULTIPLES**. Put your money where the mouse is as a 2014 screenprint of Damien Hirst's *Mickey* goes under the hammer. Details: 020 7839 9060; christies.com.

**16 MARCH** SOTHEBY'S, NEW BOND ST, LONDON W1 **MADE IN BRITAIN**. Hockney, Auerbach and Moore take top billing. Details: 020 7293 5000; sothebys.com.

18 MARCH DREWEATTS & BLOOMSBURY, MADDOX ST, LONDON W1 AUTOGRAPHS, MEMORABILIA AND VINTAGE POSTERS. A letter of note from William Blake, plus photographs from classic Bollywood epics. Details: 020 7495 9494; dreweatts.com.

18 MARCH V&A, CROMWELL RD, LONDON SW7 EDMUND DE WAAL IN DISCUSSION. The author of *The White Road* reflects on his pilgrimage in porcelain, following in the footsteps of potters and travellers. Details: 020 7942 2000; vam.ac.uk.

19 MARCH CHATSWORTH HOUSE, CHATSWORTH, BAKEWELL, DERBYS SEASON OPENING. Chatsworth opens after a long winter. Details: 01246 565300; chatsworth.org.

22 MARCH ARCHITECTURAL ASSOCIATION, BEDFORD SQUARE, LONDON WC1 20/20 WITH RON ARAD. Driving force: the Israeli designer looks back on the piece that launched his career – the 'Rover' chair, which he based on a car seat he found in a scrapheap. Details: 020 7887 4000; aaschool.ac.uk.

23 MARCH CHRISTIE'S, OLD BROMPTON RD, LONDON SW7 VICTORIAN, PRE-RAPHAELITE AND BRITISH IMPRESSIONIST ART. Life's a beach: modern maritime scenes by Julius Olsson and Arthur Hayward, plus a bathing seaside beauty by Henry John Stock. Details: 020 7930 6074; christies.com.

**2.10 APRIL** THE BOULE-IN, HIGH ST, BILDESTON, SUFFOLK FETE DU PRINTEMPS. A nineday sale of all things French, from vintage champagne coupes to antique linens. Details: 01449 740359; boule-in.co.uk.

**5-6 APRIL** BONHAMS, MONTPELIER ST, LONDON SW7 **HOME AND INTERIORS.** Screen star: a French four-fold room divider, lacquered with a colonnaded Moorish interior scene, steals the show. Details: 020 7393 3900; bonhams.com. ▷



1 Michelangelo Buonarroti, *Madonna del Silenzio*, c1538, the Harley Gallery, from 20 March. 2 Ralph Wood, figurine of St George and the dragon, c1785, John Howard at Cada Fair, 21-24 April. 3 Gary Bunt, *Parsnips, Sprouts and Greens*, 2013, Sotheby's, 16 March.





4 Pablo Picasso, Deux Poissons, 1967. Sotheby's, 5 April. 5 One of a collection of vintage Bollywood photographs, c1970s-1980s. Dreweatts & Bloomsbury, 18 March. 6 Stuffed owls, 19thcentury. Summers Place Auctions, 5 April. 7 Uzbekistani suzani. early 19th-century, James Cohen at London Antique Rug and Textile Art Fair, 14-17 April





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## serious pursuits





1 Krištof Kintera, My Light is Your Life II, 2014, D&T Gallery at Art Brussels, 22-24 April. 2 Manolo Ballesteros, S/T, 2014, Galeria Miquel Alzueta at Art Paris, 31 March-3 April. 3 Jens Jacob Bregnö, grandfather clock, 1927, Galerie Modernity at Pad Paris, 31 March-3 April

**5 APRIL** SOTHEBY'S, NEW BOND ST, LONDON W1 IMPORTANT CERAMICS BY PICASSO. Sotheby's dishes up plates and pots by the master of Modernism, pictured previously. Details: 020 7293 5000; sothebys.com. **5 APRIL** SUMMERS PLACE AUCTIONS, THE WALLED GARDEN, STANE ST, BILLINGS-HURST, W. SUSSEX GARDEN AND NATURAL HISTORY SALE. Twit twoo! A pair of taxidermied owls, pictured on the previous page, are up for grabs. Details: 01403 331331; summersplaceauctions.com.

**10 APRIL** VICTORIA HOUSE, SOUTHAMPTON ROW, LONDON WC1 **THE OTHER ART FAIR**. The 11th edition presents work by more than 130 contemporary artists. Details: theotherartfair.com.

**8-10 APRIL** CENTRAL ST MARTINS, GRANARY SQUARE, LONDON N1 **CERAMIC ART LONDON**. Pot luck: chances are there's something for everybody at this celebration of clayware from around the world. Details: 020 3137 0750; ceramics.org.uk.

**14-17 APRIL** THE SHOWROOM, PENFOLD ST, LONDON NWB **LONDON ANTIQUE RUG AND TEXTILE ART FAIR.** Dealers from across the country take the floor, exhibiting rugs, runners, suzanis (pictured on previous page) and other woven wares. Details: 07976 826218; larta.net.

**16 APRIL** YORKSHIRE SCULPTURE PARK, WEST BRETTON, WAKEFIELD, W. YORKS **SCULPTURE SKILLS.** A one-day artist-led course on the techniques of relief wax casting. Details: 01924 832631; ysp.co.uk.

**21-22 APRIL** GRANGE FARM, EVENLODE, MORETON-IN-MARSH, GLOS **SCREEN-PRINTING COURSE.** Make like Sunny and Emma Todd on page 44 under the expert instruction of fabric- and wallpaper-makers Rapture & Wright. Details: 01608 652442; raptureandwright.co.uk.

21-24 APRIL BLENHEIM PALACE, WOODSTOCK, OXON CADA FAIR. They had the

festival; now they've got the fair. Four days of art and antiques. Details: 07831 850544; cadafair.com.

**21-24 APRIL** CHELSEA TOWN HALL, KING'S RD, LONDON SW3 **CHELSEA ART FAIR.** Thirty contemporary galleries exhibit work ranging from £500 to £500,000. Details: 07961 371961; chelseaartfair.org.

#### **OUTSIDE BRITAIN**

**BELGIUM 22-24 APRIL** TOUR ET TAXIS, AVE DU PORT, BRUSSELS **ART BRUSSELS**. Bucking the trend, the Belgian art expo has downsized this year, championing quality over quantity. Details: artbrussels.com.

BRAZIL 7-10 APRIL BIENNIAL PAVILION, PARQUE IBIRAPUERA, SAO PAULO SP-ARTE. Expect over 100 galleries at the leading fair in the Latin world. Details: 00 55 11 3094 2820; sp-arte.com. FRANCE 30 MARCH-4 APRIL PALAIS BRONGNIART, PLACE DE LA BOURSE, PARIS SALON DU DESSIN. The Pushkin State Museum – this year's guest of honour – displays its drawing archives. Details: 00 33 1 45 22 08 77; salondudessin.com. ▷







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 Bernard Boutet de Monvel, Delfina Boutet de Monvel Wearing an Ensemble by Pierre Piguet, 1936, Sotheby's Paris, 5-6 April. 2 Lady on a Terrace
 About to Smoke a Hookah, Indian, c1790-95, Polak Works of Art at Tefaf Maastricht, 11-20 March. 3 Indian carving of Shiva Bhikshatana,
 10th-11th century, Galerie Christophe Hioco at Asia Week, 10-19 March

**31 MARCH** CHRISTIE'S, AVE MATIGNON, PARIS **ART IMPRESSIONISTE**. All about *Eve*: a cast of Auguste Rodin's 1883 bronze is a highlight. Details: 00 33 1 40 76 85 85; christies.com.

**31 MARCH-3 APRIL** GRAND PALAIS, AVE DU GENERAL EISENHOWER, PARIS **ART PARIS.** Covering the postwar period to the present day, this fair gives prominence to digital art. Details: 00 33 1 56 26 52 13; artparis.com. **31 MARCH-3 APRIL** TUILERIES, RUE DE RIVOLI, PARIS **PAD PARIS.** The international fair celebrates its 20th year in Paris, placing special emphasis on indigenous art. Details: 00 33 1 53 30 85 20; pad-fairs.com.

**5-6 APRIL** SOTHEBY'S, RUE DU FAUBOURG SAINT-HONORE, PARIS **THE BOUTET DE MONVEL COLLECTION**. Home truths: 300 lots gathered from the late French artist/illustrator/decorator's *hôtel particulier* shed light on his life and work. Details: 00 33 1 53 05 53 05; sothebys.com.

HONG KONG 6 APRIL SOTHEBY'S, PACIFIC PLACE, QUEENSWAY, HONG KONG ISLAND THE PILKINGTON COLLECTION. Porcelain spanning 1,000 years, from the Tang dynasty to the Qing. Details: 00 852 2524 8121; sothebys.com. THE NETHERLANDS 11-20 MARCH MECC, GV MAASTRICHT TEFAF MAASTRICHT. This year's Tefaf Modern space, named *Show Your Wound* after Joseph Beuys's 1974-75 installation, explores death, decay and dispossession. Cheery stuff. Details: tefaf.com.

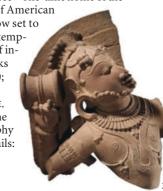
UAE 14-18 MARCH THE VENUE, MOHAMMED BIN RASHID BOULEVARD, DOWNTOWN DUBAI DESIGN DAYS DUBAI. Collectables and limited-edition furniture from the Arab world. Details: 00 971 4 563 1408; designdaysdubai.ae. USA UNTIL 17 APRIL NEW YORK BOTANICAL GARDEN, SOUTHERN BOULEVARD, BRONX, NEW YORK, NY THE ORCHID SHOW. Orchidelirium across the pond. For horticultural hysteria closer to home, turn to page 228. Details: 001 718 817 8700; nybg.org.

**10-19 MARCH** NEW YORK, NY **ASIA WEEK**. High societies: Tibetan and Nepalese bronzes, on show at Leslie Feelie Fine Art, shed light on Himalayan culture. Details: asiaweekny.com.

**18 MARCH** MET BREUER, MADISON AVE, NEW YORK, NY **GRAND OPENING.**Marcel Breuer's 1966 Brutalist masterpiece – one-time home of the recently relocated Whitney Museum of American

Art – has been rechristened, and is now set to house the Met's new Modern and Contemporary annex. A three-day programme of inaugural events and performances marks the occasion. Details: 001 212 535 7710; metmuseum.org.

**14-17 APRIL** PARK AVENUE ARMORY, PARK AVE, NEW YORK, NY **AIPAD PHOTOGRAPHY SHOW.** The Big Apple's most prestigious photography fair returns to the Upper East Side. Details: 001 202 367 1158; aipad.com ■



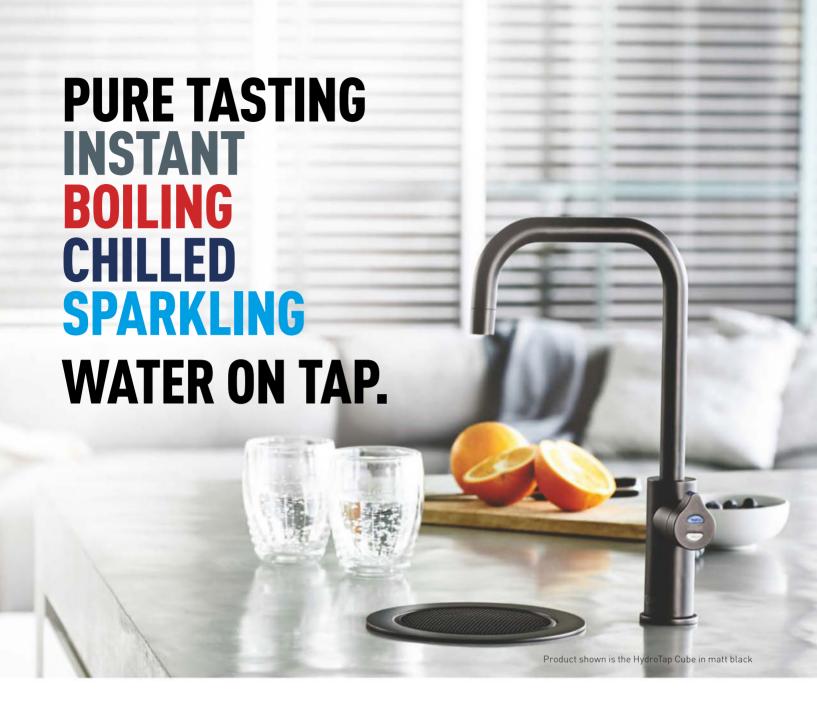




Above: this woman's unlined kimono from the Taishō-Shōwa period, 1920-40, is made of plain-weave crêpe silk and vertical silver thread. The arrow motif, with its military associations, has been enlarged to bold, dramatic effect, typical of this period. Opposite: on a kimono of the same era, stencil-printed spinning tops – a traditional New Year's game in Japan – sit against a diagonal stripe of figured satin silk



Kimonos may be inextricably linked to the Land of the Rising Sun, but as the 300-year span of the Khalili collection shows, techniques and designs offer a worldly variety. In a story that involves caste, gender and East/West relations, Muriel Zagha demonstrates that while the garment's basic shape may not change, its meaning is constantly shifting ⊳



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'JUST BECAUSE the kimono doesn't change shape doesn't mean it's not fashionable,' says Anna Jackson, keeper of the Asian department at the V&A. Indeed, the book she has edited is a dazzling demonstration of her thinking: while the garment's T form has hardly changed since the 17th century, the

variety of designs and techniques it has inspired is extraordinary. Structured round Nasser D. Khalili's remarkable private collection, comprising over 200 pieces and spanning 300 years, the book consists of in-depth essays by Jackson and other scholars that chart the history of the kimono (which simply means 'the  $\triangleright$ 

Top left and right: this secretly flamboyant man's undergarment comes from 1835-60. Printed in France or Britain as a furnishing fabric, its passion flowers and yellow ground would have seemed wonderfully exotic to Japanese eyes. Above left: thatched roofs and plum blossoms form asymmetric curves across this summer kimono for a woman (1750-80). Above right: every embroidered group is unique

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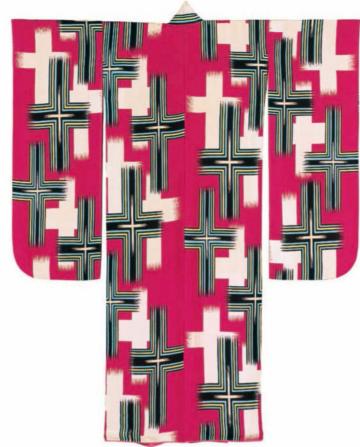












thing worn') against the often tumultuous social and historical mutations of Japan over the past three centuries.

Jackson argues that although Japanese culture is often perceived as static, there did exist, even from its earliest days, a kimono fashion system, more narrow and less fast-changing than fashion in the West perhaps, but nevertheless dynamically led by celebri-

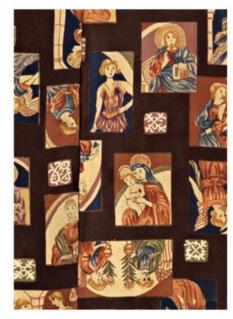
ties and actors, and (later) inspired by magazine prints and pattern books. Indeed, the transience of fashion was in perfect keeping with *ukiyo*, the 'floating world' of kabuki theatres, sumo wrestlers and courtesans, landscapes and travel scenes evoked in the woodblock prints of the Edo period (1600-1867). Moreover, there was a strong overlap between art and fashion, with the T-shaped garment's straight lines serving as a blank canvas or scroll for kimono artists.

It has for centuries been a commonplace for bewildered Western visitors, from missionaries to sociologists, to describe Japan as an upside-down world. The kimono is a case in point: a textile work of art that, though designed to be three-dimensional and move with the wearer, appears to deny the body the primal importance accorded to it by European tailoring and ideas of representation. In Japanese paintings and

prints it is the depiction of kimonos, not the face, that gives an expression of personality. 'Even if you look at erotic prints for example,' Jackson explains, 'there is a lot of (often male) nakedness but nevertheless the bodies don't really make sense, what's important is what's going on with the fabric.'

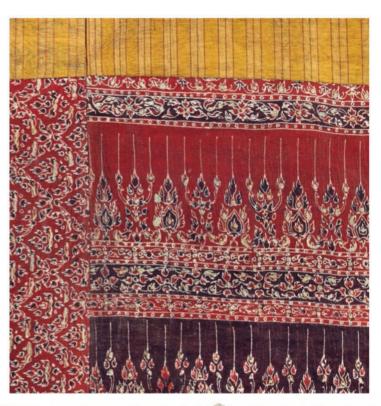
This is largely because the beautiful designs of kimonos aren't

purely decorative: indications of gender, age, status, wealth and culture are expressed through colour and pattern. One 18th-century kimono from the collection blends landscape and calligraphy in a delicate tribute to a famous poem; a 19th-century one, adorned with a swallow, alludes to a cautionary tale about avarice. Kimonos are designed to be interpreted. In early Japanese eras when women were often closeted, a glimpse of sleeve hanging out of a carriage would have revealed all sorts of things about the wearer. Certain opulent styles and colours were worn only at court, by samurai women (belonging to the highest-ranking ruling military class), but in the Edo period, as the merchant classes grew richer and were able to afford similar styles to those of the elite, social difference marked through kimono fashion became blurred. Sumptuary laws were enforced to maintain the status  $\triangleright$ 



Top left: in this Modernist tie-dyed kimono, the polka dots are suggestive of the bright lights of the big city. Top right: in one of the most striking 20th-century garments in the Khalili collection, the abstract pattern is stencil-printed, but designed to look woven. Above: Christianity, brought to Japan by Jesuit missionaries, was banned in the 1630s, but licit in the 1930s when this man's underkimono was made









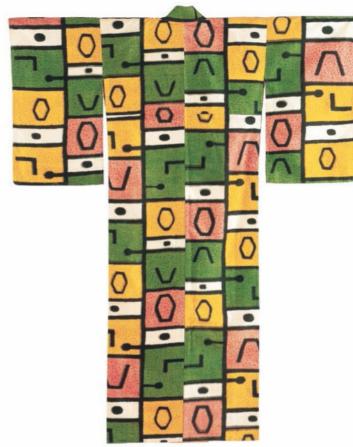
quo, but people found ways of sidestepping them by concealing magnificent linings and undergarments beneath a plain cotton kimono, or fastening it with an ornate obi. This enforced restraint is the origin of *iki*, or 'subtle chic', a fashion strand that can be traced all the way forward to contemporary Japanese designer utility wear.

Kimono fashion presents an astonishing layering of ornament in which technique and motif, pattern and ground, are fully integrated to create a wearable work of art. Such is the range of skills evident in a highly sophisticated garment of the Edo period – weaving, pattern design, stencilling, thread making (gold and  $\triangleright$ 

Top left and right: decorated with stripes, flames and flowers, an expensive Dutch-imported fabric from the Coromandel Coast, India, was typically used to make fan cases or tobacco pouches - rather than this concealed masculine underkimono of 1800-1850. Above left and right: a silk-embroidered outer kimono for a young woman (1840-70) features two varieties of bamboo, a symbol of strength and resilience







silver forming a separate speciality), fabric- and thread-dyeing – that the work of numerous workshops would have been coordinated by a merchant, who visited clients at home.

When gazing at the many different kimonos featured in the book, which range from formal to informal and which were made for men, women and children, you notice the popularity of cer-

tain motifs: cranes, symbols of longevity and good fortune; bamboo, representing resilience; dragonflies, traditionally used as a motif on samurai armour and thus symbols of patriotism and valour. Technical refinements abound: on one garment, embroidery representing auspicious money sacks is so fine that it looks woven into the fabric; on another, vivid orange and gold threads have been applied on a sideways slant, like bold painterly strokes, to evoke rustic huts and flowers.

The book also offers fascinating examples of East/West dialogue: late 19th-century japonisme and Art Nouveau seize upon the exoticism of the kimono; then in the Taishō period (1912-26) the first off-thepeg kimonos appear in department stores, often adorned with vibrant Modernist/Futurist designs evocative of jazz rhythms and the bright lights of the city. Peculiarly pop-

ular in the 20th century is the arrow feather (*yabane*), which has military associations, symbolising the power to destroy evil, yet also lends itself graphically to dramatic visual rhythms that sometimes verge on optical illusion, appearing to escape the T silhouette.

In the second half of the 20th century the wearing of kimonos dramatically declined under the influence of Western dress, be-

coming the preserve of ikebana (flower arranging), tea ceremonies, weddings and graduations, but the new millennium has seen something of a revival. While the fashion house of Chiso, founded in 1555, has entered into collaborations with Yohji Yamamoto, giving a new energy to this bastion of tradition, there are now also, Jackson points out, 'vintage kimono shops and crazy punk girls wearing cut-up kimonos. It's very prominent in the world of cosplay and anime. There is a virtual pop star called Hatsune Miku who wears a schoolgirl outfit with kimono sleeves.' But while we await fresh explorations of the kimono form, there is much pleasure to be had from this history of a supremely elegant world, recorded in fabric ■

'Kimono: The Art and Evolution of Japanese Fashion', edited by Anna Jackson, is published by Thames & Hudson, rrp £50



Top left: in this tour de force of textile design from the 1930s, whereas the lines appear to have been spontaneously painted on, they were in fact dyed onto the warp and weft threads before the cloth was woven. Top right: of similar vintage, this curious design in pongee silk recalls works by Kandinsky, Miró and Klee. Above: cars, skyscrapers, planes – symbols of Japanese modernity – add up to a kimono for a young boy





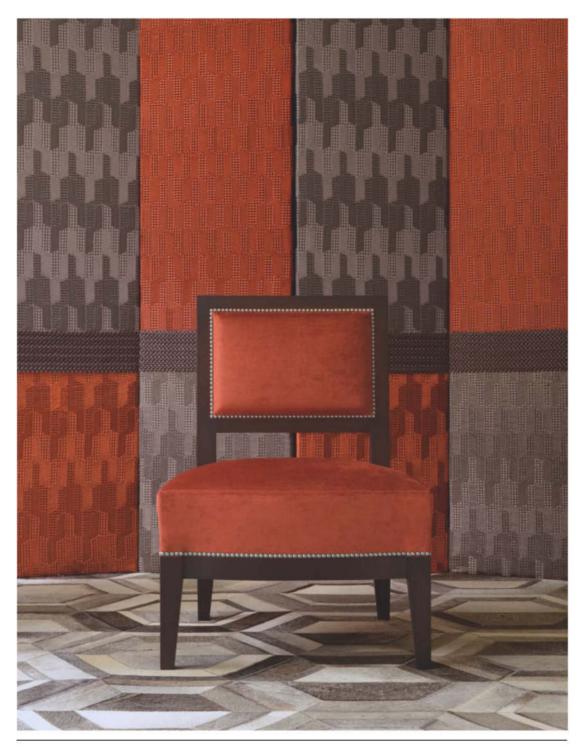
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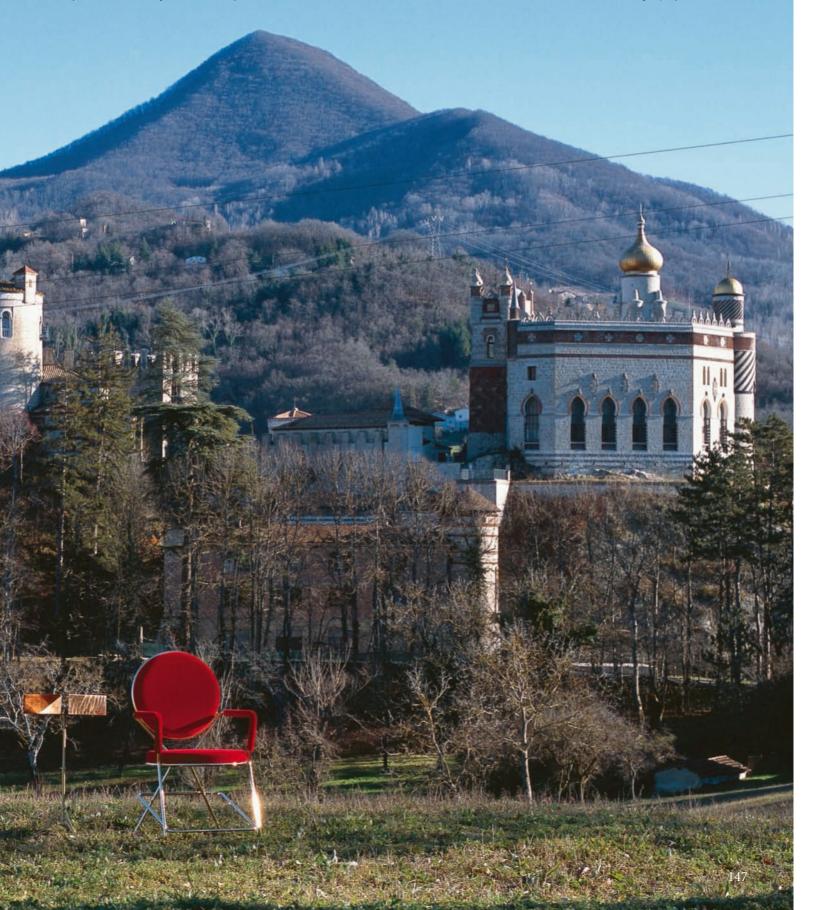






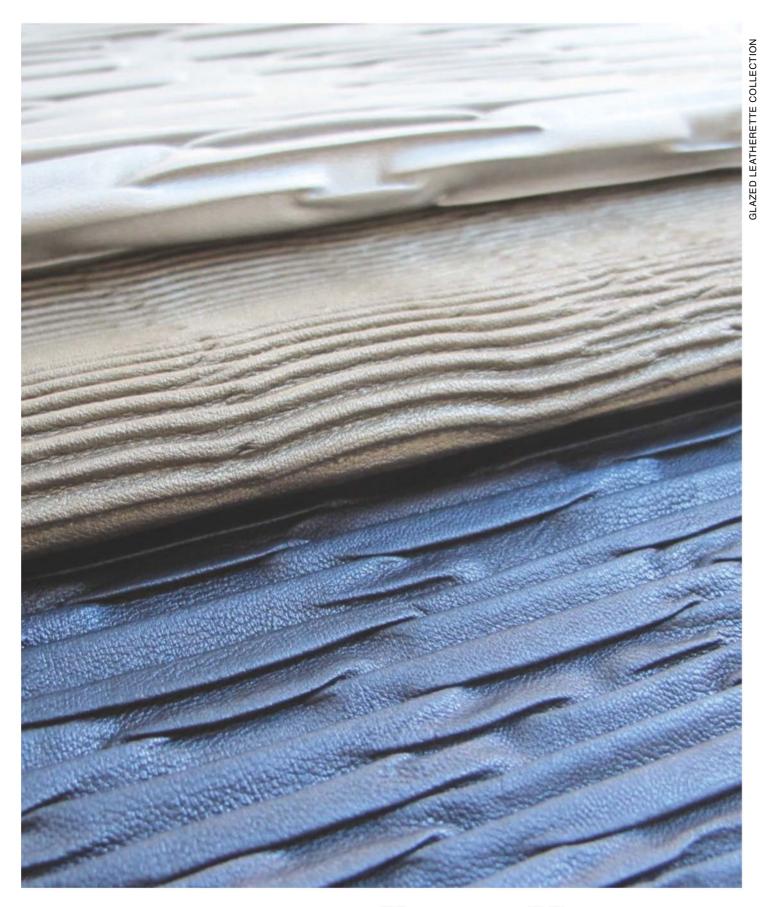
## MOOR'S UTOPIA

The Rocchetta Mattei - a 19th-century castle inspired by the Alhambra and Córdoba's mosque/cathedral - feels a world away from its rural Italian surroundings. Looking for the perfect place beneath golden domes and in shadowy arcades, Jessica Hayns unveils designs from this year's Milan furniture fair. Production co-ordinator: Aliette Boshier. Photography: Bill Batten







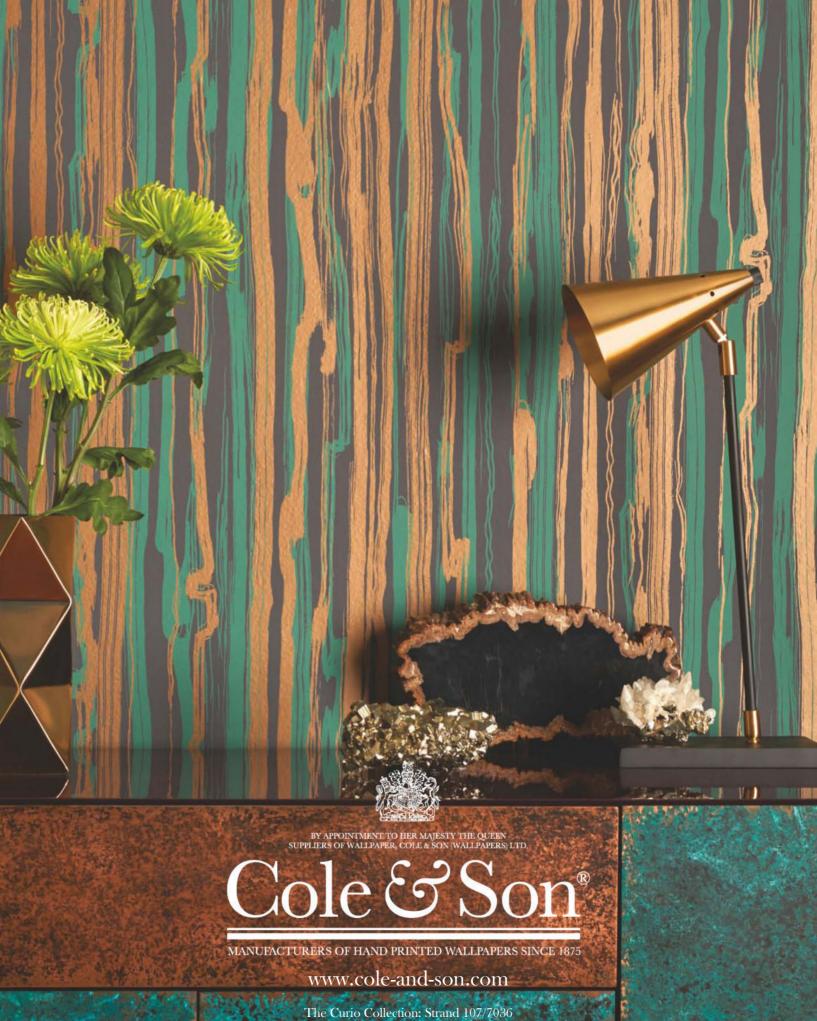


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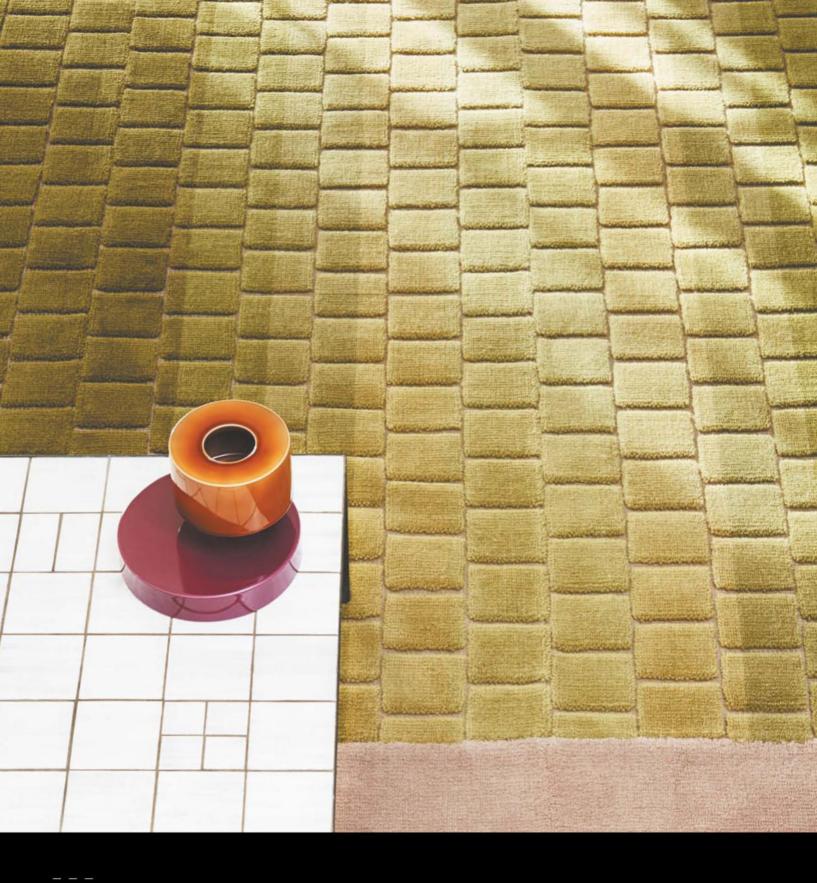
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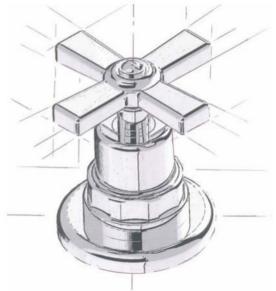




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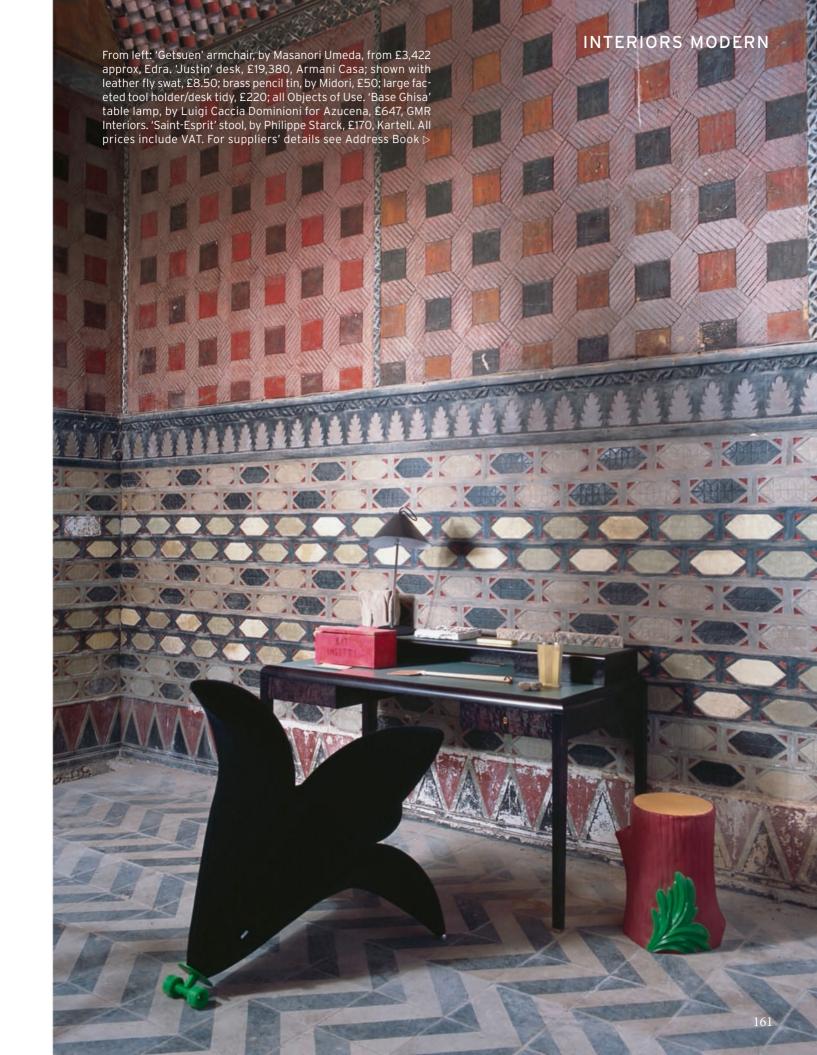
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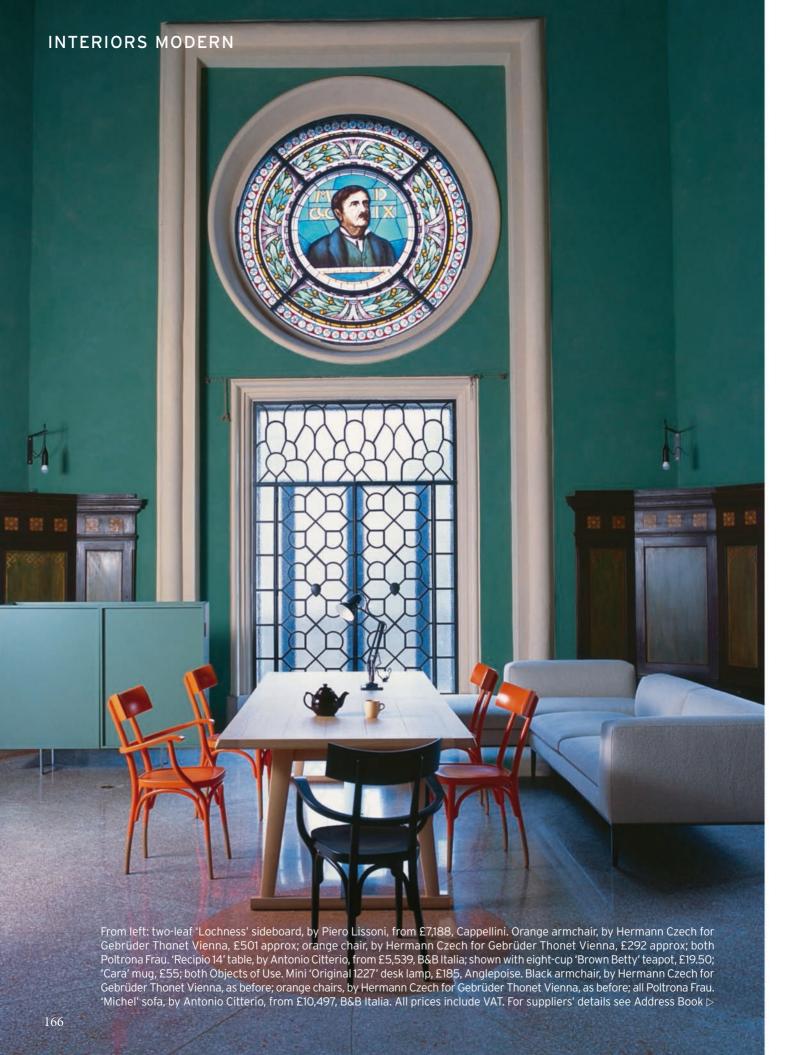
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From top: 'Sonic Blue' rug by Michael Boyd for Christopher Farr; 'La Conca Oro' cuff from Cassandra Goad; table and chairs by Kettal;







rug from the
'Ozymandias'
collection by
Luke Irwin;
bespoke desk
from Oficina
Inglesa; 'M'
series oven
from SubZero and Wolf



# network



- Designer, artist and writer Michael Boyd has produced a series of four new motifs for rug and carpet specialist Christopher Farr. Boyd has established himself as a Modernist preservationist, restoring historic properties, including the one he lives in: the Oscar Niemeyer House. His Christopher Farr rugs are a reflection of his passion for 20th-century form, proportion and reserved colours. The designs will add warmth to any room, bringing together all kinds of projects. Christopher Farr, 6 Burnsall St, London SW3 (020 7349 0888; christopherfarr.com).
- Cassandra Goad's 'Bella Sicilia' jewellery collection is inspired by the rich history and heritage of its Mediterranean namesake. Over the centuries the island has been ruled by everyone from the Romans to the Byzantines to the Catalans, which is still evident in its eclectic architecture. For this vibrant range, Goad has turned Moorish mosaics into pendants, created necklaces inspired by ancient Greek urns, and reworked the island's ubiquitous fig tree into bracelets and cuffs. Cassandra Goad, 147 Sloane St, London SW1 (020 7730 2202; cassandragoad.com).
- Established in Spain in 1964, Kettal specialises in outdoor furniture that is timeless, functional and distinctive. The company seeks to meet the needs of modern life by fusing creativity and innovation. Each piece is produced in a factory near Kettal's head office, ensuring it can be customised to suit the clients' needs. Kettal, 567 King's Rd, London SW6 (020 7371 5170; kettal.com).
- Antonio Citterio has come up with a stylish new seating system for B&B Italia. Called 'Richard', it is designed around a modular theme with 76 elements, and available in two depths: 90cm for formal seating, and 1.2m for more informal options. The new system can be assembled in a number of configurations, creating seats, benches, ottomans and chaises-longues, and is available in a wide range of covers, in fabrics with matching tones or contrasting profiles. B&B Italia, 250 Brompton Rd, London SW3 (020 7591 8111; bebitalia.com).

- Luke Irwin's 'Ozymandias' rug collection shares similar themes with Shelley's famous sonnet. The poem refers to the inevitable decline of all things beautiful, even huge empires built by the greatest of leaders. In Luke Irwin's 20-strong range, meanwhile, the eye is drawn to the original classical design, which is deeply embedded in the rug. Options such as 'Tanis', 'Atlantis', 'Clovis', 'Avalon' and 'Perseus' are available in a variety of sizes and can be made to measure. Luke Irwin, 20-22 Pimlico Rd, London SW1 (020 7730 6070; lukeirwin.com).
- Oficina Inglesa specialises in fine furniture which is handcrafted in its workshops by skilled makers. It offers a collection of standard pieces as well as a bespoke service that enables clients to specify their furniture down to the smallest detail. Visitors to its two London showrooms can choose from exotic woods and materials to create a piece of furniture that is classic, timeless and of the highest quality. Oficina Inglesa, 329 Business Design Centre, 52 Upper St, London N1 (020 7226 4569; oficinainglesa.com).
- Industry leader Sub-Zero and Wolf has launched its 'M' series of built-in ovens, part of its 'New Generation' of products. The 'M' series boasts a sleek design in a variety of styles and sizes, and can seamlessly integrate into any kitchen. New features include ten cooking modes which can all be controlled via an LCD touchscreen panel. Different settings include roast, bake, broil, warm and bakestone. Sub-Zero and Wolf, 251 Brompton Rd, London SW3 (0845 250 0010; subzerowolf.co.uk).
- Established in 1994, originally as a mail-order brochure, the White Company offered a small range of home essentials. Customers could buy bed linen, bedspreads, pillows and duvets, as well as luxury towels, china and table linen, all in white. Today, the range has grown to include pared-down pieces of furniture for the home and garden as well as accessories, including home fragrances, nightwear and children's wear. Ring 020 3758 9222, or visit thewhitecompany.com. ▷



### LEFROY BROOKS





From top: 'Bay VL' stove from Charnwood; Steinway's 'Heliconia'; fourposter bed from Simon Horn; products at Design Centre Chelsea Harbour;







'Tetris Tweed II', by Michaela Schleypen for Front Rugs; table from Giovanna Ticciati; cupboard by USM



# network

- The 'Bay VL', the new wood-burning stove from Charnwood, features a large landscape window framed with vitreous enamel. The enamel is built from a combination of cast iron, plate steel and ceramic glass. The 'Bay VL' is brick-lined and designed for maximum ease of installation and use, delivering 5kw of heat to the room. Ring 01983 537777, or visit charnwood.com.
- Steinway has collaborated with French crystal expert Lalique to create the 'Heliconia' pattern for its pianos. Both companies share an intimate relationship with the arts and wanted to create something beautiful that would last for generations to come. The 'Heliconia' is a testament to the pair's common values of quality, and features Lalique's signature floral motif. Each Steinway piano is built by artisans with decades of experience, as well as incorporating Lalique's master craftsmanship in creating beautiful crystals. Steinway, 44 Marylebone Lane, London W1 (020 7487 3391; steinway.co.uk).
- A specialist in porcelain, tile, mosaic and stone products. Domus has extended its collection to include its own natural wood flooring. The timber has been sourced from European white oaks in Mazury, Poland, which are then transported to Ravenna, Italy, and transformed into a technical but artisanal product. Domus uses engineered wood with high standards of quality, durability and design. The collection is available in 40 colours in three different shade groups: cool, natural and warm. Three different treatments and four surface finishes give the wood texture as well as character. Domus, 60 Queenstown Rd, London SW8 (020 7819 2300; domusgroup.com).
- USM's modular furniture is so versatile it is suitable for any room in the house, whether living room, home office, bedroom or kitchen. The units can be free-standing, and combine contemporary style with elegant storage solutions. USM has more than 50 years of design experience. Its furniture allows for individuality and creativity, with 14 different colours to choose from, including classic white and vibrant yellow. Ring 020 7183 3470, or visit usm.com.

- The ultimate event for those seeking the latest developments in design and luxury interiors, London Design Week returns to Design Centre Chelsea Harbour from 13 to 18 March. The sixday show attracts architect, designers and exhibitors from all over the world, and includes an Access All Areas programme, the star-studded Conversations in Design series, a show-stopping restaurant, plus a variety of pop-ups and curated displays. This year the venue will be expanding its portfolio with a number of internationally renowned names including Arte, Elise Som, Marc de Berny, Houlès and Mckinney & Co. Ring 020 7225 9166, or visit dcch.co.uk.
- Based in the small town of Petworth, West Sussex, since 2007, interior and furniture designer Giovanna Ticciati offers the last word in relaxed style. Each piece is individually handmade in Britain with an emphasis on careful craftsmanship, and each is designed to be functional as well as beautiful. Visitors to the shop will also find a variety of antiques on display as well as a bespoke wallpaper design and printing service. Giovanna Ticciati, New St, Petworth, W. Sussex GU28 0AS (01798 342777; giovannaticciati.com).
- The award-winning Front Rugs is set to open its second London showroom at the Design Centre Chelsea Harbour during this year's London Design Week (see above). Spanning 74sq m, the new showroom will give visitors the chance to view collections by its three international designers: Jan Kath, Michaela Schleypen and Zoe Luyendijk. All three share a common theme in their work: the desire to challenge convention through the creation of original pieces. Front Rugs, Design Centre Chelsea Harbour, London SW10 (020 7376 3355; frontrugs.com).
- Established more than 30 years ago, in 1982, Simon Horn is one of the UK's best-known and loved bedmakers, specialising in styles such as the classic 'French' design, alongside a range of retro and contemporary options. Simon Horn also sells furniture, mattresses, linen and bedroom accessories, as well as its signature four-poster beds. Simon Horn, 638-640 King's Rd, London SW6 (020 7731 3555; simonhorn.com). ▷

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Top: 'Boule' vases from Skultuna. Bottom: cushions from the 'littala × Issey Miyake' collection, littala

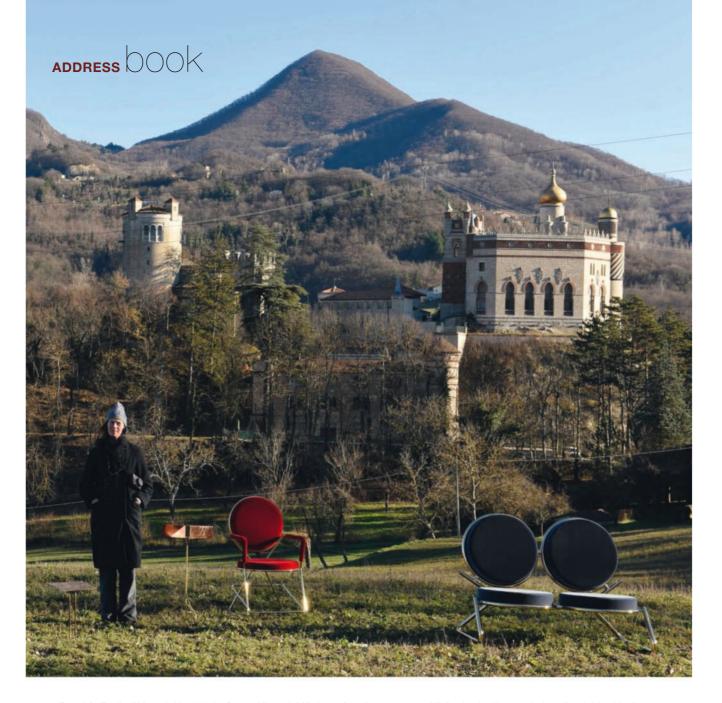
- Established in 1607 by Karl IX of Sweden as a brass foundry, Skultuna produces beautiful objects suitable for both everyday use and special occasions. Still the purveyor to the nation's royal court, the company continues to create pieces of the highest quality. Its two collections include a home accessories line designed by international names such as Lara Bohinc, Monica Förster and Richard Hutton, and a fashion accessories collection by jewellery designer Kajsa Avila. Ring 00 46 21 78303, or visit skultuna.com.
- On Gallery has made waves in the art world by creating a new digital platform to sell top-quality prints online. The company brings collectable and limited-edition artworks to the market, enabling customers to purchase prints at affordable prices. The gallery has signed more than 50 artists as well as highly regarded photographers such as Leo Mason, who made his name covering ten Olympic Games among other top sporting competitions. Ring 020 7384 9010, or visit ongallery.com.
- Harrods home department presents the London Edit, comprising four styles: the Shoreditch Loft, the Chelsea Townhouse, the Notting Hill Villa and the Hampstead House. The four styles will be displayed in the store windows as well as across the second and third floors. The Chelsea Townhouse Edit features brands such as the lifestyle collection from US interior designer Kelly Wearstler, as well as Marbletree and Anna New York. The Notting Hill Villa Edit reflects British bohemia through Matthew Williamson's exclusive collection with Duresta. Harrods, 87-135 Brompton Rd, London SW1 (020 7730 1234; harrods.com).
- Japanese designer Issey Miyake has teamed up with Scandinavian ace littala to produce a collection of ceramics, glass and home textiles. The two companies share a vision when it comes to timeless design that

goes beyond the trendy, with gentle colours and shapes combining in their elegantly minimal creations. The 'littala × Issey Miyake' range consists of 30 items, including textiles which have been created using Miyake's original folding and pleating techniques, in use since the 1980s.

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From left: 'Paglia di Vienna' side table, by Osanna Visconti di Modrone, from £11,640 approx, Nilufar. Jessica Hayns, priceless. 'Lem' side table, £4,656 approx, Atelier Biagetti. 'Double Zero' armchair, by David Adjaye, from £2,388; 'Double Zero' sofa, by David Adjaye, from £5,652; both Moroso. All prices include VAT

A Splash of Colour. Ring 07946 416612, or visit asplashofcolour.com. Aerre Stoffe. Ring 00 39 039 205 1907, or visit aerrestoffe.it. Anglepoise. Ring 02392 224450, or visit anglepoise.com. Anthropologie, 158 Regent St, London W1 (0800 0026 8476; anthropologie.com). Antoinette Poisson, 12 Rue Saint-Sabin, 75011 Paris (00 33 1 77 17 13 11; antoinettepoisson.com). Armani Casa, Design Centre Chelsea Harbour, London SW10 (020 7368 7530; armanicasa.com). Atelier Biagetti, 4 Piazza Arcole, 20143 Milan (00 39 02 8324 1694; atelierbiagetti.com). Atmosphere 1102. Ring 07980 019194, or visit atmosphere1102.com. B&B Italia, 250 Brompton Rd, London SW3 (020 7591 8111; bebitalia.com). Balineum. Ring 020 7431 9364, or visit balineum. co.uk. Baxter, 2 Hay Hill, London W1 (020 7629 7902; baxterlondon. net). Bennison Fabrics, 16 Holbein Place, London SW1 (020 7730 8076; bennisonfabrics.com). Boffi, 254 Brompton Rd, London SW3 (020 7590 8910; boffiuk.com). Borderline Fabrics, Worlds End Studios, 132-134 Lots Rd, London SW10 (020 7349 7196; borderlinefabrics.com). Cappellini, 150 St John St, London EC1 (020 7014 5980; cappellini.it). Caravane, 38-40 New

Cavendish St, London W1 (020 7486 5233; caravane.fr). Casamidy. Ring 00 52 415 152 0403, or visit casamidy.com. Cassina, 238-242 Brompton Rd, London SW3 (020 7584 0000; cassina.com). Chaplins, Design Centre Chelsea Harbour, London SW10 (020 7352 6195; chaplins.co.uk). Chelsea Textiles, 7 Walton St, London SW3 (020 7584 0111; chelseatextiles.com). Christopher Guy, Design Centre Chelsea Harbour, London SW10 (020 3397 2410; christopherguy.com). Clara Cuffe. Ring 07753 289936, or email cuffeclara@ gmail.com. Classicon. Ring 00 49 89 74 81 330, or visit classicon.com. Colefax & Fowler. Ring 020 8874 6484, or visit colefax.com. Colony, Design Centre Chelsea Harbour, London SW10 (020 7351 3232; colonyfabrics. com). The Conran Shop, Michelin House, 81 Fulham Rd, London SW3 (020 7589 7401; conranshop.co.uk). Cressida Bell. Ring 020 8985 5863, or visit cressidabell.com. Darkroom, 52 Lamb's Conduit St, London WC1 (020 7831 7244; darkroomlondon.com). Davidson, Design Centre Chelsea Harbour, London SW10 (020 7751 5537; davidsonlondon.com). Designers Guild, 267-277 King's Rd, London SW3 (020 7351 5775; designersguild.com). ▷





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### ADDRESS OOK



Alessandro Botti and Gabbiano Traslochi move furniture into the Rocchetta Mattei's Sala dei Novanta (see Interiors Modern, page 166)

Edra, 106 Via Livornese Est, 56035 Perignano (PI), Italy (00 39 05 8761 6660; edra.com). Emeco. Ring 001 717 637 5951, or visit emeco.net. English Georgian, 132-134 Lots Rd, London SW10 (020 7351 4433; englishgeorgian. com). Flamant. Ring 00 32 54 41 54 75, or visit flamant.com. Flexform, 23-25 Via Einaudi, 20821 Meda (MB), Italy (00 39 03 623 991; flexform. it). Flos, 7-15 Rosebery Ave, London EC1 (020 3328 5140; flos.com). Forza, 143-149 Great Portland St, London W1 (020 7436 1808; forza. co.uk). Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). Fromental, Design Centre Chelsea Harbour, London SW10 (020 3410 2000; fromental.co.uk). Glas Italia, 27 Via Santa Sofia, 20122 Milan (00 39 02 5832 8523; glasitalia.com). GMR Interiors, Design Centre Chelsea Harbour, London SW10 (020 7352 1079; gmr-interiors.com). GP&J Baker, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpjbaker.com). Graham & Green, G14, The Perfume Factory, 140 Wales Farm Rd, London W3 (020 8978 3752; grahamandgreen.co.uk). Guinevere, 574-580 King's Rd, London SW6 (020 7736 2917; guinevere.co.uk). Gysinge, 31 Storgatan, Ostermalm, SE-114 55 Stockholm (00 46 291 211 00; gysinge.com). Habitat. Ring 0344 499 1111, or visit habitat.co.uk. Harrods. 87-135 Brompton Rd, London SW1 (020 7730 1234; harrods.com). Hidden Art Shop. Ring 020 7729 3800, or visit hiddenartshop.co.uk. Honoré Décoration, 121 Rue Sainte, 13007 Marseille (00 33 491 33 08 34; honoredeco.com). lan Mankin, 267-273 Wandsworth Bridge Rd, London SW6 (020 7722 0997; ianmankin.co.uk). India Jane, 121 King's Rd, London SW3 (020 8799 7161; indiajane.co.uk). ▷

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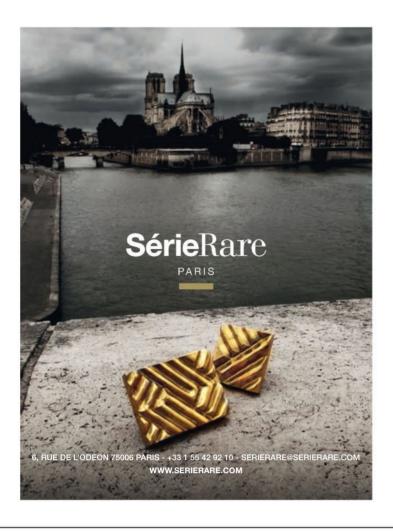
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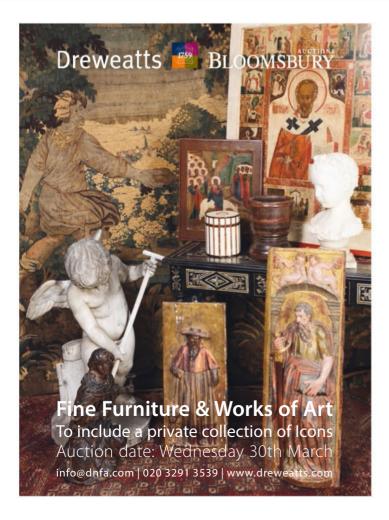
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A bust of Jupiter and, above, a winged demon stand guard before the Rocchetta Mattei's newly restored Moorish door (see Interiors Modern, page 155)

Interior Supply, Design Centre Chelsea Harbour, London SW10 (020 7352 0502; interior supply.co.uk). Irving & Morrison, Container 1, Redloh House, 2 Michael Rd, London SW6 (020 7384 2975; irvingandmorrison. com). J. Robert Scott, Design Centre Chelsea Harbour, London SW10 (020 7376 4705; jrobertscott.com). Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). Jim Lawrence. Ring 01473 828176, or visit jim-lawrence.co.uk. Joanna Wood, 48a Pimlico Rd, London SW1 (020 7730 5064; joannawood.co.uk). Jonathan Sainsbury. Ring 01258 857573, or visit jonathan-sainsbury.com. Kartell, 223-225 Brompton Rd, London SW3 (020 7584 3923; kartell.com). Liam Stevens. Ring 07917 881736, or visit liamstevens.com. Lee Broom, Electra House, 95 Rivington St, London EC2 (020 7820 0742; leebroom. com). Liberty, Regent St, London W1 (020 7734 1234; liberty.co.uk). Linley, 60 Pimlico Rd, London SW1 (020 7730 7300; davidlinley.com). The Looking Glass of Bath, 93-95 Walcot Street, Bath BA1 5BW (01225 461969; lookingglassofbath.co.uk). Marianna Kennedy, 3 Fournier St, London E1 (020 7375 2757; mariannakennedy.com). Minotti, 77 Margaret St, London W1 (020 7323 3233; minottilondon.com). Molly Mahon. Ring 01342 825700, or visit mollymahon.com. Molteni & C, 199 Shaftesbury Ave, London WC2 (020 7631 2345; molteni.it). Moooi. Ring 020 8962 5691, or visit moooi.com. Moroso, 7-15 Rosebery Ave, London EC1 (020 3328 3560; moroso.it). Nicholas Herbert, 118 Lots Rd, London SW10 (020 7376 5596; nicholasherbert.com). Nilufar, 32 Via della Spiga, 20121 Milan (00 39 02 780 193; nilufar.com). ▷

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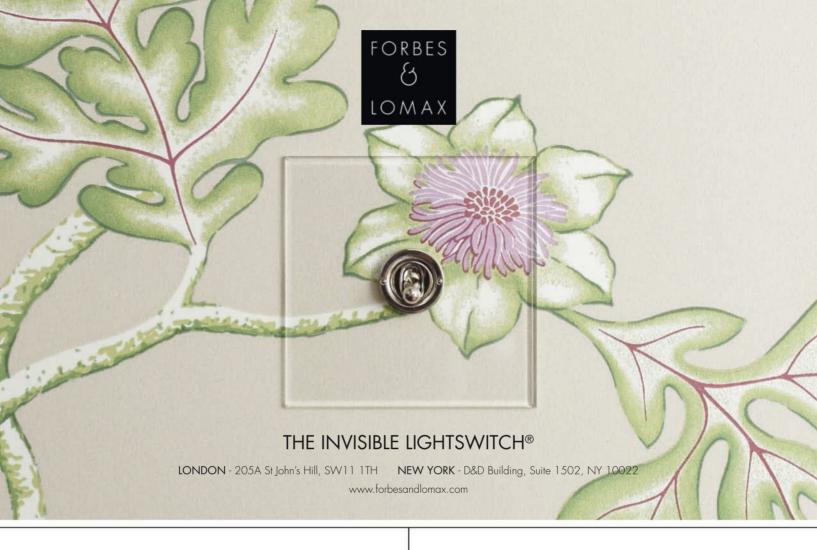


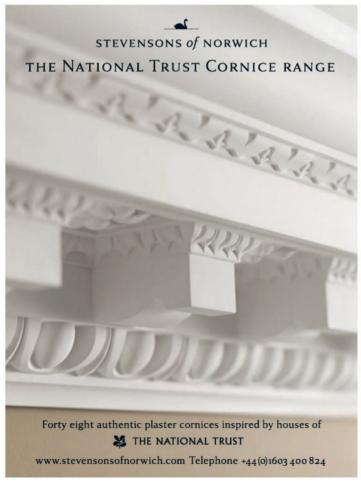
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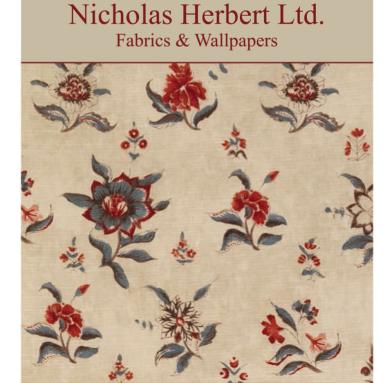


With no sign of Juliet, it's a tight fit for this Edra sofa to squeeze over the balcony of the Stanza del Papa (see Interiors Modern, page 148)

Objects of Use, 6 Lincoln House, Market St, Oxford OX1 3EQ (01865 241705; objectsofuse.com). Ochre, 46-47 Britton St, London EC1 (020 7096 7372; ochre.net). Oka. Ring 0844 815 7380, or visit okadirect. com. Osborne & Little, 304 King's Rd, London SW3 (020 8812 3123; osborneandlittle.com). Paolo Moschino for Nicholas Haslam, 10-14 Holbein Place, London SW1 (020 7730 8623; nicholashaslam.com). Pentreath & Hall, 17 Rugby St, London WC1 (02074302526; pentreathhall.com). PET Lamp Studio. Ring 00 34 911 735 273, or visit petlamp. org. Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Poliform, 278 King's Rd, London SW3 (020 7368 7600; poliformuk.com). Poltrona Frau, 150 St John St, London EC1 (020 7014 5980; poltronafrau.com). Pooky Lights, 25 Chelsea Wharf, 15 Lots Rd, London SW10 (020 7351 3003; pooky.com). Porro. Ring 00 39 03 178 3266, or visit porro.com. Porta Romana, Design Centre Chelsea Harbour, London SW10 (020 7352 0440; portaromana.co.uk). Raj Tent Club. Ring 020 7820 0010, or visit rajtentclub.com. Ralph Lauren Home, 1 New Bond St, London W1 (020 7535 4600; ralphlaurenhome. com). Richard Taylor Designs, Studio 1, Fairbank Studios, 140 Lots Rd, London SW10 (020 7351 2567; richardtaylordesigns.co.uk). Robert Allen, Design Centre Chelsea Harbour, London SW10 (020 7352 0935; robertallendesign.com). Robert Kime, 121 Kensington Church St, London W8 (020 7229 0886; robertkime.com). Rubelli, Design Centre Chelsea Harbour, London SW10 (020 7349 1590; rubelli.com). Rume, 54 Western Rd, Hove, E. Sussex BN3 1JD (01273 777810; rume.co.uk). ▷



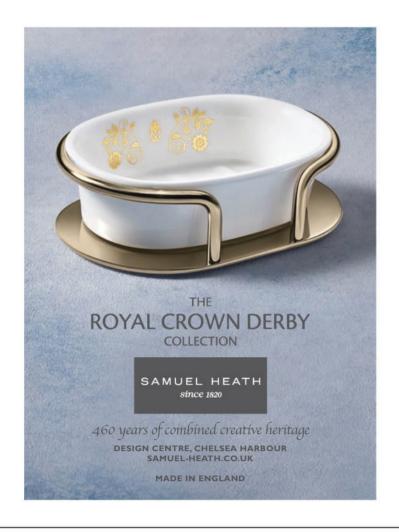




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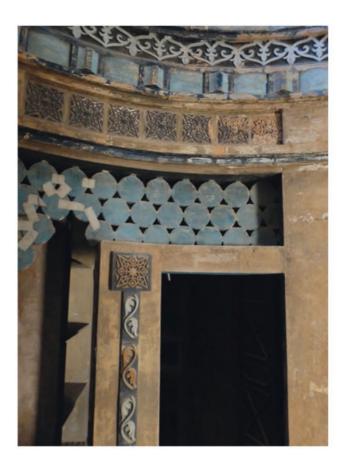


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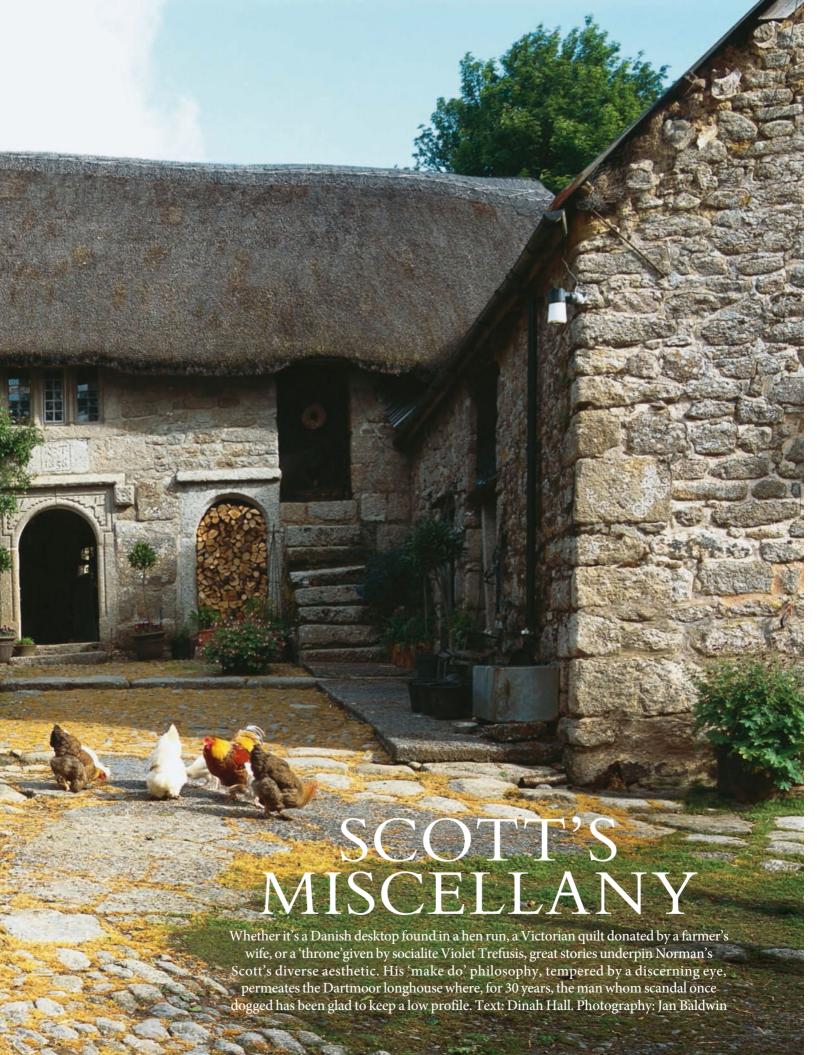


This colourful room houses the mechanism of the count's private drawbridge, which he would raise for seclusion (see Interiors Modern, page 151)

St Jude's. Ring 01603 662951, or visit stjudesfabrics.co.uk. Sanderson, Design Centre Chelsea Harbour, London SW10 (01895 830000; sandersonuk.com). SCP. Ring 020 7739 1869, or visit scp.co.uk. Simon Playle, 1 The Engineering Offices, The Old Gas Works, 2 Michael Rd, London SW6 (020 7371 0131; simonplayle.com). Soane Britain, 50-52 Pimlico Rd, London SW1 (020 7730 6400; soane.com). Tatiana Tafur, 572 King's Rd, London SW6 (020 7731 3777; tatianatafur.com). Tindle Lighting, 162 Wandsworth Bridge Rd, London SW6 (020 8384 2300; tindle-lighting. co.uk). Tissus d'Hélène, Design Centre Chelsea Harbour, London SW10 (020 7352 9977; tissusdhelene.co.uk). Tobias and The Angel, 68 White Hart Lane, London SW13 (020 8878 8902; tobiasandtheangel.com). Ton, 148 Michaela Thoneta, 76861 Bystrice pod Hostýnem, Czech Republic (00 420 573 325111; ton.eu). Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Urban Cottage Industries. Ring 020 7193 2119, or visit urban cottage industries. com. Vaughan, Design Centre Chelsea Harbour, London SW10 (020 7349 4600; vaughandesigns.com). VCG Colourlink. Ring 08456 760747, or visit vcg-group.com. Verena Hennig. Ring 00 49 9112 874921, or visit verenahennig.com. Victoria Stainow. Ring 07956 113779, or visit victoriastainow.com. Virginia White Collection. Ring 020 7635 4112, or visit virginiawhitecollection.com. Visionnaire. Ring 00 39 05 1618 6322, or visit visionnaire-home.com. William Yeoward, 270 King's Rd, London SW3 (020 7349 7828; williamyeoward.com). Zoffany, Design Centre Chelsea Harbour, London SW10 (0844 543 4600; zoffany.com) ■

















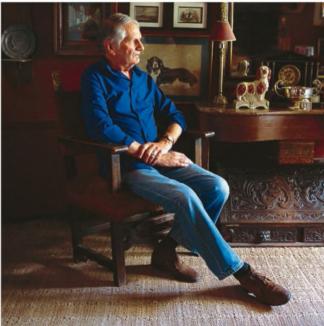


This page, clockwise from top left: when it was still a kitchen an army blanket hung from the iron rail – Norman says the family would have sat on the tongue-and-groove bench playing cards around the table, then moved over to warm by the fire behind the curtain and 'have a tell' before going back to their game; on removing a Rayburn and uncovering the inglenook, Norman found buried inside numerous old packets of Woodbines and some beautiful pony harnesses with solid-silver embellishments. A log box was converted into a settle generations ago by adding gnarled old arms to the side of a 17th-century coat cupboard; of the same vintage, Norman's kitchen, formerly the scullery, forms part of the 'modern extension'; to the right of an Edwardian lamp is one of a collection of Connecticut clocks. Looking towards the cross-passage, the door to the shippen, or cowshed, is hung with a collection of horse's bits. The milk churn contains feed for innumerable dogs









This page, clockwise from top left: the small, cosy sitting room is dominated by a massive fireplace that would have been installed when the building was converted from a longhouse. Norman had the stone above, marked with a fertility symbol, carbon-dated to the 11th century. The fire is laid on an old flagstone from his barn, set on two dressed blocks from a Dartmoor quarry – rejects from the 1830 London Bridge that was dismantled and shipped to Arizona in the 1960s; Norman mixed the red for the walls by combining Farrow & Ball and Fired Earth paints, creating the perfect backdrop for his collection of equine and architectural prints; the owner, sitting on the 'throne' given to him by Violet Trefusis, in front of a painting of a spaniel by a close friend; some of Norman's favourite pieces were found on neighbouring farms. He bought the plank-top serpentine-fronted table for £12 from a local farmer who had it in a barn, and the Danish carved desktop below was discovered in a hen run



This page: outside the fully furnished bathroom stand two of Norman's collection of over 60 Staffordshire dogs. Opposite: in the 'winter bedroom' the Edwardian four-poster bed is covered in a 19th-century quilt given to the current owner by a local farmer's wife who knew he collected them





VISITING Norman Scott's Dartmoor home is a bit like stepping into a copy of Pevsner crossed with a 1950s Ladybird book. A Connemara pony pokes its head around an ancient stable door, speckled hens and handsomely trousered cockerels scratch around the cobbled yard, while a battle-scarred ginger tomcat pretends sleepy indifference. Potted geraniums climb the stone steps up to the hayloft by two arched doorways, one of which defies the stern local vernacular, its granite lintel carved with oak leaves.

Behind this patchwork façade of Medieval ashlar granite blocks and 17th-century king-mullioned windows lies one of the area's most perfectly preserved longhouses, complete with cross-passage and shippen, or cowshed. Even the Medieval muck pit is Grade II-listed – not the muck itself, you understand, but the granite-lined pit. Inside the house, the quiet ticking of clocks and the crackling of the fire that burns all year round are interrupted only by pitch-perfect renderings of mobile and landline rings from Wub, a grey parrot. Every time you visit there is a new addition to Norman's extensive menagerie: donkeys, foster dogs (to add to the five of his own) and now a bereft Christmas-rescue turkey, whose 'wife' was unseasonably grabbed by a fox and is taking out his purplewattled sexual frustration on anything that moves.

Norman – whose name will be familiar to anyone old enough to remember the scandal of the trial in 1979 that acquitted his former lover, Liberal leader Jeremy Thorpe, of conspiring to murder him – took possession of the house in 1985. It is his for life, having been bought for him by friends who felt he had been badly treated by the establishment. Five generations of a hardy Dartmoor farming family had lived here in *Cold Comfort Farm* fashion: aesthetics were low on their list of priorities but so, thankfully, was modernisation. In the sitting room, where the concrete floor had been painted silver by the previous occupant ('I told her she had wonderful taste – I think that's why she let me have the house'), Norman found three different fireplaces behind the existing Claygate one, which had also been painted black and silver to match the floor. ('Very odd. And hideous.') Eventually he unearthed the original opening, which was topped with a large gran-

ite stone carved with an 11th-century fertility symbol. Shortly after moving in, Norman broke his leg and spent the summer sitting out in the yard chipping away the concrete to excavate the cobbles beneath. Other finds were less salubrious. 'The old woman had left a bed frame upstairs, covered in a blanket. Underneath I found 173 crisp packets. Yes, I did count them. She must have lain in bed eating them and throwing the packets under the bed. It took quite a long time to get rid of the smell.'

Apart from its obvious historic beauty, Norman treasures the vernacular and makeshift details of the house fashioned by generations long gone: the salt cupboard in the dining room; the shelf above the inglenook which is actually an upturned bench; the fireside settle made by attaching two gnarled arms to the side of a cupboard and a bench seat below. He wanted the dining room to look as if 'somebody had walked out of it in 1958 after years and years of collecting', so it is stuffed with blue-and-white china, copper preserving pans, stoneware jars, jelly moulds, wooden carvings salvaged from a church, old country chairs and a Bokhara rug on the dining table. The sitting room is jam-packed with what he modestly describes as 'tat' until you call him out on it – 'Oh that! Yes, it's a dear little William de Morgan.'

That Norman has a discerning eye is obvious, but decades of vilification in the press have inevitably knocked his confidence. 'Do you really mean that? I can't see it' is his constant refrain to praise of the way he has put things together. As a child he stayed for a brief period in William Morris's Red House, but he rejects any notion that this influenced his style. 'No, I was just a very fey child,' he laughs, remembering that the dens of his early years were not just blankets over the table but swagged and draped affairs. His youth was spent working with horses - he still rides every day - but in his twenties he moved to London and became a model. Norman is a brilliant raconteur, his arch silences delivered with a raised eyebrow every bit as telling as his scandalous anecdotes of life in the 1960s. His most treasured pieces come with fascinating stories attached. Such as, for instance, the throne-like red velvet chair in the sitting room, which was given to him by the writer and socialite Violet Trefusis (Wol May 2006). Norman and his wife, who studied art restoration at the Courtauld, stayed with Violet at the Villa dell'Ombrellino near Florence. 'There were lots of us in the basement in sleeping bags, but Violet let me curl up on this chair in the kitchen. Everybody thought she was the meanest, horridest person, but she liked me and said I looked so good in the chair that I should have it. We took it back on the boat to our flat in Earls Court.'

Watching Norman bend his six-foot frame through doorways seemingly built for a hobbit is a reminder of how impractical this house would be for anyone loath to make compromises. When he moved in, the kitchen contained just a chest freezer ('I was too scared to open it in case there was a dead body inside') and duckboards on the floor, the purpose of which he only realised when it rained and a river of water gushed through and disappeared down a hole in the floor. So he got that fixed and created a basic kitchen out of old cupboards. This is definitely not a house for those who aspire to Bulthaup. Like previous occupants, Norman is a man who likes to 'make do'. But when making do involves inherited antique French velvet striped curtains, 19th-century quilts donated by a local farmer's wife, and 17th-century cupboards found in chicken coops rather than Pimlico Road, there's no skimping on aesthetics. If living well is the best revenge, then Norman Scott is in exactly the right place ■



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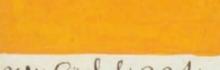


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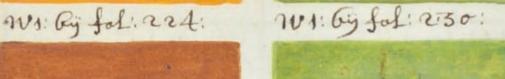




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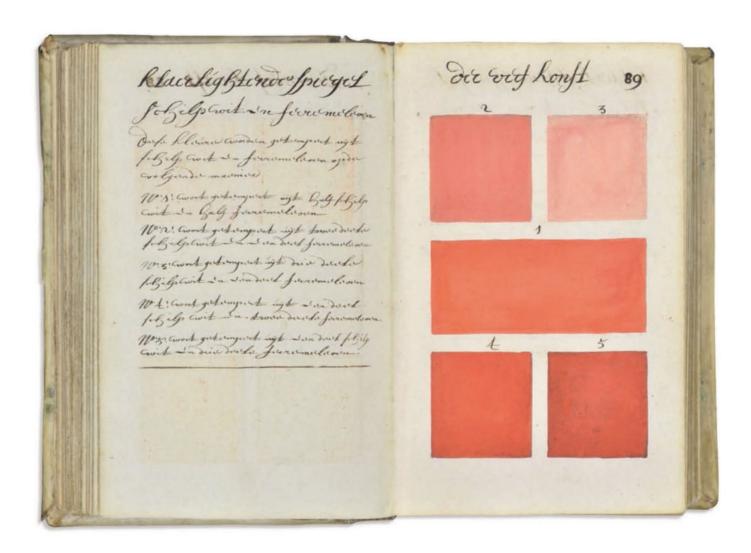
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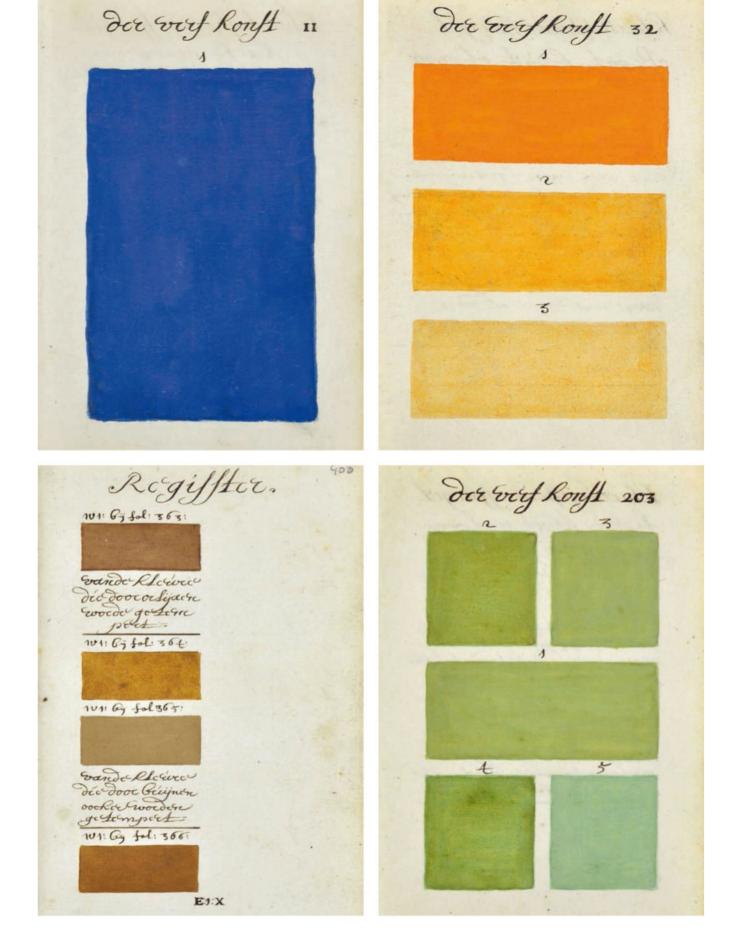
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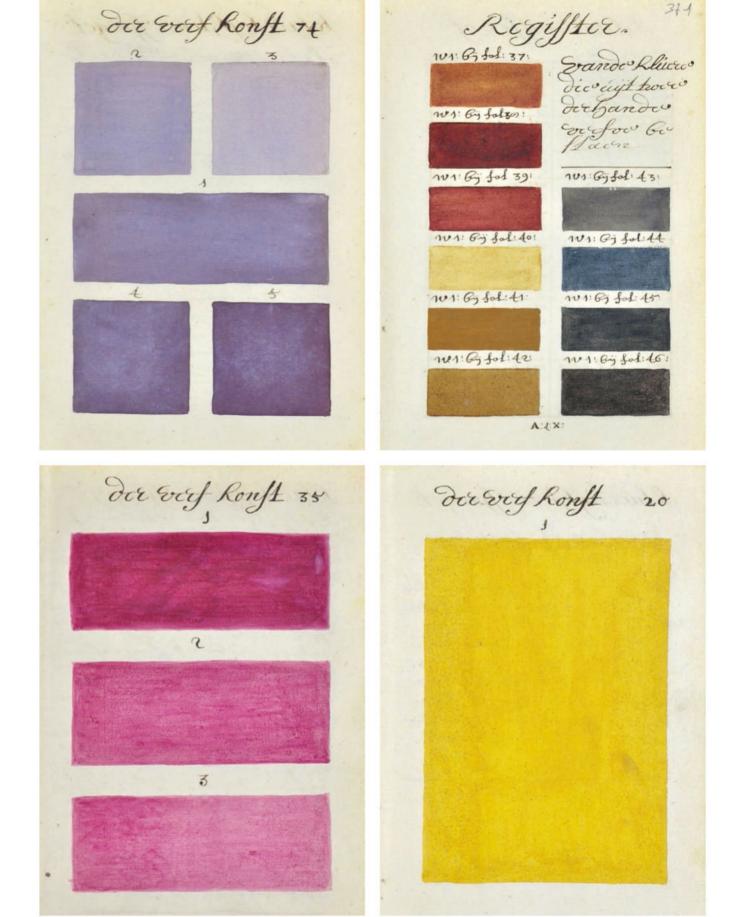
## MIXED BLESSING

A godsend for artists in 1690s Delft, this colour chart of pure, blended and diluted pigments – all meticulously combined by hand – forms a compendium of over 2,000 shades. Made by a well-to-do private citizen for his intimate family circle, *Clear Shining Mirror of the Art of Painting* offers a vivid reflection of the Dutch Golden Age – and, says Sophie Barling, anticipates Pantone by almost 300 years

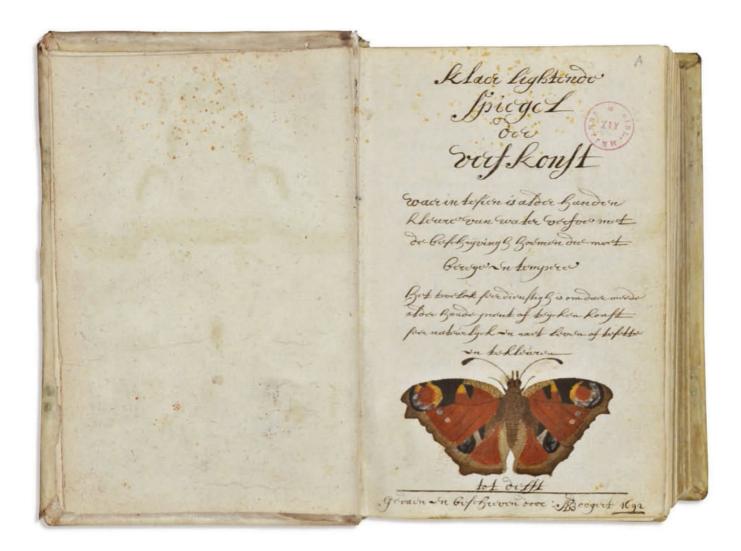
Opposite: a *Regisster*, or index, at the end of the book contains 352 miniature samples of the colours produced in the main section of the compendium. The author limited himself to the 'main ones which are cheaply obtainable and light and useful', and in his opinion there were 39 such colours: six shades of black, three of white (including silver), four of blue, ten of yellow (including gold), five of green, nine of red and two of brown. This page: each left-hand page of the central section contains, underneath the book's title, instructions on how to achieve the different tones on the facing page – first by mixing with water alone, later by combining different colours (as here, lead gold with vermilion)



This page, clockwise from top left: 'ascus' blue is one of the pigments that could not be mixed; 'reddish orpiment or rust yellow', in three different ratios of water to paint; variations of 'pale organic yellow' with 'earth green'; a page from the index references folios 363 through 366, which include mixes of 'Brazil-wood' and 'Orleans' red, and brown ochre. How the pigments themselves are made can be left to the chemists of Delft, the author explains



This page, clockwise from top left: lead white with litmus blue; an index page that refers back to folios 37 through 46; 'high yellow or orange orpiment' – those pigments that are hard or impossible to dilute are allotted a page to themselves; three gradations of lack, or 'sealing wax', thinned with water. Apart from some oxidation in paints such as silver, lead white and red lead, the colours have remained remarkably fresh and bright over several centuries



'THERE IS NOTHING in the world so rare that a colour cannot here be found to resemble it.' So boldly claims the author, in swirling Dutch script, of *Clear Shining Mirror of the Art of Painting*, an 894-page compendium of colours that anticipated Pantone by nearly three centuries. It's a particularly bold claim given the extent of 'rarities' readily available in the author's world: for this was Delft, 1692, at the tail-end of the Dutch Golden Age, a wealthy, merchant-heavy society positively spilling over with spices, exotic fruits and silky swag from around the globe.

Never was there greater need for a full-colour spectrum to depict this great harvest of empire, and with the naturalism that the prevailing European style demanded. In this manual, the author continues, 'are to be seen all kinds of watercolour paint with the description of how thou art to prepare and tone them down; which is most useful in order therewith to print or draw all kinds of art and illustrate and colour it in a quite natural and lifelike manner'.

All kinds of paint indeed: 2,070 swatches to be precise, each block of colour applied by hand and altogether amounting to a prismatic feast. Though entirely hand-produced, the manuscript takes the form of a printed book – with frontispiece, title page, a dedication 'To the art-loving pupil' in rhyming couplets, a preface, a summary of the colours to be dealt with, and a chaptered text with technical instructions on how to mix and use those colours. The centrepiece is the samples themselves, each right-hand page featuring up to five square or rectangular 'beds' of colour with various

water/pigment ratios, the left-hand page with corresponding written details for each sample. Those pigments that are difficult or impossible to dilute are given a page to themselves: yellow orpiment, for example, made from an arsenic sulphide; gold and silver – both shown polished and unpolished; best of all is a full page of pure 'smalt', or ground cobalt (a much cheaper alternative to ultramarine) – a mesmerising plane of blue that looks more 1960s Yves Klein than 1690s Delft.

This systematic presentation of colour variations suggests a very personal passion, but is also a product of its time and place. The Age of Reason was well under way in Europe, and the Dutch Republic's climate of intellectual tolerance attracted progressive thinkers from all over the continent. Descartes had lived in Holland from 1628 to 1649, and published his most important work there, including his ideas on rainbow formation. The intensified interest in science naturally extended to colours, pigments and paints. In England Newton had published his series of colour experiments in 1672; a decade or so later Richard Waller's Table of Physiological Colours Both Mixt and Simple offered a resource for cross-referencing colours one might find in nature, but with just 119 samples it was limited. Our Dutch offering may have been influenced by compatriot Willem Goeree's well-thumbed Art of Illumination, published in 1668, but the reader was left to colour in the numbered squares, which were printed blank. It could be, then, that the manuscript we have here is the first extensive colour chart in existence.

Painted with a realistic peacock butterfly, the title page states that *Klaer Lightende Spiegel der Verfkonst* was produced in Delft, and 'done and described by A. Boogert, 1692'. Herein can be seen 'all kinds of watercolour paint with the description of how thou art to prepare and tone them down...'

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But who was responsible for this feat? The whole thing was 'done and described' by one A. Boogert, a member of a family of Delft magistrates and notaries. The Boogerts were linked to local artists Pieter de Hooch and Johannes Vermeer, and the microscopist Antoni van Leeuwenhoek. The scientist is thought by some to have assisted Vermeer in his supposed use of a camera obscura to compose his paintings. A. Boogert's probable proximity to such men making a study of light and colour must surely have played a part in this manuscript's genesis and methodical presentation.

His more immediate motivation is unclear, however. It seems likely that Boogert was a practising amateur, and that the intended readers were also non-professional. The introductory poem opens: 'This book is written as amusement and education/For whomsoever may lack the skill of lifelike colouring.' A labour of love, then – not only for the work itself, but also for family perhaps? There was certainly a vogue at the time for 'illumination', the embellishment of drawings, prints and books as pastime. But Boogert's book could never have enjoyed wide circulation, so did he intend to have it printed? That would only have been possible by following Goeree's example of leaving the sample boxes blank for readers to fill in themselves: printers could only dream of the kind of technology that would allow the reproduction of so many hues.

Light may soon be shed on these little mysteries. This painstakingly crafted object, with its necessarily limited readership, has recently enjoyed a high-tech renaissance. Along with other

precious volumes and papers, the manuscript is now housed, somewhat ironically, in a former match factory in Aix-en-Provence - the Bibliothèque Méjanes - having been donated in 1916 by a French palaeographic archivist. The library announces its presence on the Rue des Allumettes with giant volumes of French literary classics, making it something of a blogosphere hit. And it's thanks to the online world that this recently digitised Dutch work has resurfaced, some of its delightful pages reproduced in limitededition poster format by the Shop Floor Project in Cumbria. Denise and Samantha Allan, the mother-and-daughter team behind this gallery and design studio, spotted Boogert's manuscript on the blog of a Medieval book historian in Leiden. 'My mum and I thought, These pages are too beautiful not to do something with.' Assisted by the Méjanes library, they had the unenviable task of whittling an initial selection down to ten pages. 'It took us ages,' Samantha groans. 'We had our favourites, but they had to work together as a group as well as individually.' Which they clearly do: the prints have been flying off the gallery walls. Available in two sizes, framed or unframed, each reproduction carries an authentication stamp from the library, and is printed on gesso paper 'in incredibly high resolution so you see all the marks'. What would Boogert make, you have to wonder, of his compendium becoming art in its own right? ■ The Shop Floor Project, 60 Market St, Ulverston, Cumbria LA12 7LT (01229 584537; theshopfloorproject.com). The manuscript can be viewed online in its entirety at e-corpus.org/fre/ref/102464/Ms.1389\_(1228)

In the index, the composition of each colour sample is outlined on the left-hand page. Earlier Boogert discusses how to make and use these colours – whether to grind from the different pigments; how to extract some colours by boiling; binding and gumming; paper preparation; paint varnishing and so on





### FRAMES OF REFERENCE

Though he credits John Fowler, Syrie Maugham and David Adler among his roll call of influences, interior designer Miles Redd happily acknowledges that in decorating his own Manhattan home, 'it all started with Hollywood'. Struck by the glamour of goldenage films and their take on New York, he installed a glass bathroom from a 1930s mansion, adding satin-lined walls and zebra-skin doors to the overall edit. Here he reveals the final cut of his silver-screen fantasies. Photography: Ricardo Labougle









Top left: Miles looks out from a window of his 1826 Federal town house. Shutters and awnings lend the plain façade a South of France gaiety. Top right: a mirrored trellis from Accents of France is a grand touch on the terrace. Above left: a Gio Ponti chair in a passageway is covered with 'The Wave', one of Miles's new fabrics for Schumacher. Above right: ebony cabinetry contrasts with the kitchen's floor, which was painted with a nautical star by Chris Pearson. With a butler's pantry in mind, Miles installed this sink (opposite), which came from the German Silver Sink Company













Top: a vast charcoal panther, drawn by Miles's childhood friend Leslie Hearn, prowls the living-room walls. The William Kent-style console beneath was a commission from Christopher Hodsoll. Above left: beside two red chairs, originally from Doris Duke's movie room, a beloved papier-mâché dog made by Miles's nephew perches in front of the window. Above right: a Biedermeier fan-back chair, a scagliola pedestal and a plaster urn decorate the stair hall. Opposite: the master bed is a copy of Serge Roche's original design for Dorothy Hart Hearst, William S. Paley's first wife









#### FUNNILY ENOUGH, many interior

designers complain about decorating for themselves. They feel knowing too much is a hindrance and find it difficult to commit. I am happy to say this has never been a problem for me. I have been dreaming of interiors since I was five years old, and I've always known exactly what I wanted. So when I finally got a house of my own, I revelled in the possibilities. In 1998, my sister, her fiancé and I were simultaneously looking for apartments in New York when we stumbled across this sleeping beauty in the heart of Manhattan's Nolita. We decided to buy it together and divide the floors for separate living. What you see in these pictures is my apartment, which took both luck and a certain amount of iron will to transform from its derelict state into the perfect diamond I was seeking.

I have always been a deeply referential decorator, believing firmly that you must study the greats in order to develop. Consequently, practically anyone known for their glamour or chic in the last century has found a way into my psyche. This house tips its hat to many. Elsie de Wolfe and Cecil Beaton certainly feature. There's a dash of David Adler, a touch of Tony Duquette and a bit of Henri Samuel too, while John Fowler, Nancy Lancaster and their American heirs apparent, Oscar and Annette de la Renta, make an appearance. Albert Hadley, Bunny Williams and John Rosselli play a huge part, as well as Coco Chanel and the Duke and Duchess of Windsor, not to mention Syrie Maugham and Bébé Bérard. I probably would have been very happy in the 1950s, which offered both modern conveniences and a lot of black tie.

So exactly how did the transformation take place? It started with the glass bathroom, which curiously happens to be the largest room in the house. First executed by David Adler for meat-packing heir Lester Armour in Lake Bluff, Illinois, in 1931, it was torn out in favour of more contemporary fixtures by a pop star who had bought the house from the Armour family in the 1990s. A salvage yard took it from a conservation-minded contractor and held it unsold, where it collected dust for eight-odd years before I came across it.

Needless to say, I fell madly in love. I bought it on the spot and painstakingly refitted all 900 pieces into my top floor. It was a grand gesture that set the tone for the rest of the house. Accordingly, in the entrance hall, I installed floor-to-ceiling plaster palm trees (a notion borrowed from Maison Jansen, itself borrowing from Spencer House) against blue-grey painted walls, floating above a classic grisaille tumbling-block floor of wooden faux marble. All of the doors were upholstered in black cowhide with silver nail-heads, lending the air of a chic haberdashery. In the living room I installed an ebony floor with nickel details, upholstering the walls with carnation-pink satin. The doors received zebra skins for some graphic texture. My bedroom, however, was to be a cool, airy oasis away from the glittering richness below, so I chose pale blue for the walls and grey satin for the valanced curtains and button-upholstered door. To complement the adjoining Adler bathroom, I commissioned a mirrored canopy bed - a copy of one made for the first Mrs William S. Paley (not Babe), which now belongs to Bunny Williams and John Rosselli.

I wanted the kitchen to feel like a butler's pantry, so the cabinets were made of ebony, the walls and ceiling lacquered black, and the counters made from mercury-backed glass. A glass worktop may not have been the most practical of ideas, but it does sparkle at night. The final space to be installed was the outdoor terrace. Incredibly, all the elements were hoisted over four storeys and dropped into place in a single day; mirrored treillage, Versailles planters, hornbeams and boxwood. The exterior at the front is Federal in style and thankfully rather plain, as I always imagined creating something with a South of France flair. It was Madeleine Castaing's country house – with its shutters and awnings – that inspired the façade. The pale-blue lacquered front door and its gleaming silver hardware are completely Parisian, though the three-tiered lantern above it mimics one I once saw in Paul I of Russia's fantasy of a palace in Pavlovsk.

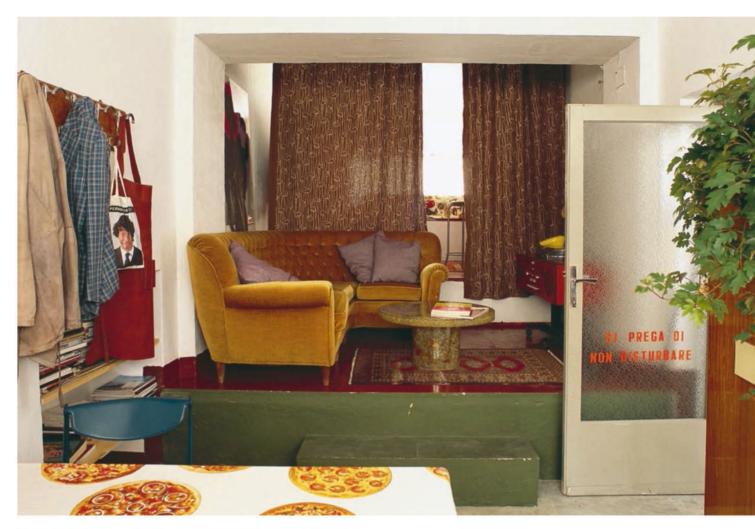
The furnishings, pictures and objects that fill each room reflect a lifetime of collecting. Searching auctions, garage sales and flea markets sometimes feels like my raison d'être, and I can always find something to buy. Lately, this has become a bit of a problem, but then I do like a certain density. The house is cluttered, eclectic, sparkling, haphazard, referential and deeply personal; it is a clear reflection of me and my obsessions.

I suppose my vision started with Hollywood, as it so often does with Americans. I think we love the fantasy that Tinseltown presents often a lot more than the reality. The movie world's interpretation of New York in the 1930s, with its terrazzo floors, twinkling views and enormous *salles de bains*, has always been a springboard for my imagination. In fact, very few, if any, of these streamlined apartments actually existed. And yet I still think of Joan Crawford in *The Women*, luxuriating on a dais in a glass tub shaped like a cut jewel, with surging silver waves adorning its base, an immense plaster shell the ceiling's only decoration. Cedric Gibbons, the film's art director, must be my puppet master. Perhaps I am a dilettante? Certainly I am a magpie, and clearly I am no purist. But to my eye, it works, and that is all that really matters ■

Miles Redd's fabric designs are available through Schumacher. To find a stockist, ring 001 800 523 1200, or visit fschumacher.com









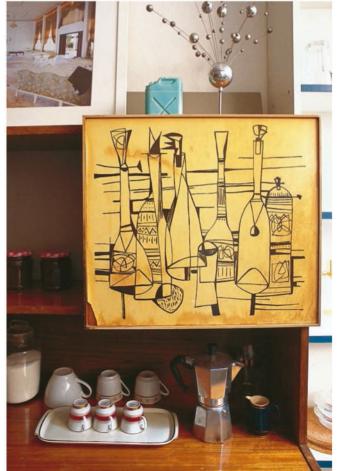
## S M A L L W O N D E R

Given that dealer Claudio Loria spends his time surrounded by stuff, perhaps it's no surprise that his own pied-à-terre takes up just one tiny room of a Milanese warehouse (also the site of his design gallery, Leclettico). Here, in the former archive, only a handful of his own belongings lodge among an ever changing stock of the finest Modem furniture. Marie-France Boyer marvels at a life in miniature. Photography: Ricardo Labougle



Above: Etro's pizza print makes an aptly gastronomic tablecloth in the kitchen. Behind, Claudio's beloved cooker can be seen beside a photograph by Gérard Rancinan.

Opposite: a photograph of Gaddafi's house, taken shortly after his death in 2011, is displayed on a 1950s sideboard, still fitted with its original graphic panel (right)







**CLAUDIO LORIA'S** little studio flat is part of a Milanese textile warehouse. The building's storeroom houses his design gallery, Leclettico (*WoI* Jan 2013), but this smaller room originally contained the archives before he dismantled it. Stripping the wooden staircase leading up to it back to its iron frame, he then wrote on the door with tape: 'Please do not disturb.'

Indeed, it's rare for anyone but Claudio to enter this space, not least as sometimes it is simply impossible to get in, so crammed with furniture – stored here in transit – does it become. Often clothes are strewn across the floor – this is where he sometimes comes to collapse into bed after a particularly long day (7am is not uncommon). That said, there are times when he cleans the place up, invites his friends over, cooks them pasta and installs one of his recent furniture finds, albeit temporarily. It is during one of these quieter periods that we find him.

In his thirties, Claudio has an ebony ponytail and dark seductive eyes. He could not be more Italian, though he is not Milanese. He was born near Como, where his family works in the textile industry. Aged 25, he moved to Milan, where he rented a tiny apartment with a lovely terrace. 'It was there that I realised how much I missed nature, so I began by bringing in a lot of plants, like I do today in the gallery.' He modelled his diminutive living space entirely from wooden offcuts, creating a sofa, a kitchen worktop and tables in waves and curves on different levels.

This is exactly what he has done with the small, unprepossessing archive room. Drawing on that first studio flat, Claudio decided to build, again in wood, a series of stepped platforms, each level becoming a room (of sorts) within the open-plan space. The archive, in its entirety, is a rectangle measuring  $10 \times 3$ m with a marble floor and a row of opaque meshed windows high up at either end. You enter through the kitchen – the first level, which is little more than three square metres. Claudio positioned it here because it's nearest to the water inlet – 'When I am fitting out a space for living, I think of function first and foremost.' To make the most of the light and ventilation at this end, he built the work surface under the windows, adding a sink with vintage taps, an old cooker and a fridge hidden behind a partition. A big dining table, covered with a spectacular cloth made of an Etro shirt fabric from 2010, and a 1950s Italian sideboard make up the décor. The second level, raised half a metre above the kitchen, is the sitting room, furnished with a velvet corner sofa and a French resin table. Opposite is a spectacular red Brionvega stereo with large built-in speakers, on which Claudio sometimes listens to vinyl records while he cooks. A brown printed curtain separates this area from the third level: the bedroom. With the

Claudio's bedroom is on the highest level. Nearly one metre above the original floor, there is very little headroom. Here, a 1980s Bialetti percolator stands on a 1970s stool



curtain closed, it is a cosy, cocoon-like space for sleeping (it's also perfect for quickly hiding any dirty washing, if needs be). The furnishings are simple: a bed covered with a 1960s fabric printed with farmyard birds, a chest of drawers, a stool and an attractive blue ceramic lamp. The bed is at window height, so Claudio can look outside or let a gentle breeze blow in while he rests.

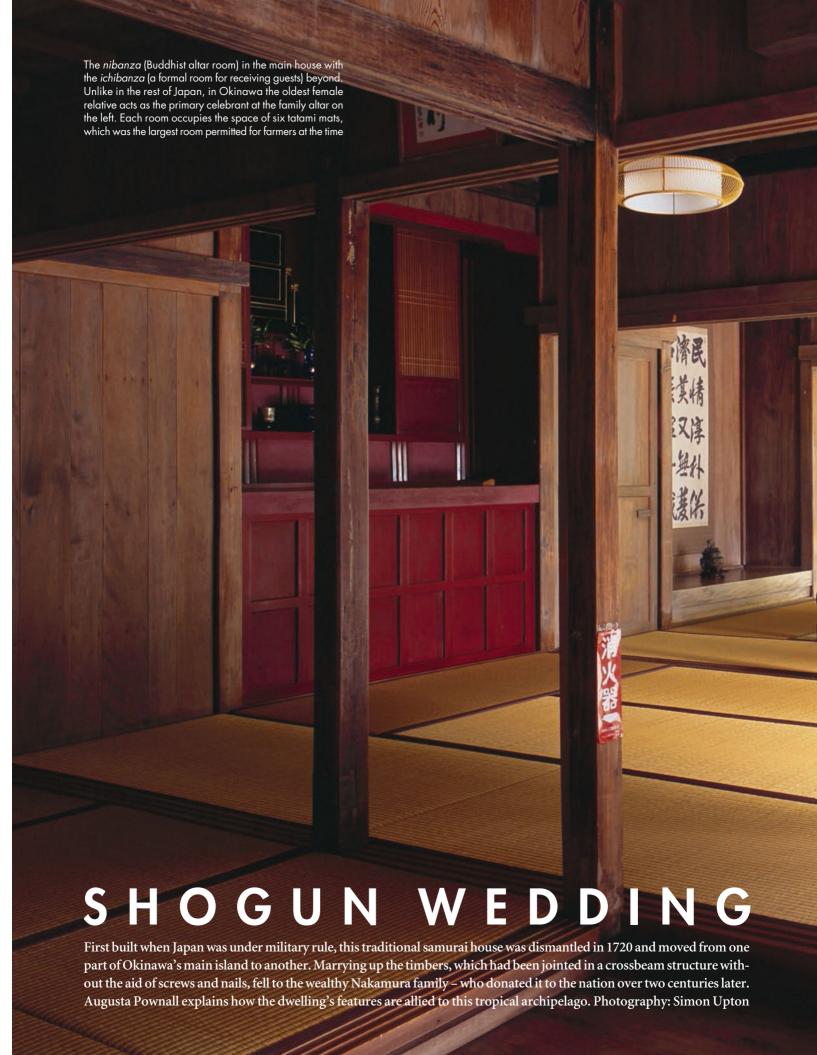
'I see [this space as] a caravan, or a tiny house for which my gallery is the immense entrance hall,' he says. 'I don't take too much trouble over it as it's not my permanent home; sometimes I even sell some of the furniture that fills it. I like to have a continual dialogue with the furnishings.' Born at the end of the 1970s, Claudio favours mid- to late 20th-century and contemporary pieces. 'It's not that I don't like things from the French 18th century... Far from it! It's just that I know my limitations. I'm not cultivated enough to buy those things and I only buy what I know.'

Just before we arrive, Claudio has hung up a photo of Colonel Gaddafi's home taken just after his death: he likes its phantom air. 'What's left of a house after the chaos, when everything is over: the history, the atmosphere; that's what I like best.' It's something of a paradoxical statement for a dealer who admits to not being able to face sales in people's homes after they've died. 'It's too melancholy for me... I'd rather listen to what the dealers tell me about them afterwards.'

Claudio has moved several times before and, despite his unsentimental attitude towards his own belongings, he has developed a lasting affection for two or three pieces in this pied-à-terre. In the way a child would treasure a teddy bear, he lugs his chicken-covered bedspread and blue lamp from place to place. Most cherished are his Gasfire cooker, with its built-in timer, and the antique American taps dating back to the 1950s. He talks about these things as others might about their Cadillac or Rolex. With these few objects he creates his nest.

These days, the gallery is changing too. Claudio's interests still lie in Modern design, but he sells little of this. He says it's because he doesn't really want to. It's as though the very idea now upsets him: he has been collecting and hoarding since he was a child. Instead he sees the gallery 'as a studio that sells concepts and interior-design ideas.' Now he prefers to play around with his collected 'material', using it to design ephemeral interior schemes. This might involve creating a stand for a show at Milan Design Week, or the setting for a party. And though he may still jet off somewhere to entirely redo the villa of a princess in the Gulf, what pleases him most is still the short-lived mise en scène and the makeshift theatre of temporary design ■ Leclettico, 39 Via San Gregorio, 20124 Milan (00 39 02 6707 9142; leclettico.it)

Claudio's bedspread, printed with chickens, ducks and turkeys, is one of his bestloved items. He thinks it's lucky and has brought it with him every time he's moved





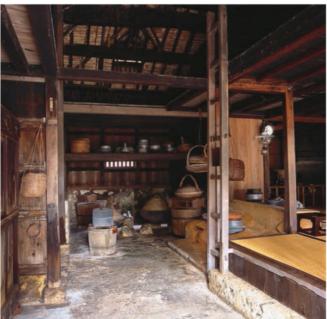






Top: a ceramic *shisa* guards the house from above and another sits on the ground at the entrance to the *nibanza* – both the lion/dog hybrids and roof tiles are typically Okinawan. Above left: looking towards the bedrooms at the rear, a panel of calligraphy is displayed in the *tokonoma* (an alcove for displaying art). Above right: when the family put on an event, they would lay out rush matting on the stone-paved courtyard for visitors to sit on







Top: although the kitchen looks old-fashioned now, in the postwar period the Nakamuras had a fridge, a stove burner and plumbed sanitaryware: all the mod cons. Above left: the three stones clustered on the kitchen floor represent Hinukan, the hearth deity. Like Shinto, the native Okinawan religion is animistic. Above right: a gutter for rainwater leads to stables for cows, horses and goats, as well as pig pens – people on the island eat a lot of pork







Top: the hinpun, or stone wall, that runs around the perimeter can be seen here, as can the deep overhang of the eaves. Above left: the kakejiku (hanging scroll) displayed in the annex's tokonoma is changed seasonally, as is the custom. Irises are associated with the Children's Day festival in May, when this photo was taken. Above right: also on display in the annex, where government officials once stayed, is an Onta-ware plate from Hita in Oita Prefecture







Top: a *yukata* hanging decorates one of two family bedrooms (*uraza*) behind the more formal reception rooms in the main house. This cotton summer robe is made of *basho-fu*, a cloth made from a kind of banana plant, and typically Okinawan. Above left: the other bedroom, which you can see through the sliding door in the picture at top. Above right: the *fukugi* trees that act as a windbreak during typhoon season are planted inside the outer stone wall



MOST VISITORS to Okinawa – a tropical archipelago roughly as far from Tokyo as London is from Seville – come to snorkel, slap on sun cream and enjoy island life. Yet those who venture off the motorway that runs the length of the main island would do well to follow signs to an 18th-century farmhouse in the small village of Ogusuku, just a kilometre or so inland from the eastern shore. As in the rest of the country, most of the village was built from concrete in the postwar period, its dwellings drab and uniform. But Nakamura House, taking its name from the family who lived there until the 1980s, is a splendid example of a traditional wooden home, similar to those one might see on the mainland, but with several Okinawan hallmarks that make it special.

The timber structure is set around three sides of a central courtyard. To the left is the *takakura*, a storehouse, the roof of which slopes inwards at the eaves to ward off rats, and the pigpens-cumtoilet and stables beyond, with a mezzanine where treacly brown sugar was once made. The *ashagi*, an annex consisting of two formal spaces, is on the right, separate from the rest of the house. These would have been guest-rooms for bureaucrats on regional tours during the time that Okinawa was a kingdom ruled from its own capital at Shuri, until the islands were seized in 1879. They might have also accommodated either the retired head of the family when his son took over in the main house, or his widow, moving her neatly out of the way of her daughter-in-law.

Immediately ahead is the *omoya*, or main house, and guarding over it from the rooftops is a ceramic *shisa*, a creature somewhere between a lion and a dog said to ward off evil spirits. This is typically Okinawan, as is the hipped roof, clad in red earthenware tiles. Timber farmhouses elsewhere in Japan would likely be topped with thatch, and initially Nakamura House was no exception. Although the building dates back to 1720, tiles were used to replace the reeds only as recently as the mid-19th century, and not for lack of know-how. These were the closing years of the Tokugawa shogunate, a 260-year stretch of unprecedented peace and prosperity across the nation. A strict social hierarchy was enforced, and farmers such as the Nakamuras were forbid-

den to tile their roofs. Such luxuries were the preserve of the samurai class. Understandably, as their fortunes improved, the family sought to sidestep this stifling law.

As Eikichi Higa, chairman of a local cultural preservation committee, explained to journalist Waka Mabuchi: 'In those days, commoners lived in small shacks called anaya - literally, holes in the ground - but a number of wealthy people bought houses in Shuri and transported them back to their villages. Although they were rich, they were still commoners, and so they wouldn't have been able to use wood like *inumaki* [a precious native pine] and *mokkoku* [a flowering evergreen] if they built a house for themselves.' So a samurai house was bought in the capital, dismantled, and transported 10km north to the hill country where the farming was better. Quite apart from the prestige – it wasn't every local farming family that offered a bed for the night to government officials – *inumaki* timber was well suited to building as it is resistant to moisture and, crucially, to white ants, which could cause a house to collapse. Startlingly, the reconstruction was possible because the wooden crossbeam structure of the house slotted back together without the need for any nails or screws.

In the lead-up to typhoon season, the house offers a brilliant solution to the summer heat. At the perimeter of the plot is a limestone wall, taller than a person and a metre thick. First, this *hinpun* shields the homestead from prying eyes, and prevents visitors from striding straight up to the house. Second, a windbreak of *fukugi* trees planted inside the wall intercepts the violent gusts of typhoon winds, and the two together usher a cool breeze into the estate. The garden, lush with red spider lilies, juniper, pomegranates and purple vines that on islands further north have revitalised the floundering economy with jam, juice and wine, is as much a draw as the house for some visitors.

Step inside and the gap between the formal and familial worlds becomes clear. Futon mattresses would be laid out in the two rear rooms for the family to sleep on, and children growing up in the house would have messed around here, including the 12th-generation head of the family, Kunihiro Nakamura, who lived here until his early teens. 'The tatami rooms at the back of the house and the area around the kitchen were where life played out, and the *ichibanza* [living room for entertaining in] and *nibanza* [Buddhist altar room] were only used on occasions such as New Year and Bon festival [a Buddhist holiday during which families return to their ancestral home to clean graves],' he has reflected.

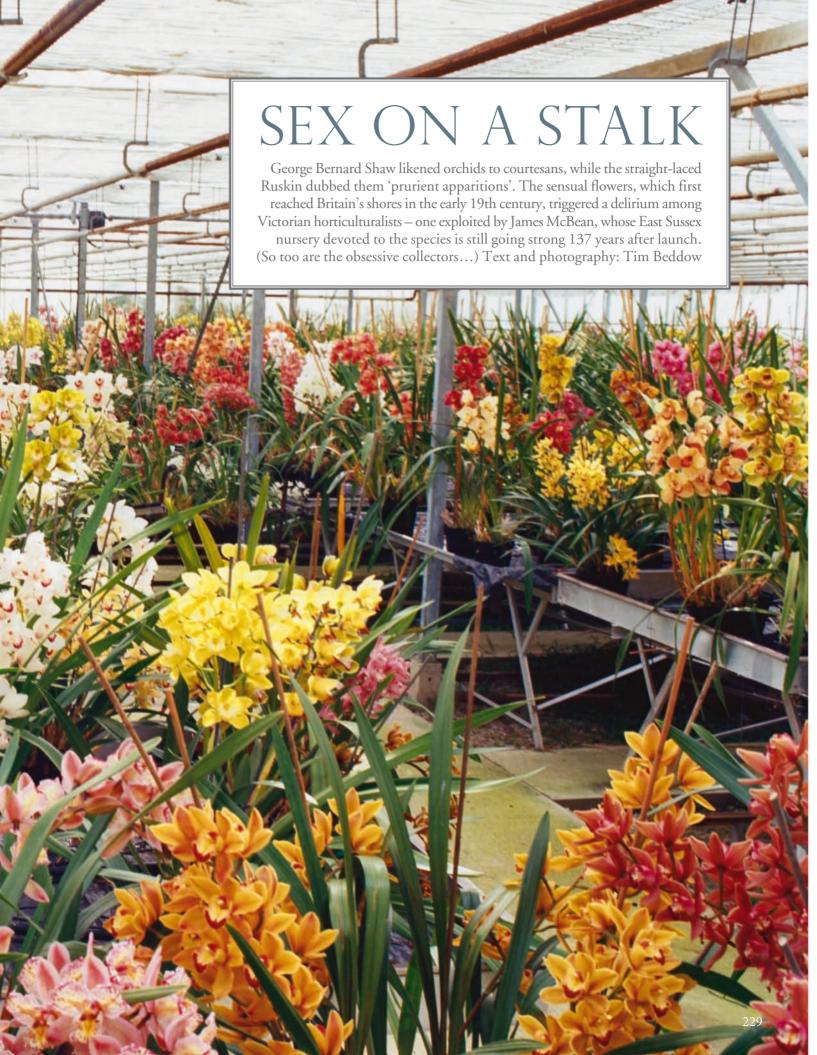
The house was declared a national cultural property in 1956 after the gruelling Battle of Okinawa. In 1945, the Allies, approaching the Japanese mainland, invaded the island. The resulting 82-day conflict resulted in an astonishing loss of life – a quarter of the inhabitants died or committed suicide. Kunihiro Nakamura has said: 'When the American forces landed, my grandparents took refuge in the south, but before they could escape, they were taken as prisoners of war. When they returned to the house six months later, the walls and floors had been stripped bare.'

Once the American occupation ended in 1972, and the islands were reunited with the mainland, the house's status as an important link to the ever vanishing past was recognised by the national government in Tokyo. Spurred on by a friend with foresight, the family lovingly restored it with the help of volunteers. Nowadays buses of schoolchildren wander up the stone-paved road to glimpse at how farmers used to live, and take a selfie

Nakumura-ke, 106 Ogusuku, Kitanakagusuku-son, Nakagami-gun, Okinawa-ken 901-2314, Japan (00 91 98 935 3500; nakamura-ke.net)















Previous pages: of the nursery's seven greenhouses, this one is for mature cymbidiums. The roughly 700 plants, comprising 100 varieties, are all at least five years old (and are moved here aged three). The 'shade cloth' above is used against strong summer sun and to boost heat in winter. This page, top: in the shop area, Andy Symonds (left), lab manager, and Neil Bradford, chief grower, hold a panoramic photo of the McBean's stand at the 1913 Chelsea Flower Show. Middle left: there are over 4,000 seedlings on the go at any one time. These cymbidium ones start in honey jars and are then moved to a designated greenhouse in January and February. Middle right: standard cymbidiums – in the middle a Westdown variety 'Springtime' with pink Loch Maree either side. Bottom: a group of cymbidiums, all at least five years old. The oldest plant the firm possesses is 117 years old – it's still flourishing. Opposite: from October to May, the heating pipes are on through the night to keep the temperature above eight degrees if the orchids get too cold, they may not flower, but if too hot, buds can drop. When more humidity is needed, water is hosed on to the floor



DELVE INTO the world of orchids at your peril. 'You can kick drugs, women, food and cars but once you're hooked on orchids, you're finished.' So says Joe Kunisch, owner of Bloomfield Orchids in New York state. At McBean's nursery, near Lewes in Sussex, the manager, Jim Durrant, may not share quite such an extreme view, but the fact that he has been working there for over 40 years and been involved in winning 39 gold medals at Chelsea Flower Show suggests he is not unsympathetic to the sentiment. Certainly, the 500,000 plants under his supervision give a sense of his responsibility. Opened by James McBean in 1879, the nursery originally sold a wide range of imported plants until an orchid was discovered among some ferns. McBean soon discovered he could sell them for a lot more than anything else. And so the journey began.

But 137 years later, having displayed at every Chelsea show since its inception in 1913, the whole concern was hanging on a cliff's edge. Ever rising costs of fuel required by thirsty boilers to heat the extensive glasshouses - falling sales and the owners' imminent retirement left them with no option but to sell up. Their one stipulation was that McBean's should remain in Cooksbridge where it has always been. Some months later a suitable buyer had not come forward. Then, in a fairytale twist, the day before its gates were due to shut forever, Rose Armstrong, a long-time orchid lover who lives nearby and whose family used to make annual pilgrimages to the nursery from Gloucestershire, heard the news when she dropped in by chance. 'We had no idea that this wonderful unique British brand was about to disappear,' she says, 'and felt we just could not let that happen.' After conversations with her husband, Martin, and the owners via her mobile in the car park, she struck a deal. The exotic, strangely surreal plants here were saved, and the venerable institution was set for reincarnation. If the Armstrongs could manage to revive interest to even a fraction of what the Victorians called 'orchidelirium' (the then insatiable appetite for collecting new varieties of the plant), it would be no mean achievement.

The passion took off in 1818, when a crate packed by William Swainson, explorer and naturalist, with tropical plants from Brazil was prised open in London. Orchids had in fact been used as a packing material, but when one flowered into *Cattleya labiata*, nothing would ever remain the same for the sensual species. The botanical world was mesmerised. And the professional orchid hunter was born, collecting thousands and thousands of the plants from the fragile ecosystems of the third world to feed an avid market.

Notable collectors among the aristocrats who could afford to send out teams of these hunter gatherers included James Bateman at Biddulph Grange, Baron Ferdinand de Rothschild at Waddesdon and William Cavendish, Sixth Duke of Devonshire, at Chatsworth. The latter had his head gardener, Joseph Paxton, design a greenhouse 90m long, 45m wide and 11m tall dedicated to the plants. No-one could touch this duke in spending enormous amounts on collecting rare orchids. But

it was not just a toff's pastime. The middle classes also went mad for the more affordable blooms – a fad that neatly embraced prevailing preoccupations of intrepid exploration, fashion and sex.

The world's largest family of flowering plants, with over 30,000 species, provoked all manner of comment soon after their arrival in Europe. John Ruskin considered them to be 'prurient apparitions'; George Bernard Shaw compared the plants to courtesans; Marcel Proust equated them with harlots and homosexuals.

Nurseries sprang up that relied on the actual importation of the wild plants. They were collecting, not propagating, and many died along the way. A hundred years after they had first appeared on these shores, they fell out of fashion. Many succumbed to disease in an alien environment, and there was a general lack of understanding about how best to nurture them. The novelty factor had worn off. In a fitting end to this era the Duke of Devonshire's greenhouse was dynamited, being too expensive to maintain.

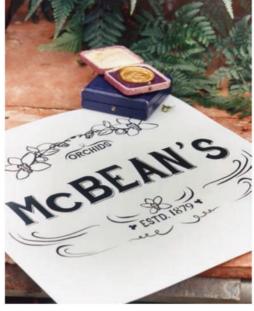
At McBean's it was James's son Albert whose obsession and drive really put the business on the map. 'In Albert's day a rare orchid could fetch thousands of pounds,' says Jim Durrant. 'Every stately home had a McBean's collection, and new orchids were added every year. Until the 1920s, five days at Chelsea paid the running costs for the whole year.'

For Albert in the 1930s, hybridisation, the artificial crossing of two plants, was key to the future. He decided to concentrate on cymbidiums (boat orchids) with their wide range of colours, and this genus still accounts for 80 per cent of its plants, with oncidiums making up the rest. As new breeding techniques developed, the varieties increased, but so did competition, bringing down prices. Huge factories now grow orchids with the aid of robotics, but they do not have the quality, diversity and longevity of McBean's. It is a boutique as opposed to a supermarket. The Armstrongs' mission is to introduce their more unusual plants to a much wider audience, through social media, a dynamic website, a recently opened shop on London's Cale Street, and even 'orchid travel' to see them in their own habitat. 'The horticultural world does not always connect with ordinary people,' says Martin Armstrong, 'and in this world many think of themselves as growers not merchants. We are the latter and want to engage as many as possible with these fabulous flowers. There is so much "fake" around. Authenticity will prevail.'

The nursery's drive will definitely give McBean's its best chance. But those who find their interest piqued should beware of what can become an all-consuming passion. Take Japanese businessman Hiroshi Ikarishi − his reaction to a devastating dawn earthquake in 1994 was to run naked from his demolished home to check on his beloved orchids. Only then did he begin to wonder where his wife might be in all the rubble. Admittedly, that's an unlikely scenario on the South Downs, but strange things happen in the world of the orchid ■ McBean's Orchids, Cooksbridge, Lewes, E. Sussex BN8 4PR (01273 400228; mcbeansorchids.co.uk)



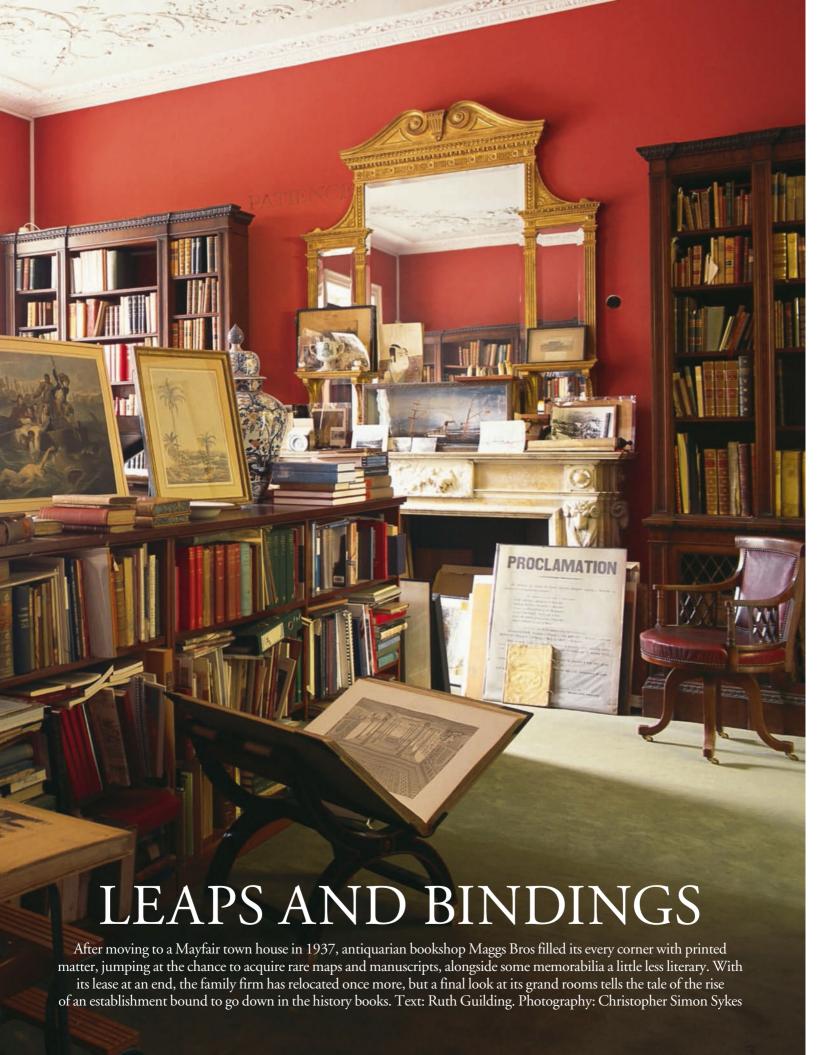
Top: in 1999, the previous owners decided to build a display house open to the public. Here myriad miniature cymbidiums cluster near a white phalaenopsis, or moth orchid, with pink hearts at far left. Middle left: the Armstrongs have redesigned the logo with the aid of a family friend, the artist and illustrator Jessica Wheeler. Middle right: a hand-coloured photograph of James McBean from the 1880s sits amid historic order books and medals awarded in competitions around the world. Bottom: complete with ferns and figs, as well as small ponds to enhance humidity, the display house is designed to show orchids realistically, as though in the wild



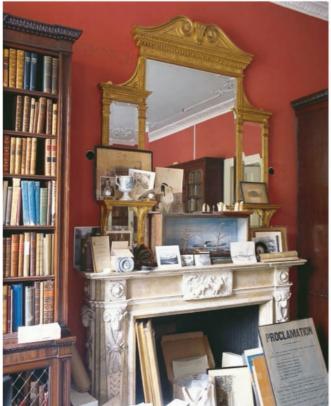














Top: prints and watercolours, including a study of a tapir and a version of John Singleton Copley's 1778 painting, *Watson and the Shark*, are arranged on a central bookcase. Above left: the carved marble mantelpiece holds a medley of memorabilia, including whale teeth, photographs and cameos. Above right: the 'winking' bust of Luís de Camões, a Portuguese poet and explorer who was blind in one eye







Top: a bookstand in the early British department displays sketch albums and sheet music dating from the 18th and 19th centuries. Above left: an ambry-like book cupboard houses some particularly precious early British treasures. Above right: chinoiserie-style floral wallpaper, dating from the Victorian era, still covers what was once an attic bedroom. Now, wooden bookshelves criss-cross the walls



## GEORGE CANNING, Prime Minister

of Great Britain, lived at 50 Berkeley Square until his death in 1827, just four months after taking office. Maggs Bros moved in 110 years later, displacing a nameless ghost that was reported to roam its upper floors. Benign neglect over the intervening years had left it

one of the least-altered houses in London, and Maggs has done little since, except to introduce yard upon yard of bookshelves. The thousands of volumes housed here exude a delicious tobacco-like reek of tanned leather and old paper, the scholars and experts who comprise the staff adding only a few chips and scratches over the years. These marks are what managing director Ed Maggs refers to as 'cufflink gouges', produced by generations of wrists groping for light switches.

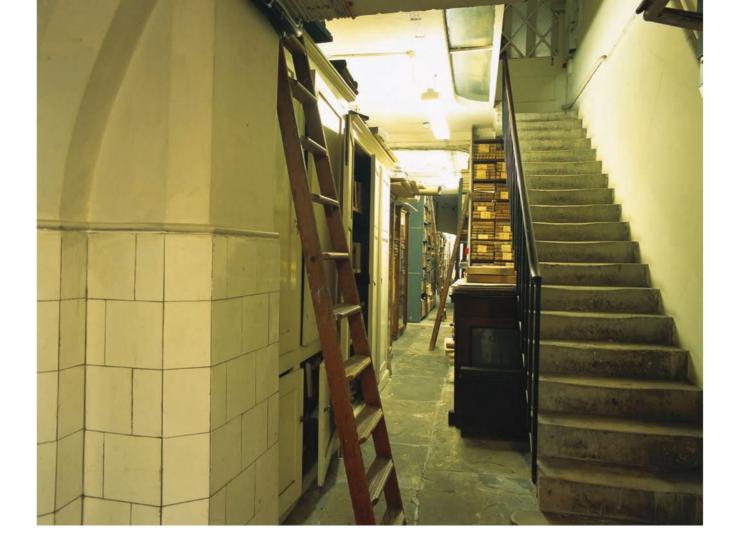
Behind the warren of rooms in this tall 18th-century house are stables, domestic offices and a long underground tunnel, through which covered dishes were once run into the house from the kitchens, and sent up to the dining room in a dumb waiter. Books are packed into every space, choking the corner basin of an attic bedroom still papered with floral sprigs, and

marching down the long York-stone-paved spine corridor in the basement. The staff room, where coffee glugs in a Cona percolator, was once book-free, but now Dexion shelving groans with works of reference, the publications of the Association Internationale de Bibliophilie and tomes such as *The Handwriting of Italian Humanists*.

Robert Harding runs the early British department (Chaucer to Dr Johnson) with Chris Stork. He joined permanently in 1976, having deserted a degree in archaeology because his holiday job here had been so much more interesting. Over the decades he has become more and more interested in the history of the book and its provenance. 'If you sell something too quickly it's usually a mistake, and you regret it,' he says, citing a 17th-century volume by John Selden with 'quite a lot of manuscript notes written in it' that had been on Maggs's shelves since 1969. One day, he looked at it again and recognised the handwriting as that of the literary patron and diarist Lady Anne Clifford. Three centuries earlier, Lady Anne had turned down the corner of a page about the playwright Ben Jonson, and pressed a faded laurel leaf inside in

Top: the ground-floor shop and showroom. Above: propping open the door is an Arts and Crafts stool that forms part of a collection of furniture commissioned by Maggs in the 1930s for its former premises on Conduit Street. Opposite: hanging above a Georgian marble chimney piece, E. McKnight Kauffer's 1926 shop sign alludes to this rear reception room's use as a storage place for works of poetry





tribute to him. The book is now in the Folger Shakespeare Library in Washington, DC, 'with its little leaf. Books are great survivors and they tend to go where they're wanted,' says Robert, naming a 'hairy' book containing the writings of the Venerable Bede that he procured for the library of the late Sir Paul Getty. The 12th-century

tome is still wrapped in its original deerskin 'chemise', although the stones of Byland Abbey, which once housed it, have long since tumbled into ruins.

When the shop doors opened in 1939 there was an Arts and Crafts-style 'autograph nook' nestled into the first-floor landing, fitted out with chairs and racks containing signed letters for sale, and an incunabula room, for very early printed books, on the second floor. Both are still in situ. Also upstairs, in a room painted canary yellow, Jonathan Reilly looks after Continental books and illuminations, including a shelf of 15th-century books that were rebound after a hundred years or so in recycled vellum lettered with the scores of much earlier sacred antiphons. Meanwhile, other departments have moved up and down the building, keeping pace with changing tastes in book collecting. Hugh Bett and Fuchsia Voremberg run the travel department from the grandest pair of rooms on the piano nobile, separated by a (perennially open) folding door. Here, a sumptuously carved marble mantelpiece carries up a glorious muddle of photographs and paintings, a mounted golfball inscribed 'Hunstanton', some whale's

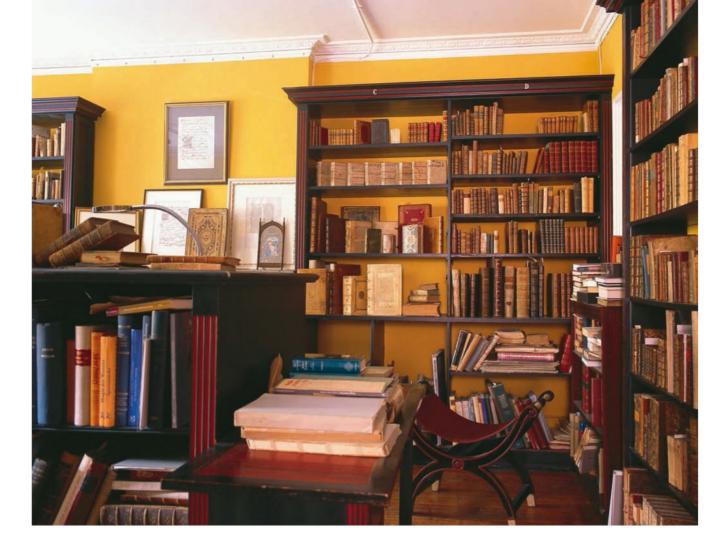
teeth and a cameo of Captain Cook. Bett used to work in the military history department, but when one of his colleagues left to become a priest, another tragically died and a third left for New Zealand, he moved to the travel department, 'which was the best band to be in'. He champions what he calls the 'old-school' explorers, such as the Portuguese poet Luís de Camões and the English writer Richard Hakluyt, who mooted the idea that the British should establish a colony in America in the 16th century. ('Thanks to him, largely, they did.')

Maggs came into its Berkeley Square premises as the result of a posthumous windfall from bibliomane Manuel II, the unfortunate last king of Portugal, who died in 1932, in exile in Twickenham, owing the bookseller £35,000. This debt, finally settled in 1937, secured a 99-year



Top: porcelain tiles, originally chosen for their hygienic properties, still line the walls in what was once the basement kitchen corridor. Above: these fire tongs are of uncertain modern provenance, though it's thought they once belonged to Robert Burns. They've been hanging in the stockroom since at least the 1950s. Opposite: this storeroom holds parts of Maggs's huge reserve cache of travel literature





lease on Number 50. 'I see this place as a little bit like a club,' says Ed Maggs, who joined the family firm in the 1970s.

Ed thinks he bought and sold his first book at the age of about 12. 'It was Purnell's *History of the First World War* in eight volumes, bought in Portobello market for eight shillings. I sold it for 12 and

six or something like that to a friend of my father's.' He describes his management role now as like 'being a mahout on a particularly unruly elephant. The people who work here are so individual and strongminded that they know what to do. I can take no credit for it. They've been very kind and let me rest here for the last 40 years.' And as for the years ahead? The recent sale of the remains of the lease, and a subsequent move to both a new Curzon Street site and another building elsewhere in the West End, have secured the shop's future. 'I don't want to compromise the traditional feeling of this temple of books, but from the outside we can appear impregnable. So I wanted to have a more accessible presence as well,' Ed says.

The bookseller has always numbered writers as well as readers among its clientele. From his desk, Ed produces a letter, 'Combe Florey' written at its head. Penned by Evelyn Waugh, it recommends Maggs by way of an icy rebuff to a fan of *Brideshead Revisited* ('by the way *The Waste Land* is by TS Eliot and not Henry James'). There is also a circular returned to Maggs by James himself, on which he scrawled a note entreating them to send him no

more catalogues, as 'I am not interested in ever again purchasing books being already very old and having so many more than I can house.' Earlier, on Robert's desk, I had seen a sealed envelope labelled 'Comb belonging to Princess Charlotte'. 'I just found it in a drawer,' Robert had said. He is yet to work out exactly which princess the envelope refers to, though he suspects it might Charlotte Augusta, the only daughter of George IV. 'Booksellers have always enjoyed buying things that aren't books,' Ed explains. 'During the process of tidying up we discovered some wonderful things. The other day we found the key to a case that was said to have contained a Mozart manuscript and a Mendelssohn manuscript. All we have to do now is find the case' ■

Maggs Bros, 46 Curzon St, London W1 (020 7493 7160; maggs.com)



Opposite: the canary-yellow paint in the Continental books and illuminations department was chosen because it sets off the vellum, calf and morocco bindings. Top: the klismos stool was made in the 1930s, while the Neoclassical shelving was probably made in the 1920s for the Conduit Street shop. Above: a blue plaque commemorates George Canning, the prime minister's, prior residency at 50 Berkeley Square









## IT'S ALL GREK

On inheriting her family house in the Dodecanese, Melina and Dimitri Blaxland-Horne faced a problem: how to integrate essential mod cons while satisfying tricky officials and the regional vernacular. The answer? Make the most of their local nous. With the help of the island's artisans, traditional plasterwork now hides proper plumbing, while fine textiles find fellowship with treasured heirlooms. It all makes total sense. Text and photography: Tim Beddow

Left: the original kitchen now serves as an informal breakfast/lunch room. Dimitri and Melina display pots found in one of their wells on a shelf above the old cooking hearth. To its right is a stone sink and a well. Top: the house, like many of those once owned by wealthy merchants, faces the port in order that its historic inhabitants could keep an eye out for any incoming vessels





DIMITRI Blaxland-Horne is waiting on the quay beside his much-loved Jaguar Mark X as we step off the ferry in the calm, protected harbour of Skala on the island of Patmos. He drove the car from Britain to Greece some years ago and ships it from Athens to the island each summer. (If he left it on Patmos year round it would corrode in the salty air.)

It is just a few minutes' drive, at a sedate pace, up the winding road towards the 11th-century monastery that dominates the village of Chora, whose white, cube-like houses seem to tumble down and around the hill. The monastery, fortress-like with mighty battlements, was designed to deter attacks from pirates and is visible from most parts of the island. It's in the shadow of this monolith that Dimitri and Melina, who met in London while working as shipping brokers, have spent the past seven years restoring her ancestral home, hopping back and forth from Britain all year round.

St John the Theologian wrote the Book of Revelation on Patmos towards the end of the first century while living in a grotto on the way up to Chora. In 1091, having been granted the island by the Byzantine emperor Alexios I, the soldier-priest Christodoulos began to build the monastery in the saint's honour. It has been a place of pilgrimage ever since.

Chora began to be occupied properly in the 12th century. Four hundred years later, the village blossomed when tax privileges were granted to islanders in return for their submission to Ottoman rule. Many of the natives of Chora emerged as rich merchant traders and shipbuilders. Despite a blip when it was sacked by the Venetians in 1659, the whole island continued to thrive as a trading centre with many new homes being built.

The residence you see here was one such. Built for Melina's ancestors, its construction was begun in 1790, according to a date on a beam. The original footprint would have consisted of just the kitchen and the small rooms around it, but within two or three generations, as the owners' trading interests began to flourish, the house was extended to its present size. The *katoyii*, or ground-floor sitting room, adjacent to the kitchen would have been used on a daily basis, while the *sala*, a grander upstairs reception room with bedrooms leading off it, was reserved for more formal occasions and wedding parties. A large wood-burning stove was placed in the centre of both rooms – they would have been the house's only sources of heat during the cooler winter months.

The house was continually occupied by the family until 1930 when Melina's grandmother left for Athens, married and stayed on the mainland. The island – like all those in the Dodecanese – was then under Italian occupation as a result of the Italo-Turkish war of 1911-12, and was to remain so until the Germans took control, briefly, in 1943. The house was temporarily used as an administrative centre up to the end of World War II, when it was partially looted and more or less abandoned until Dimitri and Melina inherited it in 2000 on the death of her father.

Having two wells, it has always been an important house in the village, as fresh water is constantly scarce on the island. As a consequence, it has been used continually by the locals. When the couple arrived, the keys were held by a neighbour, and despite the house's sad condition, it was still the setting for occasional ceremonies in Melina's family's absence.

Opposite: the 17th-century panels in the winter dining room were designed for an English Protestant church. Emulating her grand-mother's décor, Melina painted the wooden details in exactly the same green. Top: a portrait of her grandfather looks down over chairs and a table commissioned by the family in the 1940s. Above: the kitchen, still with its original wooden wall, was once a pantry















Top left: two sets of double doors lead from the *sala* into the bedroom of the couple's daughter, Annabel. Top right: Melina made the lampshades and cushions on the bed. Above left: the painted door panel is typically Ottoman. Above right: in the *sala*, a confidante sofa, brought from Britain, sits on an Aubusson carpet. Opposite: the guest-room still houses its original iron bedstead, made in 1863







'When we first came in 2001 it was like stepping into a time capsule,' says Melina. 'It was terribly neglected and in a very fragile state. But some original furniture remained. We could look up through floors to the sky. It was very emotional for me; I'd only visited once, when I was eight, and had wonderful childhood memories, so to see it in that state really made us determined to capture the past when my grandmother lived there.'

The elderly neighbour, who rescues cats, saw them approach for the first time, helped them unlock the door, followed them in and shadowed them on their inspection, picking up broken pieces of furniture and pictures. 'She sort of came with the house and now blesses it every day,' says Melina.

Although floors and walls had collapsed and there was no electricity or plumbing Dimitri and Melina were resolved to restore the wreck to its former dignified state while invisibly integrating all the essential 21st-century amenities. Not surprisingly, planning was long-winded. 'We had to get the archaeology board to approve the papers, which can often take up to a couple of years,' says Dimitri. Melina recalls stating emphatically that she didn't want a single thing to change, thinking a visiting board member was out of earshot. He wasn't. 'I think it helped,' she adds. 'Once we had started the works, it became quite effortless,' says Dimitri. All the wires and conduits were carefully hidden and even the air-conditioning system is barely visible. 'It allows us to come and be warm in winter when the island has a more isolated and rustic beauty.' Come November, many second-homeowners – heavily concentrated in Chora - and tourists depart, leaving the island's core population of around 3,000 on their own for the winter.

Artemis Papalexopoulos, an architect the couple had met in Athens, understood their quest. Together, he, Melina (whose company, Melodi Horne, makes cushions and lampshades) and Dimitri (who works in property renovation in London) were able to weave their way through the different stages of the plans and the traditional building techniques used on the island. For example, on Patmos, roofs are normally insulated with a mixture of eucalyptus, seaweed and mud. Known as *patelia*, it helps keep the heat in during the winter and lets it out in summer, while the *tsati* walls are made of zigzagged wooden beams plastered with a concoction of goat hair, glass, porcelain, stones and mud. The couple took note. Everything was finished off with lashings of limewash – the best material in this climate as it allows the walls to breathe, letting the damp escape.

'We were so fortunate to find the two key men on the island, Christos Ypsilandis and Yiannis Paleos, who still worked their crafts – stone masonry and carpentry respectively – in a traditional way,' says Melina. 'It gave the renovated house the authentic patina we were looking for.' They looked at appropriate light switches from the early 19th century and had them specially reproduced on the island, while any furniture was restored rather than replaced. The couple ordered (and then waited for) traditional wide floorboards from Athens.

There was a fitting conclusion to the project: having begun work as newly-weds, Dimitri and Melina returned for the house's grand opening as a family, holding the christening of their daughter at the nearby Caves of the Apocalypse ■ Melodi Horne. Ring 020 7491 1732, or visit melodihorne.com

Top: the couple bought the guest-bathroom fittings from Lefroy Brooks, feeling its classic style was best suited to the old house. Above: the floor tiles in another bathroom have an unusual wave pattern, unique to Patmos, etched into their surface, created by dragging three fingers across the clay before firing. Opposite: the *crevatos* – a small raised platform where family members might come for a quiet chat







2 Plain blinds equals boring for maximalist Miles Redd. Get round the issue by using a border to embellish the string connecting the slats (page 210). Samuel & Sons' 'Aristotle Greek Key' in brick/gold (top) and Ashley grey (£46 per m) add an imperial flourish. Ring 020 7351 5153, or visit samuelandsons.com.

3 Fabulous fabrics abound in the Manhattan pad (page 204). No wonder - its owner has recently collaborated with Schumacher on textiles including (from top) lettuce 'The Wave' (£321 per m), loden 'V Step' (£270 per m) and red 'Peacock' (£244 per m). Ring Turnell & Gigon on 020 7259 7280, or visit turnellandgigon.com.

4 Looking to cover your doors with black cowhide (page 204)? We've nailed it. Heico can hook you up with a nickel nail strip, costing £3.30 per m with 24 nails, with which to trim Edelman's black 'Cavallini' hide (£233.50 per m). Ring Heico on 01268 745421, or visit heico-direct. co.uk; ring Edelman on 020 7351 7305, or visit edelmanleather.com.

Stuck for a suitable seat? The 'Loop' side chair, \$880 from Bungalow 5, runs rings round the rest, as this decorator knows (page 202). Ring 001 201 405 1800, or visit bungalow5.com.

6 Forget a hall of mirrors – this New Yorker has decked out his bathroom with mirrored glass salvaged from a house designed by Amer-

> ican architect David Adler (page 210). If the thought of magnifying your bathing self fills you with dread, opt for the 'Café' mirror by Paolo Moschino for Nicholas Haslam (from £1,700 for a  $120 \times 90$ cm version) and hang it in the hall. Ring 020 7730 8623, or visit nicholashaslam.com.

> / Melina Blaxland-Horne's trademark takes on ikat fabrics show up on lamp-









Simple furnishings take the place of *Mamma Mia!* clichés at Melina and Dimitri's Greekisland home. Richard Taylor Designs' 'Adam' chandelier, from £2,184, has the same antiquemetal finish as the light hanging above the family breakfast table (page 244). Ring 020 7351 2567, or visit richardtaylordesigns.co.uk.

9 Snug is to England as *crevatos* is to Greece: it's a nook in which the family can gather to kick back (page 253). Pierre Frey has your upholstery covered with 'Tachkent F2804' fabric in chocolat or rose (both £177.60 per m). Ring 020 7376 5599, or visit pierrefrey.com.

1 Care to hazard a guess at what the sacks that Melina cleverly made into cushions once held (page 253)? MacCulloch & Wallis' used to contain Colombian coffee, and cost £12 each. Ring 020 7629 0311, or visit macculloch-wallis.co.uk.

11 Holiday homes are perfect for hosting. The Blaxland-

Hornes can easily seat 12 round their table (page 244). Restoration Hardware's reclaimed Russian oak baluster rectangular extension dining table, from \$3,795, will cater for a sizable brood too. Ring 001 800 762 1005, or visit rh.com.

12 Chilean artist Ivan Navarro's work alludes to the Pinochet dictatorship that coloured his youth – a time when the electricity supply was used as a form of control. 'To Reach' (\$40,000), a piece in mirror, LED lights and plywood, reminds us of the neon tunnel in Claudio Loria's shop-cum-apartment (page 217). Ring 001 212 563 4474, or visit paulkasmingallery.com. ▷











## inspiration



1 No doubt the gilded mirror above the fireplace on page 235 made it into the packing crates before Maggs Bros' move. If not, this bespoke George II mirror in Dutch gold leaf with triangular broken-top pediment and bevelled glass (£2,220) would make a fine replacement. Ring 020 7223 8151, or visit overmantels.co.uk.

2 Traditional mahogany bookcases call for traditional grilles (page 234). James Gilbert & Son is a specialist in metal rails, meshes, screens and the like: this 'Bronze Regency' grille (£18 per sq ft) would suit any elegant library. Ring 020 8743 1566, or visit jamesgilbertandson.com.

3 Bookworms love to linger among the shelves, and where better to perch than a comfy cross-frame stool (page 242)? You might even make it through Proust on the plush seat of Taillardat's 'Directoire' (£2,615 approx). Ring Pierre Frey

on 020 7376 5599, or visit pierrefrey.com.

4 Eagle-eyed readers will have spotted the embroidered cushion on the bedroom chair in this Dartmoor longhouse (page 193). Those not feeling so handy with a needle and thread should head to the Rug Company. The 75 × 50cm 'Zig-Zag' cushion by Paul Smith costs £495. Ring 020 7384 0980, or visit therugcompany.com.

5 Rather curiously given its position – far from sea or river – Norman Scott's home harbours

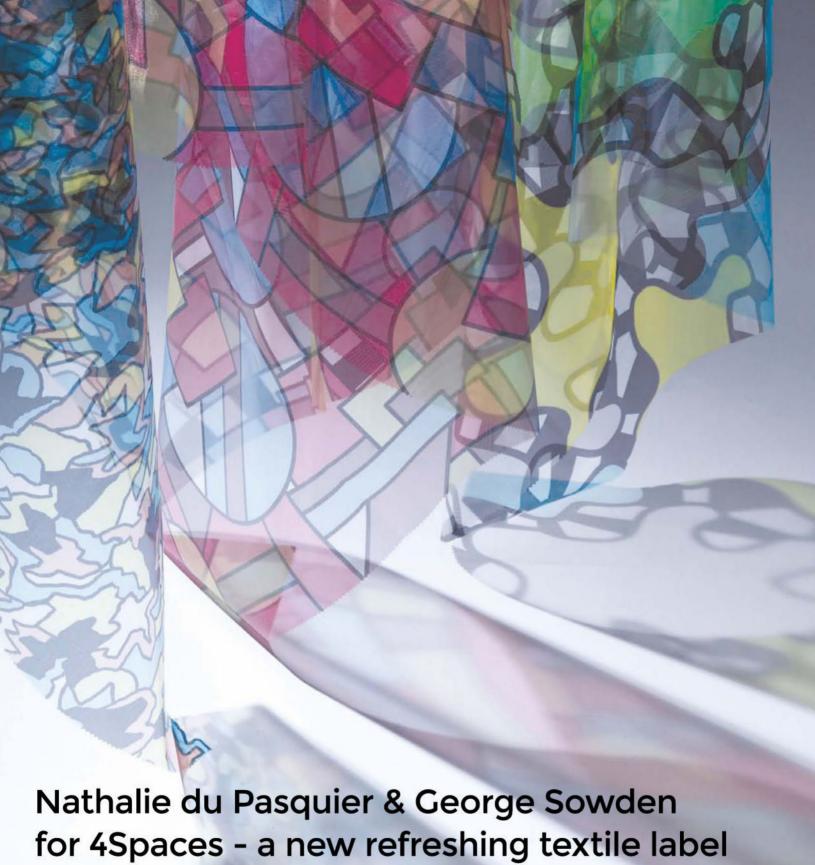
two rope fenders (page 188). Those with a nautical bent can pick one up made from coir – a coconut-husk fibre – at Baileys, from £38 for a 30cm version. Ring 01989 561931, or visit baileyshome.com.

This Dartmoor resident has swapped a traditional guard dog at his bathroom door for a pair of ceramic Staffordshire pups on page 192. Bow-wow down to his style credentials with a canine print by Christopher Brown from St Jude's, £75, or pick up a tote bag, £35. Ring 01603 662951, or visit stjudesfabrics.co.uk ■









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## A brush with the spirit world, *plein air* in Purbeck, pearly kings and mop tops, plus Charlotte Edwards's listings **EXHIBITION**

## EXHIBITION OFATY





Hilma af Klint serpentine gallery Kensington Gardens, London W2

We tend to take for granted that the first abstract artwork was created by Wassily Kandinsky in 1911. It is the story we are told in all the books, and indeed the artist himself was most eager to maintain the claim. As late as 1935 he was reminding his dealer that back then 'not one single painter was painting in an abstract style'. Clearly he had never come across the extraordinary and revelatory work of Hilma af Klint (1862-1944), a Swedish spiritualist whose revolutionary paintings and drawings have recently been causing a storm in the art world.

Her canvases – some of which are enormous – are variously filled with giant loops of colour, symmetrical grids, flower-shaped forms, pyramids and intersecting circles. If you think you have not seen anything like them, you would be right. Af Klint created

a very personal visual language that has no precedent. And, it seems, no imitators.

The fact that we have not encountered Af Klint before is largely due to the artist herself. When she died aged 82, her will stipulated that her body of work – which consisted of 1,200 paintings, 100 texts and 26,000 pages of complex illustrated notes – could not be shown for 20 years, and in fact it was not until 1986 that it was exhibited in public. Perhaps she recognised that the world was not ready for her particular style of colourful abstraction.

She started off her career as a traditional painter of landscapes, botanical studies and portraits but shifted to explore an 'unseen world' in the spiritual realm. Inspired first by the relatively new subject of theosophy, co-founded in 1875 by the Russian medium

Helen Blavatsky, she created a spiritualists' group of women artists called The Five. They began conducting seances in order to contact the 'spirit world leaders', which led to her first experiments with automatic drawing and writing, several decades before the Surrealists. Af Klint would write of her process: 'The pictures were painted directly through me, without any preliminary drawings and with great force. I had no idea what the paintings were supposed to depict; nevertheless, I worked swiftly and surely, without changing a single brushstroke.'

The Serpentine exhibition focuses on a series of works that the Swede made called 'The Paintings for the Temple', produced between 1906 and 1915, in which she combines the influence of religion, and of Rudolf Steiner's ideas (he became a mentor), with her

fascination for recent technological discoveries such as electromagnetism and x-rays.

But was she the first abstract painter? In fact, no. This accolade goes to a British Victorian artist called Georgiana Houghton, who produced a remarkable body of abstract 'spirit drawings' in the 1860s and 70s. Unlike Af Klint, Houghton was keen to promote her work in art circles, and staged a large-scale exhibition in 1871. However, perhaps the most pertinent question is not who produced the first abstraction, but how the astonishing art of both women calls for a reappraisal of the standard narrative of European modernism. HILMA AF KLINT: PAINTING THE UNSEEN runs until 15 May, Tues-Sun, bank hols 10-6 ■ SIMON GRANT is the co-curator of 'Georgiana Houghton: Spirit Drawings' at the Courtauld Gallery, 16 June-11 Sept ▷







condenastjohansens.com

Château Hôtel André Ziltener, France



Inquisitive Eyes royal west of England academy Queen's Rd, Bristol

Thomas Hardy may have first put the Dorset countryside on the literary map by reworking it as 'Wessex' but, as this exhibition in Bristol reveals, the area has an equally strong artistic heritage. *Inquisitive Eyes* shows how Purbeck, that finger of the Dorset coast crooking out into the English Channel, drew two successive generations of *plein air* painters, many of them associated with the Slade and the New English Art Club. Among the 300 or so artists who found a temporary home and enduring inspiration here were the English Impressionists Philip Wilson Steer and Henry Tonks and the Bloomsbury Modernists Roger Fry and Vanessa Bell.

The community's linchpin was John Everett, who had been born in Dorchester in 1876. The son of a well-to-do local clergyman and his flamboyant aristocratic wife, Everett entered the Slade as part of a starry cohort that included Augustus John and William Orpen. During the long vacation, Everett encouraged his fellow Sladeites, including tutors Steer, Tonks, Frederick Brown

and Walter Westley Russell, to set up their easels in his native county.

The Purbeck peninsula seemed to have everything that a landscape or maritime artist might require: spectacular limestone cliffs, water meadows, barrows, rolling heathland and, of course, sparkling waves on three sides. For those who wanted to incorporate the bustle of human life, nearby Poole thronged with ships, Breton onion-sellers and pottery workshops. Thanks to the burgeoning rail network, Purbeck was easily accessible to the London art market. Yet, at the same time, the enduring agricultural

depression meant that there was a surfeit of empty labourers' cottages and abandoned gypsy caravans that might be cheaply rented.

Some painters were so enchanted by this corner of Dorset that they never left. One such convert was Arthur Friedenson. In *A Breezy Morning Near Wareham*, he gives us a lovely Constable-esque account of a cloud-filled sky hanging high over wind-blown trees and a deeply rutted path. Any marks of habitation are in the far distance, leaving nature's working to fill the foreground.

The iconoclastic Augustus John, meanwhile, arrived in the area in 1911 and settled his huge family into Alderney Manor, owned by Everett's aunt, Lady Wimborne. Almost at once he set to work on *The Blue Pool* (1911), which shows his second wife, Dorelia, lying beside a deep chalk pit. The pool and the figure have been reduced to horizontal bands of colour and the shallow field of vision shows the influence of Roger Fry's first Post-Impressionist exhibition, which had taken place in London the previous year.

Indeed, by this period the 'New English' approach to the 'expression of nature', as typified by Friedenson, struck Fry and his fellow Bloomsberry Vanessa Bell as tame, even coy. In both Bell's Studland Beach and Fry's Studland Bay (both 1911), what we have is nearer to pure design and colour. It's as if Matisse had popped over the Channel and set up his easel amid the deckchairs and sandcastles of the Dorset Riviera, INQUISITIVE EYES: SLADE PAINTERS IN EDWARDIAN WESSEX, 1900-1914 runs until 12 June, Tues-Sat 10-6, Sun 11-5 ■ KATHRYN HUGHES is a historian and critic ⊳

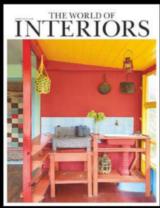


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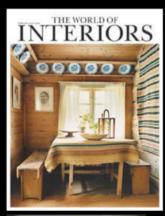
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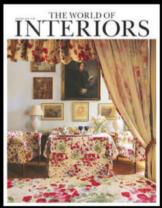
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## EXHIBITION diary

## Strange and Familiar Barbican art Gallery Silk St, London EC2

What do photographers see when they travel abroad and encounter the unknown? This is the question posed – though perhaps not answered – by the Barbican's new exhibition. Curated by Martin Parr, who has himself made a 40-year photographic study of the British, it is a compendium of pictures of these islands and their idiosyncrasies by 23 photographers from Europe, Japan and the USA, and ranges from 1930s work by Henri Cartier-Bresson to a set of contemporary portraits by New Yorker Bruce Gilden. Also in the mix are Paul Strand's remarkable Hebrides series and Robert Frank's documentary images of Wales and London, both made in the 1950s.

Only one of the photographers in the exhibition settled permanently in Britain: Edith Tudor-Hart, who trained at the Bauhaus before escaping Nazism in the 1930s to live in London. Axel Hütte arrived from Germany as a youngster on a scholarship, but most were commissioned, either by the press – the Frenchman Raymond Depardon was sent to Glasgow by the *Sunday Times* in the early 1980s – or for books, such as Evelyn Hofer's 1962 *London Perceived*. Some came as artists: Gilden and the Dutch photographer Hans Eijkelboom produced work in the English Midlands for the arts organisation Multistory; Rineke Dijkstra, also of the Netherlands, set up a makeshift studio in a room at the Buzz Club in Liverpool in the 1990s. Some were just curious. Shinro Ohtake came to London in the early 1970s and wandered the streets photographing everything he saw, from fairgrounds to telephone kiosks.

Few photographers stayed long. And, inevitably, many of them sought to capture 'Britishness' in a familiar miscellany of characters from pearly kings to 1960s youths with Beatles haircuts. British society, with its entrenched class system and vestiges of empire, was a fine subject for a photojournalist with a deadline. Although there are some glimpses of social change – Caribbean men outside a Tube station, 'flower' children – there are few images of the 'New Britain' that emerged in the postwar years: of high technology, feminism, political protest, modern architecture, increased leisure, New Towns and a multinational culture. The British landscape figures little.

Beyond the journalistic, there is other, more idiosyncratic work – some wonderfully detailed images of shop interiors by the American Jim Dow, for instance, made in the 1990s. Some photographers brought their own very particular visual sensibilities to their work. Axel Hütte's east London tower blocks are fine examples of late-1980s German cool in an English setting that disrupt the commonplaces of some of the earlier work in the show. Akihiko Okamura, though working as a photojournalist, brought a sensibility to his colour images of the Northern Irish Troubles that was very different to the black-and-white conflict photography that defined the period.

Although outsiders, some made work in Britain that was scarcely affected by place – Tina Barney's wealthy Londoners do not look so different to her rich New Yorkers. Their vision was equally unaffected by the cultural baggage of home. Strange and Familiar: Britain as revealed by international photographers runs 16 March-19 June, Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9, bank hols 12-6 VAL WILLIAMS is director of the Photography and the Archive Research Centre at London College of Communication







## **EXHIBITION** diary





1 Selfie-regard –
Amalia Ulman, from
Excellences &
Perfections, 2015,
at Tate Modern.
2 Baby love – Giovanni
Bellini, Virgin and
Child with St Peter,
St Mark and a Donor,
1505, at the RA.
3 From the vaults –
archive photo, 1920s,
at the Bank of
England Museum.







4 Material witness – the Vrindavani Vastra textile, c1680, at the British Museum. 5 Pot doodle – Alison Britton, Jar with Handles, 1998, at the V&A. 6 Fish tale – folio 67r, The Romance of Alexander, c1290-1300, at the Courtauld. 7 Mail man – Joe Tilson, PC from Venice, 2015, at Marlborough



#### LONDON

BANK OF ENGLAND MUSEUM BARTHOLOMEW LANE, EC2 Until 31 Dec. Mon-Fri 10-5. Photographs documenting the bank's history, including the demolition of Soane's building in the 1920s and the staff's evacuation (swapping bookkeeping for beekeeping) in World War II. BEACONSFIELD NEWPORT ST, SE11 Until 9 April. Wed-Sat 11-5. Evelyn O'Connor's subsiding, blobby sculptures made from polystyrene, compost, wool, flour, sugar and strawberry syrup. Plus, video work by Heidi Kilpeläinen. BELMACZ DAVIES ST, W1 Until 16 April. Mon-Fri 9.30-6, Sat 11-5. A group show exploring artistic affronts to, or deviations from, social norms, with work by famed nonconformists Aubrey Beardsley, Eric Gill, Denton Welch, Leigh Bowery and Helen Chadwick.

BRITISH MUSEUM GREAT RUSSELL ST, WC1 *Until* 14 Aug. Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30. Fifty-two fine watercolour views of Rome, 1780-81, by Francis Towne. Plus, a 9m wovensilk textile depicting Krishna's life, related artefacts and contemporary dance masks from the river island of Majuli, Assam.

COURTAULD GALLERY STRAND, WC2 Until 8 May. Mon-Sun 10-6. Luminous Bruegel grisailles. Until 15 May, in 1882, the cash-strapped 12th Duke of Hamilton sold off his family's extraordinary art collection in a 17-day auction at Christie's. Before the sale, however, the director of Berlin's Kupferstichkabinett struck a deal for 30 Botticelli drawings for Dante's Divine Comedy, and a clutch of priceless illuminated manuscripts. They're making a once-in-a-lifetime return visit here. DAVID GILL GALLERY KING ST, SW1 9 March-9 April. Mon-Fri 10-6, Sat 11-6. Duo Fredrikson Stallard's latest sculptural furniture - shattered, crushed or crumpled forms in acrylic, patinated steel and sumptuous red velvet. FASHION & TEXTILE MUSEUM BERMONDSEY ST,

SE1 11 March-17 April. Tues, Wed, Fri, Sat 11-6, Thurs 11-8, Sun 11-5. Marian Clayden's experimental 1970s textiles – tie-dyed, airbrushed and even printed with a sandwich toaster.

GAGOSIAN BRITANNIA ST, WC1 Until 23 April. Tues-Sat 10-6. Avedon and Warhol portraits paired.

HANINA FINE ARTS WOODSTOCK ST, W1 Until 16 April. Mon-Fri 10-6, Sat 12-4. Euro zone: postwar abstraction on this side of the pond.

JONATHAN CLARK PARK WALK, SW10 7-29

April. Mon-Fri 10-6.30, Sat 10-2. Raw, expressionistic paintings of solitary figures by German former PoW Karl Weschke, a late addition to the St Ives School. When he was asked if he had settled in Cornwall for its light, he harrumphed in reply: 'I've got a 60-watt light bulb and I keep

the curtains closed.'

MALL GALLERIES THE MALL, SW1 11-16 April. Mon-Sat 10-5. Flamboyant self-portraits, set and costume designs, and ceramics by theatrical Scot Alexander Goudie (1933-2004). MARLBOROUGH ALBEMARLE ST, W1 Until 2 April.

Mon-Fri 10-5.30, Sat 10-4. Joe Tilson's love letter to Venice: wooden constructions like open envelopes, painted with images of the city's church façades and geometric patterns borrowed from its cosmati paving.

MAZZOLENI ALBEMARLE ST, W1 Until 9 April. Mon-Fri 10-6, Sat 11-5. Famous for filling balloons with his own breath and cans with something else, Italian conceptualist Piero Manzoni also produced a series of cylinders containing scrolls marked with a single line. These Linea pieces are shown here alongside the Achromes, 'colourless' works in diverse materials.

MESSUM'S CORK ST, W1 16 March-1 April. Mon-Fri 10-6, Sat 10-4. If the queues are too long at the RA, you can step into Giverny via the flat, colour-saturated paintings of Jean-Marie Toulgouat, Monet's step-great-grandson, whose boyhood memories – such as making a canoe out of the artist's discarded canvases – assisted in the garden's reconstruction.

MUSEUM OF LONDON LONDON WALL, EC2 Until 10 April. Mon-Sun 10-6. Gruesome exhibits from the Metropolitan Police's 'Black Museum': counterfeit coins, murder weapons, bomb

**OCTOBER GALLERY** OLD GLOUCESTER ST, WC1 *Until* 2 *April. Tues-Sun* 12.30-5.30. El Anatsui's latest shimmering woven-metal hangings.

debris, a cat burglar's fold-up ladder.

PANGOLIN KINGS PLACE, N1 16 March-30 April. Mon-Sat 10-6. A new series of coiled or cagelike sculptures by Jeff Lowe (WoI Sept 2014). ROYAL ACADEMY OF ARTS PICCADILLY, W1 Until 20 April. Mon-Thurs, Sat, Sun 10-6, Fri 10-10. Gardens tended, painted or imagined by Impressionist and avant-garde artists. See Feb issue. 12 March-5 June, sensuous portraits and devotional works in glorious colours by Renaissance mystery man Giorgione, showing how he and the young Titian built on the foundations of Venetian art laid by Bellini. TATE MODERN BANKSIDE, SE1 Until 3 April. Mon-Thurs, Sun 10-6, Fri, Sat 10-10. Catch Calder's masterpieces in motion. Until 12 June, exposing yourself: a show about photography and performance - and awkwardness.

V&A CROMWELL RD, SW7 Until 3 July. Mon-

Thurs, Sat, Sun 10-5.45, Fri 10-10. Botticelli redux: a sprawling multimedia survey looking at the Renaissance painter's influence. Fifty works by the man himself can be found in there somewhere... Until 4 Sept, painted pots, jugs, jars and bowls by ceramicist Alison Britton, celebrating her 40-year career.







#### **OUTSIDE LONDON**

BEDFORD THE HIGGINS Until 10 April. Tues-Sat 11-5, Sun, bank hol Mon 2-5. All nine of Bedford's Turner watercolours – including the spectacular exhibition piece The Great Falls of the Reichenbach (1804), over 1m tall – are shown together for the first time. Until 29 Jan 2017, shore thing: Bawden's seaside prints and ads. BEXHILL-ON-SEA DE LA WARR PAVILION Until 10 April. Mon-Sun 10-5. Brazilian Tonico Lemos Auad's labour-intensive work: woven-linen sculptures, and tin cans from which the labels have been scratched away to leave a single organic detail – a fruit, a tree, an animal.

**BIRMINGHAM EASTSIDE PROJECTS** *Until 9 April. Wed-Sat 12-5.* Richard Woods's latest wraparound pattern, this time based on an age-old weaving technique, is applied to a series of canvases and panels for building.

IKON Until 3 April. Tues-Sun 11-5. Shit happens: Dinh Q. Lê's video installation wades into the messy history of Peru's guano-harvesting islands. Plus, Janet Mendelsohn's compelling late-1960s photo-essay on everyday life in a Birmingham red-light district.

CHAPPEL CHAPPEL GALLERIES 12 March-3 April. Wed-Sun 10-5. Charles Debenham (b.1933) has designed visitor centres for the National Grid and floats for the Lord Mayor's Show; here, he shows his quiet oils of Colchester streets that delight in everyday detail.

CHICHESTER PALLANT HOUSE GALLERY 9 March-8 May. Tues, Wed, Fri, Sat 10-5, Thurs 10-8, Sun, bank hols 11-5. Solarised portrait and documentary photography by trailblazer Helen Muspratt. 12 March-12 June, John Piper's textiles: designs for Ascher, David Whitehead and Sanderson, and studies for his Chichester Cathedral tapestry, unveiled 50 years ago. Plus, craft by art-world refuseniks in a touring show from Outside In and Craftspace, including Dalton M. Ghetti's pencil-lead micro-sculptures and Shinichi Sawada's spiky ceramic beasts.

EXETER ROYAL ALBERT MEMORIAL MUSEUM Until 10 April. Tues-Sun 10-5. Paintings, instruments and ephemera relating to the weather. Until 8 May, a focus on artists born in Devon, especially Plymouth's Cecil Collins.

FINGRINGHOE GEEDON GALLERY 19 March-3 April. Mon-Sun 11-5.30. Work by mostly East Anglian artists in this converted barn overlooking the Essex marshes.

GLASGOW GLASGOW INTERNATIONAL 8-25 April. Visit glasgowinternational.org for venues and opening times. With 80 exhibitions

staged everywhere from Kelvin Hall to the roller rink, this fun contemporary-art biennial features a shop selling ceramic fruit and veg, Cosima von Bonin's sea-creature sculptures and a 'pungent intervention' by Clara Ursitti.

KINETON COMPTON VERNEY 19 March-19 June. Mon-Sun 11-5. One of the many events marking 400 years since the Bard's death, here are Shakespeare's great plays depicted by Blake, Romney, Fuseli, Rossetti and Sargent.

LEDBURY TINSMITHS 18 March-23 April. Tues-Sat 10-5. Spring flora and fauna in a two-hander teaming Mark Hearld's lithographs, collages and textile designs (WoI Nov 2007) with Paul Young's decorative and domestic slipware. LIVERPOOL OPEN EYE GALLERY Until 3 April. Tues-Sun 10.30-5.30. Photographic projects about death and remembrance by Edgar Martins (WoI Dec 2015) and Jordan Baseman.

OXFORD ASHMOLEAN MUSEUM Until 15 May. Tues-Sun, bank hols 10-5. Norman Rosenthal selects 100 little-known Warhol works from a private collection. Plus, toy town: silversmith Vicki Ambery-Smith fashions boxes, rings and brooches based on Oxford buildings; Hugh Colvin makes ceramic models of follies and other architectural fantasies. Until 5 June, exercises in nostalgia by Japan's postwar Creative Prints school. See March issue. PLYMOUTH PLYMOUTH ARTS CENTRE Until 2 April. Tues-Sat 1-8.30. A papier-mâché boulder, a cod-tribal shield and stalagmite-like sculptures in a group show about primitivism. AUSTRIA VIENNA MAK Until 3 April. Tues 10-10, Wed-

AUSTRIA VIENNA MAK *Until 3 April. Tues 10-10, Wed-Sun 10-6.* Austrian-born adopted Swede Josef Frank's defiantly undogmatic, inclusive approach to furniture and textile design.

FRANCE LILLE LAM Until 5 June. Tues-Fri 11-6, Sat, Sun 10-6. French industrialist Roger Dutilleul met Modigliani less than two years before the artist's death, but became one of his most ardent patrons. This show displays the portraits, drawings and rare marble head he acquired amid loans from other collections.

PARIS FONDATION CARTIER Until 5 June. Tues 11-10, Wed-Sun 11-8. Two photography surveys: new work in colour by Daido Moriyama, and cinematographic images by underexposed Colombian Fernell Franco.

JAPAN TOKYO NATIONAL ART CENTRE 16 March-13 June. Mon-Thurs, Sat, Sun 10-6, Fri 10-8. Issey Miyake at the cutting edge: the fashion de-

signer's 45-year career.

**USA LOS ANGELES HAUSER WIRTH** & **SCHIMMEL** 13 March-4 Sept. Wed-Sun 11-6. H&W's sixth space is a new venture with curator Paul Schimmel, opening with a show of 100 abstract sculptures by women artists.

NEW YORK THE CLOISTERS Until 17
April. Mon-Sun 10-5.30. The Met's Medieval branch deals out a rare treat: decks of exquisite hand-painted or block-printed playing cards, adorned with images of hunting and embellished with silver and gold

1 Cut a figure –
John Piper, Abstract
screenprinted
rayon for David
Whitehead, 1955,
in Chichester.
2 Rare bird – Fernell
Franco, Color
Popular series,
1982, in Paris.
3 Foul is fair –
Henry Fuseli, The
Weird Sisters,
1783, in Kineton.











4 Tower of strength

– Vicki Ambery-Smith,

Divinity School Box,

2015, in Oxford.

5 In briefs – Amedeo

Modigliani, Boy in

Shorts, c1918, in Lille.

6 Top deck – the 4 of

Hungary, Trumpeter,

the 'Courtly Household'

cards, c1450, in New

York. 7 Seat belter

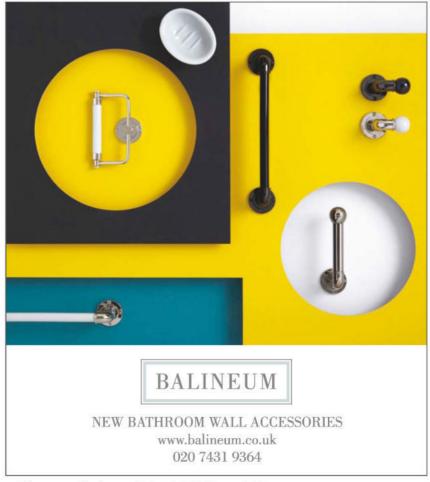
– Josef Frank, Model

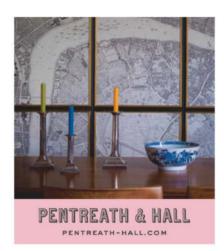
A 63, 1929, in Vienna







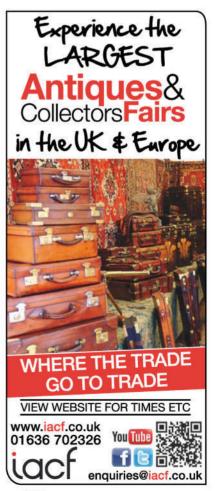


















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- **4. JO KEOGH CERAMICS** creates one-off contemporary vessels using a series of traditional ceramic processes, taking advantage of the idiosyncrasies of both the hand-formed and the moulded. For further information, visit www.jokeoghceramics.co.uk or call 07496 553347.
- **5. SOPHIE MACCARTHY**'s elegant ceramics are thrown on a wheel. She has a bold and joyous approach to colour and uses coloured slips, stencils and wax resist to create her distinctive imagery. She will be exhibiting at Ceramic Art London in April. Retail outlet: Contemporary Ceramics Gallery, London. To find out more, visit www.sophiemaccarthyceramics.co.uk email sophie\_macc@yahoo.co.uk or call 07754 947340.
- **6. CHARLOTTE MARY PACK** is a British ceramicist who combines her passion for nature and clay, steering her work to explore ways to draw attention to the declining wildlife and natural world. Charlotte's work will be seen at this years' Ceramic Art London. 15% of purchases goes to a wildlife conservation charity. To find out more, visit www.charlottemarypack.com or call 07986 246 760.
- 7. PENKRIDGE CERAMICS Still Life Studies in Clay. They produce a wide range of ceramic sculptures, ranging from pea pods to pineapples and including the Horse Chestnuts Collection. To view their full range, visit their website www.penkridgeceramics.com or call 01922 625181. They will be exhibiting their work at The Chelsea Flower Show in May 2016, stand EA\503.
- **8. KYRA CANE** works from her Harley Foundation studio on the Welbeck Estate, Nottinghamshire. Her fine porcelain pieces range from tiny intimate pots to vases and large voluminous bowls. They are thrown then glazed with distinctive marks and fired to very high temperatures. For more information, visit www.kyracane.co.uk or call 01909 489555.

- 9. PATRICIA SHONE hand makes highly textured, powerful vessels inspired by the mountains, rocks and climate around her on the Isle of Skye. She uses various firing techniques including raku and wood firing. Patricia is exhibiting new work at Ceramic Art London 2016. Email studio@patriciashone.co.uk or visit www.patriciashone.co.uk for more information.
- 10. TGCERAMICS. Tanya Gomez hand throws porcelain vessels to create forms that capture qualities of fluidity and movement. Using vibrant glazes fired to a high temperature these tactile vessels are timeless. Each piece is unique and finely crafted at her studio, Lewes, East Sussex. For further information, visit www.tgceramics.co.uk or call 07903 818093.
- 11. JO LEE WORLD. Jo Lee creates strikingly unique ceramics. Her slip-cast and sculpted figures are decorated with fabulously original photographic decals, drawing and painting, producing characters that are engaging yet slightly disturbing. Her three-part TriBods (pictured) who wobble when tickled, illustrate this clever mix and Jo's wonderful imagination perfectly. Visit www.jolee.uk.com or call 07815 814878 for more details.
- 12. JULIE AYTON makes modern classics. Her exquisite porcelain teapots, cups and bowls are beautiful to touch and delightful to use. Julie is showing at CAL2016 and at the Contemporary Ceramics Centre, London, from April. See more at www.julieayton.com or call 01722 337301.
- 13. Highly original, definitely unique, statement pieces for a range of interior environments. Available for both decorative and sculptural collectors, contemporary ceramics made by artist Sonje Hibbert in her new WERXZOVART STUDIO GALLERY, situated on the cobbled Main Street of Bronte famous, Haworth, West Yorkshire. Commissions also undertaken. Visit www.werxzovart.co.uk or call 07881 530132 for details.
- 14. GEORGINA SAUNDERS CERAMICS. Georgina's ceramic practice is influenced by the external and internal, she uses imagery from her natural surroundings and moods from self-reflection to inspire her to create these simple yet elegant vessels. Georgina is currently located in Perth, Western Australia and will be exhibiting at Ceramics Art London 2016. To find out more, visit www.georginasaundersceramics.com or email georginasaundersceramics@gmail.com
- 15. EILEAN ELAND's hand built and unique ceramic sculpture is energetic and very personal, inspired by fecundity in the female form and in nature. Based in North Devon, she is happy to take commissions. Call 01237 459295 or visit www.eileaneland.co.uk to find out more.



















1. ABI FAWCUS shows Tuscan Sunset and Lighthouse on the Estuary. Large abstract landscapes in simple bold colour are Abi's signature style; created through a unique digital corruption process. Abi works on colour and location specific commissions most notably for hotel and hospitality clients as well as selling limited edition prints and canvases. Visit www.abstract-landscapes.co.uk or email studio@byabi.co.uk to find out more.

- 2. SYLVIA MCEWAN is a contemporary artist, creating beautiful, elegant works on canvas and paper. Her works are in great demand from architects and designers. Based in Sydney, she has had 16 solo exhibitions throughout Australia and the UK over the past 20 years. Her works hang in public and private collections worldwide. For more information, visit website www.sylviamcewan.com or instagram @sylviamcewanart
- **3. DMINC.** Placed in the middle between art, fashion and design, the compositions of the Milan-based painter Dminc, incessantly flow like a waterfall, materialising her visions through her polyhedral technique and unique style made by oil, acrylic and pastes but also paillettes, rhinestones and Swarovski elements. Explore her art at www.dminc.it and get ready to be surprised by her paintings, sculptures and installations in the same work!
- **4. ROBERT PAUL** is London-based and internationally inspired. Driven to explore his life, Robert's canvases and illustrations are a working diary of thoughts and emotions. Viewing his art as a dialogue, Robert follows signs and symbols from the world around him to tell a story. To see more of the story, visit www.robertpaul.co.uk call 07852 133866 to view his

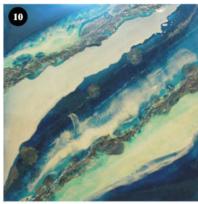
email art@robertpaul.co.uk

5. London based artist KATHERINE HOWARD paints fascinating pieces with oils on canvas, using a variety of styles and colour combinations. Visit her next exhibition at La Galleria, Pall Mall, London 11th-16th April entitled 'Look and Listen' to see images inspired by music.

Demonstrated is one of the stunning paintings entitled 'B.7.1. Sheer Joy'. Also visit www.katherinehowardart.com to see her wide range of subjects or call 07813 121142 for details. Katherine's work adds a touch of colour and interest to your home or business.

and interest to your home or business.

- **6.** 'Dragonfly' 92x92cm oil on canvas with gold leaf. A Fine Arts graduate from the prestigious Goldsmiths' college, **SARA HABGOOD**'s work is represented by Carina Haslem Art and the Fairfax Gallery. Recent shows include the Affordable Art Fairs in London, New York, and Singapore and the 20/21 International Art Fair at the Royal College. For more information, email sara@tedlazlo.com visit www.sarahabgoodart.co.uk or call 07802 350078. Commissions taken.
- **7. JOANNE SHORT** continues to produce stunning colourist oil paintings of Cornwall. As one of the elite Newlyn Society of Artists she has gained a huge following over the past twenty five years of exhibiting in Cornwall and London. Her latest paintings and vintage style art prints are available to buy online. Visit www.johndyergallery.co.uk or call 07773 397503 to find out more.
- 8. CORINNE NATEL creates abstract paintings inspired by travel, landscapes and nature, often exploring seasons. Her work investigates colour, form, space and texture. See Corinne's work at the Affordable Art Fair, Battersea, Stand H1 until 13 March and at Le Méridien Piccadilly until 17 April. For more information, visit www.caigerart.com/corinne-natel or info@caigerart.com or call 020 3287 4411.
- **9. JOELLE JOY** is a fine art photographer, specialising in three-panel canvas art. She creates unique home décor by capturing nature from exotic locales. A large variety of her affordable original art is available to ship worldwide, including many statement pieces to fit your home or business. To purchase art or learn more about her photography, contact her at www.joellejoy.com or visit www.joellejoy.etsy.com







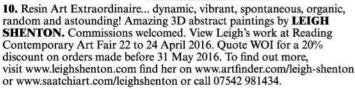












- 11. Contemporary British artist DAVE WHITE dedicates his work to interpreting emotive issues, most recently his Critical Collection highlighted endangered species. 'Flamingo II', pictured above is now available as a beautiful limited edition silkscreen print (114cm x 84cm) with a white diamond dust background. For all enquiries, email info@davewhiteart.com visit www.davewhiteart.com or search @davewhitestudio
- **12. ROBERT STRAIGHT:** Title P-567 size 24" x 20" medium acrylic on canvas mounted on wood panel. For further information, visit www.robertstraight.com
- 13. 'Hat Trick', a painting by NICOLA SLATTERY RBA. "...can hardly be bettered as expressions of a fertile imaginative fantasy" Nicholas Usherwood and "archetypal figures of compelling enigmatic inwardness" Philip Vann. Solo show at Aldeburgh Gallery, Aldeburgh, Suffolk, 23rd to 29th June 2016. Represented by: Fosse Gallery, Stow-on-the-Wold, Mandell's Gallery, Norwich and Langham Gallery, London. Call 01986 788853 or visit www.nicolaslattery.com to find out more.
- 14. ROZANNE BELL's amazing art work combines both traditional and contemporary artistic techniques to create pieces that are truly unique. This painting is from her 'Harvest Moon' collection, one of many collections that can be found on her website www.rozanne-bell.com Visit the website or email rozanne.art@gmail.com for more information.

15. HENRIETTA
DUBREY's painting 'Open
Space' will be featured in
her solo exhibition
'Abstract' at Edgar Modern
in Bath from 17th-31st
March. The show will be
previewed at the Affordable
Art Fair in Battersea.

London, 10th-13th March, and work can also be seen in the U.S.A. at the Affordable Art Fair New York City, 30th March-3rd April. Dubrey studied at the Royal Academy Schools in London and her work is collected and esteemed by an increasing number of British and international buyers. Visit www.edgarmodern.com call 01225 443746 or www.henriettadubrey.com to find out more.

- **16. LOUISE ROSE JOHNSON** is an emerging British artist living in London. She creates contemporary landscape paintings using oils on canvas. She uses colour and abstraction to capture the fragility, transience and beauty of life. Louise will be exhibiting on 10-11 September 2016 at Rose House, Barnes, London SW13 9LD. Visit www.louiserosejohnson.com or call 07974 180299 to find out more.
- 17. LOUISE LANGGAARD lives and works in Copenhagen. Here she shows the painting "Corrections, Canalst. #23" 116cm x 81cm. Louise works with an abstraction of the cityscape based on photos shot on location as the title refers to. See more of the process at www.instagram.com/louise.langgaard/ or visit www.louiselanggaard.dk to find out more.
- **18.** Sarah Bowman is known for her primitive still life paintings. Her subtle use of form and colour follows in the tradition of British modernists. New works available at **WHITE SPACE ART**, Totnes and at the Chelsea Art Fair, 20-23 April 2016. For more information, call 01803 864088 or visit www.whitespaceart.com











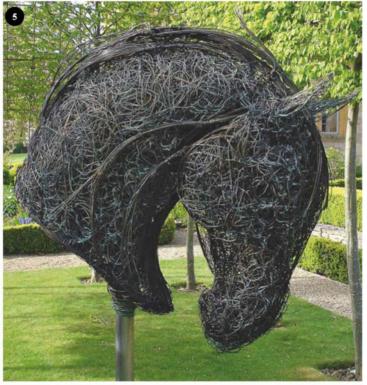


- 1. BMM DESIGNS. Handmade furniture and sculpture for your home, garden or business. Industrial inspired style is combined with skilled craftsmanship and intricate engineering to create unique, handcrafted pieces perfect for making a statement. The seamless unity of wood and metal bear an everlasting impression to enhance your surroundings. To find out more, visit www.bmmdesigns.co.uk or call 07968 600491.
- 2. HUGH'S GARDEN. Beautiful welsh slate birdtables, unique and original design, created in Hugh's workshop in Herefordshire. Made from durable slate with lead trimming, in three designs that come with optional supporting, tree hooks, wall brackets and ground hooks, have removable seed

trays or baskets and feature a cleaver anti squirrel lid! For more information, visit www.hughsgarden.co.uk or call 07968 365009.

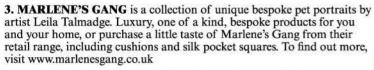
- 3. WATER FEATURES AND GARDENS create amazing spaces for busy people to relax in, they can reflect your modern interior or they can be an oasis of naturalistic calm, but above all they only create "high-end" "luxury" gardens, in other words they do not do "ordinary". They have created thirteen Chelsea Show Gardens and have won many Gold Awards in the process, and that is the level they work to for all their clients, across the UK and Overseas, including Barbados, France, Jersey to name a few! Take a look at their "One-Stop" Design, Build and Plant Service now on www.garden-design.tv For instant attention call the "Designers Direct Line" 07970 309 165 that's 7 days (0800 to 2000hrs) Office Hours 0800 91 98 33 or email jamesofdesigners.direct@gmail.com
- 4. Established in 1985, **POTS & PITHOI** were the first to introduce Cretan terracotta to the UK. Now the world's largest supplier they have over 120 designs, rare olive oil vessels and antique pots from a bygone era. Inside the converted Dairy you will find a café serving delicious Mediterranean food, a rug room with Kilims, jute rugs, cushions and baskets and in the Medieval, barn unique pottery, ceramics, kilims, glassware, jewellery and handmade soaps, olive oil and honey from the mountains in Crete. Visit them at The Barns, East Street, Turners Hill, West Sussex, RH10 4QA. For more infomation, visit www.potsandpithoi.com or email info@potsandpithoi.com or call 01342 714793.





- **5.** Award winning sculptor wire **RUPERT TILL** will be gearing up for the RHS Chelsea Flower Show with a new collection of wire sculptures. For more information, visit www.ruperttill.com or call 07921 771284.
- 6. New from **CAVENDISH STONE**, a collection of 4 contemporary garden sculptures, finished in cast-bronze with a reconstituted Bath or Portland stone plinth. They make a great focal point and are perfect for outdoor spaces. All Cavendish Stone products have been sculpted, manufactured in Somerset, United Kingdom and are available exclusively from Cavendish Stone. Contact them on 01747 842214 email info@cavendishstone.com or visit www.cavendishstone.com to find out more.
- 7. **DOROTHY BROOK**, inspired by pattern and curves in the world around her, she presents her forms in the most aesthetically pleasing and harmonious way. Her passion for the human figure in movement triggers the ideas for her two and three-dimensional work. Her sculptures range from small to over life-size. She exhibits widely in the UK and has work in many collections around the world. Above: "Geisha" ed.1/6, marble resin, 2.2m, £12,000 (also available to order in bronze) For more information, visit www.dorothybrooksculpture.com
- **8. ARCHITECTURAL HERITAGE LTD.** Purveyors of fine sculpture and antique garden ornament. This long-established company has a new catalogue showcasing its modern classical range of garden ornament and sculpture, with both contemporary and antique pieces featured on their regularly updated website. Visit www.architectural-heritage.co.uk or call 01386 584414 to find out out more.

- 1. ORIENTAL RUGS OF BATH specialise in handmade artisan rugs. This rug from expert craftsmen in Afghanistan would be a great addition to your room or space, if you are looking for something more traditional with a twist, this special piece with its blue centre will be a real statement. To find out more, visit www.orientalrugsofbath.com or call 01761 451764.
- 2. MODECOR offers a huge £225 discount on the reproduction of the 1956 Charles Eames Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. This handsome chair is available in a choice of finishes including; palisander rosewood, oak plywood (pictured) or walnut wood, as well as black, brown or white (pictured) leather upholstery. To see the full range/colours and to claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code INTERIORS (while stock lasts).



4. The **DECORATIVE COLLECTIVE** is a seriously addictive destination for antique and 20th century design lovers, with a heady mix of items and styles on its website, which showcases furniture, art, garden, mirrors, lighting and much more from over 120 professional dealers around the UK and Europe. Shown is a glorious and large 19C giltwood mirror approx 174cm x 98cm from DC member Hobson May Collection. Visit www.decorativecollective.com or

**5. BUTTERFLY DOMES.** Butterflies in glass domes. Choose the butterflies you would like in your dome or select one from the website, visit www.butterflydomes.co.uk or call 07951 110147.

call 01798 815572.

**6. PULLMAN EDITIONS** designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newlycommissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

7. SALISBURY ANTIQUES presents an important pair of 19th century parcel gilt, Gainsborough chairs, circa 1870, £3,750. A fantastic new addition to Salisbury Antiques. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

**8. ROBERT LANGFORD** was founded on made-to-order upholstered headboards and beds, and their dreamy range of designs is a thing of beauty. Together with an array of bedsides now available "In-Stock", your stress-free, beautiful bedroom awaits! Visit the showroom, 533 Kings Road SW10 0TZ, call 020 7352 1876 or visit www.robertlangford.co.uk

**9. DERNIER & HAMLYN.** If you've always dreamed of bespoke lighting for your home but have assumed it is too expensive, Dernier & Hamlyn would like to help you realise your hearts desire. Contact them to find out how they can make your perfect light fitting to meet your budget. Visit www.dernier-hamlyn.com or call 020 8760 0900.

10. Shown here is the Piazzetta Round M in Rosso Lava. Exclusively available from **ROBEYS**, this fabulous woodburning stove combines innovative technical features, like electronic power control, with stunning Italian design. Available in a wide choice of contemporary colours and installation types. Contact Robeys on 01773 820940 or visit www.robeys.co.uk for more information.

11. Woven since 1837 in Somerset, JOHN BOYD TEXTILES' horsehair fabrics are used for upholstery, wallcoverings, screens, lampshades and speakers. New contemporary weaves and colours are available. Visit www.johnboydtextiles.co.uk or call 01963 350451. They will also be exhibiting in the Alton Brooke showroom in Chelsea harbour for Design Week.



















12. HARVEY BROWN. This version of their Campaign Sofa has been traditionally upholstered with duck and down back cushions for extra comfort. Covered in William Morris Snakeshead fabric in pewter and gold. Call 01621 860772 or visit www.harveybrown.co.uk for more information.

13. This beautiful chandelier from London based LOUIS MONTROSE can be finished in bronze as shown or in chrome. It is 85cm high and 100cm across and features handmade, elongated bubbled crystal pendants through which fifteen lamps produce stunning lighting effects. To find out more about this and other unique products from Louis Montrose, visit www.louis-montrose.com email info@louis-montrose.com or call 020 3006 8099.



14. Every REVIVAL bed is handmade to order in the UK by master craftsmen. There are 18 bed designs, which are available in 15 different natural wood and hand painted finishes. Every bed comes with free delivery and installation, as well as a money back promise. To SAVE 10% request a free brochure today at www.revivalbeds.co.uk or call 01777 869669 to find out more.

15. The MARTINKA CRYSTALWARE & LIFESTYLE collection celebrates the beauty of handmade bohemian glassware with a special twist. The brand's Czech-American mother-daughter duo exclusively curates one-of-a-kind stemware that boasts unconventional hues and distinct styles.

Featured pieces are made from smoky grey, black and rose coloured crystal glass. The brand is based in New Jersey, USA. To learn more, visit www.martinkacrystal.com or call +1 201 681 5667.



**16. HIGHTIDE DEVON** are the designers of distinctive, seaside inspired scented candles, poured with creamy natural soy wax and topped with exquisite gold Cockleshells which are each sourced from the South Devon coastline. All candles come packaged in luxury gold or wooden boxes. For more information, visit www.hightidedevon.co.uk email info@hightidedevon.co.uk or call 01626 871389.

17. VINTAGE AND FLORAL. Even Spring months can be chilly, so stay warm with Jennifer Campbell Kirk's artisan quilts. Each quilt is deeply rooted in history and narrative and handmade in limited runs. Jennifer takes her inspiration from traditional American and British patterns that date as far back as 1750 and includes inspiration from Amish and

African American communities. Her exquisite quilts are handmade to order and she accepts commissions working with your own special cloth. Find her at www.vintageandfloral.com



18. FUJIMORI products encompass the uniqueness and simplicity of Zen Buddhism. Made from natural materials including real seashells, roses, wood rings and gold flakes, Fujimori homeware will bring a touch of the beauty of nature into your home. Visit www.fujimori.co.uk or call 0113 8800 324 for more information.

19. LUKE ARNOLD offers a large and eccentric mix of antiques, architectural and unique decorative items. Pictured is a stunning 19th century cast iron bateau bath, £3,750. One of Yorkshires best kept secrets, visit his showrooms in Pickering, North Yorkshire or call 01751 472127. For more information, visit www.lja-antiques.co.uk

20. THE RINASCENTE GALLERY create bespoke industrial furniture (using locally sourced reclaimed timber). Specialising in hand-made tables and benches, their core range of designs can be tweaked and altered to your specification. Their furniture is solid, full of character and history, and perfect for a variety of settings. For more information, visit www.rinascente.co.uk or

phone 0161 476 2777.



21. LORFORDS offers a stunning selection of decorative antiques, 20th century and contemporary design. A unique and unrivalled collection of beautiful pieces from 40 dealers, showcased in 2 converted ex-WW2 hangars and an old bus garage in and around Tetbury. View their range at lorfordsantiques.com and join the newsletter to receive a £1000 voucher to spend online (subject to minimum spend). T&Cs apply.

22. SURFACE VIEW offer a range of beautiful images sourced from the archives of the world's most respected museums and galleries. Explore collections from the New York Botanical Garden, National Gallery, V&A and many more. Crop and customise to create your bespoke wallpaper mural and browse their other products for unique interior decoration. Visit their website and see what you can do with Surface View. Surface View are offering World of Interiors readers an exclusive 10% off. Just enter worldofinteriors at the checkout and start browsing at www.surfaceview.co.uk or call 01189 221327.

23. FELT's unique collection of 100% wool felt rugs and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk

24. WIN THIS BEAUTIFUL LARDER CUPBOARD. Simply send them a design for a new kitchen for your home and a photo of your current kitchen to info@thewhitekitchencompany.com and they will send you a quote for your new kitchen furniture and enter you in their free prize draw. Visit www.thewhitekitchencompany.com or call 01604 821003 T&C's apply.

25. LAMPERT + HARPER are an interior design company and furniture designers. They have recently launched their first collection with 3 elegant and refined pieces, a daybed, side table and lamp. Their design influences of mid-century, classical and international design are subtly apparent in their furniture. Visit www.lampertandharper.com call 07973 305082 or email atesh@lampertandharper.com to find out more.

26. BERT AND LILY breathe new life into unwanted and unloved furniture by revamping, recycling and restoring tired pieces. The end results are beautiful, unique, quality pieces of furniture. Bert and Lily also offer a search and bespoke service in addition to a range of accessories to complement their furniture range. For more information, visit www.bertandlily.com or call 020 3289 4777.

27. AYADEENA pillows are hand embroidered using the finest French DMC cottons and 100% Indian raw silks, they are a beautiful addition to any space and represent craftsmanship at the highest level. Behind each pillow is a unique story of an underprivileged woman working from home to give a better life for her family, pictured is the Haifa 2. To find out more, email info@ayadeena.com or visit www.ayadeena.com

28. GREGG BAKER ASIAN ART offers a fabulous collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescreens.com for more information. Gregg Baker is exhibiting at The European Fine Art Fair 2016, TEFAF, Maastricht, Netherlands from 11th to 20th March, stand no. 260. Details can be found at www.tefaf.com The exhibition will include this two-fold paper screen painted in colour with a lotus pond. Signed: Inshō sei. Seal: Inshō. Japan 20th century.

**29. JANE HAMILTON**, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.





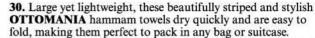












Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one with you. They are also suitable for daily use in your bathroom at home. The perfect gift. For more information, see www.ottomania.nl or call +31237370426. Also wholesale available.

31. IMBUE LIGHTING handcraft their unique interior lighting on the Isle of Anglesey, UK. Designs include stunning batiks, screen prints, embroidered and

even Pianola Rolls. Lightshade sizes range from 15cm to 1 metre and bespoke orders and shade re-covers are welcomed. Choosing from their contemporary designs to their Heritage Collection – you are sure to find lightshades and table lamps which will match or compliment your decor. Visit www.imbuelighting.co.uk or call 01248 422612 for further details.

32. MAROC TRIBAL offers gorgeous mid-century Moroccan Berber carpets, vintage Beni Ouarain rugs, and hand woven kilims. They source carpets that are beautiful, rare, and original. Over the last decade they have built a reputation for authentic carpets and kilims that are woven with great skill and the lively spirit of Berber art. View all their rugs at www.maroctribal.com email info@maroctribal.com or call 01621 782090 to find out more.

design partnership weaving classic sensibilities with artisan techniques. The 'pi stool' is a statement piece from their 2016 "pi collection" featuring products inspired by Danish Modern and Japanese style. They have recently launched a version handmade from Danish cord and bog oak-5000 year-old oak unearthed from the peat fens of Cambridgeshire. Visit www.par-avion.co call 07879 016642 or e-mail design@par-avion.co for more information.

**34.** The Workshop at **FRITZ FRYER** have hand restored this 1950's desk lamp, designed by Louis Kalff and made by Philips. Perfect for the style conscious gentleman in the office environment or the retro home. This desk lamp is a perfectly iconic piece of history. For more information, visit www.fritzfryer.co.uk or call 01989 567416.

**35. RUGGED LONDON** Reclaimed pine floorboards up to 23cm wide x 22mm thick, comes in varied lengths, de-nailed, clean and sanded ready to lay. Call 07804 444409 or 020 7987 6333. For more information, visit www.ruggedlondon.co.uk

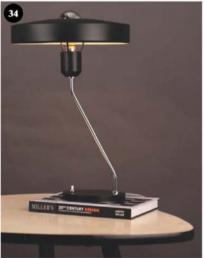
36. PATRICK IRELAND MIRRORS design and manufacture beautiful hand finished framed mirrors in their East Sussex workshops. The Arundel mirror with its contemporary antiqued mirror panels within the frame, is an example of their innovative combinations of frame and mirror. Round, oval and shaped

mirror frames can also be made to their customers specifications, using bevelled, convex or antique mirrors as required. To view their online Framed Mirror Catalogue, visit www.patrickirelandmirrors.com call 01435 813158 or email

pi@pimirrors.com

37. LINDA FENWICK creates a wide range of shelled interior accessories and bespoke commissions for tables, mirrors, lamps, lanterns, trays, candle holders and all interior accessories. Also larger commissions for shell houses, follies, framed panels, interior walls, bathrooms, pool houses, alcoves, pediments, orangeries, pavilions, bars and summerhouses. For more information visit, www.lindafenwickshelldesign.com or call 01653 648470.

38. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk











#### 39. TOM FOOTTIT CONTEMPORARY

CARPENTRY handcrafts custom furniture such as this stunning Sturgeon Cabinet (price on request) – complete with handcut and dyed veneer marquetry and carved exterior. With training backgrounds in Fine Art Painting, Cabinetry and Furniture Making, commissions and requests are welcomed by this refreshing Edinburgh based maker. Visit www.tomfoottitdesign.com or call 07731 429002 for more details.

**40. VILLAVERDE** creates handcrafted lighting, made in Italy for interiors throughout the world. The Arezzo Contemporary lantern, in nickel finish designed by Claudio Marco, is available in various finishes and sizes. Villaverde offer a lighting consultancy service, enquire at their London showroom – 618-620 Kings Road, London SW6 2DU, call 020 7610 9797 or visit their website www.villaverdeltd.com to find out more.

41. LOVE & LIGHT are makers of beautifully designed, hand painted and handcrafted luxury lamps and shades. All of their lamps are created to complement their surroundings; from traditional to contemporary. They also offer a bespoke personalised service to their clients from their Wiltshire based studio. Their latest Classic Diamond range in polished copper (as shown) is just one of a collection of stunning ranges which are available to buy from their website. Visit them on www.loveandlight.me.uk where you can find more information on all of their products or contact Nicky on 07990 567572 or email loveandlight.me.uk@gmail.com to arrange a consultation.

**42. SLOANE HOME** is a new luxury british interiors and lifestyle brand. Sloane Home produce handmade cushions using only the finest materials and fabrics. Amongst the extensive range of products is "The Lone Stag", A luxury cushion from £45 available from www.sloanehome.co.uk Email info@sloanehome.co.uk for more information.

**43.** Each pure cashmere throw, cushion and blanket from **GILLIAN WEIR** is super soft, luxurious and hand woven to your very own preferred colour, size, weight and finish. The ultimate bespoke indulgence for any interior scheme! Visit them at www.gillianweir.co.uk or call 01943 467353 for more information.

44. Inspired by Swedish simplicity and a love of the French style, MILLINGTON AND HOPE offers an elegant and eclectic collection of old and new accessories for the home and garden. Standing at Arthur Swallow's, Decorative Home

and Salvage Show at Ripley Castle in May 2016. Visit www.millingtonandhope.com or call

www.millingtonandhope.com or call 07854 448740 for further information.

#### 45. THE BLANCHARD

**COLLECTIVE** is one of the country's leading showcases for a distinguished group of 18 top British and European antique dealers offering a stylish and eclectic array of antique and period English and Continental furniture. Pictured is a Maison Charles Pied de Palme Table and 20th century French Lamp. Visit www.blanchardcollective.com or call 01488 686139 for details.

46. FOSTER & GANE. Unusual curated design including this oil on board by Swedish painter Karl Garmland (1904-1985) signed and dated 1943. Open by appointment. For more information, call them on

01777 705951 or 01494 269829 visit their website www.fosterandgane.com email info@fosterandgane.com or find them on Instagram @fosterandgane





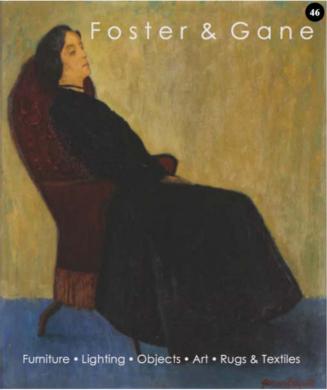














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## **BANK ACCOUNTS**

COMBING THE THAMES FORESHORE FOR ALL KINDS OF BURIED TREASURE, STEVE 'MUD GOD' BROOKER DIGS UP HISTORIC DEPOSITS SUCH AS SILVER COINS AND PEWTER SYRINGES. BUT HE'S NOT SO MUCH SEEKING HIS FORTUNE AS UNEARTHING PRICELESS STORIES FROM THE CITY'S RICH PAST



While contemplating the Thames on a Sunday stroll, consider the gloopy sludge remaining after tide's ebb. You could think of it as a 2,000-year-old moth-eaten rug. If you know which corner to lift to reveal what lies beneath, history could be rewritten. Imagine a jigsaw with infinite pieces, in which every object, whatever size, is fitted into place by the Museum of London, producing the most marvellous image and story. This puzzle is ever-growing, and one new piece can change the whole picture.

Mudlarks were once seen as the dregs of society by those such as the Victorian social researcher Henry Mayhew, whose classic London Labour and the London Poor (1851) is still in print. They were typically old and infirm women or wayward children with no other means of income. They would scavenge in the silt for coal, old rope, canvas, wood or metal – anything that might have been lost from the side of a ship while being loaded or off-loaded. The reprobates among them might actually climb on deck after nightfall to pilfer anything that could be sold on for a profit.

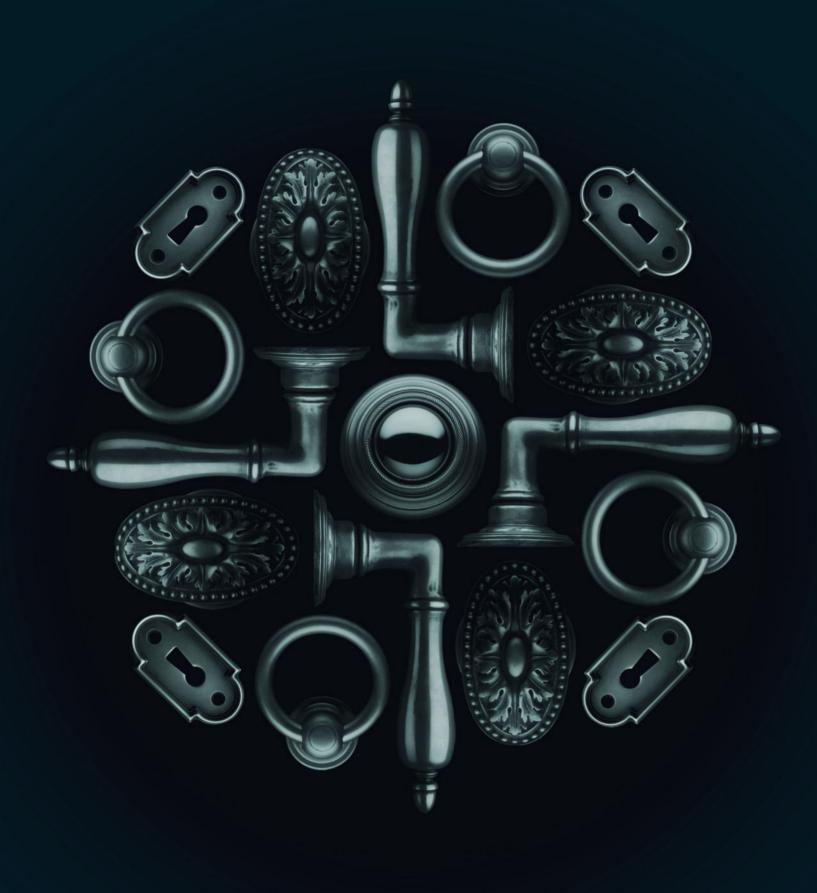
Today's detectives are no longer considered scoundrels, and a wonderful bunch make up the Society of Thames Mudlarks. Many have been scouring the river since the mid-1970s. We record our discoveries with the Portable Antiquities Scheme via a finds liaison officer at the Museum of London. Bear in mind that you need a permit, granted by the Port of London Authority, to dig up the Thames foreshore. I used to be a window fitter, but now I wander along the river using my eyes as a 'history wand', and give talks about the Thames around the country. Digging holes worthy of the Somme has earned me the nickname 'Mud God', as well as a TV show, *Mud Men*, on the History channel.

With two tides per day, the Thames leaves a 'finding line' of historic bounty that is never replicated twice. You have to seek out the erosion clues to discover where the last wave fell. 'Getting your eye in' is a term often used in 'mud-plugging' circles: this ability may take years to acquire, but once gained, it is akin to wearing x-ray spectacles – helping you see the find line, the artefacts waiting for collection, and the history within those items.

Although worth nothing in financial terms, what value can you place on holding a Roman child's shoe, and seeing where the toes clenched the leather – the hole in the heel the reason it was thrown away. Millions of 'worthless' pins line the foreshore. All made by hand, they were our biggest imports during the 17th century – most were for hair or clothing, but some were used to cast spells. You can find them placed inside salt-glazed, urine-filled 'witch pots', with a pinch of belly-button fluff and a silk heart pierced with a rusty nail. Look out for silver coins, often bent into an S-shape and gifted to mistresses as a love token; or pewter syringes filled with mercury, administered to 18th-century sailors suffering from gonorrhoea. (Mercury made the sailors sweat, like a purging fever. But they were simply being poisoned.)

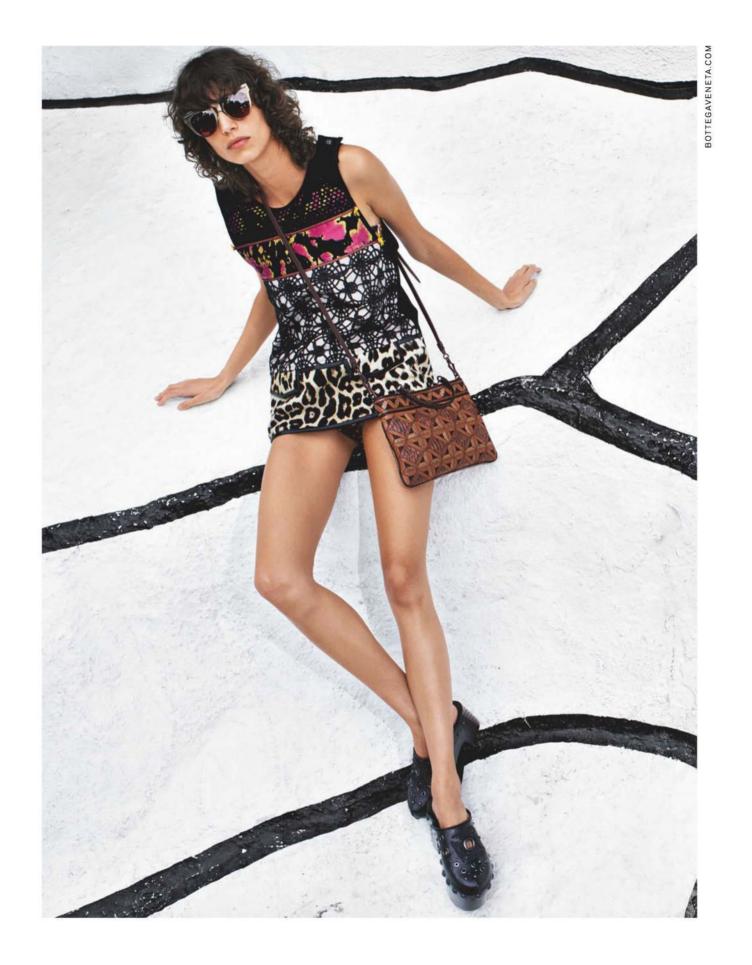
To name a few of my finds: bombs, swords, lead curses, cloth seals, rudely inscribed coins, Tudor leather clothes, murder weapons, Medieval shoes, Durex bricks – even blocks of plutonium. These are my reasons for walking the Thames foreshore for more than 20 years: it's all about the fantastic stories behind the artefacts I have found. To me, each one is priceless 

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