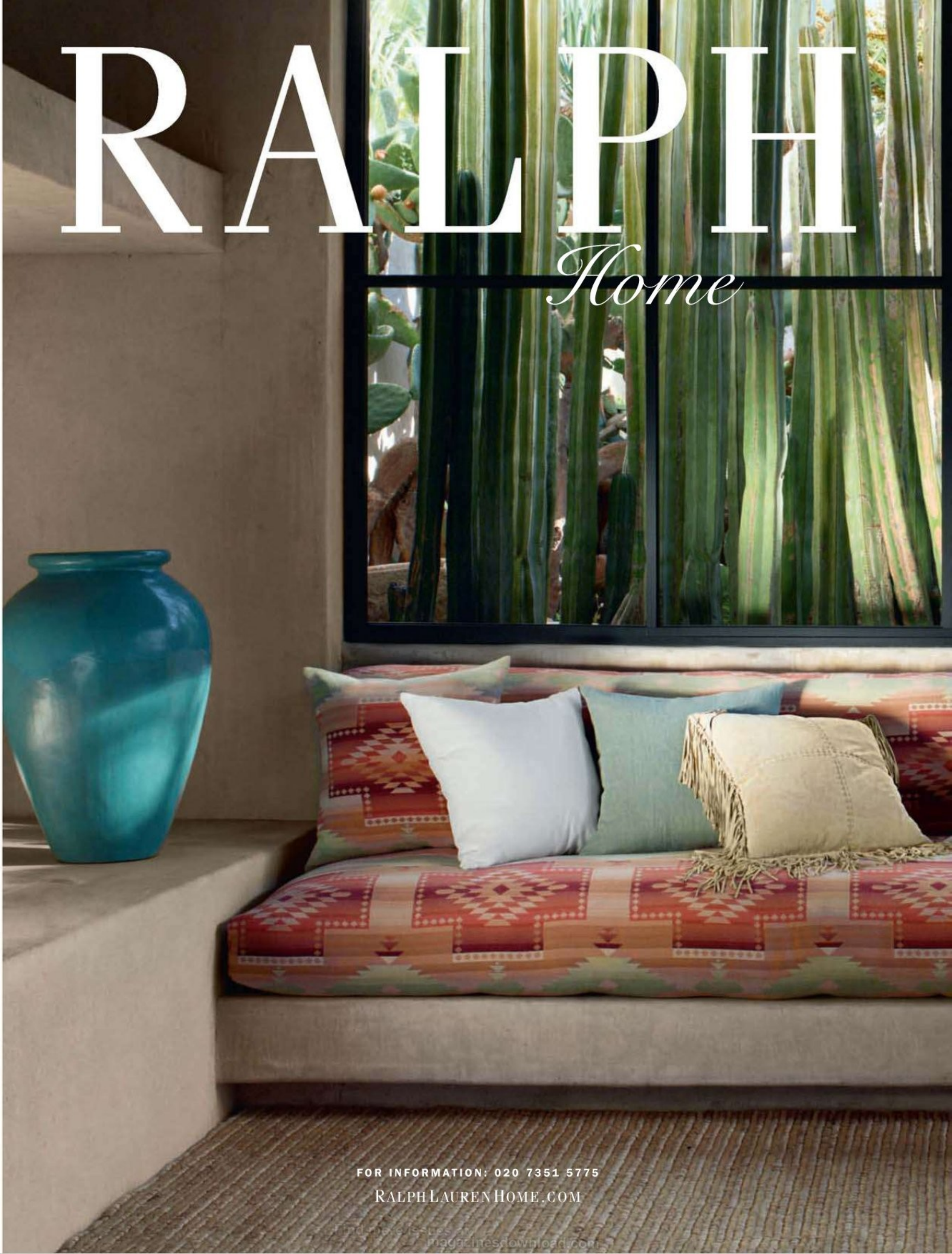
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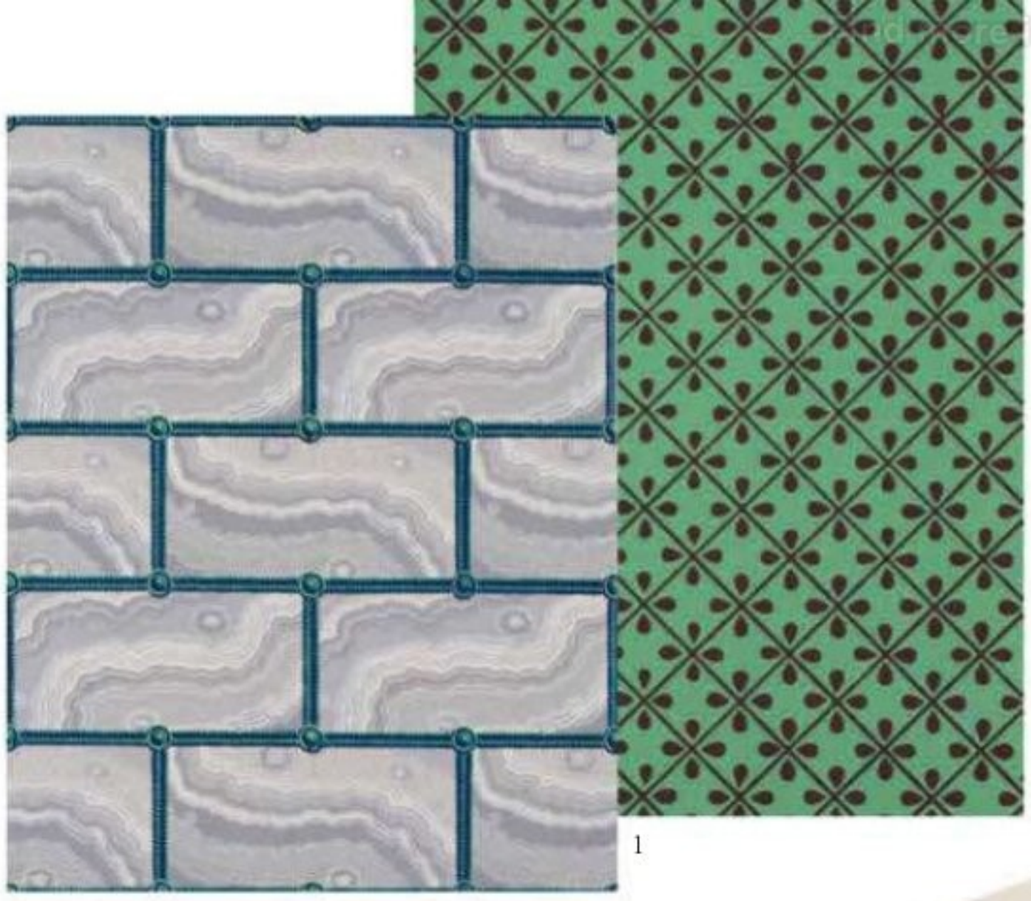
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antennae

What's in the air this month, edited by Nathalie Wilson



1



2

1 Adelphi Paper Hangings' 'Strawberry Hill Quatrefoil' wallcovering (right; $456 per 10m roll) wears its provenance on its sleeve. 'Fancy Ashlar' ($672 per 10m roll), however, is less obvious. That's because little is known about the original c1800 sample held in the Cooper Hewitt Museum. As with all of the American firm's offerings, these new patterns are hand-block-printed and can be custom-coloured. Ring 001 518 284 9066, or visit adelphipaperhangings.com.

2 Bert & May, purveyor of fine encaustic tiles, has expanded its repertoire to include glazed ones. Measuring 14.5sq cm, they are hand-cut and screen-printed, and cost £324 per sq m. Ring 020 3673 4264, or visit bertandmay.com.





3

3 With its depictions of mythology and everyday life, ancient Greek pottery has provided much in the way of historic insights. Such artefacts are celebrated by the British Museum at its exhibition *Defining Beauty* (until 5 July) and through its range of clay and terracotta reproductions, which are made by hand in Greece. Shown here are a drinking-party plate, £85, and a handled vase based on a *skyphos* (a wine cup) decorated with an owl, £125. Ring 020 7323 8898, or visit britishmuseumshoponline.org.



4



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4 When day broke at Fired Earth it was to a dawn chorus of six new paint colours named after British birds. From £35.50 per 2.5 litres of matt emulsion. Ring 0845 366 0400, or visit firedearth.com.



5 Bettina Maidment and Daisy Sayer aim to turn the homes in their neck of the woods 'from drab to fab'. Their east London shop, the

PHOTOGRAPHY: JODY TODD (1 RIGHT, 2, 5)



Hackney Draper, picks up the gauntlet with an own-brand paint range, home wares and international textiles, such as this Lithuanian linen (18 colourways; £26 per m). Ring 020 3583 8485, or visit thehackneydraper.co.uk.



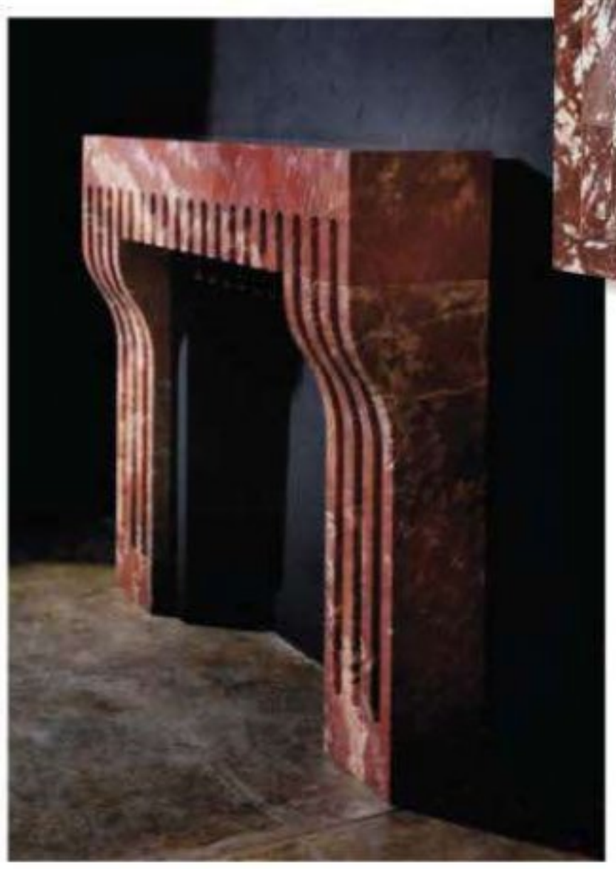
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6 'I love that this collection shows off both of our worlds – Swedish design and local craftsmanship.' Nike Karlsson is referring to the 'Nipprig' collection he designed for Ikea, which is made by Indonesian and Vietnamese weavers. Made from renewable materials, it includes everything from hats (£2) to mats (from £6.50). Ring 020 3645 0000, or visit ikea.com.



7

7 For nigh on 170 years the Viennese silver manufactory Jarosinski & Vaugoin has handmade cutlery. So Thomas Feichtner bore its well-honed production processes in mind when he designed its 192nd collection, 'No 192'. From £180 approx for a mocha-coffee spoon. Ring 00 43 1 523 3388, or visit vaugoin.com.





8

8 While the contours of the red Saint-Pons marble furniture and chimney piece are inspired by Classical academic drawings, designer Pierre Gonalons amended the scale and introduced some asymmetry. Shown: 'Table Basse Palais' (£11,400 approx) and 'Cheminée Palais' (£13,860 approx). Ring Galerie Armel Soyer on 00 33 1 42 55 49 72, or visit armelsoyer.com.

9 Architect/designer Luca Scacchetti has created a debut furniture collection for fabric house Rubelli. It consists of a staggering 40 items, which combine Venetian 'exuberance' with 'the restraint and rationality' of Milan. Shown here is the 'Colombina' chair (£3,360 approx) with removable headrest. Ring 020 7349 1590, or visit rubelli.com.



9

10 These cork and LED 'Bottle' lights, which run for three hours after recharging via a USB port and cost £10 each, are sure to snuff out the improvised candle-in-a-bottle form of illumination. Ring the Science Museum Shop on 01375 484567, or visit sciencemuseumshop.co.uk. ▷



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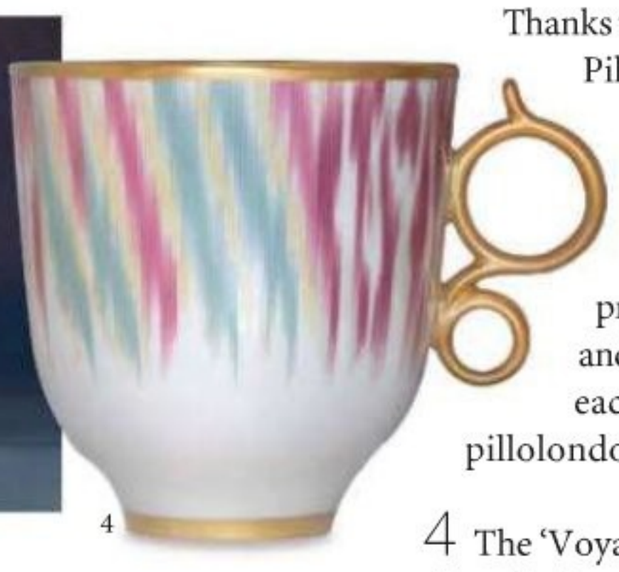
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1 The output of Rose Uniacke knows no bounds at the moment. The latest reproduction offering from the interior designer-cum-antique dealer is this elegant 'Leaning' chair, upholstered with or without buttoning in one of 17 coloured linens (£4,560 excluding fabric; accompanying footstool available). Ring 020 7730 7050, or visit roseuniacke.com.

2 In comparison to the grand scale of some of its previous creations, Jamb's three new light fittings compromise on size – good news for those with more modest-sized homes – but not on quality and aesthetics. Pictured, from top: the patinated-brass 'Barnsley' (£900), which is inspired by Georgian and Victorian examples, and the moulded-bronze 'Verity' wall lantern (£1,140), which draws on decorative styles popular in the late 18th century. Ring 020 7730 2122, or visit jamb.co.uk.

3 'I would rather sit on a pumpkin and have it all to myself, than be crowded on a velvet cushion,' said American poet Henry David Thoreau: Thanks to Amy Morton of London-based Pillo there's no need to forgo comfort in order to have a cushion to yourself; she makes very small runs of them from antique textiles, such as 1930s woodblock-printed 'Floral' and 'Tribal' designs and plain linens (all shown; from £32 each). Ring 020 8888 7319, or visit pillolondon.com.

4 The 'Voyage en Ikat' porcelain dinner service, designed by Benoît-Pierre Emery for Hermès, features jewel-coloured patterns inspired by fabrics in the archives of the Museum of Fabrics in Lyon and the Musée Guimet, Paris. Its shapes, meanwhile, nod to classic French and Asian tableware. From £87 for a soup spoon. Ring 020 7499 8856, or visit hermes.com.

5 Loaf's new 'Homer' extendable classic kitchen table, made from reclaimed fir, is pure poetry when paired with modern or traditional chairs. It costs from £695 for a 76 (high) × 95 (deep) × 160cm/210cm (wide) version. Ring 0845 459 9937, or visit loaf.com ■

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antennae roundup

By hook or by crook or by peg rail, hang your coat in style. Miranda Sinclair has been keeping tabs



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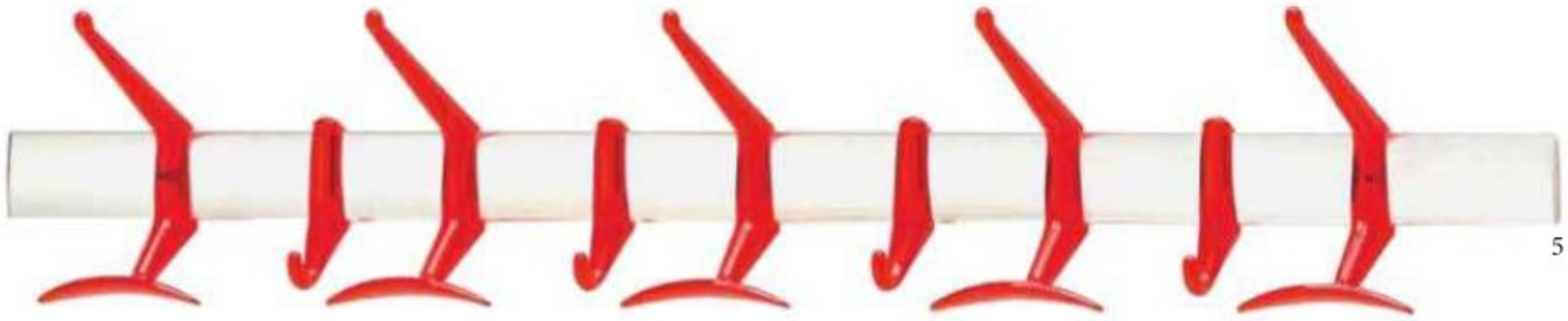








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1 ‘Matégot’ coat rack, £119, Gubi. **2** ‘Elan’, £90, House of Eroju. **3** ‘Loca Knax’, by Thomas Harrit and Nicolai Sørensen, from £105, Funktionalley. **4** ‘Mama’ hook, by Jonas Bergfeldt for Essem Design, £17, Skandium. **5** ‘Hanger’, by Kartell, from £101, Amara. **6** Oxidised-brass wall tree, £61, Graham & Green. **7** ‘Coat Dots’, by Hella Jongerius, £56.90 for a set of three, Vitra. **8** ‘Rondo’, by Wenko, £6 for a pack of two, John Lewis. All prices include VAT. For suppliers’ details see Address Book ▷



Travelling Light

by Kit Kemp

Christopher Farr Cloth

www.christopherfarrcloth.com

antennae roundup



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1 ‘Knize’ coat hook, by Adolf Loos, £362 approx, Woka Lamps Vienna. 2 From front: Flat-back hook, £6.50; Drive-in hook, £6; both Dickinson’s Period House Shops. 3 ‘Directoire 71320’ coat and hat hook, £728, PE Guerin. 4 ‘DFM3’ hooks, £18 each, Charles Edwards. 5 Solid-brass ‘Gitterwerk’, by Josef Hoffmann, $325, Neue Galerie Design Shop. 6 School hooks, £7.50 each, Baileys. 7 Antique-brass triple hook, £14, Chloe Alberry. 8 ‘The Chap’, £114, Lassco. All prices include VAT. For suppliers’ details see Address Book ▷

antennae roundup



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1 ‘Montelargo’, from $295, Casamidy. 2 ‘Trolley Stop’ brass and ceramic hooks, £10, Anthropologie. 3 Varnished-steel triple hook, £12.80, Manufactum. 4 Birch rack, £12, Objects of Use. 5 ‘The Standard’ oak hooks, by Fort Standard, £48 per set, SCP. 6 Shaker oak rail, £49, Tinsmiths. 7 Wood-and-metal double hook, £12, Re. 8 ‘Ottis’, £30, Habitat. All prices include VAT. For suppliers’ details see Address Book ■

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Deirdre Dyson introduces 'The Illusion Collection', her latest range for 2015. Produced from the finest, most luxurious materials, carpets are made to order from a palette of over 2,000 colours in wool and silk combinations. The hand-knotted 'Dawn' and 'Chequered' designs, in wool background and graded silk, start at £895 per sq m. *Ring 020 7384 4464, or visit deirdredyson.com*

WALK THE LINE

At Wol, we keep our eyes wide open all the time for the best new offerings from the rug companies. Photography: Anders Gramer

These glorious patchwork rugs, designed in-house at Whistler Leather and aptly named 'Retro' and 'Quarters', are created from Whistler's hair-on-hide leathers, 'Toronto' and 'Vancouver' – just two of over 400 colours. 'Toronto' can be seen here in two neutral, earthy tones, while 'Vancouver' is available in a multitude of colours, from neutrals to the brightest orange and aqua. *For details, ring 020 7352 4186, or visit whistlerleather.com*

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Stepevi, the leading contemporary luxury-rug brand, showcases its latest piece: 'Dérangé', in ink blue and apple green. Combining traditional rug-making techniques with new technology, the company provides excellent customisation and contract services, not only to retail customers but to architects and designers of high-end interior projects – all within six weeks. ***Stepevi, 274 King's Rd, London SW3 (020 7376 7574; stepevi.com)***



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OWNING THE PAST: WHY THE ENGLISH COLLECTED ANTIQUE SCULPTURE 1640-1840 (by Ruth Guilding; Yale, rrp £55) In the London of William Hogarth watermen tied their skiffs to a marble sculpture seated in the Thames mud. The toga'd figure of Homer had been brought to London to the palace built by the Earl of Arundel on the Strand in the 1630s, when one young scholar woke another at midnight to hurry through the streets and watch the first Greek and Roman sculptures ever seen in Britain be unpacked. As a statesman, Arundel believed that the virtue embodied in marble philosophers and emperors would educate the court of Charles I; as a dynast, he wished his son to gaze on their faces as he became 'The Compleat Gentleman', as his tutor Henry Peacham titled a book on education. But the 'collector-earl' died in exile during the Commonwealth. The lucky figures went to the University of Oxford; the unlucky were flogged to a pleasure garden on the south bank.

Owning the Past concludes 20 years of definitive research by *WoI* regular Ruth Guilding into the collecting and display of Classical sculpture in Britain in the years before public museums. It's book-ended by two heroes: Arundel, and the Sixth Duke of Devonshire, who at Chatsworth built a sculpture gallery open to 'the humblest individual' to share his transparent adulation of Canova; private, but as revealing, is the *antiquariam* of classical fragments, which – as if the marble is still warm to the touch – preserved memories of friendships and travels.

In between stretches a corridor of pseuds and show-offs, of forgery in Rome and swindling in Wimbledon. There's a nasty little painting, *The Lecture on Venus's Arse*, in which the lecherous dilettantes of Charles Townley's circle fondle themselves before an unsuspecting pair of classical buttocks. And competitive too: Henry Blundell of Ince Blundell Hall castrated a hermaphrodite to spite Townley's theories of sexual symbolism. More happily, Ince rescued Homer from the Thames when he built in the woods of his Lancashire estate a gallery modelled on the Roman Pantheon.



Guilding's book authoritatively reconstructs the ambition of such men to build chambers in which marble sculpture would inspire for centuries to come. And she rescues from oblivion heroic failures such as Richard Worsley, who travelled 29,000km in Greece and Turkey in pursuit of freshly excavated discoveries. Early in his marriage to a rich and sexually independent woman Worsley had hoisted a rival on to his own shoulders to show her naked (in a bath in Maidstone). Humiliated in the subsequent divorce he collected sculpture to restore his credibility. An art collection assembled in Venice was seized by Bonaparte's brother; his only son died; he retired to the Isle of Wight to rebuild the family seat of Appuldurcombe as a museum of marbles, published as the *Museum Worsleyanum* – the finest book of a private collection ever published, Guilding judges – in which he is portrayed as a Classical philosopher. But – as one educated Grand Tourist confided to his diary – I 'could not help now and then thinking of the *peeping* scene'. Worsley was buried in a Greek sarcophagus in Godshill church. But the house is in ruins, and the tomb has ever since been called 'Worsley's bath' ■ CHRISTOPHER WOODWARD *is director of the Garden Museum, London* ▷

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INVENTING IMPRESSIONISM: PAUL DURAND-RUEL AND THE MODERN ART MARKET (by Sylvie Patry et al; Yale, rrp £35) Though separated by 50 years, two descriptions of the Paris art dealer Paul Durand-Ruel are strikingly similar. This is Millet in 1871: 'It's impossible for me to imagine how we could have survived if Durand-Ruel had not asked for paintings. He proved our saviour'; and here, in 1924, is Monet: 'We would have died of hunger without Durand-Ruel, all we impressionists. We owe him everything.'

Superficially, the man to whom these tributes were paid hardly seemed to match up to the dashing, heroic character they evoke. Durand-Ruel cut a prosaic figure: neat, dapper, bourgeois to his manicured fingertips. But his importance as a courageous champion of the avant-garde can hardly be exaggerated. A chance encounter with Monet and Pissarro in early 1870s London was the catalyst for his life-long love affair with Impressionism, and over the following decades paintings of that type passed through Durand-Ruel's hands in staggering numbers: 1,500 Renoirs, 1,000 Monets, 800 Pissarros, 400 Sisleys and nearly as many Cassatts. And when, on occasion, dire straits prevented him from providing financial backing, he continued to dispense moral support to his often struggling protégés.

The question posed by this book is simple: how did Durand-Ruel manage to make a living selling art that most collectors didn't want? The authors answer it thoroughly, presenting new archival research in essays on the entrepreneur's pioneering staging of solo exhibitions, his innovations to the Parisian art market and his conquest of American and other foreign markets. This is clever cultural history, turning the well-known story inside-out by focusing on the structures through which Impressionism was financed and promoted. The book also offers revealing accounts of the dealer's other enthusiams: his 'limitless admiration' for Delacroix, and his early passion for the '*belle école de 1830*' – Corot, Rousseau and Millet – likewise *plein air* landscape painters.

Durand-Ruel emerges as an 'unrepentant risk-taker' with a penchant for the audacious bulk-buy. In 1872 he saw two pictures by Manet hanging in another artist's house, a still life of a salmon, grey-pink and glinting with silver, and a moonlight view of Boulogne. He bought them there and then, and, not content with that, he went round to Manet's studio and paid the substantial sum of 35,000 francs for 21 more – a bold move, given the lack of established market for the artist's work. But a characteristic gesture nonetheless: Durand-Ruel had absolute faith in his own aesthetic judgement, once bullishly remarking to Monet: 'even if I had a thousand of your pictures that hadn't sold I would not change my opinion'. Much later, he had the satisfaction of witnessing the outcome of his great gamble. 'At last,' he said, 'the Impressionist masters triumphed just as the generation of 1830 had. My madness had been wisdom.'

Durand-Ruel's wildly successful venture of selling Impressionist paintings to progressive foreign buyers, particularly Americans, had a telling consequence: when in 1920 he was awarded the Légion d'honneur, it was not for services to the fine arts but to foreign trade ■ SUSAN OWENS *is the curator of 'Jonathan Richardson by Himself' at the Courtauld Gallery, London (24 June-20 Sept)* ▷

To order *Inventing Impressionism* for £33.25 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

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THE IRISH GARDEN (by Jane Powers; Frances Lincoln, rrp £40) I was scarcely 20 pages into this magnificent book before I said to myself: 'I've got to go back to Ireland. I've got to go back *now*.' The images are irresistible: a meadow of buttercups washing up to the sternly handsome front of Salthill House in County Donegal; Carl Wright's astonishing garden 'on loan from a savage landscape' in the Burren, County Clare; the enchanting *cottage orné* superbly restored by potter Nicholas Mosse and his wife in the glen at Kilfane, County Kilkenny.

The book deals in detail with 38 gardens, well spread through the country, though County Wicklow features more heavily than anywhere else. But Wicklow has terrific gardens and it's a miracle to see Kilruddery in these pages, the elegant lines of its canals and hedges regained from the state of 'gracious decrepitude' in which I saw it 20 years ago. Kilruddery was one of 26 gardens to benefit from a generous restoration fund set up in the 1990s specifically to save historic Irish gardens.

Books about gardens too often descend into yawningly long shopping lists of plants. This one doesn't. Jane Powers writes vividly and well about the landscapes in which the various gardens are set, explaining how this affects the kinds of gardens that can be made. She is excellent on the often turbulent history of a garden and on past owners: Ambrose Congreve of Mount Congreve in County Waterford, who 'dressed nattily and lived extravagantly'; Robert Rochfort of Belvedere in County Westmeath, who in the 18th century built the biggest sham ruin in Ireland. He thought it showed his taste as a gentleman of fashion. Locals said he'd built it to blot out the sight of the house built by his younger brother, George, with whom he'd quarrelled.



The Irish Garden is a huge, heavy, sumptuous book, beautifully designed and rightly extravagant with the photographs taken by the author's husband, Jonathan Hession. It's laid out in nine sections starting with Grand Big Gardens, such as Birr Castle and Powerscourt, and finishing with Good Enough to Eat, which includes Darina Allen's famous garden at the Ballymaloe Cookery School and the less well-known Dunmore Country School in County Laois, more recently set up by the Frenchman Tanguy de Toulgoët.

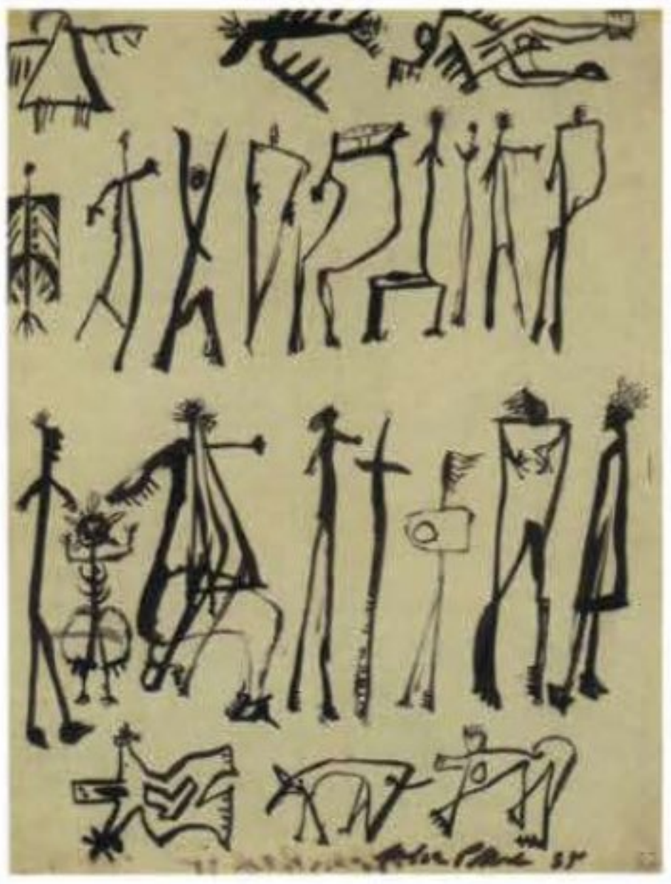
The tools you most need in an Irish garden, wrote William Watson in 1906, are 'the saw, pruning hook, and knife'. It's the same still, but that lushness is what captivates us. We tend to forget about the insistent rain that creates it, and the photographs in *The Irish Garden* help to maintain this pleasant delusion. Jane Powers's text adds the necessary corrective. She is not afraid, either, to voice opinions about the relative merits of the gardens she includes and is justifiably critical of the state of affairs at Ilnacullin, the work of the incomparable Edwardian designer, Harold Peto.

But I recall an evening when, after a tough passage at sea, we turned thankfully into Bantry Bay and with goose-winged sails, ghosted quietly up to the harbour at Glengariff. There I got my first sight of the once-elegant Ilnacullin, wrapped in the jungle-like growth of Garinish Island. Oh the romance! The endlessly beguiling romance of Irish gardens ■ ANNA PAVORD *is the author of 'The Curious Gardener' (Bloomsbury)* ▷

To order *The Irish Garden* for £36 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

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To order *Jackson Pollock's Mural* for £22.46 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

JACKSON POLLOCK'S MURAL: ENERGY MADE VISIBLE (by David Anfam: Thames & Hudson, rrp £24.95) Jackson Pollock's *Mural* was the fruit of a commission merely to spruce up the hallway of Peggy Guggenheim's New York town house, but Pollock – boozer, brawler, American pioneer – confessed it was 'exciting as all hell'.

Given freedom to devise his scheme, he was lost for a while. Then, some time around New Year's Eve of 1944, he quickly dispatched it. At just over six metres in length it would be his largest picture. It had 'every animal in the American West' stampeding along it, he said. Those viewing it today might discern only a succession of black stick figures bound together in swirls of colour, but Pollock claimed there were 'cows and horses and antelopes and buffaloes. Everything is charging across that goddamn surface.' With it, he took the public, social concerns of American murals of the 1930s and translated them into the private language of myths, dreams and recollections that would soon be the subject of the Abstract Expressionists.

The recently restored *Mural* is the subject of a touring show that runs throughout the summer at the Peggy Guggenheim Foundation in Venice. David Anfam, its curator, hazards that it is one of the most consequential American paintings of the last century, largely because it pointed the way to the rhythms and dimensions of Pollock's later drip technique. Even if such claims have more puff than purpose, *Mural* is a useful focus around which to build Anfam's enjoyable tale of Pollock the cultural frontiersman shouldering up to the big issues: the heritage of European art, the Old West, the new modern America and the age of the bomb.

Some Pollock scholars can be tyrannically dogmatic about Jack, for on the interpretation of his drip paintings – a pinnacle and epitome of abstraction – so much depends. Anfam's zesty, loosely written volume will leave them apoplectic, for, reluctant to methodically analyse *Mural*, he ranges about widely. The obvious references are all there: a good discussion of murals, the influence of Clyfford Still and the meaning of 'Action painting', that painting-as-performance that the critic Harold Rosenberg felt encapsulated the New York School manner.

But there are adventurous connections too, such as when Anfam finds inspirations for Pollock's drip paintings in war-time photographs: a *Life* magazine image of anti-aircraft fire over Algiers; a shot of earth splattering up from an exploding shell; an aerial view of a ramshackle POW camp, its tiny tents extending endlessly just as Pollock's forms sprawl along his canvases. Some might find it more baffling that Richard Serra's *Belts* (1966-7), a sequence of limply hanging rubber strips, can be read as a tribute to *Mural*, yet it was intended as such, and Anfam explains why in his glance at the picture's legacy. It's those photographic sources that will really rile Pollock's more doctrinaire critics: they'll see them as too literal-minded, too loose a reading of an abstract style that sought to resist the visible world altogether. For Anfam's purposes, though, they only aid in drawing together all the facets of the world Pollock inhabited, and some of us can forgive him for that ■ MORGAN FALCONER *is the author of 'Painting Beyond Pollock' (Phaidon)* ▷

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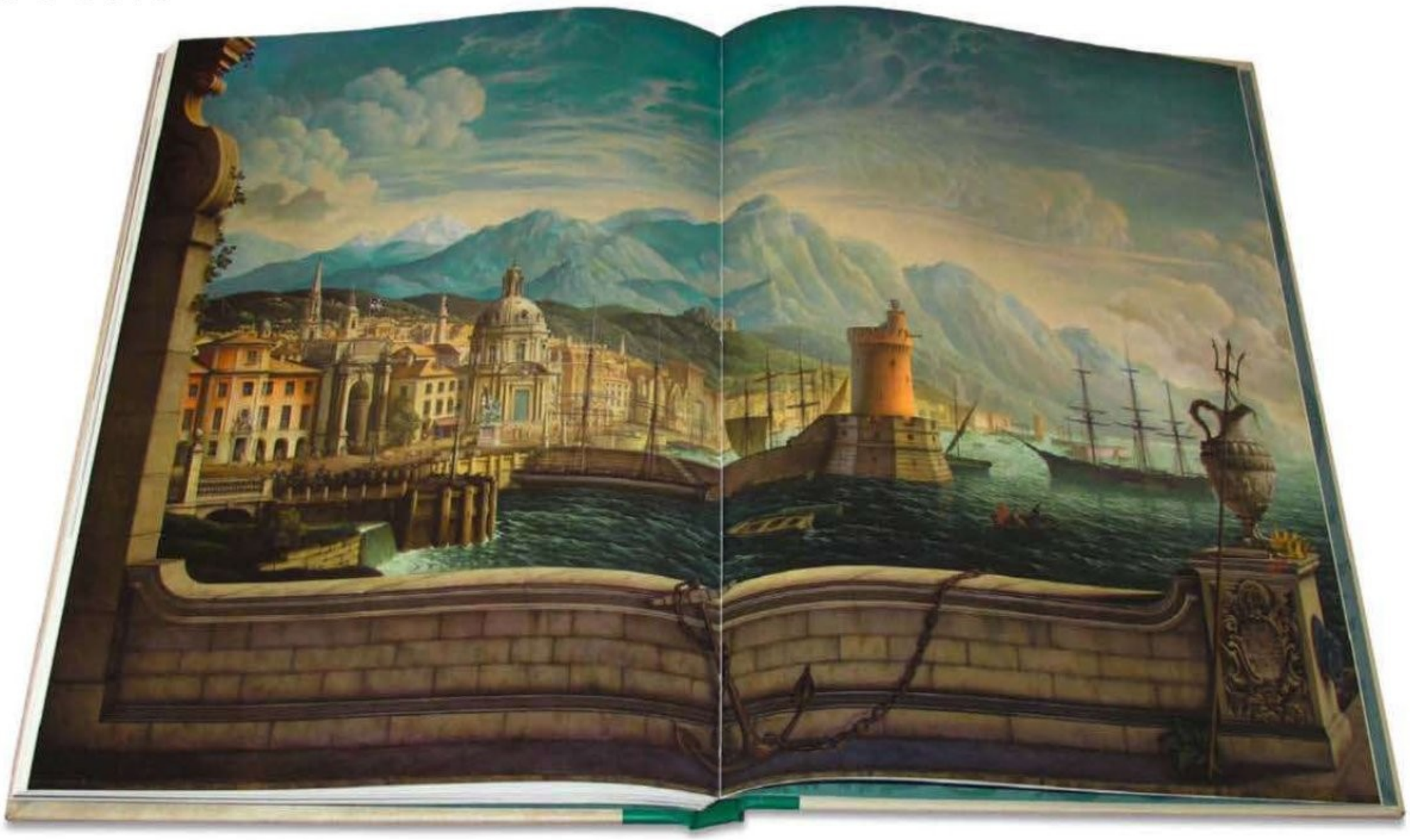
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REX WHISTLER: INSPIRATIONS. VOL. I: FAMILY, FRIENDSHIPS, LANDSCAPES. VOL. II: LOVE AND WAR (by Hugh and Mirabel Cecil; The Pimpernel Press, rrp £30) These two small volumes offer a perfect introduction to this artist, to his imaginative fantasy and exuberant delight in architecture. Once, while studying at the British School in Rome, he wrote to his friend Stephen Tennant, sketching in a design for an elaborate Baroque structure, wriggling with statues and barley-sugar columns. 'Here is an entrance gate for your house… to be built of "Wembley Exhibition" materials for economy… to give the appearance of Antiquity.' This was in 1928, at a time when his avid pursuit of the classical was out of step with his generation's search for the new. In Rome, his fellow students expressed dislike of ruins, elegance and poetry, preferring to discuss Le Corbusier.

Three years before, he had met Edith Olivier. He was then 19 and she almost 50. Such an age gap might have barred friendship, but they immediately grew close, discovering shared interests on his first visit to her home, which sat within the park surrounding Wilton House. 'The loveliness of Wilton was so soaked into me during my stay with you,' he wrote afterwards, 'that I can quite clearly see in my mind's eye all the intoxicatingly beautiful spots that you showed me…' She received from him a drawing of two figures prostate before the Wilton Column: 'You and me worshipping at the shrine of beauty.' He especially admired the Palladian Bridge at Wilton, which is illustrated more than once here.

A shared passion for the English landscape, for rural traditions and historic country houses came to place this friendship at the core of Rex Whistler's life. Edith Olivier helped him obtain a studio in London and opened up for him a social world that brought commissions. Designing wall decorations for grand houses gave him harmonious settings for his work, as photographs of these interiors demonstrate. His great masterpiece is the mural in the dining room at Plas Newydd in Anglesey, designed to give those seated at the long dining table the illusion that they are looking out over a balustrade at a Mediterranean port scene. But even his simple decoration of a ceiling beam, ornamented with the words 'Darling Edith' and a couple of fronds, achieves instant style. Hugh and Mirabel Cecil neatly define his manner as 'a blend of classicism and romanticism reinterpreted in modern terms'.



Edith Olivier noted that 'his eye misses nothing'. His unrequited love for Lady Caroline Paget brought sadness to his life in the late 1930s, but his work never dimmed in intensity. When the war began he joined the army, becoming second lieutenant with the Welsh Guards. While training in a camp on Salisbury Plain, he transformed the officers' anteroom and dining room into an 18th-century setting, complete with spoof old masters and grisaille portraits of the battalion's senior officers.

His brother Laurence read of his wartime death in a newspaper, while travelling home to Devon. He said nothing, showed nothing, while realising that the world had irrevocably changed ■ FRANCES SPALDING *is the author of 'The Bloomsbury Group' and 'Virginia Woolf: Art, Life and Vision' (both National Portrait Gallery)* ▷

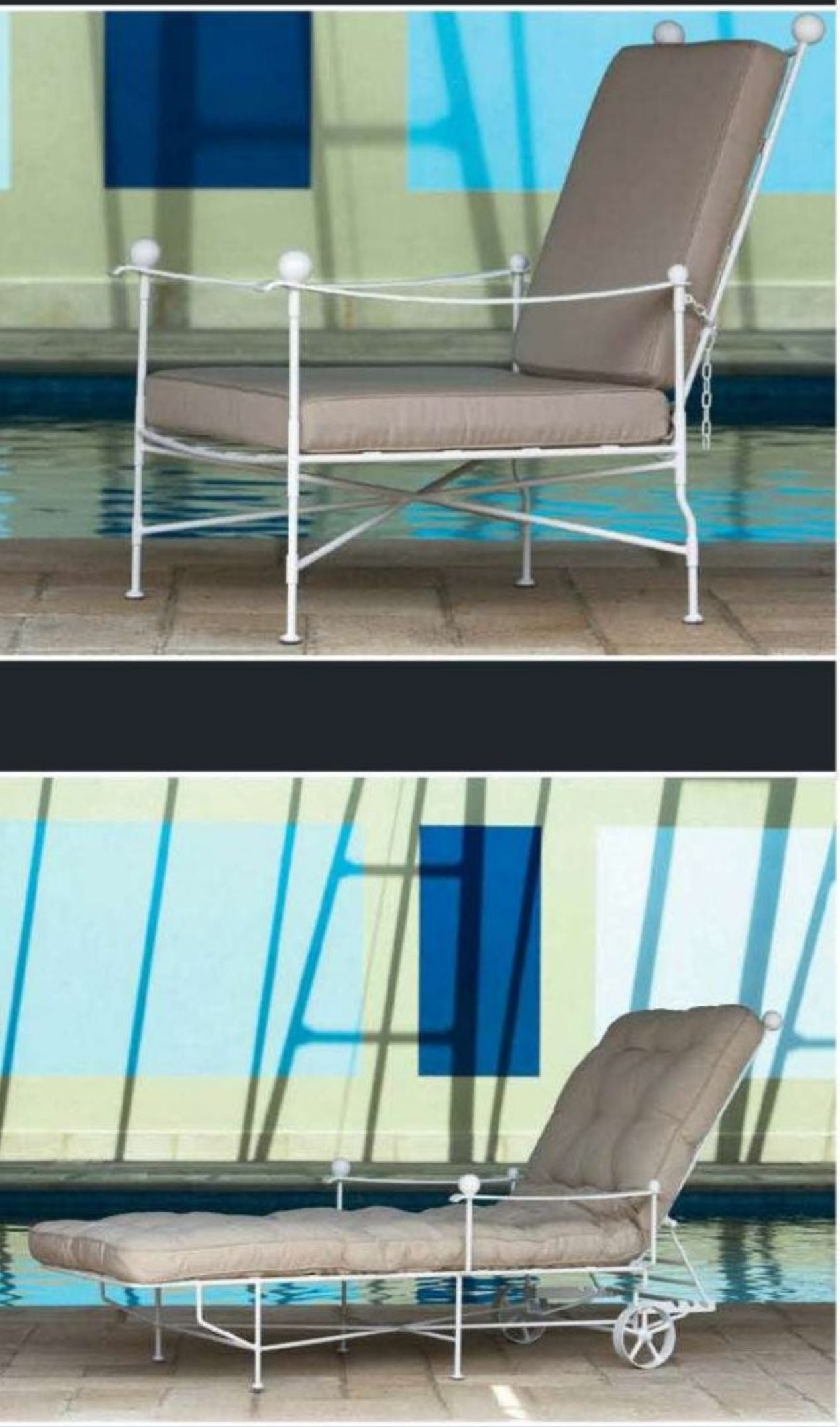
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IMPROBABLE LIBRARIES (by Alex Johnson; Thames & Hudson, rrp £14.95) The Diagram prize is awarded for the oddest book title published each year. While it might not be quite up there with past winners such as *How to Avoid Huge Ships* (1992) or *Bombproof your Horse* (2004), *Improbable Libraries* does have a comically 'niche' ring to it. Yet what looks at first like a wafer-thin cross-section through the design world ends up celebrating a wonderful breadth of human response – one is struck by the diversity of problem-solving and the generosity of the reading community.

The scope is genuinely global. A quick flick reveals a bamboo-built 'manta ray on legs' for Thai children, a glass-fronted book-exchange fridge in an earthquake-damaged street in Canterbury, New Zealand, and a 24-hour library at Amsterdam's Schiphol airport. In what's largely a paean to printing, it's ironic that such an image-heavy book would never have got the green light in the pre-internet age, so time-consuming (and therefore costly) would conventional picture research have been. But since the author, Alex Johnson, has a well-known blog called Bookshelf, people are regularly uploading jpegs to him from all four corners.

If reading involves a journey taken by the imagination, then books and travel – the opening section – have had a long association. It's no coincidence that the legendary library of Alexandria was based in a port city. We learn about a Bibliotaxi scheme in São Paulo, where fares can borrow titles on an honesty basis, while several cities, from Madrid to Haarlem to Santiago, have set up innovative lending schemes on their rail networks.

One theme involves libraries in the home; another documents the heroic efforts of volunteers to reach out to remote communities. The children of nomadic herders in the Gobi desert receive books by camel, while the *Epos* library boat serves isolated villages on the west coast of Finland. One primary-school teacher in Colombia brings books to the country's Caribbean hinterlands on muleback – the Biblioburro scheme – and in the process lost a leg in an accident and was set upon by bandits, who tied him up (then stole a copy of Paulo Coelho's novel *Brida*).

Whether the solution is tiny and low-tech – a repurposed red telephone box on a Hampshire village green – or grandly futuristic – Shigeru Ban's planetary 'pods' in the Seikei University library in Japan – what seems clear is that books have become inextricably fused with human identity. Maybe the market for *Improbable Libraries* is bigger than I thought. In fact, here's hoping design-savvy bibliophiles will be seeking it out in stacks from Seoul to Seville ■ DAMIAN THOMPSON ▷

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COLOUR (by Abigail Ahern; Quadrille, rrp £20) **PURE COLOUR** (by Jane Cumberbatch; Pavilion, rrp £25) Complete with a black cover, Abigail Ahern's book is for dudes and hipsters who like their colours served up strong and rich and are prepared to be subversive and brave. These interiors – or 'fab pads' as Ahern would describe them – are grown-up homes, sophisticated spaces in architecturally perfect warehouses and glamorous apartments crammed with cool furniture and quirky accessories.

In contrast, the pads in Jane Cumberbatch's book are of the cushion, sketch- and note- variety; after the chiaroscuro of Ahern's über-urban interiors, this book may have you reaching for your sunglasses, for despite the startlingly bright pink page edges, white is her dominant colour. The style is a little bit 'Boden', and it's easy to imagine happy, smiling families fitting very well into Cumberbatch's bright, sunny interiors and holidaying in the southern European houses that provide much of her inspiration. Nature supplies the colours, with chapter headings such as: 'Grass Green and Garden Cabbages' and 'Saffron, Quince and Summer Beaches'. Here the great outdoors is brought inside, whereas Ahern's interiors suggest inhabitants who, revelling in bottom-of-the-lake hues, seldom brave the daylight.

Cumberbatch offers a short summary of the science of colour, whereas Ahern rejects all that to encourage rule-breaking and intuition. Both books are written in a chatty first person but the latter's language is relentlessly (and sometimes irritatingly) hip: 'Every space needs a wait-a-minute moment: make brights your BFF' (no, me neither). Cumberbatch sometimes teeters on the twee: 'I dream of sleeping in a dry bath of cold, clean linen' (her enthusiasm for that material can be exhausting). However, both eschew reams of text (which most readers ignore anyway) in favour of short paragraphs, snappy slogans and bon mots. For Ahern, bold sans-serif capitals on disciplined layouts, and a handwritten font on busy, hard-working pages for Cumberbatch.

With so many of today's books compiled from library pictures, one of the pleasures of these two is that in each the photography is by a single practitioner: Graham Atkins-Hughes provides the moody shots for *Colour*, and Jane Cumberbatch has taken her own to ensure she gets her *Pure Colour* just right.

You don't have to be hip to be drawn to the dark arts of Abigail Ahern's gorgeous colour schemes, but nor do you have to be a hippy to appreciate Jane Cumberbatch's love of green apples as a colour accessory ■ BRIDGET BODOANO *is the author of 'Living with Colour: Discover your Personal Palette' (Quadrille)* ▷

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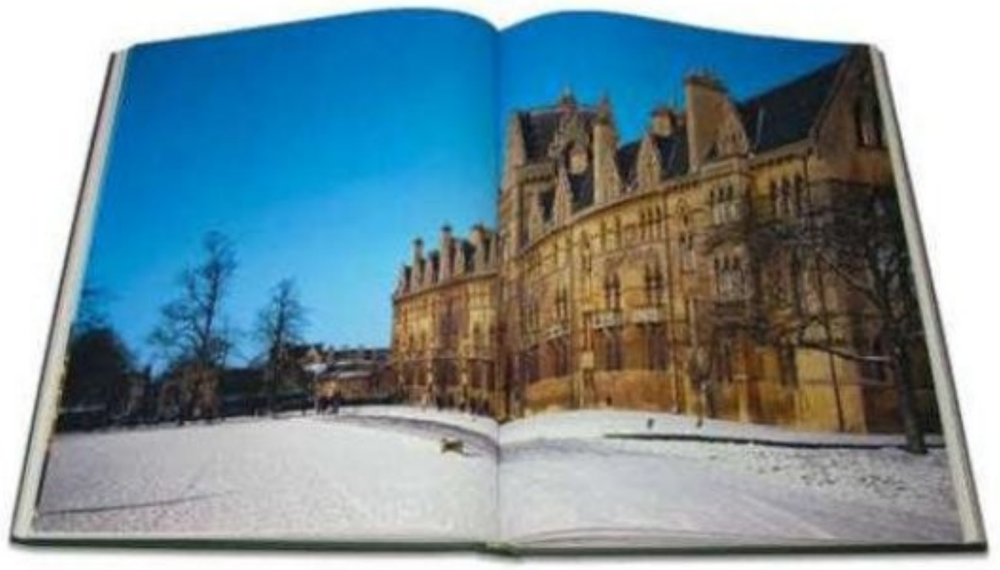
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THE COMFORT OF THE PAST: BUILDING IN OXFORD AND BEYOND, 1815-2015 (by Steven Parissien; Paul Holberton, rrp £40) It is always a pleasure for the enthusiast when a distinguished specialist takes a step back to give an overall perspective of the history of architecture, stressing their personal favourites and devising a narrative that puts familiar buildings together in an unusual way. Parissien is the director of Compton Verney, the country-house art gallery in Warwickshire, and many will know him as the author of a recent book on railway stations as well as much else on interiors and landscape art. He is also a visiting fellow at an Oxford college, and this book is his tribute to the city, and in particular to its fondness for dreamy, old-fashioned architecture.

His story begins in 1815 because the book has been sponsored by Symm, the high-class Oxford building contractor, for it was in that year that the company's founder erected his first building. This enables Parissien to interweave his architectural account with the story of those who commissioned him. A builder's perspective is often a fascinating one, and it is also relatively neglected by architectural historians who generally find the patron's point of view more appealing. In the year of Waterloo, Symm's founder, Daniel Evans, designed and built a modest Wesleyan chapel; today Symm is an international firm whose portfolio extends not only to lush refurbishments here but also to new top-end Neo-Georgian houses in the United States.

Parissien's tour of such splendid architecture from the last two centuries, all within a single city, has many delights alongside its fabulous photographs – for the images alone make this a highly enjoyable volume. Oxford dons preferred malleable, genial, senior-common-room types as their architects, and Parissien tells with relish the story of one such, TG Jackson: it was Jackson more than any other who created the picturesque 'Tudor' late-Victorian city that looks so well in photographs today. The gabled High Street front of Brasenose College with its luscious ornamentation is his, as is the famous 'Bridge of Sighs' over New College Lane.

Parissien shares the dons' predilection for buildings with a comfortable, traditional air, and it comes as no surprise that he prefers Raymond Erith's dreamy and quaint, but tiny, provost's lodging for Queen's College to the contemporary monuments of assertive Modernism. His book will be a real pleasure for those who enjoy Oxford and want to hear how much of it came about ■ TIMOTHY BRITTAIN-CATLIN *is the author of 'Bleak Houses: Disappointment and Failure in Architecture' (MIT)*

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SERIOUS pursuits

Auctions, antique fairs and diverting activities, chosen by Chloë Ashby





1 Bouke de Vries, *Broken Chair*, 2015, Selfridges, 22 May-9 June. **2** Martyn Steele, *Gorge*, 2012, Fresh Air, 14 June-5 July. **3** Dutch-decorated Chinese 'Famille Rose' saucer, Yongzheng period (1723-1735), Jorge Welsh at Masterpiece London, 25 June-1 July.

Surely we all remember Uncle Albert's tea party in *Mary Poppins*? It takes place on a ceiling, after all. Now the Art Room and Selfridges will co-host an installation of suspended seats. Curated by Fair & Co, as part of Selfridges' *Work It* campaign, **RE-WORK IT! CHAIRS FOR THE ART ROOM** will see 90 seats – spruced up by leading lights such as Paul Smith – cascade through the atrium of the Oxford Street department store. From 22 May until 9 June, the online auction company Paddle8 will sell the chairs. Bottoms up. Details: 01865 779779; theartroom.org.uk.

BRITAIN

UNTIL 29 MAY LONDON **KINOTEKA.** Catch the closing weeks of the annual celebration of Polish cinema. Details: kinoteka.org.uk.

UNTIL 26 JUNE 33 FITZROY SQUARE, LONDON W1 **EVERY OBJECT TELLS A STORY.** The best is history, with curiosities and oddities. See next month's issue. Details: 020 7835 1600; everyobjecttellsastory.com.

20 MAY-18 JULY LOUISA GUINNESS GALLERY, CONDUIT ST, LONDON W1 **THE JEWELLER AS ARTIST: 1960-1980.** A glistening exhibition selling jewels of 1960s and 1970s makers. Details: 020 7494 4664; louisaguinnessgallery.com.

22-24 MAY ICA, THE MALL, LONDON SW1 **ROOM AND BOOK.** Buy the books, out-of-print and new, from 20 leading specialists. Details: 020 7930 3647; ica.org.uk.

23-31 MAY ST MICHAEL'S, DISCOED, POWYS **CONTEMPORARY CERAMICS.** British potters congregate in an ancient church. Details: 01547 560246; discoed.org.

27-28 MAY SOTHEBY'S, NEW BOND ST, LONDON W1 **THE DUCHESS: PRECIOUS OBJECTS AND PROPERTY FROM THE ESTATE OF MARY, DUCHESS OF ROXBURGHE.** Hail Mary and her historic collection. Details: 020 7293 5000; sothebys.com.

5-7 JUNE MILL MARSH PARK, BOVEY TRACEY, DEVON **CONTEMPORARY CRAFT FESTIVAL.** With the potter, the artists on paper and most likely the candlestick-maker. Details: 01626 830612; craftsatboveytracey.co.uk.

9 JUNE SUMMERS PLACE AUCTIONS, THE WALLED GARDEN, BILLINGSHURST, W. SUSSX **GARDEN, DESIGN AND NATURAL HISTORY.** Washing up, Silas Birtwistle's *A Table from the Sea's Edge*, 2010. Details: 01403 331331; summersplaceauctions.com.

10 JUNE BONHAMS, NEW BOND ST, LONDON W1 **MODERN BRITISH AND IRISH.** All eyes on Elisabeth Frink's *Goggle Head*, 1967. Details: 020 7447 7447; bonhams.com.

14 JUNE-5 JULY QUENINGTON OLD RECTORY, CIRENCESTER, GLOS **FRESH AIR.** At a Cotswolds sculpture show. Details: 01285 750379; freshairsculpture.com.

23 JUNE CHRISTIE'S, KING ST, LONDON SW1 **IMPRESSIONIST AND MODERN.** Hop – or leap, like Franz Marc's chamois – to it. Details: 020 7839 9060; christies.com.

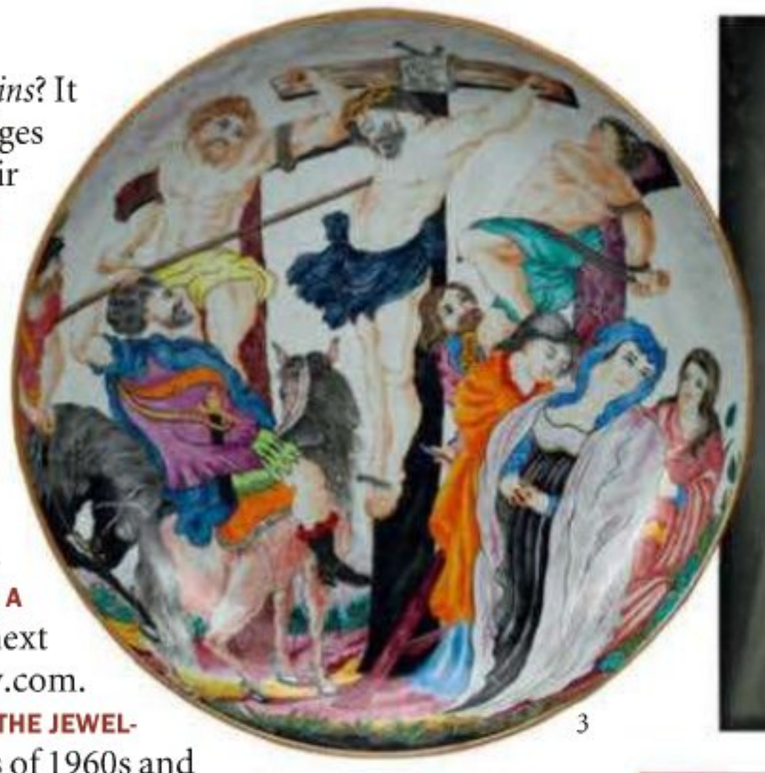
25 JUNE-1 JULY SOUTH GROUNDS, THE ROYAL HOSPITAL CHELSEA, LONDON SW3 **MASTERPIECE LONDON.** Time for a check-up, at the leading international fair for art, antiques and design. See pages 80-81. Details: masterpiecefair.com.

27-28 JUNE FAWLEY HILL, HENLEY-ON-THAMES, OXON **SALVO FAIR.** Antique, reclaimed and salvaged stock – including a showman-style wagon – rolls in to Sir William McAlpine's estate. Details: 01225 422300; salvo-fair.com.

OUTSIDE BRITAIN

USA UNTIL 24 MAY DALLAS ARTS DISTRICT **SOLUNA: INTERNATIONAL MUSIC AND ARTS FESTIVAL.** The Dallas Symphony Orchestra conducts a new annual classical music and fine-arts event. Details: 001 214 692 0203; mydso.com.

19 MAY SOTHEBY'S, YORK AVE, NEW YORK **THE D. BRENT POGUE COLLECTION.** A fistful of dollars, or 650 early US coins. Details: 001 212 606 7000; sothebys.com ■



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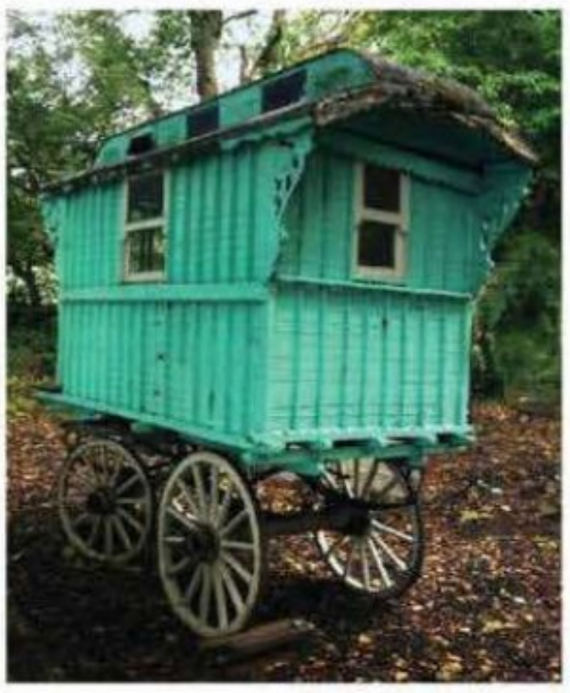


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4 Photograph of Mary, Duchess of Roxburghe, 1935, Sotheby's, London, 27 May. **5** Franz Marc, *Gemsen*, 1911, Christie's, London, 23 June. **6** Victorian showman-style wagon, c1880, Cronin's Reclamation at Salvo Fair, 27-28 June. **7** Elisabeth Frink, *Goggle Head*, 1967, Bonhams, London, 10 June



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1 'Terry 186627', £97, C&C Milano. 2 'Sunbaked Linen LFY66047F', £182, Ralph Lauren Home. 3 'Greville Mohair Velvet', by Adam Bray, £218.40, Redloh House Fabrics. 4 'Pop-up 07908003', by Boussac, £100.80, Pierre Frey. 5 'Montparnos', by Misia Paris, £170.90, Casamance. 6 'Neon Cow NE03', £19 per sq ft, Edelman. 7 'Vancouver', £1,275 per hide, Whistler Leather. 8 'Tiber', £25, Designers Guild. Prices are per m, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▷

ORANGE DIP

Call us shallow but one colour above all others is guaranteed to put us in buoyant mood. From citrussy satin to vermilion velvet and tangerine-coloured toile, it's almost impossible to overinflate its appeal. Dive right in, the choice of fabrics is really rather lovely, says Miranda Sinclair. Photography: Anders Gramer

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1 'Julie 004', by Brochier, £240, Altfield. 2 'Madeleine Velvet SCH68821', by Schumacher, £237.80, Turnell & Gigon. 3 'Jardin du Luxembourg 04813-04', by Manuel Canovas, £76, Colefax & Fowler. 4 'Sylvana 8014117', by Brunschwig & Fils, £79, GP&J Baker. 5 'Ile des Elephants HB400-3', by Hill Brown, £138.60; 6 'Rayure Montespan 4153', by Veraseta, £274.20; both Turnell & Gigon. 7 'Talisman 643-03', £254, Lelièvre. 8 'Tibet CH34545-6', by Clarence House, £561.80, Turnell & Gigon. Prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Optimiste 19469-223', £81, Zimmer & Rohde. 2 'Riad', £80, Paolo Moschino for Nicholas Haslam. 3 'Trocadero TC00013', by Thomas Callaway, £154, Holland & Sherry. 4 'Honeycomb J699F-05', by Jane Churchill, £62, Colefax & Fowler. 5 'Colour-drome', by Peter and Linda Green, £54, St Jude's Fabrics. 6 'Pollen', by Kate Blee, £90, Christopher Farr Cloth. 7 'Circuit 24', by Benoît-Pierre Emery, £350, Hermès. 8 'Memphis L8988-10', by Larsen, £54, Colefax & Fowler. 9 'Torba 2157-03', by Richard Smith for No. 9 Thompson, £68, Fox Linton. Prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Donegal Tweed SQ11215', by Sequana, £174, Tissus d'Hélène. 2 'Erato Ondine Velvet', by Camengo, £35.20, Casamance. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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1 'Riya 136', by Duralee, £80, Simon Playle. 2 'Breadfruit', by Bird in the Hand, £115, Redloh House Fabrics. 3 'Great Floral', £170, Bennison Fabrics. 4 'Suvi 7616-05', £55, Romo. 5 'Exotic Tree', £150, Soane Britain. 6 'Ashok', by Penny Morrison, £126, Redloh House Fabrics. 7 'Pali Lin 04829-04', by Manuel Canovas, £88, Colefax & Fowler. 8 'Alexa F94916', £50, Thibaut. Prices are per m and include VAT. For suppliers' details see Address Book ▷

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1 'Ooti 231270', £73, Sanderson. 2 'Yuzen 8013146', by Brunschwig & Fils, £66, GP&J Baker. 3 'Go Gingham', £45.80, Robert Allen. 4 'Laveno Barré Maché 149136', £230, C&C Milano. 5 'Hot Stillscape', by Jennifer Shorto Textiles, £150, Redloh House Fabrics. Trim throughout: 'PIN008', £29, Dedar. Set painted by Annie Millar. Prices are per m and include VAT. For suppliers' details see Address Book ■

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THE WORLD OF ARTS & ANTIQUES



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INTRODUCTION

How does an object come in to being? What stories can it tell?

Perhaps understandably, the art and antiques market values the maker's name above all else. But it's the reasons behind why things look the way they do that truly intrigues and enlightens. Take the work of the painter Sonia Delaunay: her eyes were only fully opened to the potential of abstraction by her son's birth. Had she not stitched together a particular patchwork blanket for his cot, her syncopated take on Modernism might never have developed into something so uplifting. The pictures taken by André Kértesz in England also become more touching when one learns their back story. Though he's famous for his images of Paris and New York, it's far less well known that the Hungarian photographer came regularly to Britain, there capturing with his singular clarity views of the London skyline and the Thames (and smuggling himself in as a reflection in a shot of an Andy Warhol Marilyn, then on show at Manchester's Whitworth Art Gallery). This month, his photographs from those trips are exhibited for the very first time. And the history of a pair of monumental beaker vases is as vivid as their imari decoration, reflecting as it does the early trade in luxury goods between China and the West; the marriage of two powerful French families; and acquisition by that voracious royal magpie George IV. (Two vases from the same set were even transformed into standard lamps – OTT even for the creator of the Brighton Pavilion.)

Everything comes down to us loaded with history, and in this 44-page section devoted specifically to art and antiques a few of those histories are revealed and explained.

So how does an object come in to being? Through human ingenuity. And that's always fascinating to behold ■ RUPERT THOMAS, EDITOR

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FRONT COVER: 'Mobili nella Valle' series sofa, by Mario Ceroli, 1966. 'PH 6/5' lantern, by Poul Henningsen, c1928. Both available from Rose Uniacke, 76-84 Pimlico Rd, London SW1 (roseuniacke.com). Rose Uniacke is the designer of a growing range of furniture, lighting and textiles, and these are displayed alongside her selection of rare and refined antiques, dating from the 17th to the 20th centuries

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What compulsions drive the world's wealthiest art collectors? Philip Hook, a director of Sotheby's, is well placed to answer

















THE CONCENTRATED COLLECTIVE

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Olympian Heights

What's in the air at London's most established arts and antiques fair this summer



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The Olympia International Art & Antiques Fair, which takes place every June, is one of the highlights of London's cultural calendar. It's been running for over 40 years now, and for good reason: it has a wider choice than any other fair in London, and the prices are surprisingly reasonable. Whatever you could possibly want, you'll be guaranteed to find.

To coincide with other events, the fair now runs later in June – so be prepared to treat yourself to some beautiful things. Here's a sneak preview of some of the fabulous pieces on offer…

Olympia International Art & Antiques Fair, London, 18-28 June. For more information, visit olympia-art-antiques.com

1 A 1950 *verre églomisé* panel of the zodiac, by Pierre Lardin, one of the foremost artisanal glass workers of the post-World War II era. For details, ring Woodham-Smith on 07775 567592, or visit woodhamsmith.com.

2 These 17th-century wood-and-polychrome sculptures of Saints Peter and Paul from Goa, India, come from Manuel Castilho, dealer in mainly Indo-Portuguese and Asian items. For more information, ring 00 351 213 224 292, or visit manuelcastilho.com.



3

3 Peter Woodward from 3details offers this rare pair of Maison Charles fern lamps with original shades stamped 'Charles, made in France' (that is, designed by Chrystiane Charles, c1970). Ring 01491 818127, or visit 3details.com.



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4 With an emphasis on quality and originality, Omnipod offers an exciting mix of 20th- century designer furniture and contemporary art. Shown here is a fine and rare signature sideboard, designed by Robert Heritage in 1954, and made by AG Evans, England. Ring 07767 487800, or visit omnipod.co.uk.

5



5 A detail of one of three panels painted on a gold-leaf ground by the French artist Jean-Gabriel Domergue in 1927 for the décor of Sporting Club Casino restaurant in Cannes. London-based David Horton has been established for over 35 years and is also bringing fine



6

jewellery, art and sculpture to Olympia this June. Ring 020 7495 8752, or visit hortonlondon.co.uk.

6 A rare Queen Anne walnut-and-needlework love seat, c1710, from Millington Adams, a dealer in fine antiques and art, period English furniture and fine English clocks. Ring 01565 745012, or visit millingtonadams.com.

7 From a design by René Magritte, c1933, the Rosenthal porcelain factory produced an edition of 150 of 'Le Cendrier' (the ashtray). This one, numbered 33, dates from the early 1970s; the rest, it would seem, are all in private collections. Call Robert Barley Antiques on 01379 688380, or visit robertbarley.com.

8 One of a pair of Regency mahogany hall chairs, c1820, in the manner of Gillows. For details, ring S&S Timms on 01525 719300, or visit timmsantiques.com.

9 This fine 1940s aquamarine bangle in 18ct gold has pretty diamond motifs flanking the large central stone. For details, ring Anthea AG Antiques on 020 7493 7564.

10 A mid-18th-century carved and painted side table, c1750, attributed to Matthias Lock. For more information, ring Anthony Fell on 01263 712912, or visit anthonyfell.com.

11 A fine 1930s Kashan rug from Persia with 17th-century stylistic elements – one of the pieces from Gallery Yacou's collection of vintage, antique and decorative carpets. Ring 020 7584 2929, or visit galleryyacou.com.

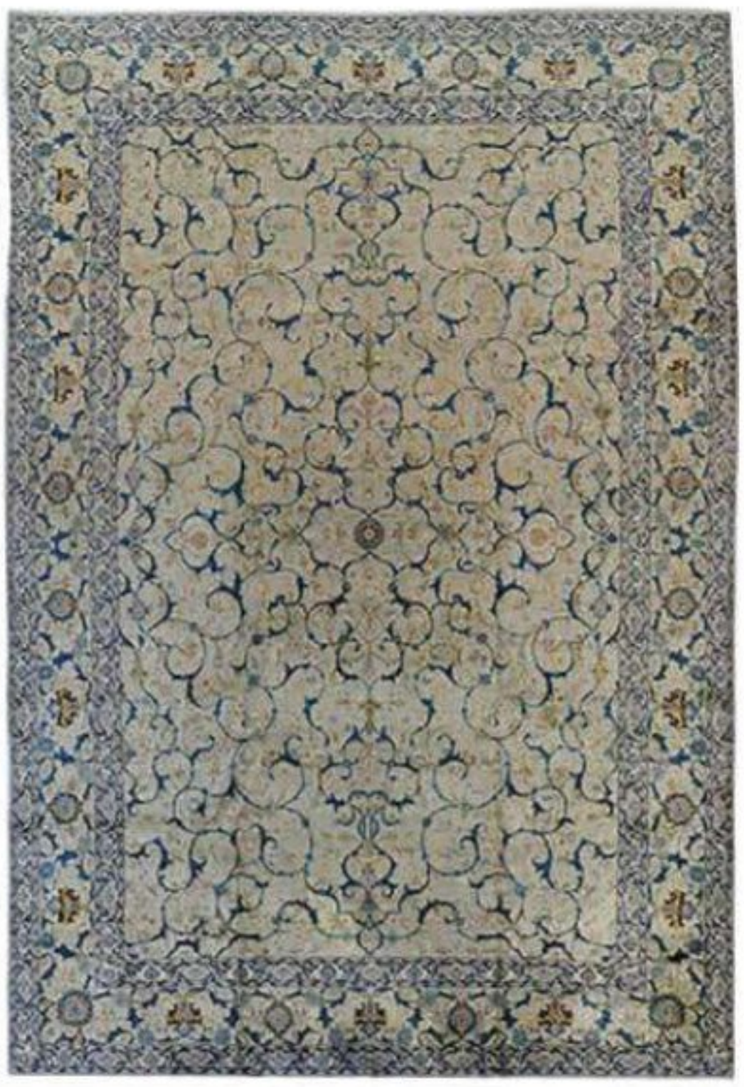
12 The London-based Gavin Morgan and Gary Strickland have specialised in late 19th- and 20th-century decorative arts for nearly 30 years. They carry an extensive stock of antiques with an emphasis on Arts and Crafts, Art Nouveau, Art Deco and Mid-Century Modern. Shown here is a Murano glass vase in the Sommerso technique attributed to Flavio Poli for Seguso Vetre d'Arte, c1950. Ring 07974 567507 or 07956 909707, or visit morganstrickland.com ■


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THERE ARE MORE than a million objects in the Royal Collection, and it's not likely the Queen feels the absence of a couple of pots. She is surely disinclined to add to the treasures accumulated by fanatical royal collectors of the past ('one more Fabergé egg isn't going to make my day,' says HMQ in Alan Bennett's play *A Question of Attribution*). But anyone else of princely means may like to know that two monumental porcelain beaker vases matching a set that has previously graced the Buckingham Palace balcony room will be offered for sale at London's Masterpiece fair later this month.

Great flaring cylinders over a metre high, covered with a profuse pattern of peonies, chrysanthemums and foliage in the rust-red, blue and gold colour scheme typical of Chinese imari decoration, the two vases came to Paris antique gallery Steinitz from a private collection. Their scale and shape immediately rang bells for director Benjamin Steinitz, who was familiar with a near-identical suite of ten vessels, formerly the property of Philippe II of Orléans, five of which are now in the Louvre. 'When I first saw them I was intrigued – they seemed so close to the Orléans vases,' he says. 'But then we realised that the coat of arms was different, and made in celebration of a marriage.'

Sure enough, on their bulging central band, where the Orléans vases bear the family's fleurs-de-lis, these two examples had allied coats of arms: one depicting a lion beneath three stars, the other a dynamic design of pine cones and a red-and-white striped chevron. Research revealed that they represent the union of Gilles Le Brun and Marie Pépin, both scions of rich seafaring (read privateering) families from Saint-Malo, who married in 1705.

'It's rare to find a coat of arms on Chinese ceramics in general, and to see them on pieces of such size is even more unusual,' Benjamin Steinitz remarks. 'Someone had to place an order for porcelain on that scale, which was a challenge in itself, and actually travel to China to have the coat of arms incorporated into the design.' Only an extraordinarily wealthy family with naval connections could have stretched to it.

Several of the Orléans and Le Brun/Pépin vases were acquired in Paris in 1817 for the Prince Regent, the future George IV, when they were made even more spectacular with the addition of gilt-bronze mounts by royal clockmaker Benjamin Lewis Vulliamy. Josiah Spode II was even commissioned to create porcelain stands and dishes so that some could be presented as (frankly ridiculous) lamps; they ended up in Buckingham Palace, though were probably intended for Brighton Pavilion. While the Steinitz vases have no Spode extensions, they do have very fine mounts – intertwined double handles, decorated on either side with acanthus leaves sprouting from grotesque masks – that the gallery is confident are Vulliamy's work.

With a reputation for lavish room settings to uphold, Steinitz will show the two vases at Masterpiece against an African-themed Art Deco interior by Antwerp's Maison Franck; a setting fit for the Queen, should she be in a completist frame of mind. Benjamin Steinitz chuckles. 'Ah, that would be another story' ■

Galerie Steinitz, 77 Rue du Faubourg Saint Honoré, 75008 Paris (00 33 1 56 43 66 70; steinitz.fr). Masterpiece is at South Grounds, The Royal Hospital Chelsea, London SW3 (masterpiecefair.com), 25 June-1 July

Opposite: the gilt-bronze mounts of the two Kangxi-period vases were added in England in the early 19th century. This page, from top: vases of the same model – with Spode additions top and bottom – border the balcony windows in Buckingham Palace; the allied arms of Gilles Le Brun, a ship's captain, and those of his wife, Marie Pépin, found their way on to a set of the vases; one of the gilt-bronze foliated masks, probably the work of Vulliamy, clockmaker to George IV



SEAFARERS' UNION

Emblazoned with coats of arms, a set of magnificent Chinese beaker vases celebrates the alliance of two French nautical families in 1705. A century later, the future George IV acquired them, and soon two were flanking the door to Buckingham Palace's balcony. As models from the same group go on sale at Masterpiece fair, Charlotte Edwards charts the porcelain on its peregrinations





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TOP: 'EKXESS' CHANDELIER
BY JEAN-LOUIS DENIOT
FROM THE 'SPARKX' COLLECTION

ABOVE: 'KIOTA' SOFA
BY FRANCIS SULTANA
FROM THE 'MUNIRA' COLLECTION

LEFT: 'OKULUS' MIRROR
BY JEAN-LOUIS DENIOT
FROM THE 'SPARKX' COLLECTION

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DORIS LESLIE BLAU

The 20th century sparked innovation across the arts, from painting to music to architecture and design. Carpets from this period were no less novel; the work of Märta Måås-Fjetterström, an artist who revived weaving techniques and introduced texture in her designs, was the pinnacle of achievement. In 1919 Märta Måås-Fjetterström formed MMF, and during her lifetime created over 700 original patterns, mixing folk and traditional handicrafts with Art Nouveau and Art Deco styles. When she died in 1941, the textile artist Barbro Nilsson became the workshop's director, continuing in Måås-Fjetterström's footsteps. On 12 June Wright auction house in Chicago hosts its second sale devoted to 20th-century carpets, with a focus on those by Måås-Fjetterström and her team. The collection, curated by Nader Bolour of Doris Leslie Blau, includes over 30 pieces by the Swedish master. *For more information, visit wright20.com, or dorislesliеblau.com*

ABOVE: BARBRO NILSSON
CARNATIONS FLAT WEAVE CARPET
MARTA MAAS-FJETTERSTRÖM AB, 1950
163cm x 236cm

LEFT: BARBRO NILSSON,
RABATTEN PILE CARPET, MARTA
MAAS-FJETTERSTRÖM AB, 1944
296cm x 427cm

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LEFT: A FLOOR LAMP 'MODEL NO. 38'. A PRESTIGIOUS MODEL FROM OUR COLLECTION. A CASCADE OF SEVEN OPTICAL GLASS CYLINDERS ON THREE BRONZE STEMS WITH A TIERED BASE. SELECTED FOR THE LIGHTING EXHIBITION AT THE GEORGES POMPIDOU CENTRE

TOP: PERFECTION OF LINES FOR THIS MODEL 'NO. 58 BIS'. A 1927 ROUND HANGING LIGHT MADE OF HAND-SANDED OPTICAL GLASS

ABOVE: AN EXCEPTIONAL PIECE, 'NO. 6C TER'. A 1930S ORNAMENTAL GLASS-AND-BRONZE WALL LIGHT

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LARUSI

When Souad Larusi began importing distinctive Berber rugs from Morocco in 2000 she could not have foreseen the trend she would set off in bringing Beni Ouarain and other Moroccan tribal rugs back in to the world of interior design. She has renewed their popularity more than 50 years after they had been regularly used by designers and architects in Modernist spaces. Her curatorial eye and integrity in supplying the best examples of genuine tribal rugs has attracted attention from leading architects, interior and fashion designers and retail shops, all of whom love her unique selection. The exuberant Boucherouite rugs ('rag' rugs in Moroccan Arabic) and Beni Ouarain pile rugs in pale-cream wool pile with black/brown lattice patterns are perennial favourites and suit both contemporary and traditional interiors. A unique collection of kilims and fine handwoven textile accessories makes her London studio an eclectic treasure trove. Larusi now also offers a service for bespoke-sized rugs and kilims using traditional tribal patterns and weaves.

'Larusi is my 'must-go-to' store for beautiful rugs,' says Jenny Packham. *For more information, visit larusi.com*

LEFT: BOUCHEROUITE AND BENI OUARIAN RUGS

HOWE LONDON

Howe has furnished works for some of Britain's most famous cultural institutions, such as The National Gallery, Sir John Soane's Museum, Strawberry Hill and Hampton Court Palace. In 1985, fresh out of Goldsmith's, Christopher Howe took his first post as a furniture restorer, and now, after 30 years in the trade, he has established a trusted reputation. The expansion into design and handmade bespoke furniture has won him a following among the world's top decorators. Redeveloping classic designs, he is both sensitive and innovative in his approach, meticulously constructing each work in a unique style and collaborating with clients to create pieces that only improve through their use and the passing of time. Today, with an expanding team of 14 and a further 30 craftsmen working throughout Britain, he still maintains that 'Howe is not a real business, it's just what I do, it's a creative community', and that the antiques side is 'more a re-allocation service, I love and care about the things I buy, we won't just sell them to anyone with the money'. *For more information, visit howelondon.com*

RIGHT: 'GREYHOUND' SOFA, TRADITIONALLY HAND-MADE, BASED ON A LATE 18TH-CENTURY DESIGN, COVERED WITH HAND-DYED GRAIN SACK AND DUTCH CEREMONIAL CLOTH





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OSSOWSKI

Ossowski are to mirrors as *The World of Interiors* is to style. Long famed for having one of the finest collections of 18th-century British mirrors in the world, the company now also offers Victorian models and will shortly be launching a contemporary line. When you add in its bespoke service, you could say Ossowski has all the mirror bases covered. Pictured here is one of the fruits of its collaboration with Sir John Soane's Museum (*WoI* March 2014). *Ossowski, 83 Pimlico Rd, London SW1 (020 7730 3256; ossowski.co.uk)*

LEFT: BESPOKE 'ASHBURNHAM' MIRROR BASED ON A DESIGN BY ROBERT ADAM



ALFIES ANTIQUES

The world-famous Alfies in Marylebone is one of London's largest indoor markets. With over 75 dealers, it has become one of the most appealing and lively places for the trading of antiques, vintage and collectables. *Visit alfiesantiques.com*

ABOVE RIGHT: 1950s-1970s BRASS PINEAPPLES, OFFERED BY LOUISE VERBER ANTIQUES AT ALFIES

RIGHT: THREE-LEVEL ITALIAN CONSOLE BY ROMEO REGA, OFFERED BY THE MODERNS AT ALFIES



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LEFT: 'RAJNI' HAND-KNOTTED CARPET
MADE TO ORDER TO DESIRED
SIZE AND COLOUR SPECIFICATION

APPLEY HOARE

Appley Hoare's obsession with collecting antiques began while studying at the Sorbonne in Paris, where she would spend hours scouring the flea markets. It was therefore almost inevitable that she would soon set out her stall, and she has now been dealing in decorative art and antique country furniture – mainly French but also Swedish, Italian and Spanish – for over 20 years. If you are searching for something rare and authentic, you have every chance of finding it at Appley Hoare Antiques. *For more information, visit appleyhoare.com*

RIGHT: AN 18TH-CENTURY
CREAM FRENCH DRESSER



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FLOOR LAMP, **Tommaso Barbi,** ITALY, 1970s · TABLE LAMP, **Jules**
Wabbes, BELGIUM, 1970 · MIRROR, **Fontana Arte,** ITALY, 1958 · CRYSTAL DEER
HEAD, **Mellerio dits Meller,** FRANCE, 1980 · COLLECTION OF GLASS VASES, **Franco Deboni,**
ITALY, CONTEMPORARY · CEILING LIGHTS, **Gio Ponti for Arredoluce,** ITALY, 1960s · PHOTO by KEITH SCOTT-MORTON

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ABOVE: LATE ELIZABETHAN OAK TESTER BED, FROM GODOLPHIN HOUSE, CORNWALL, 1580-1600



J.A.N. FINE ART
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ABOVE: A WHITE-GLAZED PEAR-SHAPED VASE. 18.5cm HIGH. NORTHERN SUNG DYNASTY (AD960-1127). PROVENANCE: C. T. LOO & CO, PARIS EXHIBITED: KUNST INDUSTRI MUSEET, COPENHAGEN, 1950. ORIENTAL CERAMIC SOCIETY, LONDON 1955, CATALOG NO. 188. LITERATURE: BO GYLLENSVARD, CHINESE CERAMICS IN THE CARL KEMPE COLLECTION, STOCKHOLM, 1964, NO. 116



BONHAMS
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LEFT: AN IMPORTANT PAIR OF GEORGE III CARVED-MAHOGANY ARMCHAIRS ATTRIBUTED TO WILLIAM AND JOHN GORDON £200,000-300,000

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ALL IMAGES: ESTATE OF ANDRÉ KERTESZ 2015, COURTESY JAMES HYMAN GALLERY, LONDON

Above: Kertész captures Henry Moore's shadow during a visit to the sculptor's studio in Perry Green, Hertfordshire, in 1980. Behind the Staffordshire figures on the mantelpiece is a print of Kertész's *Mondrian's Glasses and Pipe*, 1926, perhaps a gift from the photographer to his contemporary. Opposite: Kertész himself is a ghostly presence in the Perspex covering a Warhol Marilyn, photographed at the Whitworth Art Gallery in Manchester, also in 1980



A FOCUS ON FEELING

The photographer André Kertész never let his commitment to Modernism swamp his deep engagement with humanity. Though based in New York, the Hungarian émigré travelled often to England until the 1980s – and now many of the pictures he took while here are, incredibly, on show for the first time, as Lucy Davies reports ▷

A FOCUS ON FEELING



Top: Kertész often favoured bird's-eye views for his cityscapes, as in this photograph of London rooftops. Above: a view of the Thames from Somerset House features Big Ben under scaffolding, dating the image to the early 1980s. These pictures perhaps reveal a slight shift in his perspective on his home continent – and the fact that, in New York, Kertész had acquired the skill of using a telephoto lens

While curating an exhibition of photographs by the Hungarian Modernist André Kertész, James Hyman took delivery of a box at his Savile Row gallery. Sent by Kertész's foundation in New York, it had only the word 'England' written on its side and hadn't been opened in years. Inside were a few dozen black-and-white prints, most without dates and titles. Hyman, who has admired Kertész since discovering him as a camera-mad schoolboy, spent the next several weeks identifying the locations and years in which the images had been taken. 'In several I found Kertész lurking as a tiny reflection,' he says. 'There's one of him in the Perspex framing Andy Warhol's *Marilyn*, which I remember being on show at the Whitworth when I was a student in Manchester during the 1980s, so I was able to pinpoint his whereabouts precisely for the estate – it was a nice collaboration.'

A year in the making, the resulting exhibition will feature around 65 works at the main gallery premises, alongside a smaller 'taster' show at Photo London, the new commercial photography fair at Somerset House. The first attempt to focus on Kertész's European work alone, it includes his earliest photographs, produced in Hungary and Paris before mounting political pressure forced him to emigrate, as well as images he made once war had ended and travel was safer. Many of these are of England. Incredibly, more than a third of the photographs have never been exhibited before.

Kertész has long been hailed significant in the history of photography. His compositions extracted a vigour and uncanny beauty from the modern world, and yet he has never quite achieved the fame of a Henri Cartier-Bresson or a Robert Capa. In part this is because he avoided the political tussles of his day, and so isn't associated with pivotal events such as the Spanish Civil War or China's Great Leap Forward.

Born in 1894, he made his first pictures aged 18, when he was working as a clerk at the Budapest Stock Exchange. He wrote later that his camera became 'a little notebook, a sketchbook. I photographed things that surrounded me – human things, animals, my home, the shadows, peasants, the life around me… not the way it was, but the way I felt it. This is the most important thing: not analysing, but feeling.' Like many of his left-leaning intellectual compatriots, he found the atmosphere in Budapest after the dissolution of the Austro-Hungarian empire stifling. In 1925 he chose Paris for his new home, where artists from all over Europe were congregating. It was here his style really came into its own, pulling in the sharp angles and tessellating shapes of Modernism, but combining it with a romantic sensibility.

Kertész lived in New York from 1936 until his death in 1985. For a long time it has been assumed that once settled in America, he rarely left its shores. In fact, he returned to Europe, and particularly England, regularly, either to attend his many exhibitions there or simply on holiday. 'Historically, a large part of the market for Kertész has been in the US,' says Hyman, 'and they've obviously been more interested in either the work he made in Paris in the 1920s, which is the stuff for which he is most known, or the work he did in New York. The photographs of England are a real find.'

Highlights of the show include a view of the river Thames taken from Somerset House, including Big Ben under scaffolding, which dates the image to the 1980s, and a beautiful still life taken in Cecil Beaton's studio at Reddish House, dated 1948. Both photographers were contracted to Condé Nast during the 1940s, and remained friends.

One of the most touching images, and typical of Kertész's knack for understatement, is a portrait of Henry Moore, taken at the sculptor's studio at Perry Green, Hertfordshire, in 1980 (*WoI* Oct 2007). I say portrait, but we don't actually see Moore himself, only his shadow, which emerges purposefully from the right-hand edge. His profile is distorted by the slant of the light, and yet instantly recognisable.

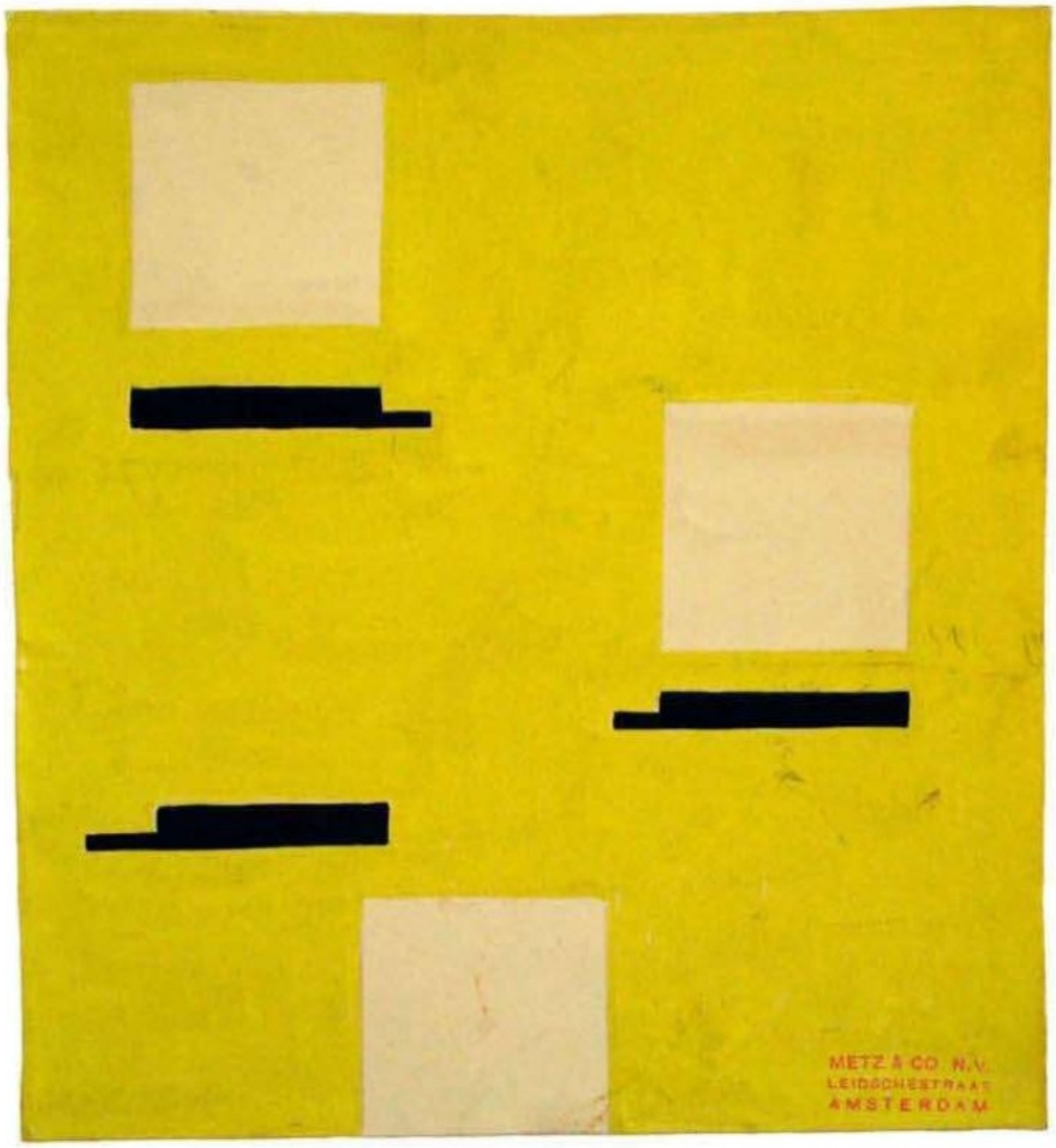
The picture's composition is also unmistakably Kertész. 'Even in his later years, he maintained a tight hold on the structure of the picture,' says Hyman. 'But he was a humanist. So many of his contemporaries allowed their engagement with Modernism to subsume humankind. With Kertész, however much it's about form and architecture, it's always about the lives lived in those places as well' ■

'André Kertész in Europe' runs at James Hyman Gallery, 16 Savile Row, London W1 (020 7494 3857; jameshymangallery.com), 13 May-13 June, with a selection of works at Photo London, Somerset House, Strand, London WC2 (photolondon.org), 21-24 May

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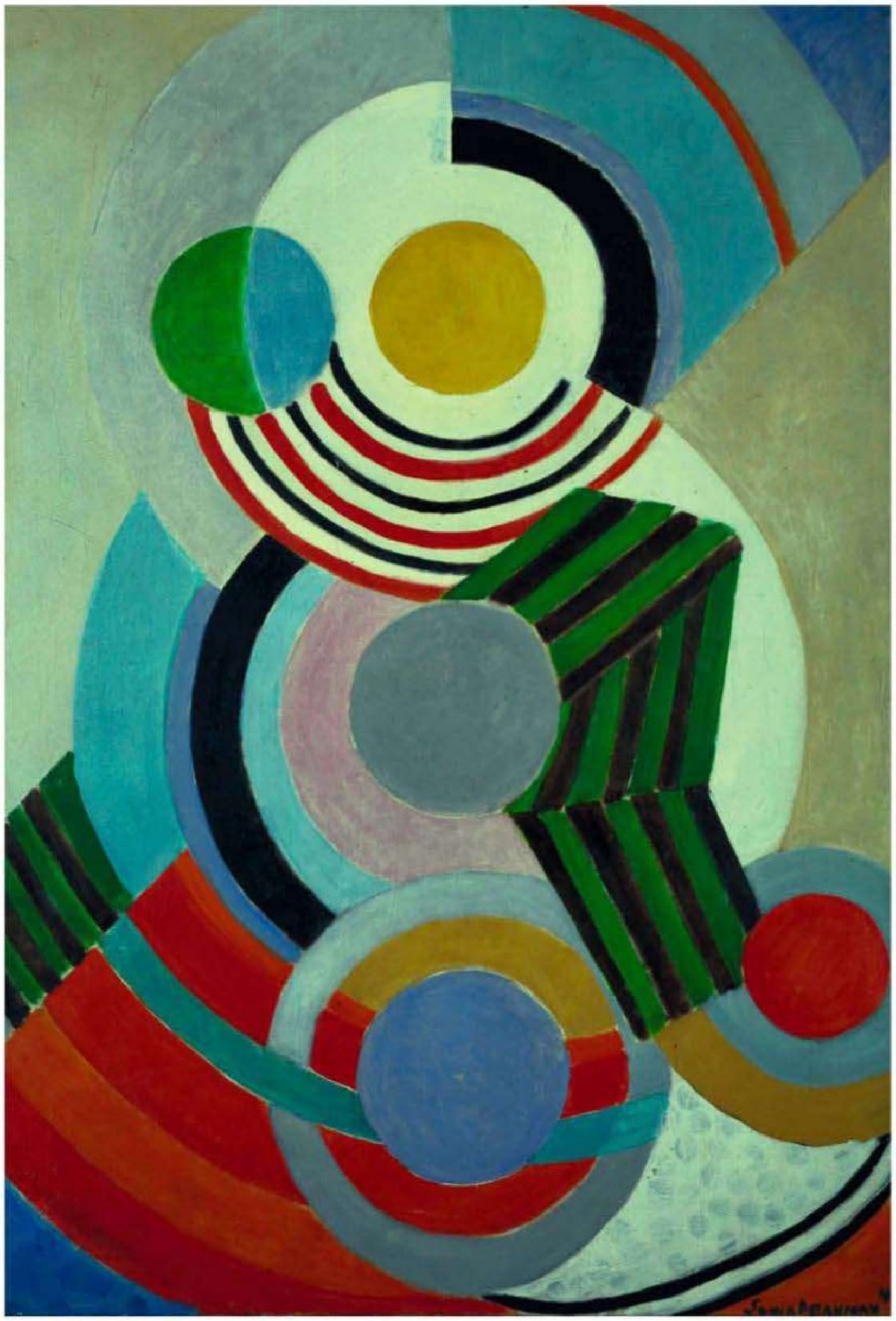
Left: simple geometric blocks of colour feature on Delaunay's early designs for Metz & Co, such as *Design 1177* (1933-1934), gouache on paper. The artist made a great mark on the luxury department store, founded in Amsterdam in 1740, and devoted to furnishing fabrics, interior design, fashion and applied arts. Below: *Design 1317* (1934), gouache, ink and graphite on paper, shows how Delaunay employed abstract ornaments to attain sharp chromatic contrasts







Left: *Design 1153*, a fabric sample from 1933 – like most of the dress fabrics Delaunay produced for Metz & Co, it is printed on silk. Above: by contrast the artist's *Design 965*, made for the same emporium in 1930, is on cotton mousseline. Fabrics such as these were often produced in various colour combinations. Opposite: the painting *Rhythm*, made in 1945, demonstrates how Delaunay combined multiple colours to create a sense of dynamic movement



OPPOSITE, ALL IMAGES: PRIVATE ARCHIVES. © PRACUSA 2014083. THIS PAGE: GREY ART GALLERY, NEW YORK. © PRACUSA 2014083

CULTURE CHAMELEON

Starting with the patchwork of scraps she turned into a quilt in 1911, Sonia Delaunay's art and designs identify with both Russian peasant craft and avant-garde painting. Arcs and stripes of contrasting colours zigzag across canvases, coats and even cars. Susan Owens sees worlds collide

SONIA DELAUNAY found her artistic identity where she least expected to. For years she had experimented with painting in a bold, Fauvist manner – but she made her breakthrough not with a brush but with a needle and thread. In Paris in 1911, inspired by the Russian folk art she remembered from her childhood in St Petersburg, she stitched together a patchwork of scraps to make a coverlet for her baby son's cradle. It was at that moment, admiring the patterns made by vivid lozenges of primrose and olive-green silks, gold satin and mauve taffeta, punctuated by sober strips of black wool, that she became aware of a distinct visual echo – more than anything, what she had created resembled a Cubist painting.

This cultural collision of Russian peasant craft and avant-garde painting was made possible by Paris, the cosmopolitan crucible of modernity. Although Sonia had grown up in a cultured, polyglot world replete with books, music and visits to European museums, she felt stifled by St Petersburg's bourgeois atmosphere. By her late teens she longed to leave 'as quickly as possible, to see as many people as possible – new, interesting people! A vibrant life!' She got it – in spades – in Paris, where she settled in 1906, and where she met and married fellow artist Robert Delaunay.

Far from being an enemy of promise, their baby son's cradle opened up new vistas and the Delaunays began to explore the creative possibilities of abstraction. But the bright, harlequin quilt had set something new in motion, and their subsequent experiments were not with the muddy, tobacco tones of Picasso and Braque's contemporary Cubist paintings, but with a riot of chromatic contrasts. The Delaunays' key idea, Simultanism, derived from the optical phenomenon that when contrasting colours are juxtaposed, they affect each other so that the eye perceives them differently. It was an exciting idea, this concept that colours were alive and dynamic, that they bounced off each other and actively responded to the observer's gaze. Colour, as Sonia observed, 'has a life of its own'.

While Robert single-mindedly pursued easel painting, for Sonia everything was now a potential canvas. She collapsed distinctions between the fine and applied arts simply by refusing to acknowledge them. 'For me,' she said, 'there was no gap between my painting and what is called my "decorative" work.' Having hung the walls of their apartment with white calico to create a more sympathetic background for their paintings than its old Directoire wallpaper, Sonia turned her attention to the contents. Upholstery, lampshades and bookbindings: all were decorated with vivid, interlocking blocks of colour, making their home, as Robert said, 'like a painting'. In Delaunay's hands abstraction was divested of its cerebral fastidiousness and became joyfully fecund. Her paintings and designs spoke the self-same pictorial language: of arcs and discs, chevrons and stripes. These irrepressible forms bounded and zigzagged their way across coats and carpets, hats and handbags, dresses and divans – even, in 1925, a Citroën B12. Her geometric aesthetic expressed the speed and energy of a new urban age.



The 'new, interesting people' the Delaunays assembled in their gloriously decorated rooms included the avant-garde poets Guillaume Apollinaire, who coined the term Orphism to describe their work, and Blaise Cendrars, with whom Sonia collaborated on the first 'Simultaneous book'. Inspired by the Dadaist Tristan Tzara she designed 'dress-poems', brilliantly incorporating words into her arresting designs. A meeting with Sergei Diaghilev led to her creation of costumes for the Ballets Russes' *Cléopâtre*, and she invented sets and sculptural outfits for Tzara's absurdist play *Le Coeur à Gaz*. Her decorations for a flat designed by Robert Mallet-Stevens for the film *Le P'tit Parigot* transformed it into a total work of art – but it was hardly more extraordinary than her own domestic environment.

The Russian Revolution of 1917 badly affected the Delaunays, stopping the private income Sonia derived from rents in St Petersburg. Undeterred, she enterprisingly opened a boutique for fashion and interior decoration in Madrid, where the couple were based at that time, calling it Casa Sonia. Back in Paris in the 1920s, Delaunay established her own workshop for clothes and textiles, Atelier Simultané, and opened the Sonia fashion house. The customers for her witty, wearable works of art included Gloria Swanson and Nancy Cunard.

After Robert's death, Sonia returned to painting and throughout the 1950s and 1960s she continued her investigations into colour, sometimes reworking motifs from her earlier fabric designs in bold, rhythmic compositions.

Her colour theories were put dramatically to the test in 1967, when alongside a group of young Op artists, the 82-year-old doyenne of Modernism was invited by the journal *Réalité* to decorate a car once again. This time Delaunay chose a range of colours for the sleek bodywork of the Matra 530 that, at speed, would blur to create the illusion of solid blue. The Simultaneous Matra could be regarded as the triumphant culmination of her experiments with the dynamics of colour.

But Sonia herself never considered her quest to be over. Her life's work was a provisional, unfolding process of enquiry. Even her habitual use of gouache for paintings is telling, as the medium is more closely associated with preparatory studies than finished works. 'The field is open,' she declared, for anyone to examine 'the independent life of each colour in relation to the colours surrounding it, and here there are infinite discoveries to be made' ■

'The EY Exhibition: Sonia Delaunay' runs at Tate Modern, Bankside, London SE1 (020 7887 8888; tate.org.uk) until 9 Aug

THIS PAGE: LES ARTS DECORATIFS, MUSEE DE LA MODE ET DU TEXTILE, PARIS. © PRACUSA 20140083. PHOTO: © CENTRE POMPIDOU, MNAC-CCI DIST. RMN; BIBLIOTHEQUE NATIONALE DE FRANCE, PARIS; LES ARTS DECORATIFS, MUSEE DE LA MODE ET DU TEXTILE, PARIS. © PRACUSA 20140083. OPPOSITE, CLOCKWISE FROM TOP LEFT: © PRACUSA 20140083. PHOTO: © CENTRE POMPIDOU, MNAC-CCI DIST. RMN; BIBLIOTHEQUE NATIONALE DE FRANCE © ADAGP, PARIS AND DACS, LONDON 2015

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Opposite: day coat, 1925. This page, clockwise from top left: the patchwork quilt Delaunay made for her baby son in 1911; the artist's dresses modelled against the Citroën B12 painted after one of her fabrics in 1925; a beach set, with bag (1922-23) and parasol (c1928); the flat designed by Robert Mallet-Stevens and decorated by Delaunay for *Le P'tit Parigot* in 1926









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21-24 MAY SOMERSET HOUSE, STRAND, LONDON WC2 **PHOTO LONDON.** A new fair for 2015 with a programme of curated live events. London's first international photography exhibition is tipped to be a catalyst for London Photo Week, giving photographic art the exposure it deserves. Details: 020 7759 1170; photolondon.org.

5-7 JUNE ARNOLFINI, NARROW QUAY, BRISTOL **THE OTHER ART FAIR.** The fair of undiscovered artists launches its inaugural edition in Bristol. Details: 020 7886 3062; theotherartfair.com.

11-18 JUNE ALBERT MEMORIAL WEST LAWN, KENSINGTON GARDENS, LONDON W2 **ART ANTIQUES LONDON.** This year the glamorous affair is hosting three study days, including one by the English Ceramic Society seductively titled 'Eat, drink and be merry!' Details: 020 7389 6556; haughton.com.

18-28 JUNE OLYMPIA, HAMMERSMITH RD, LONDON W14 **OLYMPIA INTERNATIONAL ART AND ANTIQUES FAIR.** Note the later dates for 2015. Daily talks, from William Morris's fascination with carpets from the Middle East, to the question of 'What is Luxury?' posed by the V&A. Details: olympia-art-antiques.com.

25 JUNE-1 JULY SOUTH GROUNDS, ROYAL HOSPITAL CHELSEA, LONDON SW3 **MASTERPIECE LONDON.** The sensational fair selling museum-quality works is hosting a strategic three-day course on collecting art, from 24 to 26 June. Details: 020 7499 7470; masterpiecefair.com.

3-10 JULY LONDON **LONDON ART WEEK.** Exhibitions during this celebration of art expertise in Mayfair and St James's include *Reclaiming Antiquity: Creation and Revival Between the Fall of Rome and the Revival* – an exploration by the Sam Fogg Gallery into decorative stonework made between the 11th and 13th centuries. Details: arthamptons.com.

9–13 SEPTEMBER ROYAL COLLEGE OF ART, LONDON SW7 **20/21 BRITISH ART FAIR.** Details: 020 8742 1611; britishartfair.co.uk.

17-20 SEPTEMBER CHELSEA OLD TOWN HALL, KING'S RD, LONDON SW3 **CHELSEA ANTIQUES FAIR.** Details: 07790 441529; penman-fairs.co.uk.

22-27 SEPTEMBER BERKELEY SQUARE, LONDON W1 **LAPADA ART AND ANTIQUES FAIR.** For those short on time this month, when the capital offers a glut of superb events, Lapada is offering daily highlight tours at 4pm to make sure your gilded cup is fully charged. Details: 020 7823 3511; lapadalondon.com.

22 SEPTEMBER-4 OCTOBER GOLDSMITHS' HALL, FOSTER LANE, LONDON EC2 **GOLDSMITHS' FAIR.** Details: 020 7606 7010; goldsmithsfair.co.uk.

29 SEPTEMBER-4 OCTOBER EVOLUTION, BATTERSEA PARK, LONDON SW8 **THE DECORATIVE ANTIQUES AND TEXTILES FAIR.** The thrice-annual, much adored fair celebrates its 30th anniversary this autumn; we haven't missed one opportunity to find the fine alongside the quirky. Details: 020 7616 9327; decorativefair.com.

14-17 OCTOBER REGENT'S PARK, LONDON N1 **FRIEZE LONDON.** Details: 020 3372 6111; friezelondon.com.

14-18 OCTOBER REGENT'S PARK, LONDON N1 **FRIEZE MASTERS.** Details: 020 3372 6111; friezemasters.com. ▷



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ART AND ANTIQUE fairs

14-18 OCTOBER BERKELEY SQUARE, LONDON W1 **PAD LONDON.** Details: 00 33 1 53 30 85 20; pad-fairs.com.

2-8 NOVEMBER OLYMPIA, HAMMERSMITH RD, LONDON W14 **WINTER OLYMPIA ART AND ANTIQUES FAIR.** Chinese sculptor Chen Dapeng makes his debut in Britain. Details: 0871 620 7062; olympia-antiques.com.

4-14 NOVEMBER LONDON **ASIAN ART IN LONDON.** Tailored walking tours in the company of an expert are offered to collectors and enthusiasts of art created under the rising sun. Details: 020 7499 2215; asianartinlondon.com.

OUTSIDE BRITAIN

CHINA 24-26 MARCH 2016 CONVENTION AND EXHIBITION CENTRE, EXPO DRIVE, WAN CHAI, HONG KONG **ART BASEL.** Details: artbasel.com.

FRANCE 10-13 SEPTEMBER GRAND PALAIS, AVE WINSTON CHURCHILL, PARIS **REVELATIONS.** New additions to the 2015 biennial include decorative works from master of paper Atelier Poulaillon. Details: revelations-grandpalais.com.

22-25 OCTOBER GRAND PALAIS, AVE DU GENERAL EISENHOWER, PARIS **FIAC.** Download the FIAC smartphone app to be as up-to-date on the French art scene as they are. Details: 00 33 147 56 64 20; fiac.com.

12-15 NOVEMBER GRAND PALAIS, AVE WINSTON CHURCHILL, PARIS **PARIS PHOTO.** Anticipate works from influential figures past and present, including Man Ray and Sebastião Salgado. Details: 00 33 1 47 56 64 69; parisphoto.com.

GERMANY 15-20 SEPTEMBER BERLIN **BERLIN ART WEEK.** Details: 00 49 30 24 749/849; berlinartweek.de.

ITALY 29 JANUARY-1 FEBRUARY 2016 EXHIBITION CENTRE, VIA DELLA FIERA, BOLOGNA **ARTE FIERA BOLOGNA.** Details: artefiera.bolognafiere.it.

NETHERLANDS 11-20 MARCH 2016 MAASTRICHT EXHIBITION AND CONGRESS CENTRE, FORU 6229, GV MAASTRICHT **TEFAF.** Details: tefaf.com.

SWITZERLAND 18-21 JUNE MESSELPLATZ, BASEL, SWITZERLAND **ART BASEL.** It has set the standard for art shows around the world since 1970, and this year highlights include a presentation of works by artist Nancy Holt and a previously unseen collection of pieces by Constant. Details: artbasel.com.

USA 14-17 MAY RANDALL'S ISLAND PARK, NEW YORK **FRIEZE NEW YORK.** Don't miss the chance to investigate humour behind art with a panel discussion on the last day, titled 'Why does Michael Asher's Art Make Me Laugh', chaired by Hamza Walker. Details: 001 212 463 7461; friezenewyork.com.

2-5 JULY LUMBER LANE RESERVE, BRIDGEHAMPTON, NEW YORK **ART HAMPTONS.** Highlights include an invitation to 'Brunch with Jackson Pollock', providing an opportunity to revel in the domestic creativity of the legendary Springs artist who was a keen baker and dinner-party host. Details: arthamptons.com.

23-29 OCTOBER THE PARK AVENUE ARMORY, PARK AVE, NEW YORK **THE INTERNATIONAL FINE ART AND ANTIQUES SHOW.** Details: 020 7389 6555; haughton.com.

3-6 DECEMBER 300 WEST 41ST ST, MIAMI BEACH, FLORIDA **ART BASEL.** Renovation of the Miami Convention Centre, intended to transform the site into a site of creative collaboration, will not interfere with the 2016 fair. Details: artbasel.com.

3-6 MARCH 2016 PIERS 92 AND 94, 12TH AVE, NEW YORK **THE ARMORY SHOW.** Details: 001 212 645 6440; thearmoryshow.com ■

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Top Left: Marchak. A gem-set and diamond bird brooch. Image Courtesy of Symbolic & Chase.; Bottom Left: Trumeau 'Malachite' di Piero Fornasetti. Image Courtesy of Nilufar Gallery. Above: Alighiero Boetti 'Alternandosi e dividendosi', 1988. Image Courtesy of Robertaebasta. ® Masterpiece is a registered trademark of Masterpiece London Limited. ® RBC is a registered trademark of Royal Bank of Canada. Used under license.

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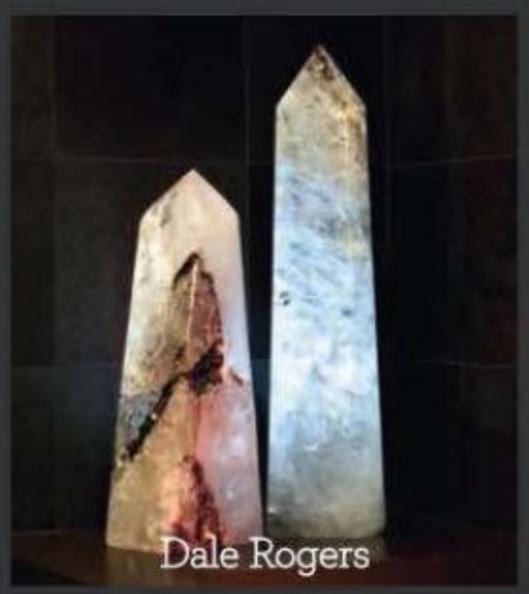
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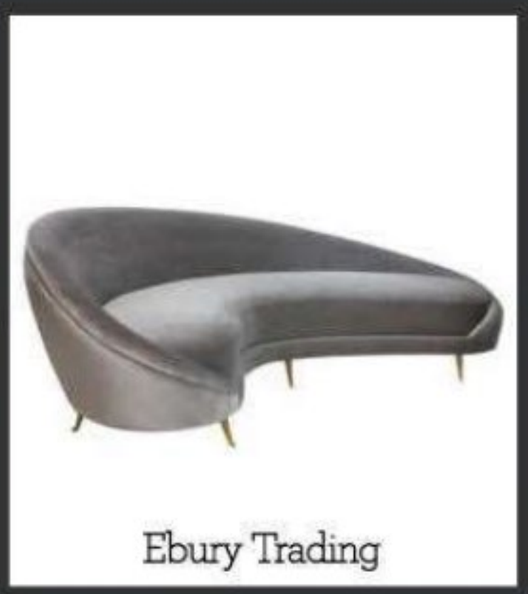
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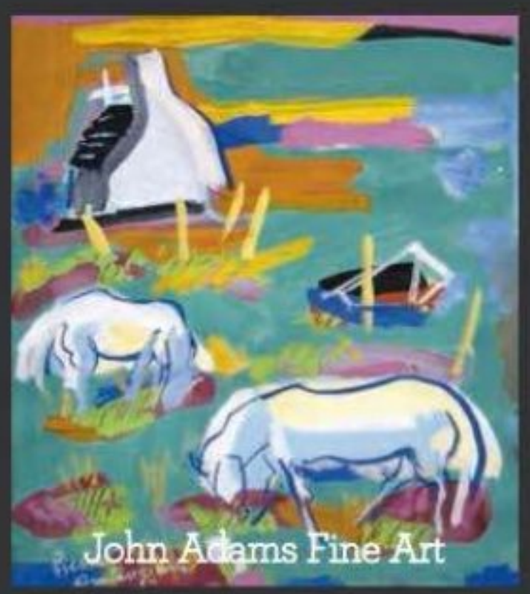
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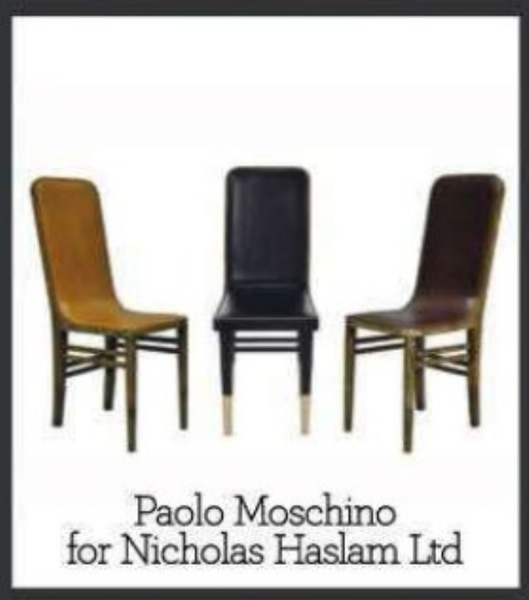
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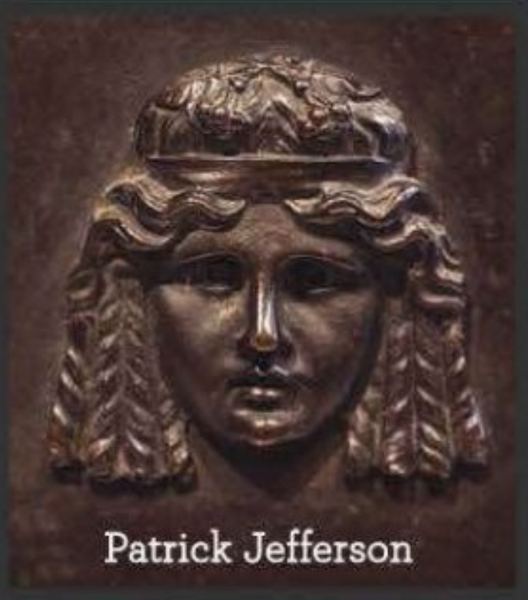

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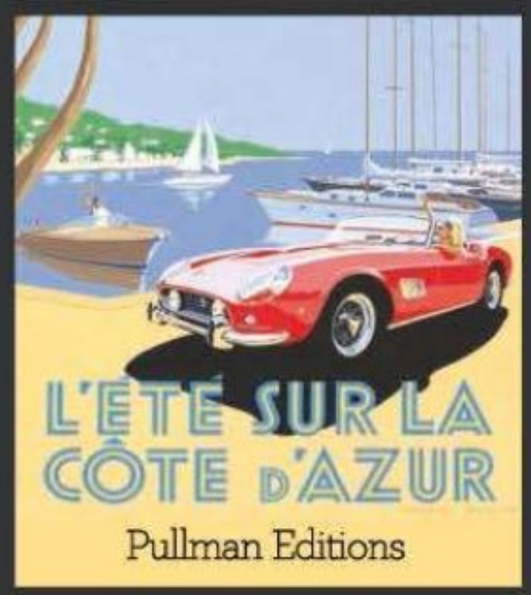

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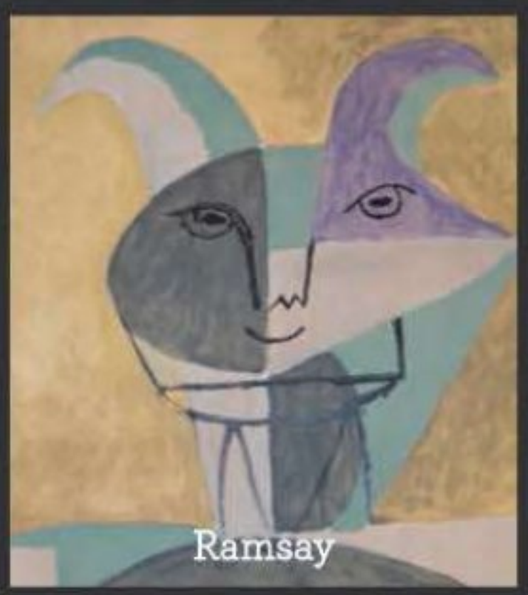

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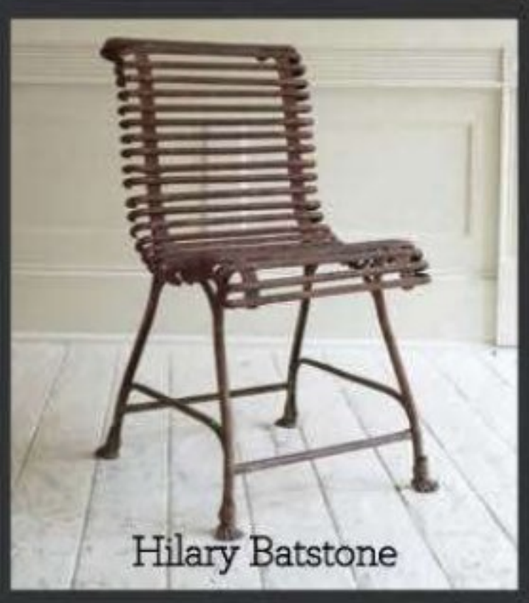

Humphrey Carrasco

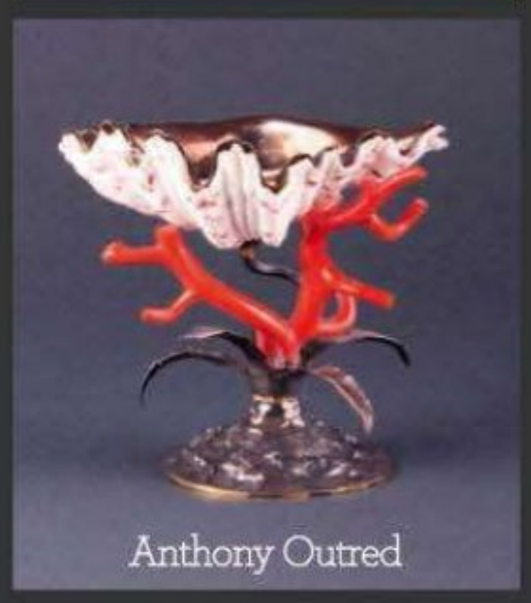


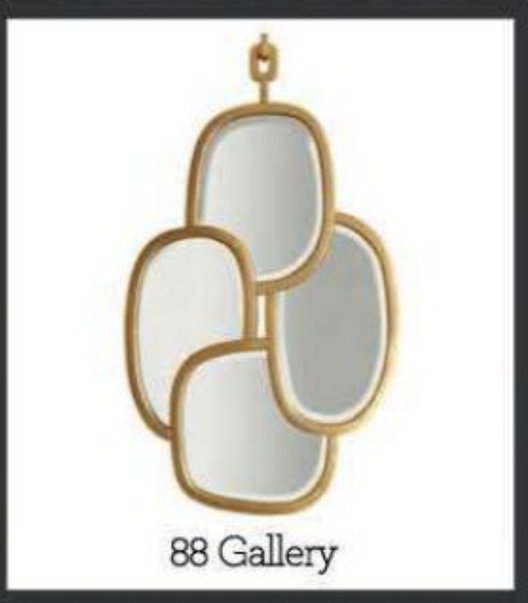
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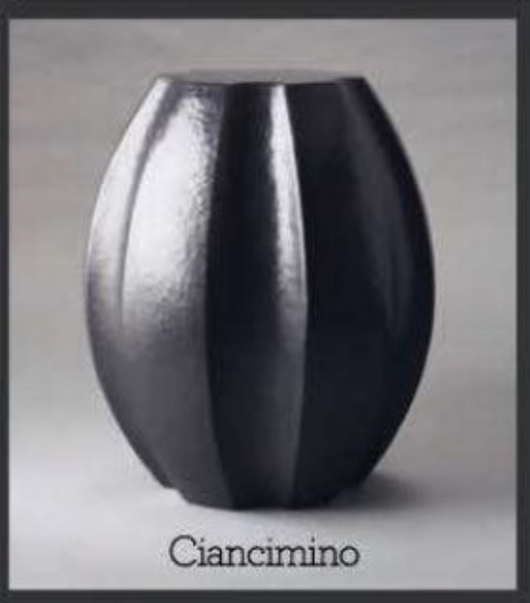

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THE FINAL WORD

WHAT MOTIVATES ART COLLECTORS TO PART WITH HUGE SUMS OF MONEY FOR THEIR PREFERRED PRIZE? ACCORDING TO PHILIP HOOK, A DIRECTOR AT SOTHEBY'S, IT IS A COMPLEX COCKTAIL OF MOTIVATIONS THAT RANGES FROM THE FINANCIAL TO THE AESTHETIC AND SPIRITUAL

Why do people buy art? 'My husband and I are trying to grow as human beings through our collection,' I was assured by one earnest lady from the Midwest. 'It's sexual,' a hedge-fund manager told me. 'You see this great painting and you have to have it.' The British Rail pension fund spoke happily of the 20.1 per cent annual growth they achieved in their decade-long investment in Impressionist paintings. And the collector Georges Lurcy described 'the priceless temptation of art' as providing him with a pleasure akin to 'the effortless crunch of the teeth into a morsel of cantaloupe'.

I have spent a career of 40 years, first at Christie's and latterly at Sotheby's, trying to make sense of such deeply felt but confusing testimonies. Out of them I think I have finally identified four motivations that drive buyers. These motives operate in wildly varying proportions depending on the individual and the work they are buying, but all four of them are in play in every act of acquisition.

First, there's investment. A few heroic purists buy paintings totally without consideration of their resale value, but they are saint-like exceptions. It enters most people's calculations to some degree, given the substantial amount of money usually involved. At the opposite pole, there are thankfully very few buyers quite as extreme as the East Asian client I once had who displayed on his walls not the magnificent Impressionists he had collected (he kept those in the bank vault) but their framed certificates of authenticity.

Second, there's status. Works of art are glorious symbols of your worth, material and spiritual. Hang a Monet on your wall and you're making a very satisfying statement about both your financial clout and your aesthetic sensibility. But make sure that it's a typical one, so that visitors to your drawing room recognise it immediately.

Third, there is the intellectual and aesthetic stimulation that owning a work of art brings. The sort of buyer for whom this is the prime motivation is often the most rewarding to deal with. The late Stanley Seeger was someone whose discrimination and intellectual engagement resulted in his forming one of the great private collections of Picasso. But in one sale I remember him bidding on a really inferior work by the master. 'Why, Stanley?' I asked him afterwards. 'Why did you buy such a bad one?' 'Oh, I know,' he replied, 'it was awful, wasn't it? I felt it was so bad that it had to be taken out of circulation.'

Fourth, there is the spiritual benefit that owning art can give you. This is highly subjective but nonetheless valid as a motivation. In its most extreme form this expresses itself in the spectators who weep in front of abstract works by Mark Rothko. As a traditional Englishman with a sheltered upbringing I find this sort of public display of emotion a trifle embarrassing, but I respect the feeling underlying it. In the same way, I wouldn't necessarily compare a Jasper Johns to a Beethoven symphony, but the great collector Victor Ganz did. And another client of mine rigged up his Van Gogh – a particularly tortured landscape – so that when you approached it in his drawing room the sound system automatically burst into 'I Did It My Way' by Frank Sinatra. There will always be people who pay money for art because it touches them.

As I say, everyone's motivation has a different mix. Some lean towards investment and status; others towards the intellectual, aesthetic or spiritual dividends to be derived from art ownership. But there's a bit of all four categories of impetus in everyone.

And what's the result? Yes, art gets more and more expensive. But it doesn't do so on a totally irrational basis. With the art of the past and the best work of the present, I have noticed that regard for high quality is deeply ingrained into the functioning of the market. If something unassailably good comes up, it makes a lot of money. It is that respect for quality that lies at the core of the market and reinforces one's faith in it.

Yes, you catch your breath at the amount of money someone is prepared to pay for something superlative. And you are amazed by how much more a buyer will pay for the superlative than they will pay for the very good. But you are reassured, too. Fundamentally, when you cut through the compound interest – and the cantaloupe – I believe that the art market has got its values right ■ PHILIP HOOK *is the author of 'Breakfast at Sotheby's: An A-Z of the Art World' (Penguin)*

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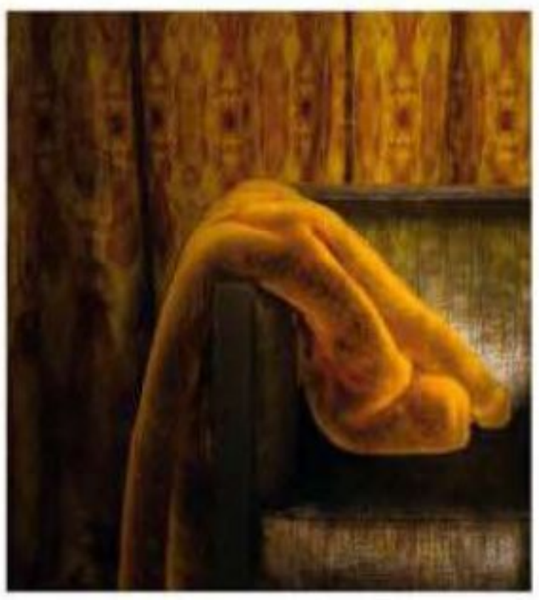


From top: door handles and bathroom fittings from the Beardmore Collection; table from Colombo Stile; bathroom from Heritage Bathrooms;









Altfield showroom at Design Centre Chelsea Harbour; dressing room by Smallbone of Devizes; side tables by Nina Campbell; fabrics by Misia

■ Edelman Leather's new range of four colours has a sophisticated, subtle palette with a metallic sheen. The new collection, inspired by iron and minerals, can be used in residential places as well as restaurants and hotels. Also new for spring is the 'Raw Diamond' collection, which features leathers embossed with a touch of dye. It's the same technique as the company uses for its distressed and vintage hides, and creates a pure, rustic feel that's versatile in any surroundings. Edelman Leather, Design Centre Chelsea Harbour, London SW10 (020 7351 7305; edelmanleather.com).

■ After the success of her Knightsbridge store, Nina Campbell is set to open a second showroom at Design Centre Chelsea Harbour. All her classic furniture will be there, as well as a new collection with Oomph that launched in early May. The aim is to create a destination for customers looking for inspiration in their interior design and home improvements. Nina Campbell, Design Centre Chelsea Harbour, London SW10 (020 7352 9518; ninacampbell.com).

■ Altfield has been a leading resource for textiles, wallcoverings and leather since 1982, and it also distributes several luxurious fabric lines from around the world. These two branches complement each other well. Visitors to the redesigned showroom will find a more contemporary feel as well as new fabric displays to enhance the experience. Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com).

■ Established in 1985, Heritage Bathrooms offers a wide range of diverse products to suit all tastes. To mark its 30th anniversary the company has launched a collection in collaboration with Ali Munro. This textile designer's passion lies in print and colour, and the collection for Heritage Bathrooms is inspired by all things botanical. Her work will be featured in the company's best-selling ranges, 'Blenheim' and 'Granley', and will be available for a limited time. Ring 03300 268501, or visit heritagebathrooms.com.

■ Since 2013 Colombo Stile has sought out collaborators, last year launching a new furniture collection designed by Milanese architect Elena Vigano. Vigano combines a whole suite of skills including cabinetmaking, upholstery, gilding and bronze-making. The collection features solid wood mixed with exotic leathers such as python and crocodile as well as brushed and hammered gold leaf, marble and elaborate fabrics. Ring 00 39 03 623491, or visit colombostile.it.

■ Smallbone of Devizes has used its expertise in making bespoke kitchens to launch a collection of dressing rooms. Each one can be crafted to suit a client's specifications, with diverse storage solutions for clothes and accessories. Features can include shoe trays, glass-topped chests of drawers and mirror-fronted armoires. For a man's room, black walnut might be paired with polished nickel, while for a feminine touch, hand-painted cabinetry can be deployed with mother-of-pearl. Smallbone of Devizes, 220 Brompton Rd, London SW3 (020 7581 9989; smallbone.co.uk).

■ Misia, a new company from the Casamance group, was born out of a desire to create glamorous and precious fabrics. The collection includes a wide range of textiles including metallised sheers, textured silks and laminated velvets. The company recruits weavers with the utmost care, while materials are sourced from the best places – so India supplies the finest silks. Ring 020 7660 2000, or visit misia-paris.com.

■ The Beardmore Collection has opened a spanking new showroom next to its original one in Chelsea. There it will introduce its new collection of bathroom accessories, to complement its existing range of door handles and levers. Beardmore discovered a huge demand from customers seeking to match bathroom fittings with door furniture. The range of finishes available includes bronze, antiqued copper and silver. The Beardmore Collection, 321-323 Fulham Rd, London SW10 (020 7351 5444; beardmore.co.uk). ▷

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From top: 'Day-Date 40' watch in platinum from Rolex; necklace from the 'Paris Nouvelle Vague' range by Cartier; 'Concertina' chair by Raw Edges for Louis Vuitton; 'Sub-Aqua' ring by Theo Fennell; shoulder bag from Etro; bespoke necklace by Cassandra Goad; Bottega Veneta's new showroom in a Milan palazzo

■ Theo Fennell's 'Sub-Aqua' ring is a true underwater creation inspired by the brilliant colours of the sea and the various creatures that inhabit its hidden depths. Crafted from 18ct white gold, the ring features a spectacular 55.46ct rectangular-cut aquamarine set with pavé diamonds, while the body has been decorated with beautiful enamel that captures a dazzling array of sea life. Theo Fennell, 169 Fulham Rd, London SW3 (020 7591 5000; theofennell.com).

■ Located in the heart of Milan, Bottega Veneta's new home boutique is the first to be dedicated to furniture, lighting, tabletop and home decoration. Housed in the 18th-century Palazzo Gallarati Scotti, the new 205sq m space fulfils the vision of creative director Tomas Maier. The contemporary elements of the furniture are set against the dramatic and historical features of the palazzo, creating a harmonious setting that successfully bridges the modern and the traditional. Bottega Veneta, 5 Via Borgospesso, Milan (00 39 02 7600 9934; bottegaveneta.com).

■ Cartier's 'Paris Nouvelle Vague' collection takes its inspiration from the energy and creative aura of the city of lights. The result is contemporary jewels for the discerning woman who loves Paris and all it has to offer. The collection comprises pendants, rings and bracelets adorned with semi-precious stones such as lapis lazuli, aquamarine, turquoise, moonstone, amethyst, tourmaline and spinel. Delicate latticed gold found in the collection's rings and bracelets allude to the arches and domes found in the city's architecture. Cartier, 40-41 Old Bond St, London W1 (020 7290 5150; cartier.co.uk).

■ Edun's collection for winter 2015 is inspired by different craft and artisanal techniques from Europe and Africa. Combining diverse practices, such as elements of English tailoring with traditional brocade weaving from Morocco, the result is a distinctive fusing of two worlds. The company sourced craftspeople around the world, from horn workers in Kenya to Berber jewellers in Tiznit. The collection is a homage to tradition with a modern twist. Visit edun.com.

■ Etro's spring/summer collection is the embodiment of the strong, free-spirited woman who is passionate about the clothes she wears. The brand's signature paisley is visible throughout. Silhouettes are feminine to give a bohemian feel; kimonos and long printed robes feature; printed slip dresses can be worn with beaded waistcoats. Kaftan dresses and long skirts are other key items, and they are teamed with luxurious knitted sweaters. Etro, 43 Old Bond St, London W1 (020 7493 9004; etro.com).

■ This year marks the 30th anniversary of Cassandra Goad. To celebrate, the company is opening a floor in its Sloane Street showroom dedicated to creating bespoke pieces. As well as her own beautiful wares, Cassandra can also fashion jewellery from family heirlooms. The original is taken, deconstructed and then redesigned while still maintaining the sentimental attachment. Cassandra Goad, 147 Sloane St, London SW1 (020 7730 2202; cassandragoad.com).

■ Since the 19th century Louis Vuitton has been at the pinnacle of luxury and innovation. Today the company continues to evolve. Witness its 'Objets Nomades' collection, which comprises 16 elegant limited-edition items ranging from travel accessories to foldable furniture. Each item has been designed by some of the most creative and talented practitioners of the time, including the Campana Brothers, Patricia Urquiola, Maarten Baas and Barber & Osgerby, to name but a few. Louis Vuitton, 17-20 Bond St, London W1 (020 3214 9200; uk.louisvuitton.com).

■ A symbol of prestige since its creation, Rolex's 'Day-Date 40' is also known as the 'president's watch' because of the prominent people who have worn it. Today Rolex has introduced new features, giving it a modernised design with a 40mm case and a new mechanical movement, calibre 3255. This innovation set a new benchmark in watchmaking technology, offering enhanced precision and greater resistance to shock and magnetism. The watch is available in 950 platinum, 18ct yellow gold or Everose gold with a variety of new dials. Visit rolex.com ■

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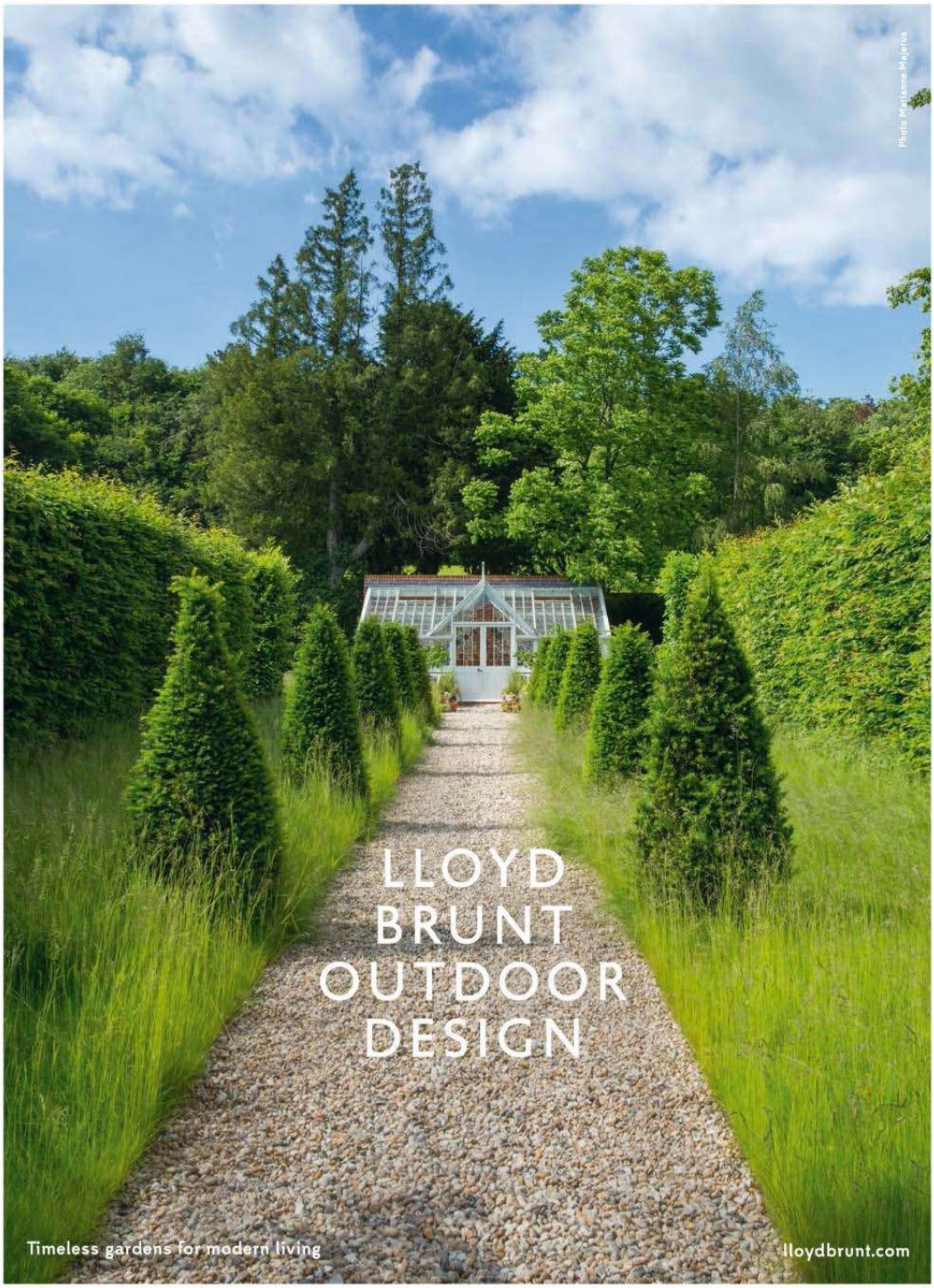
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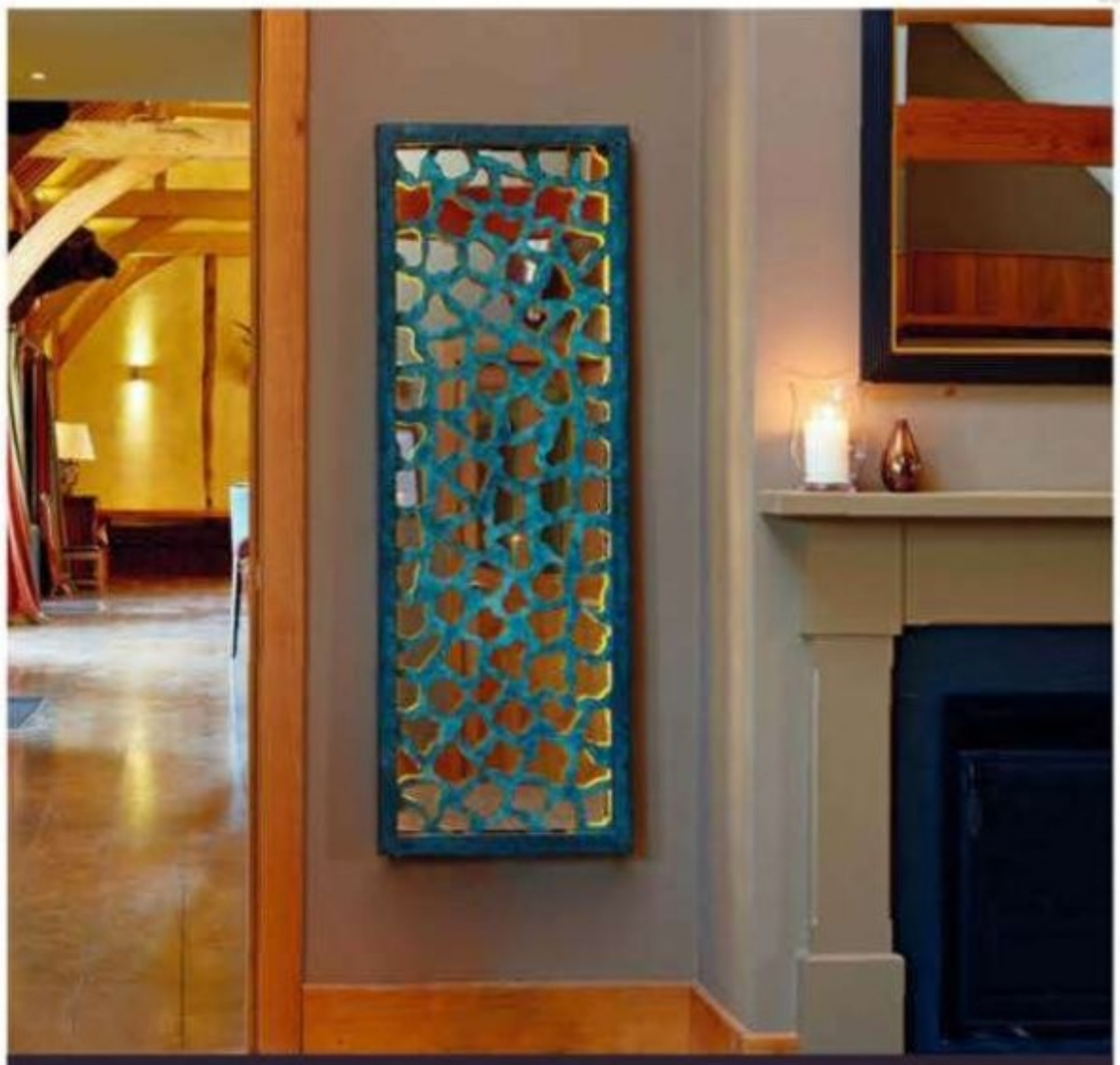


1 'Donegal Tweed SQ11215', by Sequana, £174, Tissus d'Hélène. 2 'Erato Ondine Velvet', by Camengo, £35.20, Casamance. Prices are per m and include VAT

Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). Amara. Ring 0800 587 7645, or visit amara.com. Andrew Crace. Ring 01279 842685, or visit andrewcrace.com. Annie Millar. Ring 07836 527804, or visit anniemillar.co.uk. Anthropologie. Ring 00800 0026 8476, or visit anthropologie.eu. Aram, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). B&B Italia, 250 Brompton Rd, London SW3 (020 7591 8111; bebitalia.com). Baileys, Whitecross Farm, Bridstow, Ross-on-Wye, Herefordshire HR9 6JU (01989 563015; baileyshome.com). Bennison Fabrics. Ring 020 7730 8076, or visit bennisonfabrics.com. C&C Milano, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). Casamance. Ring 0844 369 0104, or visit casamance.com. Casamidy. Ring 00 32 2 345 5753, or visit casamidy.com. Charles Edwards. Ring 020 7736 7172, or visit charlesedwards.com. The Chelsea Gardener, 125 Sydney St, London SW3 (020 7352 5656; chelseagardener.com). Chloe Alberry, 84 Portobello Rd, London W11 (020 7727 0707; chloealberry.com). Christopher Farr Cloth, 6 Burnsall St, London SW3 (020 7349 0888; christopherfarrcloth.com). Colefax & Fowler, Design Centre Chelsea Harbour, London SW10 (020 7351 0666; colefax.com). Couverture and the Garbstore, 188 Kensington Park Rd, London W11 (020 7229 2178; couvertureandthegarbstore.com). Dedar, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). Designers Guild. Ring 020 7893 7400, or visit designersguild.com. Dickinson's Period House Shops. Ring 01584 877276, or visit periodhouseshops.com. Edelman, Design Centre Chelsea Harbour, London SW10 (020 7351 7305; edelmanleather.com). Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). Funktionalley, Redbrick Mill, 218 Bradford Rd, Batley, W. Yorks WF17 6JF (01924 466040; funktionalley.com). Gaze Burvill. Ring 01420 588444, or visit gazeburvill.com. Geoffrey Drayton, 104 High St, Epping, Essex CM16 4AF (01992 573929; geoffreydrayton.com). ▷


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1 'Tropicalia', by Patricia Urquiola, £1,355, Moroso. 2 'Palapa' lounge chair, by Pacific Wonderland, £859, Couverture and the Garbstore. 3 'Kara' mango-wood stool, £119, Toast. Prices include VAT

GP&J Baker, Design Centre Chelsea Harbour, London SW10 (020 7351 7760; gpjbaker.com). Graham & Green. Ring 020 8987 3700, or visit grahamandgreen.co.uk. Gubi. Ring 00 45 3332 6368, or visit gubi.com. Habitat. Ring 0344 499 4686, or visit habitat.co.uk. Heal's, 196 Tottenham Court Rd, London W1 (020 7896 7451; heals.co.uk). Hermès, 155 New Bond St, London W1 (020 7499 8856; hermes.com). Holland & Sherry, Design Centre Chelsea Harbour, London SW10 (020 7352 7768; hollandandsherry.com). House of Eroju. Ring 020 7738 9374, or visit houseoferoju.com. India Jane, 121 King's Rd, London SW3 (020 8799 7166; indiajane.co.uk). Indian Ocean, 155-163 Balham Hill, London SW12 (020 8675 4808; indian-ocean.co.uk). Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). John Lewis. Ring 0345 604 9049, or visit johnlewis.com. Jon Fox Antiques, High St, Moreton-in-Marsh, Glos GL56 0AF (01608 650325; jonfoxantiques.com). Knoll, 91 Goswell Rd, London EC1 (020 7236 6655; knoll-int.com). Lassco, Brunswick House, 30 Wandsworth Rd, London SW8 (020 7501 7775; lassco.co.uk). Lelièvre, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu). Manufactum. Ring 0800 096 0938, or visit manufactum.co.uk. Marston & Langinger, 194 Ebury St, London SW1 (020 7881 5700; marston-and-langinger.com). McKinnon & Harris, Design Centre Chelsea Harbour, London SW10 (020 7349 9085; mckinnonharris.com). Moroso, 7-15 Rosebery Ave, London EC1 (020 3328 3560; moroso.co.uk). Neptune. Ring 01793 427300, or visit neptune.com. Neue Galerie Design Shop, 1048 Fifth Ave, New York, NY 10028 (001 212 9949 4996; shop.neuegalerie.org). Objects of Use, 6 Lincoln House, Market St, Oxford OX1 3EQ (01865 241705; objectsofuse.com). Oka. Ring 0844 815 7380, or visit okadirect.com. Paolo Moschino for Nicholas Haslam, 12-14 Holbein Place, London SW2 (020 7730 8623; nicholashaslam.com). PE Guerin. Ring 001 212 243 5270, or visit peguerin.com. ▷

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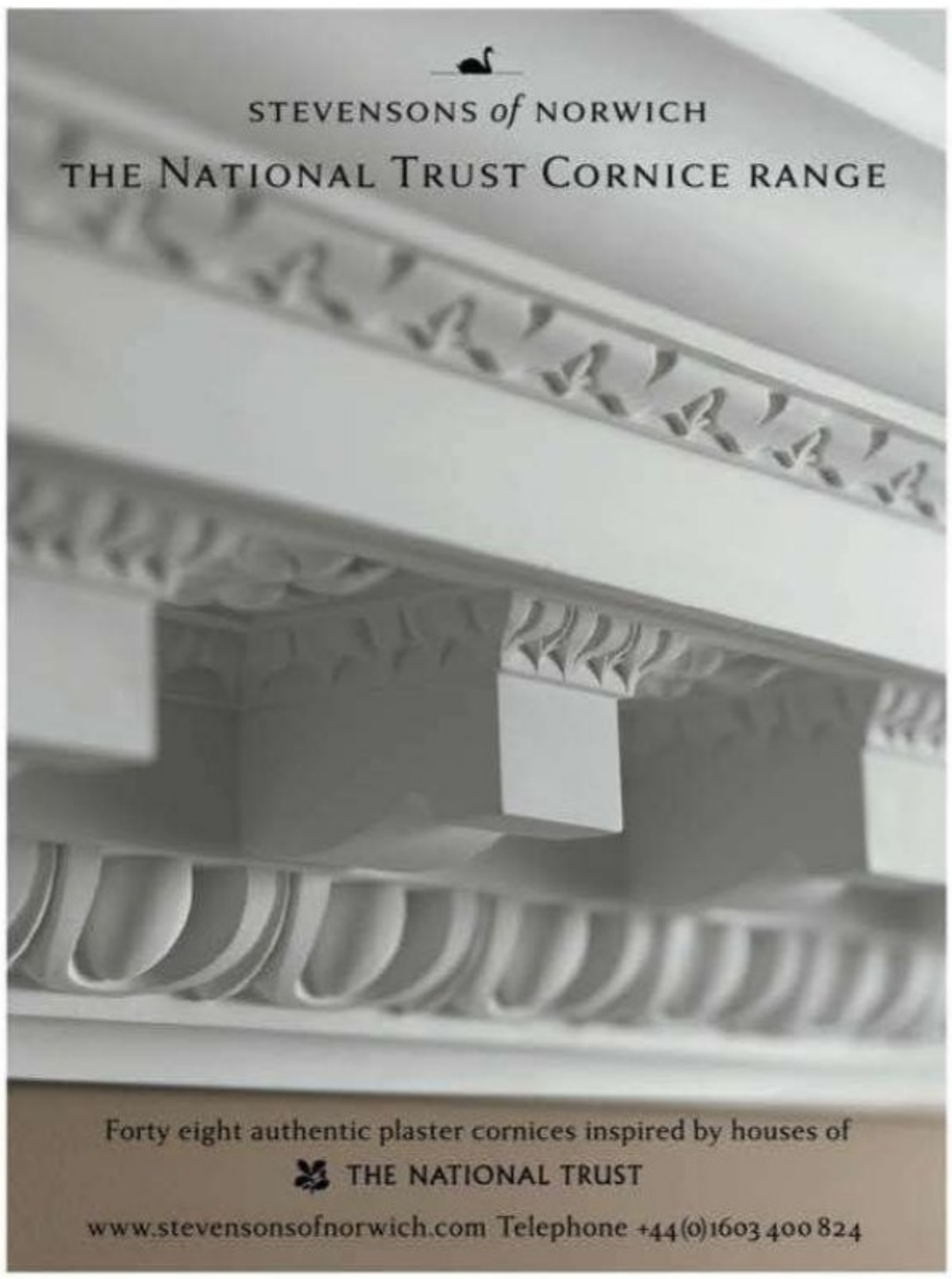
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1 'Torba 2157-03', by Richard Smith for No. 9 Thompson, £68, Fox Linton. Price is per m and includes VAT

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The 18th-century screen on the left in made from pieces of Chinese export wallpaper stuck on panels. Around the table are 1820s klismos chairs and those in the manner of George Bullock

MASTER OF THE HUNT

Antique dealer and interior consultant Edward Hurst tracked down his house, in Dorset, at a meet with the hounds in its top yard. While his wife, Jane, takes the reins in the garden, he sources the 'suitably unusual' wares to go within. Jasper Conran, for one, was quick to pick up the scent. Text and photography: Tim Beddow

This page, clockwise from top: in the sitting room, to the left, an original 18th-century French 'sleeping chair' stands before a Chinese export cabinet for the Indian subcontinent, with its Mogul-inspired stand; Edward bought the 18th-century bust from antique dealer Geoffrey Stead; in the hall he replaced modern oak floorboards with encaustic tiles. An early 19th-century map of Dorset hangs on the wall







This page, clockwise from top: the sycamore-topped kitchen table is surrounded by 19th-century West Country stickback chairs; Edward designed the lean-to, towering above a profusion of grasses and herbs planted by Jane, and had it made locally by a blacksmith; he bought the dog painting, *Tim,* about 30 years ago. On the back Edward later saw the painter/owner's words: 'please do not sell'



MUCH HAS CHANGED in the lives of Edward and Jane Hurst since their house appeared in this magazine in December 2006. For Edward, an antique dealer and previously confirmed man of letters, has had to embrace – or perhaps that's too strong a word for it – the digital age. These days an iPad and BlackBerry have to be on hand at all times.

This, he explains, has been driven entirely by his clients' insistence on him being constantly available. 'I have become very speedy on the keypad,' he says smilingly, as if half expecting a reward. Jane, meanwhile, has forsaken ceramics for landscape gardening, creating ravishing naturalistic borders, which, thanks to skilful use of perennials, dazzle throughout the year.

As a result of the aforementioned piece, Edward has also expanded into 'interior consulting', though 'I cannot call myself a designer or decorator,' he says. Such work is about providing clients with an extension of his own vision rather than serving up outré schemes based on the latest fashions. But more on that later.

Oh, and they have moved house. Phew.

Although less than ten leagues west of Coombe Bissett, where they originally lived, the area north of the market town of Blandford Forum was unfamiliar to Edward, despite his zigzagging across the country in search of treasure every week. But when he first saw the place one winter's day in 2008, while at a meet with the hounds in its top yard, 'I realised it was exactly the house I had wanted since I was eight,' he explains. Its position, size, outbuildings and yards had been in his mind's eye, yet he had come across it quite by chance. Even better, the soil was greensand: for Jane, the ultimate.



The timing was right, for at Coombe Bissett Edward says he had more or less come to a halt. 'There was really nothing more to do with it,' and Jane wanted more space to experiment with planting. 'So my heart sank,' says Edward, 'when I was told its sale was imminent.' The then owner, a farmer, said to come back only when he had the cash. 'We threw our house on the market the next day and it sold within a month,' he says. Edward then came back. Fortunately, the prospective buyers were prevaricating. 'We struck a deal over a pork pie and a bottle of claret in the kitchen,' he says. If only buying a house was always so civilised.

For Edward the house's beauty lies in the fact that 'nothing terrible had happened to the interior. Previous owners had been gentle, thankfully, and not knocked down walls to make big rooms.' The original part – now the snug/office – dates back to 1720 and it was extended outwards and upwards, 'so by 1820 when the smart façade was erected the core was encased in three periods of building'.

Edward's approach to every interior, whether for himself or a client, is careful and measured, and there'll be plenty of experimentation with colour washes before commitment. It is this, he has discovered, combined with the quality of paintings and furniture he sources, that

Top: in the foreground of the study, the old farm office, an 1830s English stool sits next to an armchair (1840) with its original kelim cover. Above: circling a hunting print in one corner is a series of semi-abstract Dorset landscapes by artist Liz Newby Vincent, bought by Jane. Opposite: a mountain rabbit, which Edward says had been stuffed 'so badly it made me laugh', perches by the entrance




Grasses









WILLIAM KENT

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This page, clockwise from top: Edward and Jane's son, Tom, also has the collecting bug, as can be seen in his jam-packed room; the east façade was built in the 1820s to give the house a more cohesive appearance; a 1760 Chippendale-style saddle-seat chair sits in the first-floor corridor. Opposite: above the bath hangs a mezzotint of *The Ladies Waldegrave*, after the original painted by Sir Joshua Reynolds in 1780



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sets him apart. 'It is a curious combination of luck, hard work, contacts and knowledge,' he admits, 'and it always gives me great joy to find the right thing, however simple, for the right place.'

The story of Edward and Jane's house caught the eye of Jasper Conran soon after he had bought an early Georgian manor nearby, Ven House (*WoI* Oct 2011), and led to a terrific collaboration. 'Edward has a magician's knack of conjuring up tales of the furniture and objets he has found, combined with an academic's sure knowledge of his subject, which all goes to make time spent in his company a wonderful experience,' says Jasper. 'I live in dread of the house ever being finished.'

This, in turn, led to Edward assisting Lord Shaftesbury with his restoration of the neglected family estate at Wimborne St Giles (*WoI* Aug 2012) and recently, with Patrick Kinmonth, at Evgeny Lebedev's house in Hampton Court (*WoI* Oct 2014).

'It was a huge springboard for me, helping Jasper,' explains Edward. He is fortunate, of course, that his clients respect and seek his advice mainly because they have seen what he's done in his own house. You wouldn't find Edward painting a Georgian entrance hall fluorescent pink, however tempting the commission.

Some of the contents of Coombe Bissett were sold to its new owners, and other pieces went via his 'by invite only' warehouse (a converted chicken shed) near Salisbury. 'I knew I would have fun doing it again here,' says Edward. The hunt – for him almost the most exciting part of any job – was on for suitably unusual pieces. 'The criteria is still as strict as ever, if not more so now,' he says. And if not always in perfect condition, what he selects should at least be in a state that he can imperceptibly revive it. Little needed to be done to the house, apart from mend some holes in the roof and reinstate chimneys.



It has taken nearly five years for him to feel satisfied that the colours ('always slightly quirky,' he says, 'away from current fashion'), paintings, rugs and furniture are what and where they should be. Of course, it is ongoing. His painter, Karen Naismith Robertson, 'is a genius with colour, grinding up her own pigments, and is the only person I know who can accurately match an (existing) colour to a paintwash'.

While Edward manages the interior aspects of their life, Jane's role is equally happily defined. 'Edward is master of what goes on in the house,' she says. 'I am mistress in the garden.' There is overlap, of course. Edward recalls his nervousness about whether Jane would approve of a stone bust he brought back to the house recently and was very relieved when she did. It now sits in their living room.

But when all is done, dusted and in place, with 'nothing more to do', I just wonder whether Edward will long once more for another house of his childhood dreams that he may happen across. Only time will tell. But I hope so ■

To contact Edward Hurst, ring 07768 255557, or visit edwardhurst.com

Top: in the spare bedroom a George II statuary-marble cistern sits on its mahogany stand at the foot of an 1880 brass bed. Opposite: Edward and Jane's room features an 18th-century bed with its original iron rail and pagoda top, which still has pieces of fabric attached. Above: a painting by Edward Handley-Read of shoes on a table (1932) hangs on the wall, beyond a curtain from Tissus d'Hélène


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GINGERBREAD HOUSE

To the delight of east London children passing by, architect Laura Dewe Mathews's Hackney home needed only a school-day to rise. Its simple silhouette and timber structure recall the wooden boxes made at the factory formerly on site – its Aryan-blonde centre and coat of cedar cladding are a tasty surprise. Matt Gibberd shares a recipe for success. Photography: Simon Upton

Top: the house's round 'fancy-butt' western-red-cedar shingles are what gave rise to the name Gingerbread House. The windows are framed in deep galvanised steel, and the existing grey London stock wall of the old workshop was retained and filled where necessary. Right: the visitor enters straight into the double-height kitchen/dining space, where a collection of chairs surrounds a plywood and steel-framed dining table. Above the opening to the sitting room, at high level, is a peephole from the bedroom





In the sitting room a Matthew Hilton 'Oscar' sofa, a Danish Kindt-Larsen cane basket chair and an unupholstered armchair bought at Ardingly antiques fair stand on a geometric Beni Ourain rug. All sorts of objects, from a pair of juggling sticks to African nativity figures, are arranged on the cabinets

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ROME WASN'T BUILT in a day, but Hackney sure isn't Rome. A gaggle of east London children walked past an empty site on their way to school one morning, and by the time they meandered home – sucking on wotsits – a house had appeared as if by magic. What they didn't know is that a man had arrived from Austria with a lorry-load of cross-laminated timber (CLT) panels, which were promptly craned into position to form the outline of a building.

'It's like making one of those cardboard models at architecture school,' explains Laura Dewe Mathews, a hugely talented young Brit who studied for both her degree and her diploma at the Bartlett in London. The CLT superstructure has been left exposed internally; Dewe Mathews spent days up a scaffold rubbing a UV-resistant oil into it to preserve its Aryan blondness. The result is a wonderfully cosseting interior. As we drink tea at the kitchen table, branches sway and leaves rustle behind expansive rooflights. I feel like one of the Folk of the Faraway Tree.

The site was originally the garden of an early Victorian end-of-terrace house. In the 1880s, a Mr Alfred Chinn erected a little factory, which made wooden boxes for perfume and jewellery. The new house – something of a jewellery box itself – emerges from the wreckage of this original structure. It nestles behind a pleasingly irregular outside wall; the pale-grey bricks were part of the factory, and Dewe Mathews has plugged gaps around them using clean London stocks. On the first floor, the deep galvanised-steel window frames melt into the wall, as if the house is somehow trying to escape.

The most unexpected element is the cladding, formed of hundreds of 'fancy-butt' cedar shingles, like lollipop-sticks jostling for position. One of the neighbours referred to it as the Gingerbread House, and the name stuck. 'When we told him we were expecting a baby, he asked whether it would be a Hansel or a Gretel.'

Laura Dewe Mathews likes fairy tales. She has lots of storybooks around the place, and shows me one with illustrations by David Hockney. This fantastical little house feels childlike in many ways – its simple silhouette is the sort of thing a toddler might conceive with a crayon. Views of the outside world are restricted; instead, dappled south light is sucked in through openings in the pitch of the roof.

Dewe Mathews had a varied introduction to architecture: she did three months in the planning department in Havana, a stint at Block Architecture ('a good introduction to detailing') and a short spell with renowned Australian architect Peter Stutchbury in Sydney. She subsequently got a job at Waldo Works, the London architecture practice headed by Tom Bartlett, whom she credits for teaching her the importance of a holistic approach and 'the ability to see things through'. She had always wanted to build her own house, and when a property-finder friend discovered this site it was an excuse to found her eponymous practice.

She has undertaken residential projects for others, but Dewe Mathews recognised that designing her own house

Opposite: an early 20th-century industrial convex mirror hangs on the wall of the workspace, providing a visual end point to the ground floor. This page, top: the room doubles as an occasional bedroom for guests, with a built-in daybed. Above it is a Swedish dandelion illustration and a brass scissor wall lamp. Above: the cross-laminated spruce-timber walls have been treated with a UV-resistant seal. The softwood staircase has been paint-washed







Right and above: upstairs, the bedroom has an increased sense of scale, thanks to the extra height provided by the pitched roof. A recent artwork by Lydia Gifford hangs above the bed, which is flanked by brass cabin bedside lights taken from a decommissioned ship. Top: Dewe Mathews cut a peephole in the wall to reveal the layering in the timber. When the pivoting brass infill, installed for privacy, is open, the window provides a glimpse of the kitchen, complete with plywood and stainless-steel units, below



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ROCK THE SHACK





would give her a level of knowledge no client project ever could. Limitations naturally incite interesting design, and she had to tango her way around a tight budget and a highly constrained site. The house measures just 80sq m, but it feels much bigger because there is so little circulation space. There is no entrance hall, for example; instead, the visitor is administered via an exterior courtyard straight into the double-height kitchen-diner. The rooms on the ground floor run one into the other, like a processional Baroque enfilade – the kitchen feeds the sitting room, which in turn opens onto the workspace. A diminutive shower room beneath the stairs provides a moment of enclosure. This has a seat made from statuary marble for a pleasing jolt of decadence.

Upstairs, the extra height provided by the pitched roof gives a false sense of scale to the bedroom. Dewe Mathews cut a hole in the wall beside the bed, like a cheese sampler inspecting stilton, to reveal the layering in the timber. This opening provides a glimpse of the kitchen below. 'It's a reminder of the structure of the building, and I use it to order my tea in the morning,' she jokes. A velvet-curtained walkway leads to the bathroom, which is adorned with Popham encaustic tiles in a bespoke colourway.

If the architecture of this house is deeply personal, so too is the interior decoration. Dewe Mathews and her husband, Luke Morris, a film producer, have collected furniture and objects on their travels and from antiques fairs. Morris so enjoyed the process of hunter-gathering for the house that he decided to set up a website, 506070.co.uk, from which he now sells select pieces. One of his geometric Beni Ourain rugs is found in the sitting room, alongside an unupholstered armchair bought at Ardingly, a cane basket chair from Denmark and a Matthew Hilton sofa. All sorts of interesting objects are arranged on the cabinets, including a pair of Ringling Brothers juggling sticks and some African nativity figures. The couple's most extravagant purchase was the early 20th-century industrial mirror in the workspace, with its foxed convex glass.

In the kitchen, Dewe Mathews shows me some elegant plant pots that she has recently made for the house, which sit on a shelf alongside a vase from Darkroom. Hanging on the wall above is a collection of drumsticks caught by Morris at various gigs over the years, a Ron King alphabet cut-out and a photograph by one of her sisters, Jackie Dewe Mathews (her sister Chloe is also a photographer). The plywood and stainless-steel units, like virtually everything else in the house, are bespoke.

As we finish our tea, there is a commotion on the roof above us. A neighbour's cat scrambles on to the skylight, and begins feverishly licking the glass as if it were made of sweet spun sugar. Perhaps this melodramatic moggy knows something we don't, I think to myself. Perhaps it is a real Gingerbread House after all ■

For more information, ring Laura Dewe Mathews on 020 8986 8926, or visit lauradewemathews.com

Top: in the bedroom, a Working Men's Educational Union diagram of fossil illustrations printed on cotton (1850s) hangs above a reclaimed school bench. A velvet-curtained walkway leads to the ensuite bathroom, which is adorned with Popham encaustic tiles in a bespoke colourway (above). Opposite: the small walk-in shower room under the stairs, a rare enclosed space within the house, contains a seat in statuary marble

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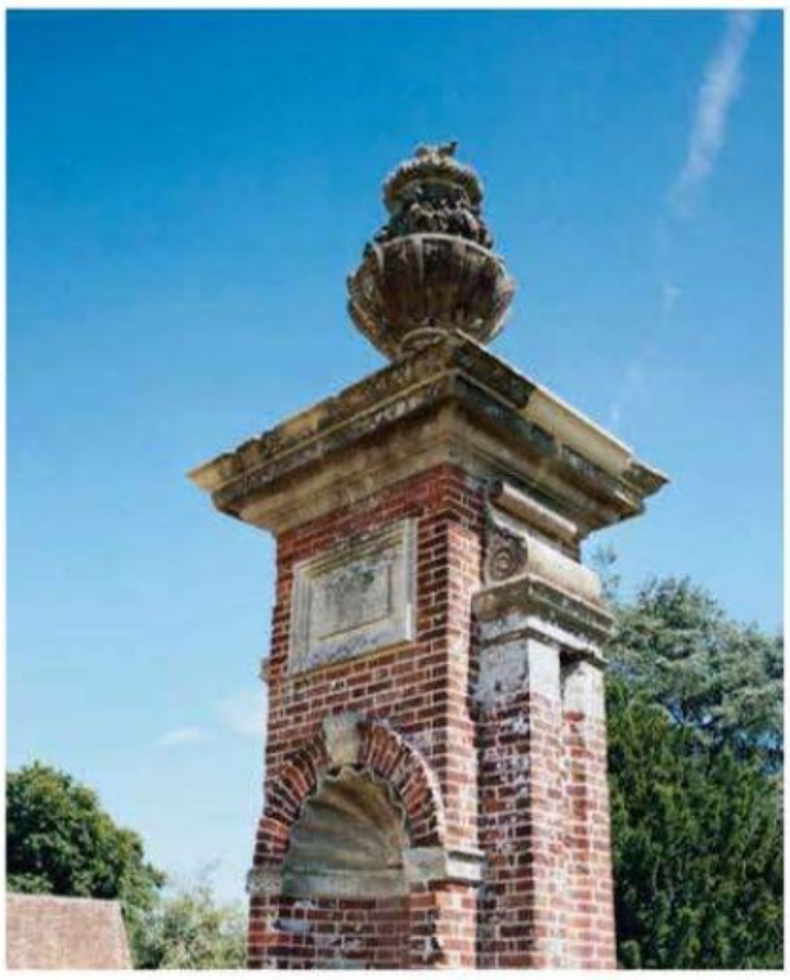
Two far-separated sets of gate piers convey the sheer size of the site at Hamstead Marshall, now a rough field, in which the vanished mansion was originally enclosed

PIERS OF THE REALM

Anyone passing through Hamstead Marshall in Berkshire today cannot fail to spot the noble Baroque pillars, or gate piers, dotted round a field – and speculate about their significance. All that remains of a great 17th-century house, they stand as a monument to a less-than-upright courtier and one man's infatuation with an exiled queen. Roger White sizes up the story's supporting evidence. Photography: Antony Crolla











This page, clockwise from top: this set of piers marked one end of the main axis through the great formal parterre; massive urn-topped piers rise above the neighbouring churchyard wall; Johannes Kip's aerial-view engraving, published in about 1707, shows how the gate piers related to the U-shaped mansion, its complex and each other. The parish church stands in the bottom right-hand corner, exactly as it appears today; a detail of one of the piers, decorated with scrolls and a scallop shell. Opposite: a Baroque urn emerges from a froth of roses

OPPOSITE, BOTTOM: IMAGE SUPPLIED BY ZAZZLE ART

WHETHER YOU VISIT Hamstead Marshall, as our photographer did, on a glorious summer day, or in cold, wet February as I did, it is indubitably one of England's stranger and more evocative sites. Here for little more than half a century stood a great mansion, begun in 1662 and completely destroyed by fire in 1718. Usually when that happens, either the house is replaced or else the site is abandoned, with nothing except humps and bumps to show that it ever existed. The undulations are certainly there at Hamstead Marshall, but what makes the place so special is the survival of the sets of magnificent gate piers that once defined the enclosure around the great house. Half a dozen pairs of them stand around the perimeter of a rough field, like dancers waiting for the music of some gigantic and inaudible minuet to begin. Some are of a gorgeous russet brick, others of limestone richly blotched with pink lichen, and all but one pair are surmounted by the most splendid Baroque urns.

What this is all about is made clear by a bird's-eye engraving published by Johannes Kip in about 1707. In the bottom right-hand corner you can see the humble parish church, exactly as it appears today. Completely overshadowing it in the centre of the picture is a vast U-plan palace, set about with formal parterres, and the whole complex is defined by long straight walls that are punctuated by the mysterious piers. Hamstead Marshall was in fact one of three houses created for the First Earl of Craven, a romantic Cavalier who during the interregnum gave financial support to Charles I's sister Elizabeth (the so-called 'Winter Queen'), and at the Restoration placed his properties at her disposal until her death in 1662. Elizabeth was married to Frederick, the Protestant Elector Palatine, whose court was at Heidelberg, but for a whole year, 1619-20, they were king and queen of Bohemia, until ousted by the Catholic Habsburgs. Craven first met Elizabeth in about 1632, when she and her husband were in exile in Holland, and he carried a candle for her ever after, though she certainly never had the chance to use or even visit the new Hamstead Marshall.



The earliest and smallest of the three houses built for him, and the only one to survive more or less intact, was Ashdown House high on the Berkshire Downs, probably of the 1660s (*WoI* Nov 2010). In the 1680s Craven had the old monastic buildings of Coombe Abbey near Coventry recast under William Winde – later to be architect of Buckingham House – with lavishly decorated interiors. At Hamstead Marshall he commissioned a very large mansion (probably a remodelling of an earlier one), its façades embellished with carved stone in the manner of palaces in Genoa. A collection of drawings in the Bodleian Library at Oxford leaves no doubt that the initial designer was Sir Balthazar Gerbier, a Dutch designer of siege engines, masques and buildings, who arrived in London in 1616. Gerbier found favour first with James I's notorious boyfriend, the Duke of Buckingham, and then, through him, with the future Charles I, accompanying the two men on their unsuccessful visit to Madrid to woo the Spanish infanta in 1623. He engaged in fruitless rivalry with Inigo Jones, whose job as surveyor of the king's works he coveted, but he survived long enough to help design the temporary triumphal arches celebrating Charles II's coronation in 1661. The one surviving building that is often attributed to him is the York House water gate, near Embankment tube station, and he may have had some input into the design of Canterbury quadrangle at St John's College, Oxford.

In fact, there is a good deal more to Gerbier than just his paper qualifications. He was a friend of Rubens, and indeed the great artist stayed with him when he came to London in 1629. This would explain the influence of Genoese palaces on Hamstead Marshall, since Rubens had published a book on their designs. After Buckingham's assassination, in 1628, Gerbier was taken into the service of Charles I as an 'esquire of his Majesty's body extraordinary'. Employed by the king on diplomatic missions, he repaid his trust by betraying state secrets to the Spanish government of the Netherlands. Having been knighted in 1638, he fell from favour in 1641, and after the execution of Charles I he did his best to curry favour with parliament. Other activities in his varied portfolio included running a painting school in Bethnal Green, banking in Paris and searching for gold in Guiana. Getting the commission for Hamstead Marshall in 1662 could have been his late lucky break – he was already 70 – but the following year he died, and was buried without a monument in the little village church. A slab let into the church floor at some subsequent date records, somewhat inaccurately, that he had 'built a stately pile of building in the years 1662 to 1665' before his death in 1667.

After Gerbier's death, direction of the project passed to William Winde, who was possibly his architectural pupil; work on the first floor did not begin until 1664, and fitting out the sumptuous interiors dragged on into the 1680s. The best craftsmen were employed: the ceilings were by Edward Goudge, England's leading plasterer of the period, and the embellishments inside and out (including the stonework of the gate piers) were carved by Edward Pierce, responsible for much work on St Paul's Cathedral and the City churches, as well as for the celebrated bust of Wren now in the Ashmolean Museum. All this, alas, was to go up in smoke in 1718, leaving the ghost of magnificence and a dozen gate piers gazing enigmatically into space ■

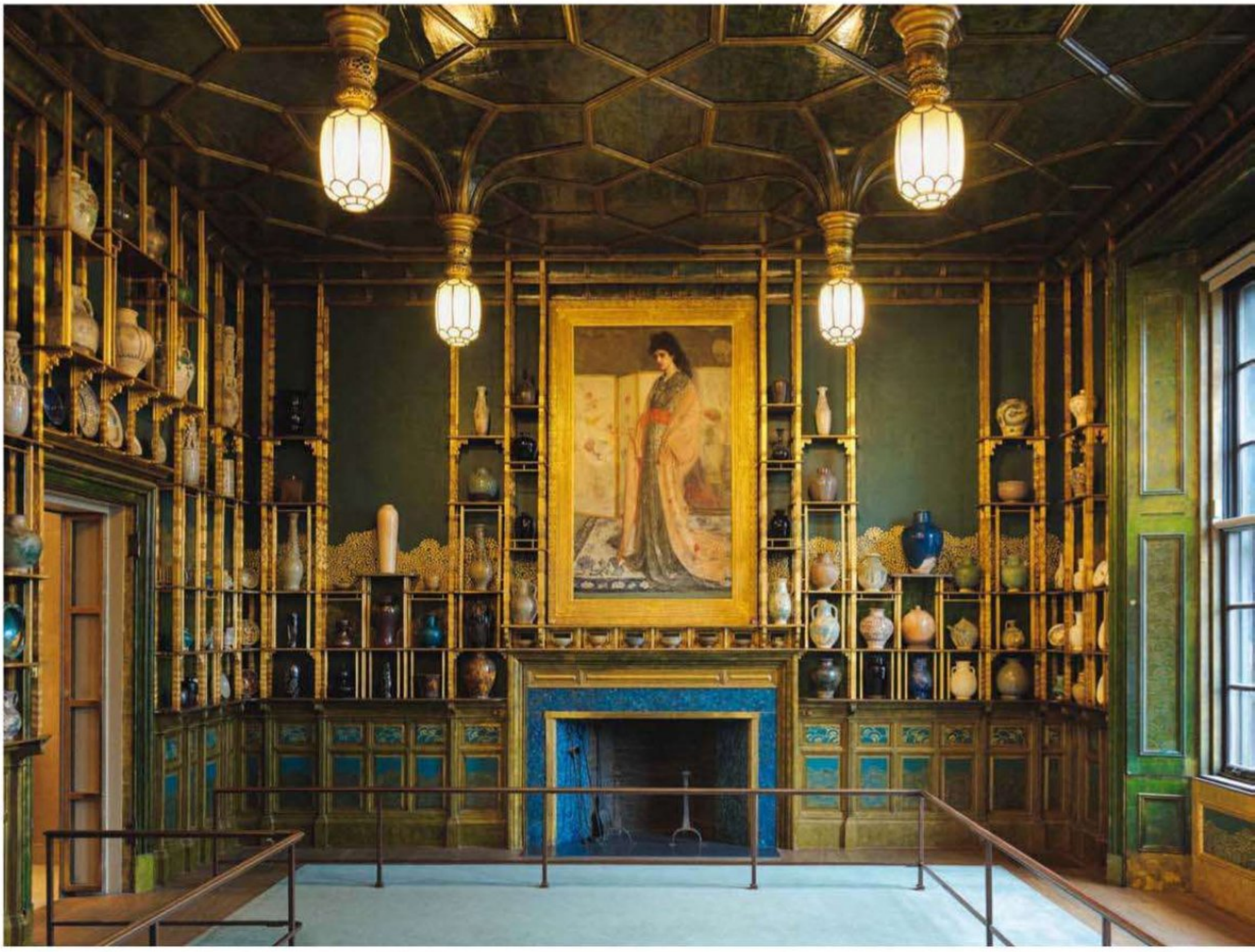
A public footpath gives access to the site of the house from a gate in the churchyard of St Mary's, Thatcham, Berks RG19 3PN. The church itself, left alone by the Victorians, is full of varied interest and charm, quite apart from containing Gerbier's memorial slab

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Opposite: a grand gate pier with the church in the distance. This page: these piers, on the cross-axis of the parterre, have finely carved panels with pairs of cornucopia



This page: Waterston stands below Whistler's *Art and Money* in the 'real' Peacock Room. The mural shows two peacocks fighting, the left one representing the artist, the right his patron. Opposite: Whistler's *La Princesse du Pays de la Porcelaine* (1863-65) hangs above the fireplace. The painting is a romantic confusion of aesthetic sources: the model was of Greek descent, the robe and screen Japanese, and the title a nod to China



PHOTOGRAPHY: ANNIE SCHLECHTER

PEACOCK TALES

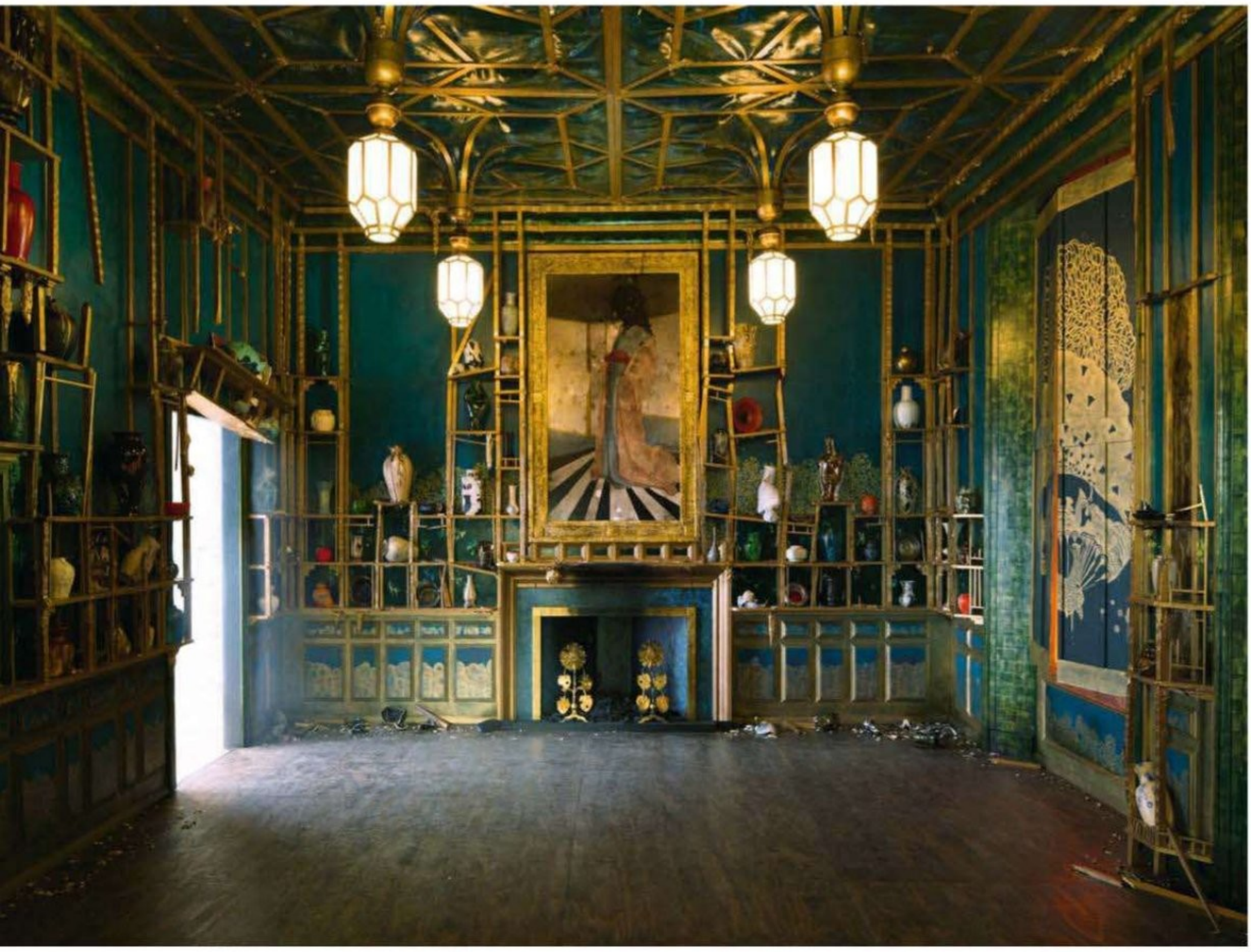
The Peacock Room is Whistler's most infamous work, and after its completion he and the shipping magnate who commissioned it never spoke again. Now Darren Waterston has created *Filthy Lucre*, an homage/critique of the masterpiece, reimagined as a diseased ruin. Jonathan Griffin learns how the installation, shown alongside the original, took flight. Portrait: Annie Schlechter

This page: in Waterston's installation *Filthy Lucre* (2014), a puddle of coagulated gold paint seeps from under the desk at one end of the room, while large gold stalactites hang from the woodwork. Opposite: Waterston's version of *La Princesse du Pays de la Porcelaine* is stained as if by years of smoke and soot. The artist placed the princess in front of a painted screen that resembles one he himself created earlier in his career

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PHOTOGRAPHY: JOHN TSANTES





Waterston enlisted the help of Debora Coombs, an expert in restoring stained glass, to refabricate the Peacock Room's lamps, designed by Thomas Jeckyll to resemble Chinese lanterns. Coombs helped prepare over 300 pieces of glass for Waterston to hand-paint

PHOTOGRAPHY: AMBER GRAY

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Above left: most of the ceramic vessels in *Filthy Lucre* came from thrift shops, but some were specially thrown to conceal speakers that played a haunting soundtrack. Above right: Waterston added certain painterly gestures once the installation was assembled



IN SEPTEMBER 1876, James McNeill Whistler wrote to inform his friend and patron Frederick Richards Leyland that he had '*enfin*' managed to complete the decorative scheme for Leyland's London dining room, which he had been working on for the past several weeks. Leyland, a shipping magnate, had returned to Speke Hall – his main residence in Liverpool – in August, leaving Whistler at work on a few minor alterations. Initially designed at huge expense by the fashionable architect Thomas Jeckyll as a showcase for Leyland's Chinese porcelain collection and two paintings by Whistler (one as yet unfinished), the room had a colour scheme that the painter did not quite approve of. Leyland had left him repainting some red flowers on the antique leather wallpaper – acquired for the stupendous sum of £1,000 – which Whistler turned yellow. Unsatisfied, he applied some gold leaf. Then it occurred to him that Jeckyll's elegantly carved walnut shelves probably ought to be gilded as well. Leyland worried about hurting the designer's pride, but acquiesced, wanting the job finished.

A few weeks later, Whistler sent his bill. 'There is no room in London like it *mon cher*,' he crowed. He omitted to mention that he had repainted the wallpaper and the pendant ceiling in Antwerp blue, covered all wooden surfaces in gold leaf, added gold murals throughout and painted magnificent gold peacocks over the three window shutters. The invoice was for £2,000. Leyland hit the roof.

Harmony in Blue and Gold: The Peacock Room is Whistler's most celebrated *Gesamtkunstwerk*. The title is ironic in that Leyland had Whistler inharmoniously ejected from his home and the two never spoke again. Before he left, the artist added his coup de grâce; in place of the still incomplete second painting (for which he had been paid) he designed a mural of two male peacocks fighting, one with a pile of gold coins at his feet. He titled the scene *Art and Money*.

When the contemporary artist Darren Waterston was invited to show at the Massachusetts Museum of Contemporary Art – famed for its grand installations – his first idea was for a mural. During his research, he became fascinated by Whistler's Peacock Room (as it is widely known) and visited it in Washington DC, where it is permanently installed in the Freer Gallery of Art at the Smithsonian. His ambitions for his own project quickly grew, and – as one curator remarked – like Whistler, his plans soon exceeded all initial schedules and budgets. The museum began fundraising, and assembled a team of assistants and specialist craftsmen and women. *Filthy Lucre*, Waterston's career-defining installation, which opened to the public in 2014, is both an homage to and critique of Whistler's Peacock Room.

A tornado appears to have swept through Waterston's free-standing reconstruction. The scaffold of Jeckyll's wooden shelving is in disarray, and vases lean perilously or lie smashed on the floor. On closer inspection, the gilded woodwork seems to be dripping, literally, with gold. Fetid stalactites and cancerous cysts hang from the fireplace and a desk at the end of the room. A pool of congealed gold seeps on the floor, and a demonic red glow emanates from behind the shutters. Above the fireplace, where Whistler's painting *La Princesse du Pays de la Porcelaine* originally held pride of place,

It was not until *Filthy Lucre* was installed for the first time that Waterston realised, in order to complete the effect, he would have to smash some of the hand-painted ceramic pots on the floor. It was an experience that he describes as 'terrifying and liberating at the same time'

PHOTOGRAPHY: AMBER GRAY

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Waterston's remake shows the kimono-clad princess in a similarly demure pose but with her head consumed by a seething carbuncular mass. 'The room is diseased,' says the artist.

Waterston, who lives in New York, never set out to make a parody, still less a replica, of the original. *Filthy Lucre* is, in many respects, analogous to his paintings, in which he abstracts historical sources such as Grünewald's Isenheim Altarpiece or Edo-period Japanese art. Behind the Porcelain Princess, he has even reproduced a screen that he himself painted earlier in his career, in place of Whistler's version.

Where the peacocks in *Art and Money* merely strutted, Waterston has portrayed the birds pulling entrails from each other's breasts. He tells me he aims to expose 'the monstrous side of beauty'. Despite his feud with Whistler, Leyland kept the room as the artist had left it, a sumptuously beautiful environment but a festering reminder of their destroyed friendship, its allegory emblazoned across one wall. When Jeckyll saw it, he had a nervous breakdown and was committed to an asylum. Whistler is said to have smiled when he heard the news.

Waterston says that in no way does he consider himself an advocate for Whistler, who he guesses was a 'nasty character'. But he does appreciate the complexities of the artist-patron relationship, and the resentments that can build up around money. (He is at pains to emphasise that his own patrons have been nothing but gracious.) In our gilded age, says Waterston, the excesses of the art market rival those of the late 19th century: in 2014 alone the global art market did $51 billion in sales. And just as they were in 1876, the associated levels of social inequality remain stark.

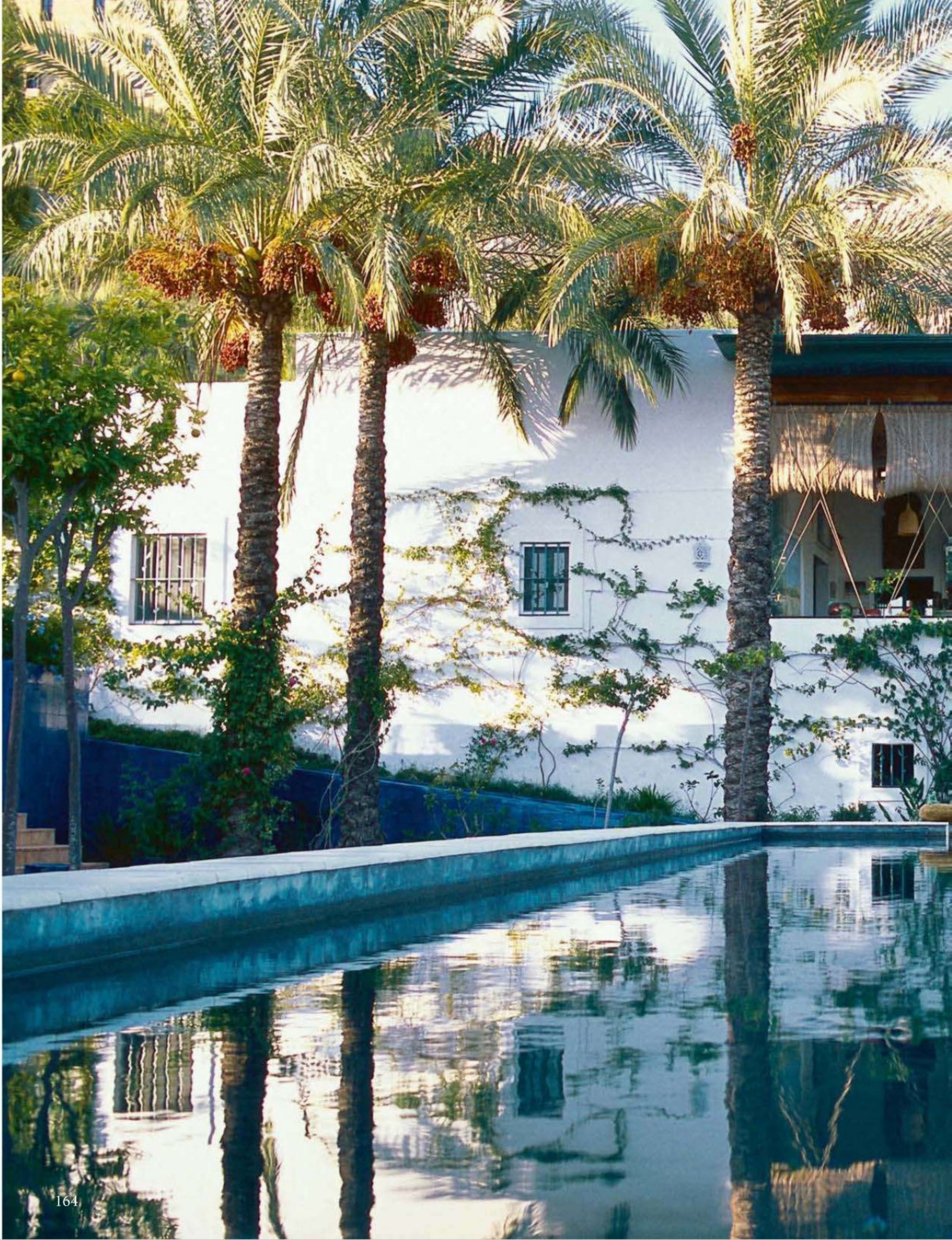
Despite his success, Whistler owed a lot of people money, chief among them Leyland, who had facilitated the design and construction of Whistler's famous White House, in Chelsea. He hoped, perhaps, that this 'gift' (as he called it) might get him off the hook. Instead, the Peacock Room stands as an enduring monument to the overreach of artistic ego, and to the contempt bred by art's reliance on money. When Leyland finally paid Whistler, half of what the artist had demanded, he wrote his cheque in pounds, not guineas. Pounds were the currency of tradesmen, and worth a shilling less than guineas, reserved for professionals.

When Leyland died, the Peacock Room was purchased by the American industrialist Charles Lang Freer, who shipped it to his home in Detroit in 1904, and then bequeathed it to the nation. In May, the Freer's sister institution, the Arthur M. Sackler Gallery, will install *Filthy Lucre* in an exhibition titled *Peacock Room Remix*, which combines Waterston's research with Whistler's art, including the grotesque painting that inspired Waterston's title: *The Gold Scab: Eruption in Frilthy Lucre (The Creditor)*. Completed three years after Whistler last set eyes on his Peacock Room, it shows Leyland as a horrifying, Blakean peacock, all scales and talons, hunched over his beloved piano and sporting his trademark frilly shirt ■

'Peacock Room Remix: Darren Waterston's Filthy Lucre' runs at the Arthur M. Sackler Gallery, 1050 Independence Ave SW, Washington, DC 20013 (002 202 633 4880; asia.si.edu), until 31 Jan 2017

PHOTOGRAPHY: JOHN TSANTES

Waterston's murals on the three window shutters are subtly updated from Whistler's fastidious originals. In places, gold paint drips like blood, or is spattered across the blue backgrounds. From behind the shutters, eerie red lighting adds to the room's portentous atmosphere



A view of the ultramarine-and-white villa from the deep-blue lap pool, framed by date palms and with rocky outcrops behind. La Pajarita retains its cavernous character, as Nabil incorporated the sandstone boulders and sloping terrain seamlessly into his plans

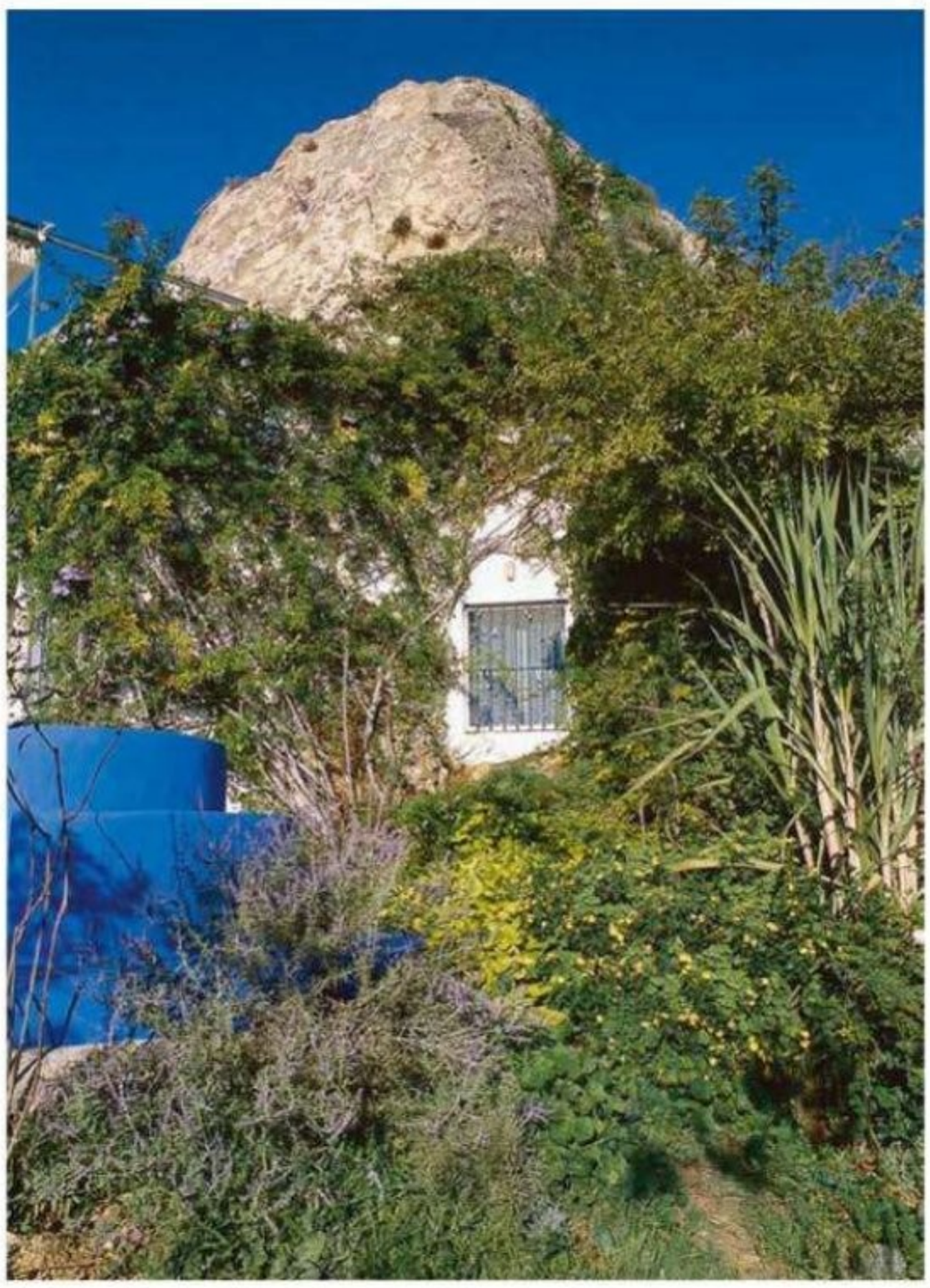
TERRAIN IN SPAIN

When artist Ana Corberó and her architect husband Nabil Gholam moved to La Pajarita, a villa built against a rock face overlooking the Andalusian plains, they entirely remodelled it with a 'radical vernacular' accent. Alongside metalwork furniture and totemic sculptures, the couple incorporated a boulder as a baldacchino and local rush-matting as blinds. By George, they've got it, thinks Celia Lyttelton. Photography: Ricardo Labougle

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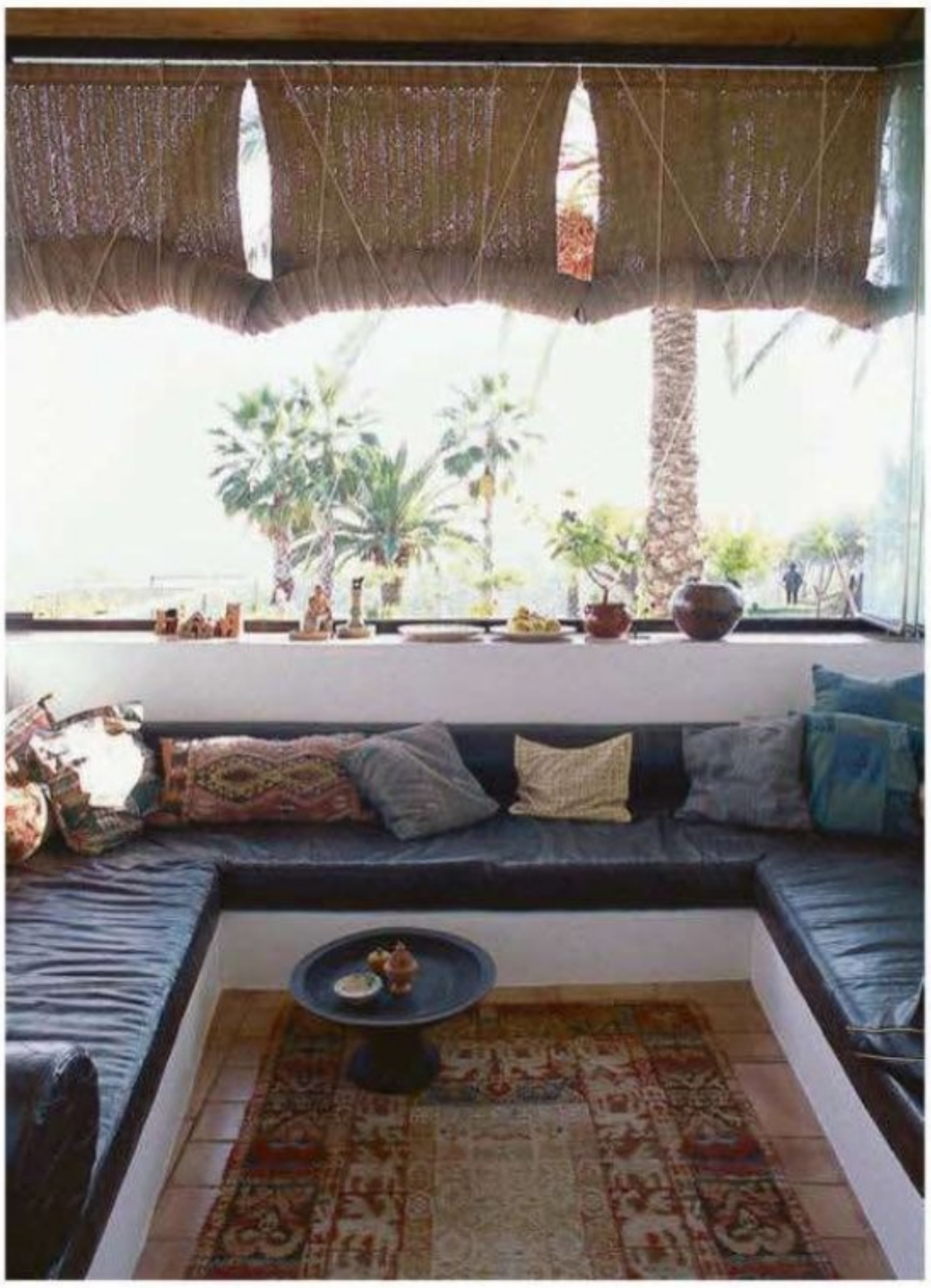




This page, clockwise from top: the terrace overlooks the panoramic fertile plains of Andalusia, patchworked with coloured fields in saffron and green; a half-submerged bedroom, built around the boulders, is swamped in native and imported species of plants; blinds made from local rushes unravel over the door and keep the house cool in summer. The wainscots found throughout the house are made from the same material. Opposite: the south face of the building is bordered by an ultramarine-blue brick pathway









This page, clockwise from top: in the main living room there is no need for central heating – plate-glassed in, it generates enough heat from the winter sunshine. Where there are walls, they are crammed with paintings and memorabilia; Ana hand-painted the tiles on the staircase and fired them in a local kiln; the faux-leather seating comes from Maus Haus, Ana and Nabil's design and furniture company. Opposite: the wainscots made from local-rush matting are installed throughout the villa to protect the paintwork

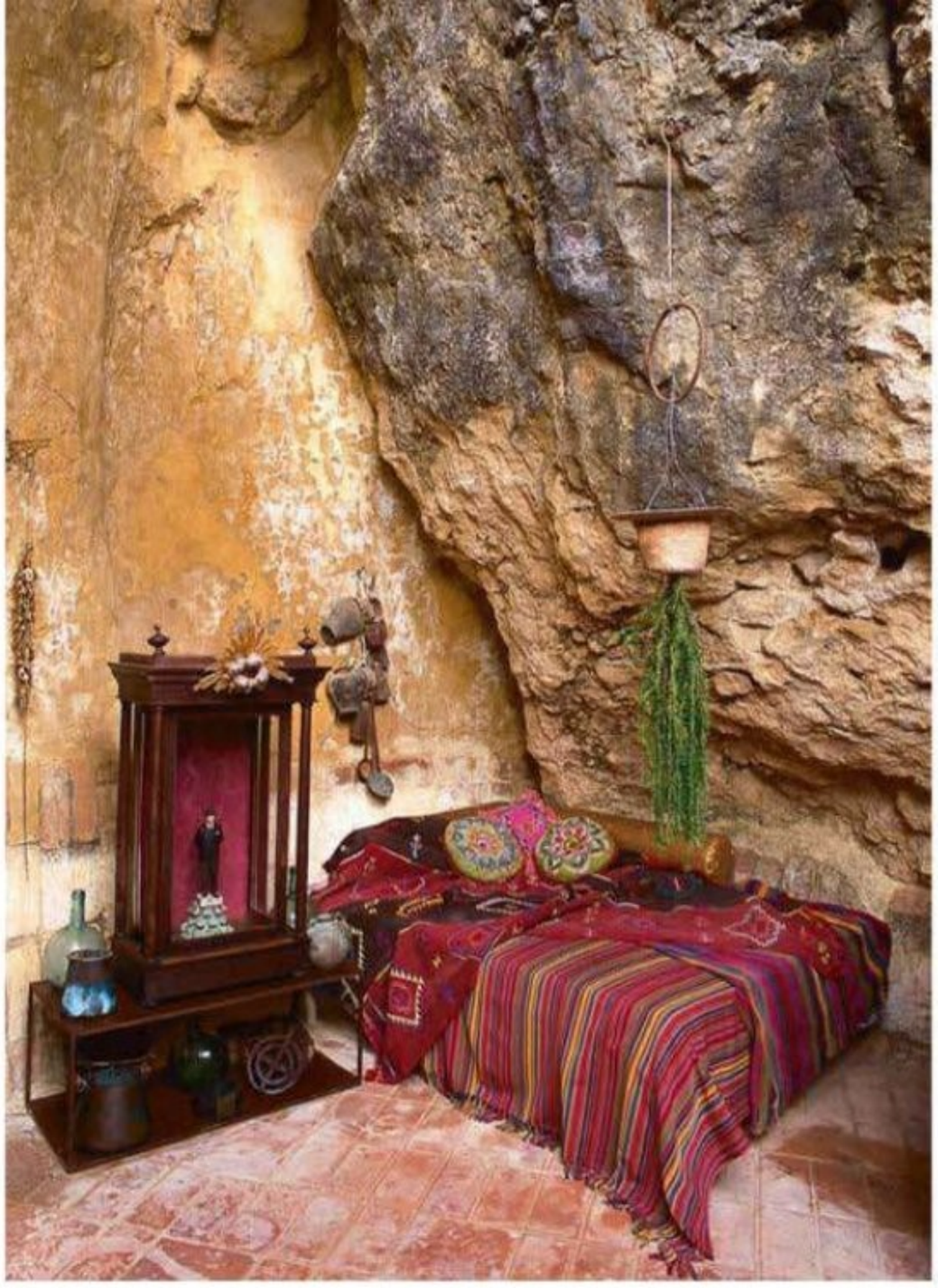
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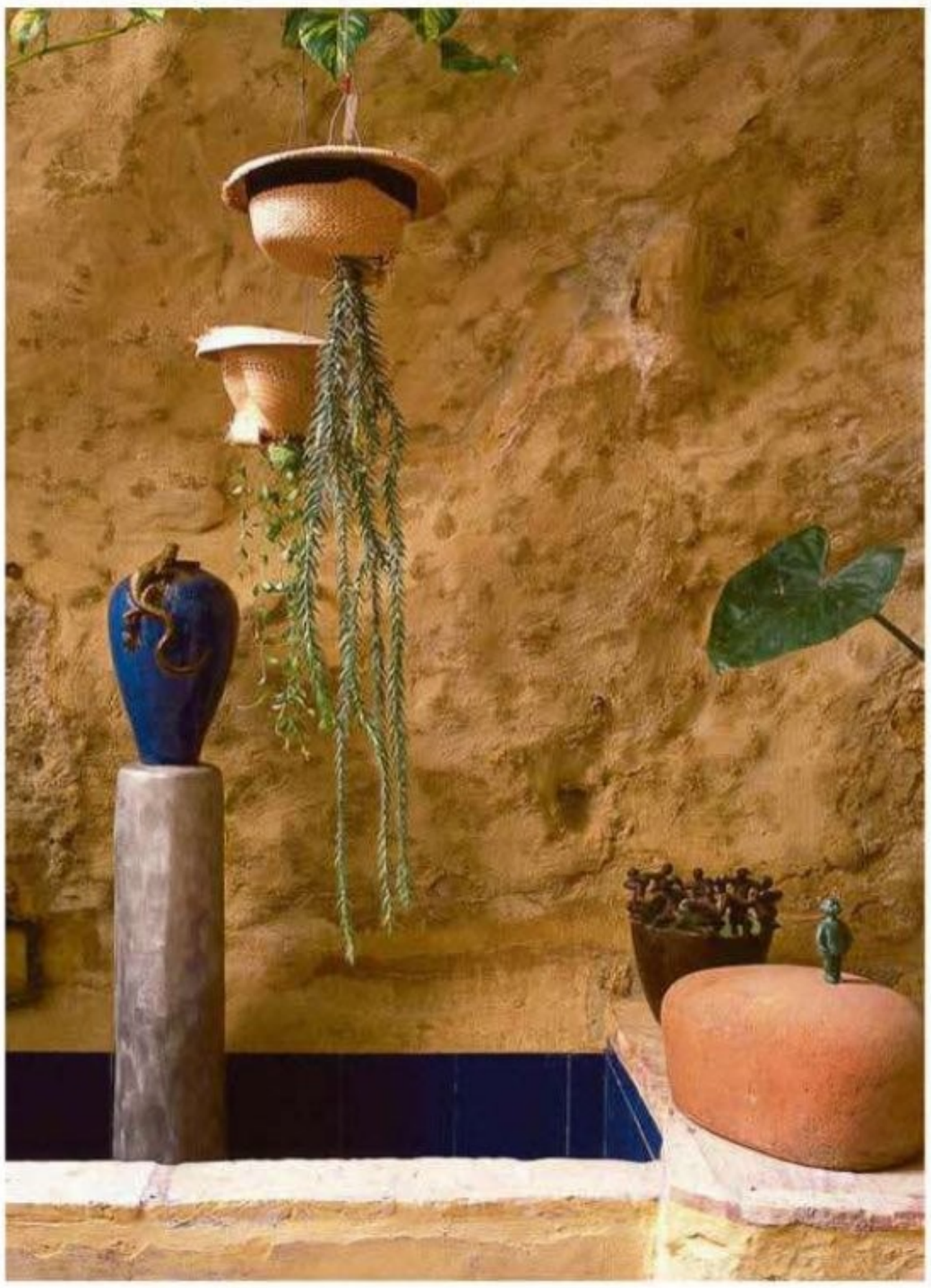
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GRANTA

Ana's great-grandfather made the Neoclassical copper repoussage fire surround in the drawing room. The builders were kindly asked to pee on it, to patinate and oxidise it duck-egg green. The coffee tables, candlesticks and tree-like lamps are from Maus Haus





THAT LA PAJARITA belongs to an artist and an architect is immediately palpable. A serpentine lane winds through gates, crowned with dragons, past pomegranate and quince trees. Colossal, seemingly chryselephantine sculptures of children stand sentinel among date palms, and an ultramarine-and-white villa appears, partially hidden beneath a rocky escarpment, honeycombed with caves.

Fifteen years ago Ana Corberó and her architect husband Nabil Gholam bought La Pajarita, a farmstead with fallow pasture below the ancient citadel of Carmona. The villa overlooks the fertile Andalusian plains that were once the 'olive press' of the Roman world. Carmona's streets are flanked with Baroque churches and Moorish fortifications, and the area is a protected zone. The couple's view will never change.

'At first it looked like a North African hovel. It was a garbage dump,' says Ana. 'People thought we were crazy – there was no septic tank and no access.' The land in winter was a quagmire, and a dust bowl in summer. It was a holiday refuge from the couple's lives in Barcelona and Beirut. In 2006, when they were living in Beirut, Israeli bombs fell and they fled, with their children, to Turkey in a 'sardine can, with wings and propellers', Ana jokes, making light of the perilous journey.

They returned to a hamlet outside Barcelona to live in Ana's childhood home, built by her father, the exuberant and debonair sculptor Xavier Corberó. Three years later she and Nabil made La Pajarita their permanent residence. They uprooted again and Nabil moved his practice to nearby Seville.

La Pajarita is rich in art and artefacts, especially Ana's own work: she is an artist and a doyenne of design who can turn her hand to many media. She wrought the metalwork furniture, lights and window grilles, fired her own tiles, planted every seed and sapling, and sculpted myriad bronze figurines, acting as lares (household gods of the hearth).

As light fades La Pajarita is like a virtual Ana artwork: crepuscular landscape paintings that inhabit the hinterland of dreams, alabaster lamps as opalescent as moons, and embellished grilles that cast silhouettes on the windowsills. It is the looking-glass effect, a portal into Ana's magical realism.

Her totemic sculptures and paintings, of ladders disappearing into trees, vessels, towers and shadowy sensual figures, in luminous glazes of pure colour, have been exhibited, to great acclaim, in America, Europe, the Far and Middle East. Lately the views at La Pajarita have resulted in larger canvases, pared down to cloudscapes and a low horizon line.

Ana's artistry is complemented by Nabil's architectural skills. 'Ana was running the show with the basic technical back-up from my practice,' Nabil explains. 'We never had a proper survey of the house and there were no measurements taken. In fact, there are no straight lines or sharp angles at all.'

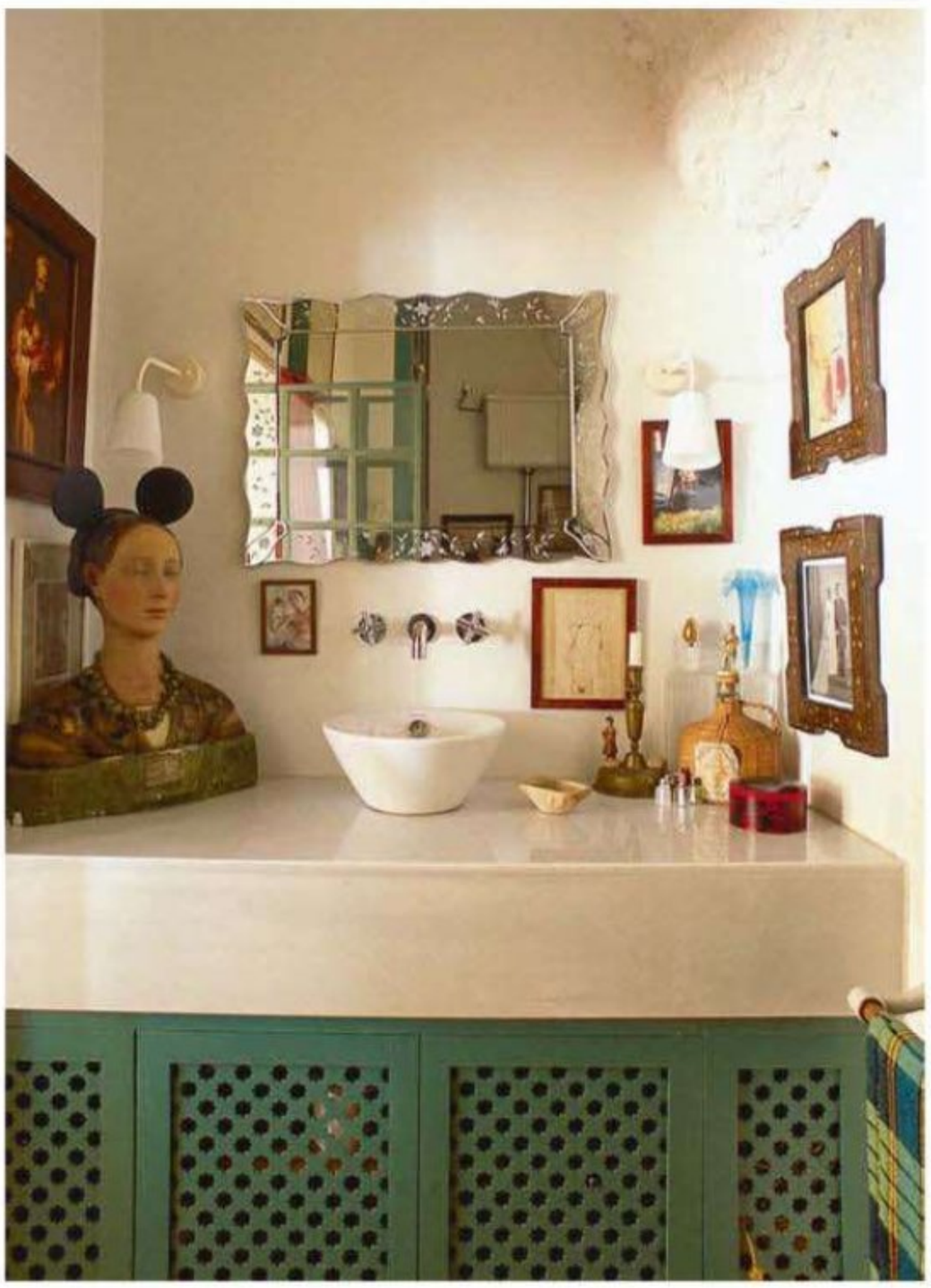
Their decoration solution is simple: 'Granny's stuff', items from their design and furniture company Maus Haus, Ana's art and Ikea. Her grandmother's dark furniture, Baroque candelabra and Roman oil lamps, painted white, are given a new lease of life. Walls are crammed with pictures and memorabilia, including a ten-franc note signed by Picasso. Marble fonts were salvaged from skips, while Ana's tiles of an Escher

This page, top: the divan in the grotto, which has been lived in since prehistoric times, is kept dry under the open skies by an overhanging boulder. Above: alongside a basin, the space is peopled with Ana's sculpture of a lizard and child totems in bronze. Opposite: in the dining room, one wall is hung with collages of doilies and Spanish ephemera that decorated Ana and Nabil's tapas bar in Beirut, which was open for only six weeks before the bombs began to fall. Ana's china and ceramics occupy the mirrored cabinets to the right

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dragonfly motif, lining the eaves and garden walls, were fired in the local kiln. The sculpture-like metal Maus Haus furniture, forged in Lebanon, is in the spirit of Bauhaus and Giacometti. Coloured Ikea lights illuminate mirrored cabinets of Ana's china and ceramics, fired at Miró's kiln.

Miró was an avuncular figure in Ana's childhood, whereas Dalí, also a family friend, confronted her with his wizardry. She recalls the time 'he woke me up with a prismatic lorgnette to his eye and asked me what I saw. Alarmed, I said, "Lots of eyes" – which of course were his looking at me! He approved.'

While the decoration was relatively easy, the building work was not. 'The local authorities had us under a microscope. We had thefts and vandalism, and the land kept setting on fire until we got sheep.' Eventually the locals were so won over that they gave the family a donkey and cart.

Undeterred by planning laws, they kept to their ethos of 'radical vernacular'. It was a long haul, lasting almost 15 years. 'Nothing could be planted lest it obscure the view, every newly laid brick was illegal and corrugated-iron roofs could not be replaced.' They overcame these obstacles: a long, non-reflective lap pool manages to look like the original cattle trough; extra living space linking the two buildings was created by glassing in the living room's roof terrace. It is the heart of the house with a raised double fireplace built within the original outside wall, between the existing dining and sitting room. When a fire is lit, it is a primal and mystical sight.

Nabil's great respect for the vernacular has won him commissions in the Levant and Gulf states, including villas in Lebanon and a 50-storey tower on the Jeddah Corniche. La Pajarita retains its cavernous character, incorporating the sandstone boulders and sloping terrain. On the lower floor, glass passages and rooms are built around the rock face, and an overhanging whitewashed boulder forms a baldacchino over their daughter's bed. 'We are troglodytes!' Ana laughs.

The Stygian stables on the lower-ground floor were converted into bedrooms and a living room, with ziggurats of art books and Cuban cigars, and Levantine textiles contrasting with abstract art from New York. Beyond the sitting room, a chthonic grotto glitters with crystal geodes. 'When I first stepped in here it felt so powerful my hair stood on end.'

La Pajarita has a true spirit of place, with strong atavistic forces at play. 'People may have been living here for 5,000 years, with its caves, spring water and fertile soil,' Ana says proudly. A Phoenician vase in the Metropolitan Museum was made from clay found on what is now their land.

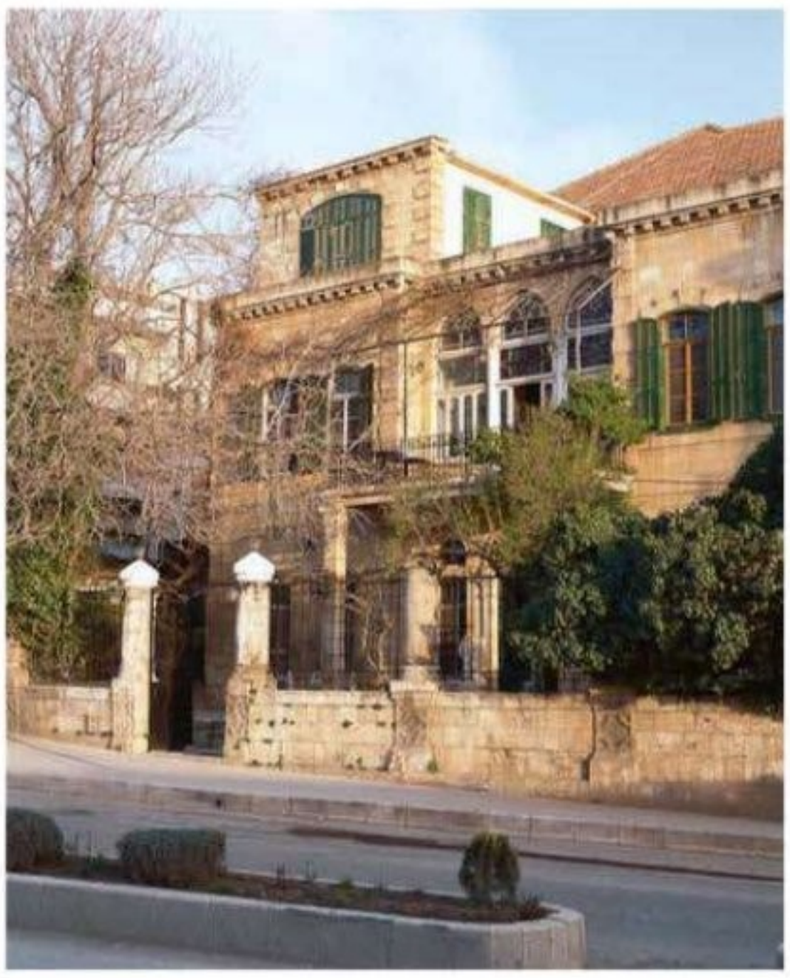
Ana is a keen plantswoman with a crusading eco spirit. Her motto is 'plant and thou shall be saved'. La Pajarita is a garden of Eden: vegetable allotments and orchards render them self-sufficient, with land to spare. There are plans to establish a foundation for permaculture, as well as writers' residences, a scent-making workshop and a sculpture trail. 'I would love to build a kiln beside the green pond silted up with clay, the same clay bed that the Phoenicians would have used, and hold three-day flamenco kiln firing-parties here' ■

Ana and Nabil design and take commissions. For more information, visit anacorbero.com, nabilgholam.com or maus-haus.com

This page, top: a passageway incorporating the boulders from the rock face. Above: the downstairs loo is occupied by a Renaissance-style head embellished with Mickey Mouse ears and, to the left, a copy of Ribera's *Bearded Madonna*. Opposite: Ana and Nabil's bedroom is lit by a bronze chandelier that, like much of the dark furniture inherited from Ana's grandmother, has been coated in white paint to give it a new lease of life. In comparison with the busy walls throughout the house, those in the bedroom are remarkably plain

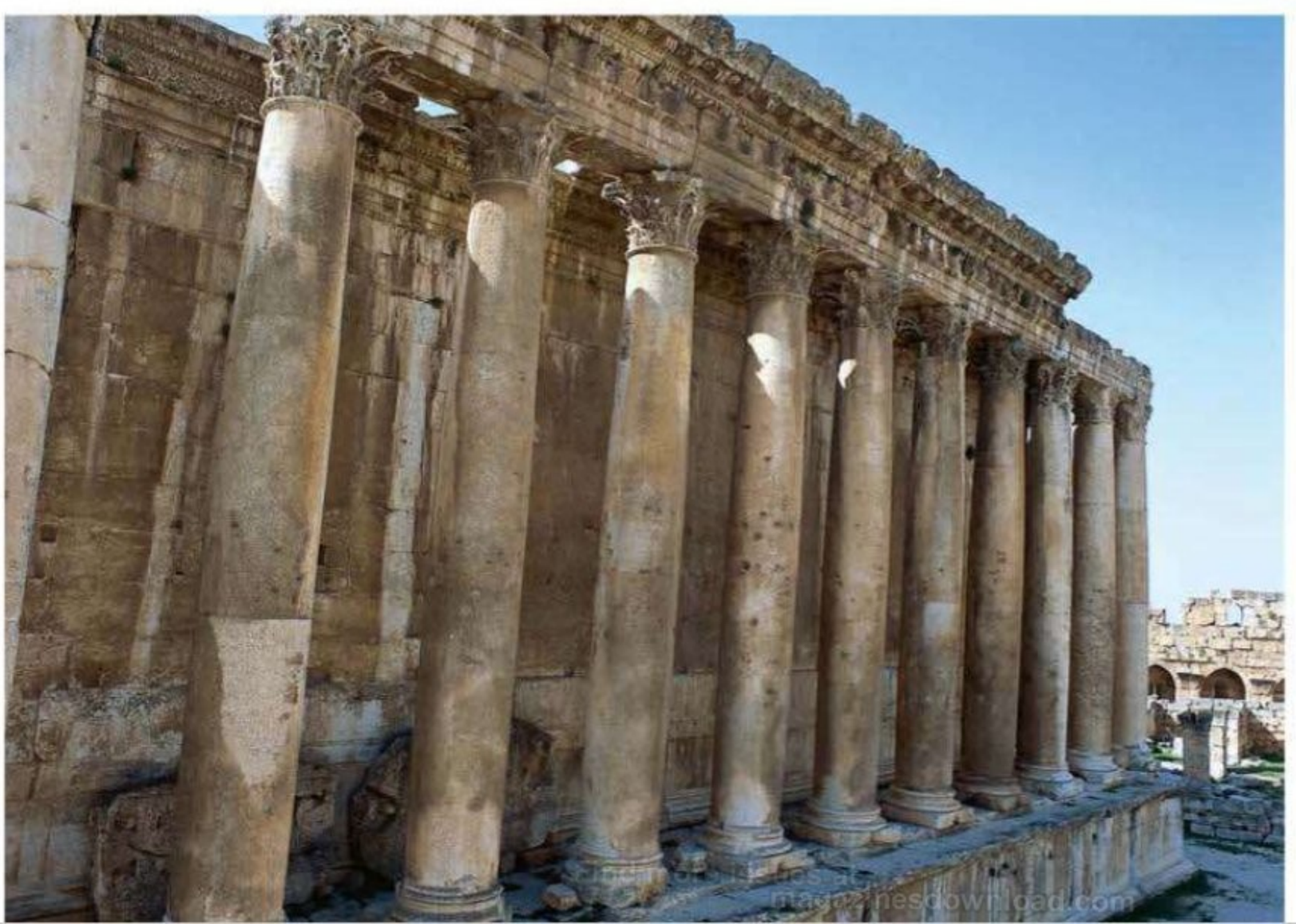








This page, clockwise from top: in one of the hotel's lounges, a view towards the Temple of Jupiter is fringed by a faded velvet curtain from Damascus. The Syrian walnut sofas fit with the Italian-inspired interior; a historic photograph of the Heliopolis site hangs above 1920s glass vitrines displaying Classical finds from local excavations; Corinthian columns support the entablature of the Temple of Bacchus, one of the best-preserved Roman structures; the hotel – with its typically Lebanese trio of arched windows – has been open continuously since 1874. Opposite: a framed letter of 1960 from Jean Cocteau describes Baalbek as 'the best place in the world for the soul of the poet to take flight'

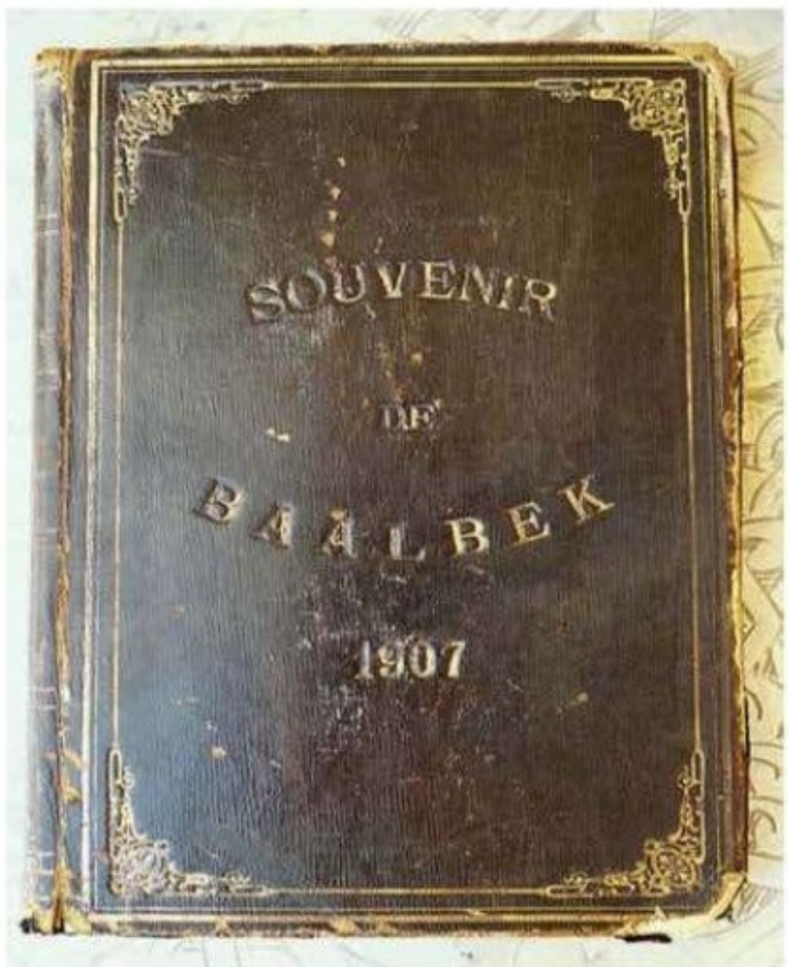




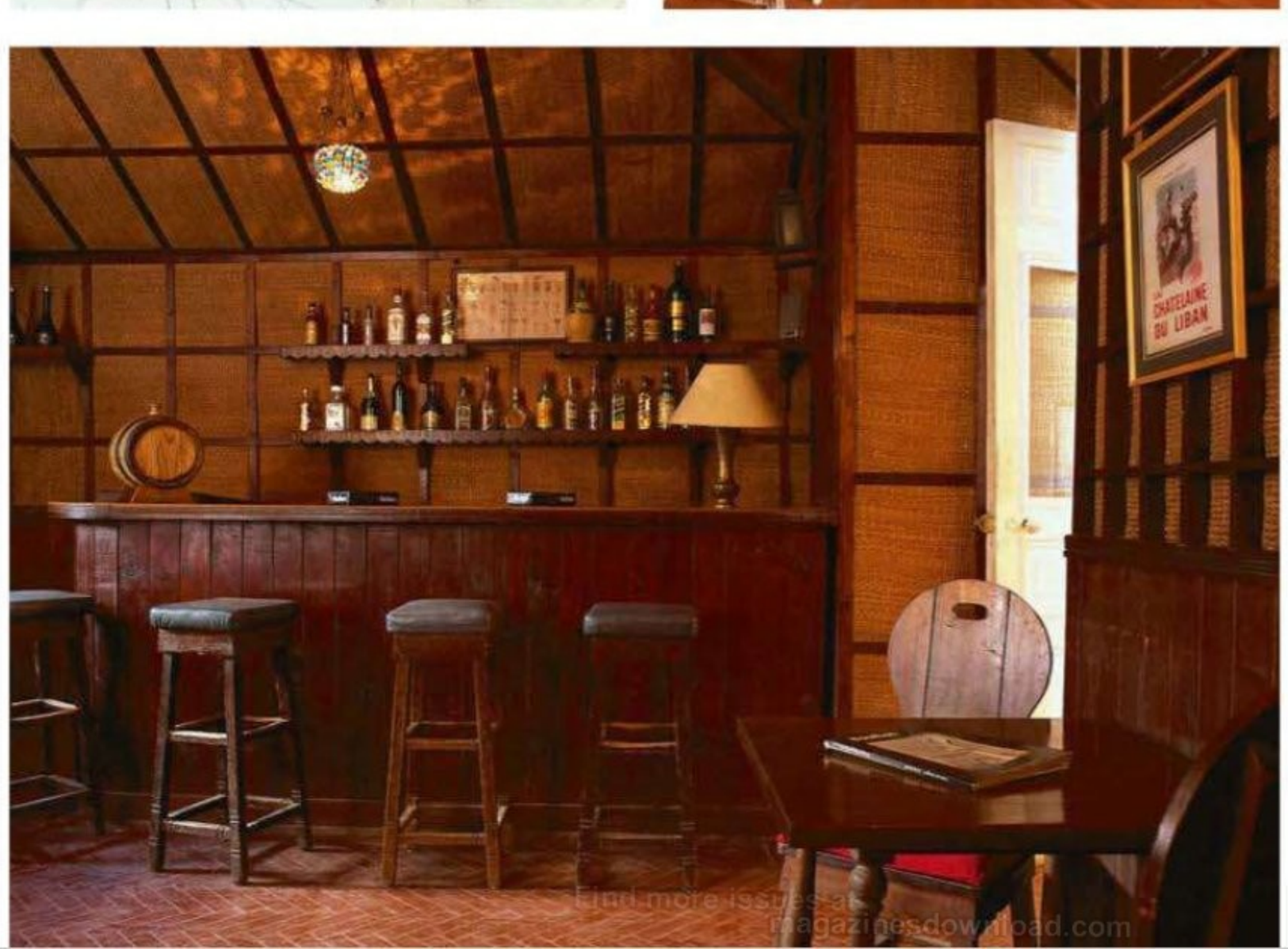
House of the Setting Sun

There are few greater sights in Lebanon than the ruined temple complex of Heliopolis, built by the ancient Romans to venerate three sun gods – and the elegantly fading Hotel Palmyra alongside offers the best view. Built by a canny entrepreneur in 1874, the inn has attracted a roll-call of illustrious visitors, from Kaiser Wilhelm II to Nina Simone. But its future looks dark, warns Mario de Castro. Photography: Frédéric Ducout









This page, clockwise from top: traditional Lebanese houses have no corridors, and this lounge, with its hammered-copper table, Persian rug and marble floor, serves as a circulation room; the 1960s snug bar features rustic furniture, a tongue-and-groove dado, slatted wicker-lined walls and a tiled floor in a herringbone design – all adding up to a Swiss chalet far from home; the poster on the wall advertises a 1934 thriller, *La Châtelaine du Liban*, in which a beautiful woman gets caught up in a web of espionage between French and English secret services; this visitors' book, currently being restored, contains entries from the Empress of Abyssinia, Ella Fitzgerald and Nina Simone. Opposite: a Roman niche portrait sculpture is framed by a copper mirror from Baalbek

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LOCATED IN THE administrative centre of Baalbek, a town 90km from Beirut and 1,200m above sea level, Heliopolis (City of the Sun) is regarded as one of the wonders of the ancient world. Towering above the Bekaa plateau, its temples – built over two centuries from 64BC, after the Romans arrived in Phoenicia – are some of the largest ever built as well as the best preserved in the region. The complex is architecturally striking because it fuses elements of local Seleucid style with the classic decorative grammar of the Augustan age, and the conquerors were canny in choosing their objects of veneration, grafting the Romanised trio of Jupiter, Mercury and Venus onto a Phoenician cult of three sun gods, Baal-Shamash, Anta and Alyn. Baalbek stands at the crossroads of ancient trading routes linking the Mediterranean coast with the Syrian interior, and northern Syria with northern Palestine.

Just as in the Hellenistic period pilgrims flocked to the site, the 19th century saw a wave of archaeologists, artists and self-styled adventurers clambering over the ancient acropolis. Alphonse de Lamartine, in his *Voyage en Orient*, published in 1831, explored the temples and – inspired by the famous migrating swallows of Baalbek – wrote a melancholy poem after the death of his daughter, questioning the nature of existence. Gustave Flaubert remarked in 1850: 'Here, the stones appear to be deep in thought… I never imagined I could fall in love with a colonnade.' From the mid-1860s, European travel operators began offering package tours to the Middle East, and Heliopolis grew in renown as an attraction. One of the region's tourism trailblazers was a Greek from Constantinople, Perikili Mimikakis, who in 1873 took the bold step of building a hotel on the site of a Roman theatre, directly opposite the temple complex. A year later it opened to the public. Today, the Palmyra – decadent, old-fashioned and charming – is said to be Lebanon's oldest hotel.

Ali Husseini, the current owner, says that in the first visitors' book, which still exists, 'Mimikakis is described as a charming man, very welcoming, who likes people. I have also discovered that this hotel was one of the first to have introduced ensuite bathrooms in 1908. The hotel has never closed its doors, despite two world wars and the civil war in Lebanon in the 1970s. I am very proud of this.' This is the first time I'd been back to Baalbek since the summer of 2009 when I attended its annual international festival, which was founded in 1956. Here, in the open air inside the Temple of Bacchus and on the steps of the Temple of Jupiter, I savoured the never-to-be-forgotten experience of a rock concert by Deep Purple (heroes from my youth…), jazz by the Ron Carter Quintet and a performance of *La Traviata* by the French opera company Les Chorégies d'Orange. My one regret? Not having had the opportunity to listen to the singer Fairuz, whom the Lebanese call their 'ambassador to the stars'.

As you approach Baalbek from the south, you pass red and green letters – 'PALM RA HOTEL' – hanging askew from a concrete wall. It doesn't bode well. But then you round the corner and enter a leafy courtyard to find a building, part Lebanese, part Ottoman, but certainly no Western import. Its fabric is made from local stone, but Roman columns and sculptures are also incorporated, and there are ancient capitals strewn on the terraces. In the inner sanctum, dimly lit by lamps with green ostrich-skin shades, stands a hand-carved mahogany hat stand. As Rima, Ali's wife, explains: 'The furniture from all 40 rooms is antique – from the George Bernard Shaw [29] to the General Charles de Gaulle [30], everything is original, from brass beds to washstands. The Persian carpets, from Kaskhai, Tabriz and the Caucasus, are still here, as are the famous copper mirrors from our town.' The bar, opened in 1956 for Jean Cocteau's visit, has the feel of a Swiss chalet, with its wood- and wicker-covered walls. As the opening event of the inaugural Baalbek International Festival in 1956, Cocteau and Jeanne Moreau staged a play, *The Infernal Machine*. The hotel's corridors and lounges all still feature furnishings from this period, as well as items excavated from the temples, and the carpets and thick walls keep the sun at bay and the interior pleasantly cool.

Despite its indigenous architecture, the hotel has always had a strongly colonial feel. The last German kaiser, Wilhelm II, stayed here in 1898, paving the way for a joint German/Ottoman excavation of Heliopolis that scholars believe systematically downplayed the importance of the Arabs to its later history. The Germans held sway here until the end of World War I, and soon after (in 1920), the country became a French Mandate, or protectorate. Later, the hotel served as a British headquarters during World War II.

Well-known writers such as Agatha Christie, Gertrude Bell and Lawrence of Arabia worked while staying here, later introducing readers to Baalbek through their novels. Though Marcel Proust never visited in person, in *Swann's Way* he writes of the place: 'It's delightful, just as beautiful as Siena.'

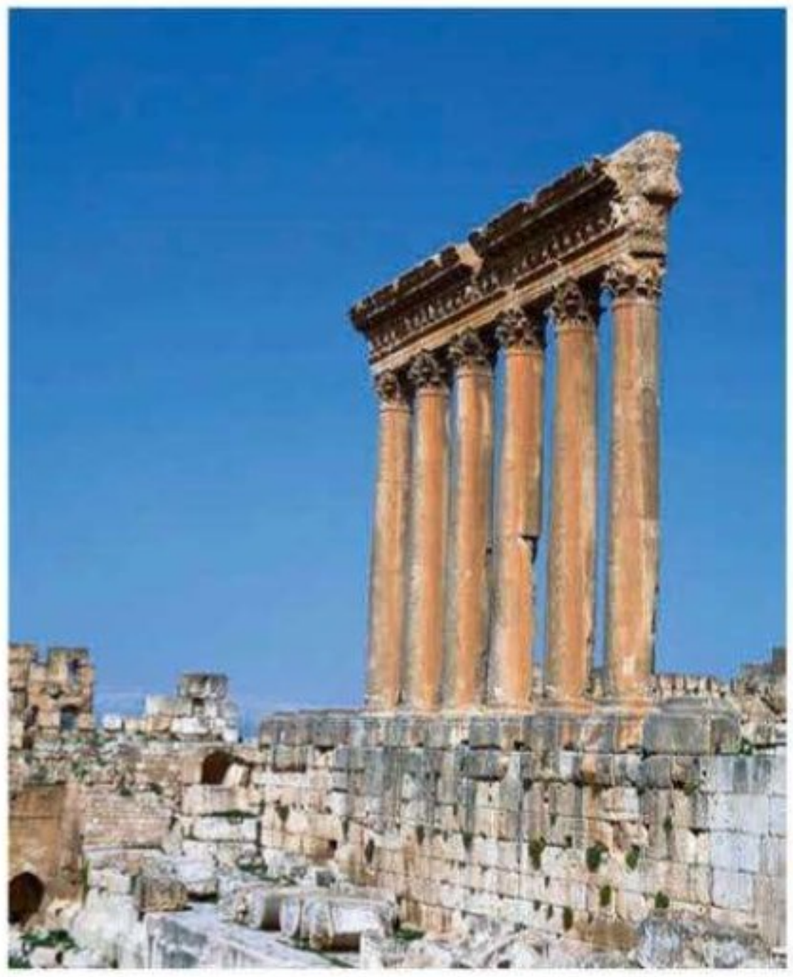
The July 2006 war badly damaged tourism in northern Lebanon and after it gradually improved, the crisis in Syria (just over the border) dealt another major blow. Now the coach parties that come to visit the Roman ruins comprise daytrippers who are often too scared to stay the night. These days the guests are few, and around half of the 40 rooms are permanently closed. Some of the rugs have been neatly folded to one side because the ceilings leak in winter. Even as recently as the mid-20th century, the visitors' book could boast the signatures of Nina Simone, Ella Fitzgerald and the Empress of Abyssinia. One factor in the hotel's elegant decline is that Ali, who took over the hotel in 1987, made the decision to build a new annex with all the mod cons, rather than attempt a full-scale refurbishment.

And yet for all its slow demise, the place retains an indefinable glamour and mystery as an oasis of international sophistication. As the German prince Friedrich Karl wrote in 1883: 'When we finally came to the Hotel Palmyra, having spent eight nights of storms under canvas, we found ourselves in paradise' ■

Palmyra Hotel, Khalil Mutran St, Bekaa, Baalbek, Lebanon (00 961 33 71 127; hotel-palmyra.com)









This page, clockwise from top: the Charles de Gaulle room marks the visit of the French general to the hotel 75 years ago. Wrought-iron beds dating from the same time are draped with locally handmade mosquito nets. The decoration is spartan as befits the fearsomely hot climate; this colossal colonnade from the Temple of Jupiter can be seen from the hotel balcony. The Roman complex was built on earlier Phoenician foundations; upstairs, in a recently built annex, Art Deco-inspired stained-glass windows cast light on a Persian rug; though many of the bathrooms remain fairly untouched since the 1940s, this one has newly lacquered walls and an ornamental tiled floor. Air conditioning and 24-hour hot water remain off the agenda, however

This page: the oval profile of the wrought-iron staircase, with its wooden handrail, is intended to suggest Baroque volutes. Opposite: in the entrance hall, an 18th-century French bronze chandelier hangs above an Italian marble occasional table and an armchair covered with antique Aubusson tapestry. The statue of a Classical goddess replicates a 16th-century original

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FROM MAQUIS TO MANSION

Out of dense Corsican shrubbery sprang a Neoclassical villa nestled in a garden of hibiscus, rose laurel and plumbagos. And thanks to Studio Peregalli's way with antique marble, scenic wallpaper and 'faded' textiles, this new-build somehow radiates historic character. Marie-France Boyer traces the journey from *sauvage* to civilised. Photography: Roland Beaufre







Top: in the living room, an 18th-century terracotta Bacchus faces a Venetian mirror flanked by paintings attributed to the school of Poussin. The left-hand door leads to the entrance, while the other, created for symmetry's sake, hides a cupboard. Above left: Paolo Pejrone designed the garden. Above right: by the kitchen, archways face counterparts on the library side. Opposite: the dining room features 'Campagne Romaine' wallpaper designed by Pignet in 1830

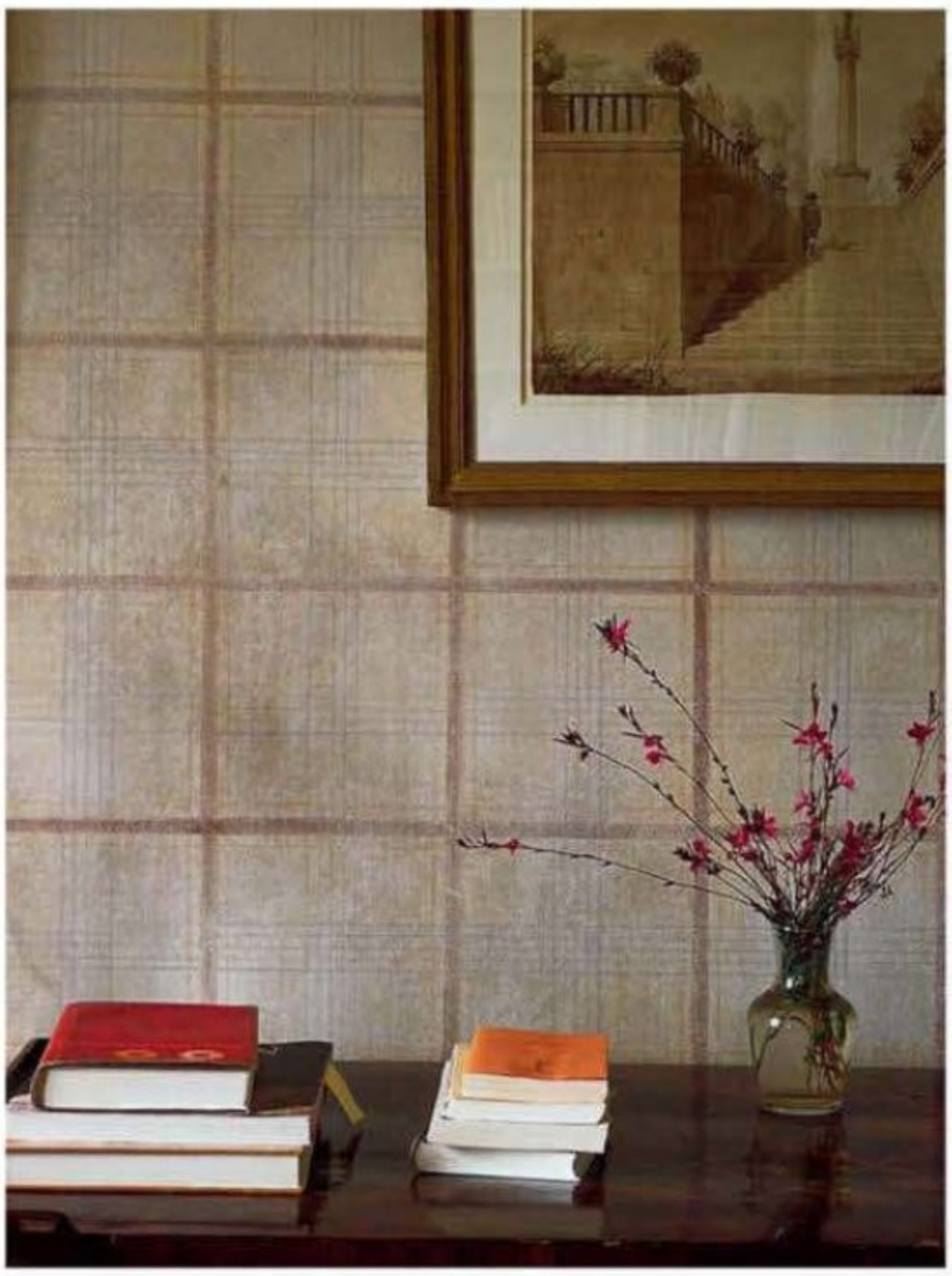
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The living and dining rooms are separated by columns emphasised by two Neapolitan tripods supporting urns (only one is visible). The long fruitwood table is French, while the lampshades are made from antique saris









Top: the man of the house's room is dominated by an Italian mahogany bed and a recessed Neoclassical bookcase that hides a television. Above left: an Italian architectural print from the 19th century hangs against a wall hand-painted with a check design. Above right: Madame's bathroom is decorated, using the same medium, with climbing vines and scrolls. Opposite: a fresco *à la grecque* adorns this little guest bedroom, whose ceiling is vaulted

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IT IS HARD to believe, looking at what appears to be a 19th-century rectangular pink mansion surrounded by landscaped gardens, that ten years ago there was no house here, just a wild expanse of Corsican maquis sloping down to the sea. But such is the wizardry of Laura Sartori Rimini and Roberto Peregalli (*WoI* July 2013), who have conjured something convincingly 'old' for a German publisher where not so long ago there were nothing but parasol pines, palm, olive and fig trees – and fabulous views.

It was the setting and the sun, which in Corsica is strong enough to cast off all memories of the northern European climate, that prompted the publisher to ask the pair to create a second home for him, his family and friends (they had already decorated his main residence). The result is neither strictly Genoese nor Tuscan, Provençal nor Corsican, but instead bears characteristics of all its 19th-century Mediterranean ancestors, not least in the sheltered Neoclassical-style courtyard, planted with jasmine, plumbagos and begonias and flanked by two galleries, that leads to a spectacular entrance hall.



Running the entire width of the house, this hall is an architectural tour de force, complete with antique black-and-white cabochon floor, a Louis XVI armchair and, glimpsed beyond an archway (something of a motif here), an elliptical staircase which coils sinuously around the 16th-century statue of an ancient Greek goddess at its base. 'I was keen to make a strong gesture here,' explains Laura, the architect in the partnership.

That stately Neoclassicism sets the tone for the adjacent reception room (and indeed for the rest of the house), which consists of large sitting and dining areas separated by a double set of columns forming a kind of portico. True to 18th-century style, Laura and Roberto wanted the body of the building to be shallow back to front, so the room enjoys views to both north and south that are framed by arched – and relatively small, it must be said – windows with delicate wrought ironwork. Roberto, it transpires, has no truck with picture windows. 'You are either outside, or you are inside,' he says firmly. 'You have to choose.' Anyway, the high winds need keeping at bay – and who needs sweeping views outside when there is an 18th-century fireplace, with a Venetian mirror above, to feast the eyes on in the living area, not to mention dining-room walls lined with 'Campagne Romaine', a scenic grisaille wallpaper first produced by Pignet in the mid-19th century? A round fruitwood table, matching chairs and an extravagant Italian chandelier complete the sense of theatre.

The drama doesn't stop there. Sweep up that spiralling staircase and you will find a large landing lined with cupboards of intricate woodwork, and just a few gentle surprises. Placing the two guest bedrooms and en-suite bathrooms on the ground floor (along with a small library and the kitchen) meant that almost the entire first floor could be given over to Monsieur and Madame's respective bedrooms, which are reached and separated by a long corridor overlooking the courtyard. Although 'corridor' might be a little misleading, for the designers have contrived to spring unexpected touches even here, with cupboards, dressing rooms and loos off creating a meandering space and sleeping quarters that feel less like his-and-hers bedrooms and more like discrete small apartments. When you finally reach bed of an evening there must be a comforting sense of arrival – and enclosure. 'I don't set great store by things being "functional" at all costs,' explains Roberto. 'I aim for a kind of luxury that is not too obvious.'

On the other side of the landing is a tiny bedroom with a small Louis XVI bed painted grey and a frieze in a Greek-key pattern, the combination of austerity and grace here calling to mind Chekhov. This is a bedroom for a single person: for the young girl who is invited to stay by the children of the family, or the solitary old lady, a regular guest in summer. The view takes in one end of the house to the other with its varying levels and all its plinths, arches, cornices and woodwork.

Perhaps it's the mosquito nets or the exposed oak floor or the walls painted in faded colours, but nowhere is the impression of being in an authentically old house stronger than here, on the first floor. 'What I'm looking for is the feeling of an old, worn piece of clothing,' explains Roberto. Textiles play their part in this suggestion of age and 'patina' throughout: south-facing windows are hung with light cotton gauze, sometimes braided or embroidered at the edge à la Hammershøi (those facing north have no curtains); all the pleated lampshades are made from old saris; chairs are upholstered in prints with barely discernible designs, as if faded; the large rug in the living area is a humble affair from Mauritania. In a room housing a swimming-pool is an immense Anglo-Indian brass bed with glass ball finials that is covered with a traditional block print. And so it perhaps comes as no surprise to learn that the owner himself – an erudite man who has written a book on the painter Hubert Robert and whose library takes in everyone from Ovid to Goethe and Rumi to Sengai – is passionate about archaeology and himself bought the artefacts, engravings and paintings, all of them heavy with a sense of antiquity.

For the garden, Laura and Roberto turned to their friend Paolo Pejrone, who trained with Russell Page, asking him to surround the house with greenery while making the most of the view. This he has done by planting a small line of black cypresses that lead the eye out to sea. Existing trees have been supplemented by dense copses of oleander and fig and olive trees, as well as other scented specimens; immediately outside the house are fragrant roses. Opposite the entrance courtyard, meanwhile, Paolo has channelled a spring into a mossy grotto with an 18th-century Triton fountain of Italian origin at its centre. It perfectly sums up the romantic spirit of an 'old' Mediterranean house that has, in fact, barely yet come of age ■

Studio Peregalli. Ring 00 39 02 7601 4140, or visit studioperegalli.com

This page: hibiscus, rose laurel and plumbago prettify an arcade (facing another) that closes off one side of a courtyard. Opposite: Geoffrey Bennison cushions and block-printed cotton cover a square brass-and-glass Indian bed, used for siestas, in the swimming-pool pavilion. The lantern is Moroccan



The murals, painted ceiling, book cupboard and teacher's table and chair inside the Pompeian classroom in Berndorf's *Stilklassen* are all original. Cast-iron and oak desks with built-in inkwells have, however, given way to workbenches and chairs more suitable for today's pupils

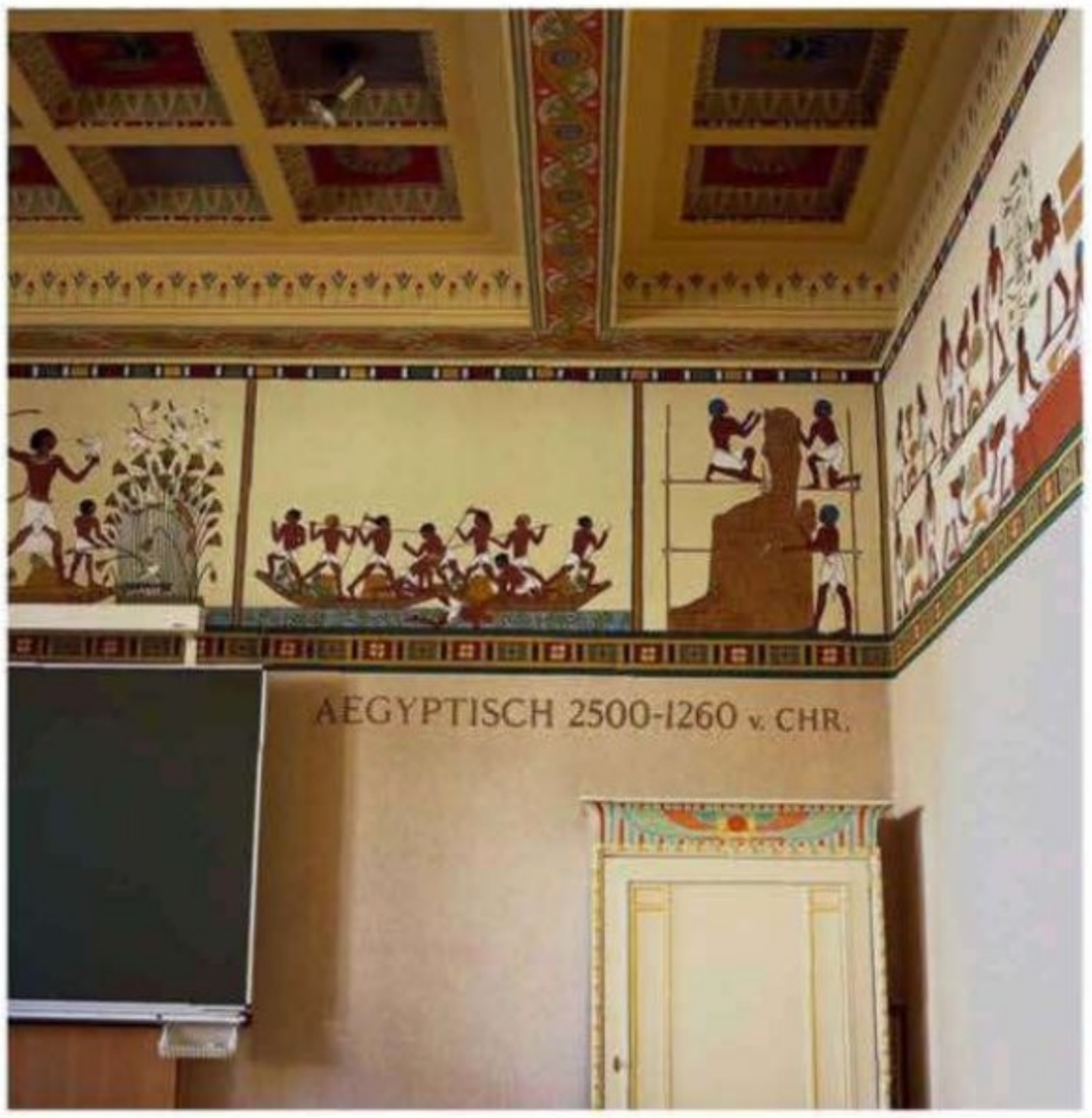
Richly decorated in period styles – from ancient Egyptian
taught pupils all they needed to know about the past.
them would also learn a lesson or two, as Michael Huey

CLASS OF 2000BC...

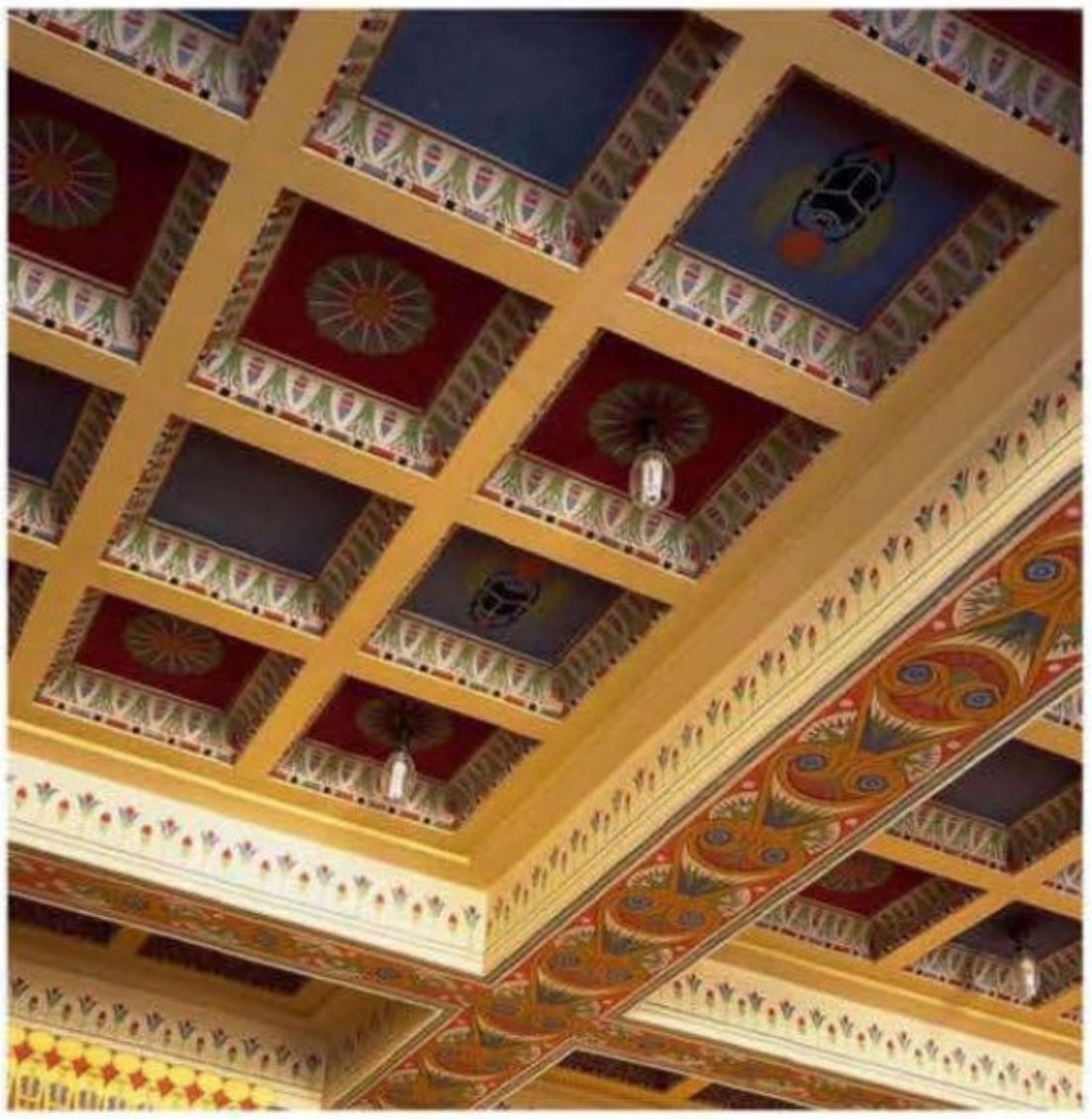
to Neoclassical – the classrooms of one Austrian school
The free-spending philanthropist who commissioned
discovers. Photography: Fritz von der Schulenburg

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This page, clockwise from top left: modern function meets pharaonic form in the Egyptian classroom; the frieze, based on ancient Egyptian murals, depicts scenes of agriculture, hunting and viniculture; the coffered ceiling features a scarab motif; Bernhard Ludwig of Vienna made all of the school's furniture. Opposite: the door is said to be a faithful reproduction of one in the mammisi temple complex at Dendera

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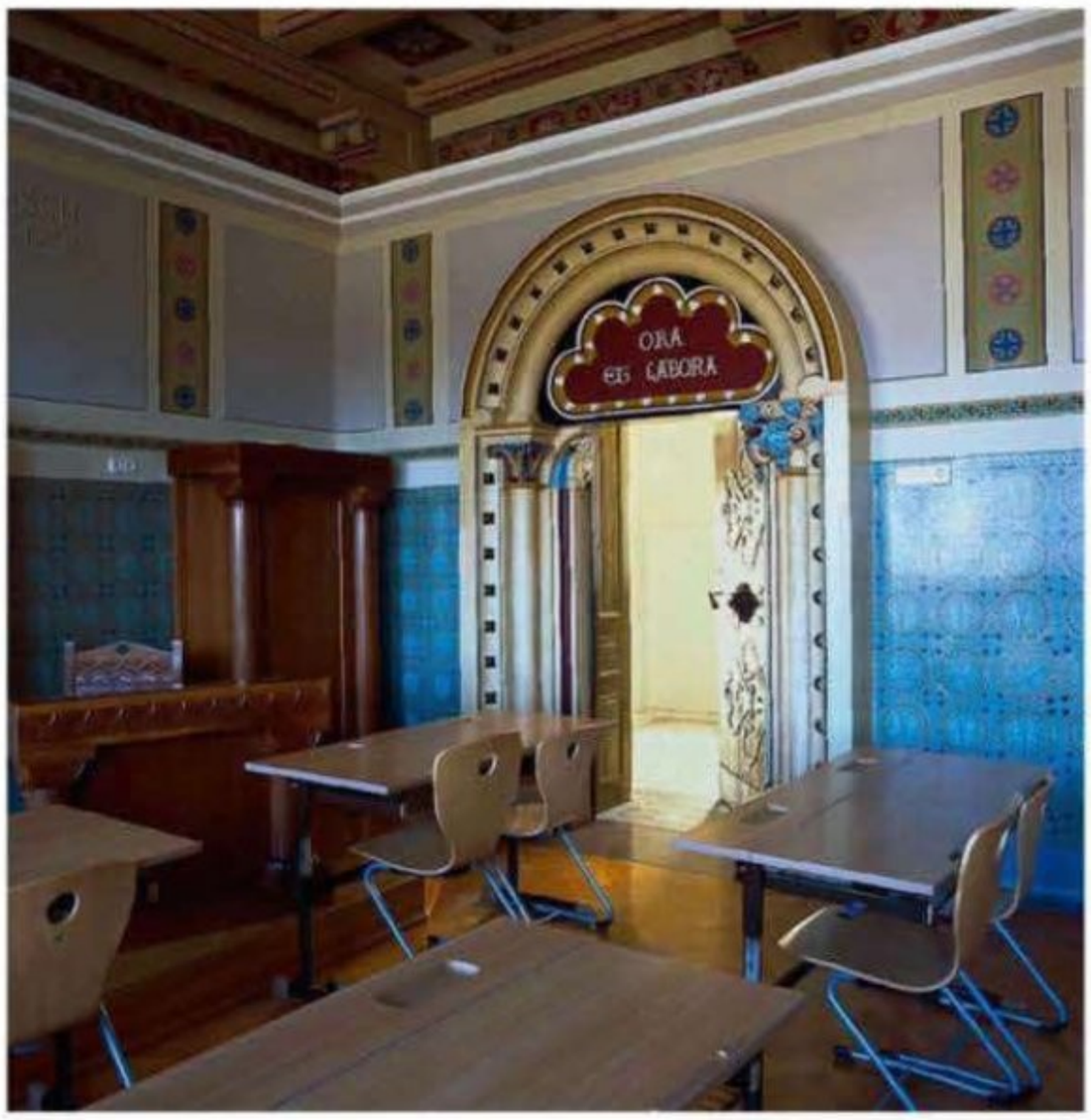




Top: the lower half of the walls in the Moorish classroom are lined with glazed tiles. Above: hanging on the door – which alludes to the Golden Gate at the mosque/cathedral in Córdoba – is a prayer rug, a replacement for one stolen in 1945. Right: fitting out the room was reported to have cost Krupp 40,000 gold crowns in 1909. He proclaimed that 'nothing but the best would do for the youth' of Berndorf


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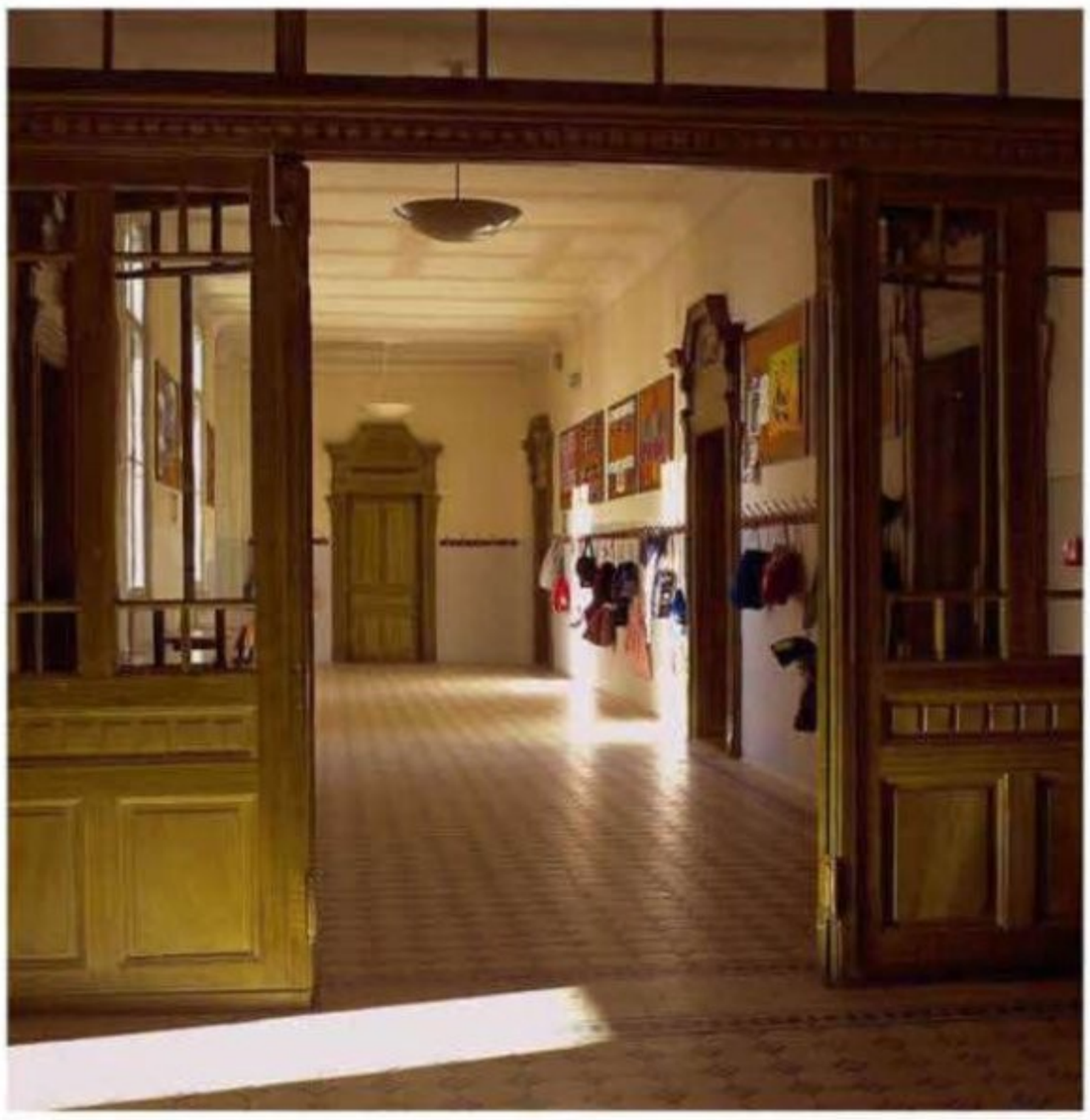


This page, clockwise from top left: inscribed above the door to the Romanesque classroom is the slogan 'ora et labora' (pray and work); the door surround is based on a church portal in Moravia; the Renaissance classroom's majolica door surround is in the style of Luca della Robbia; a frieze and egg-and-dart moulding encircle its coffered ceiling. Opposite: Krupp's factory made the ironwork on the Romanesque door



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IN 1909 Arthur Krupp had an income of 906,012 gold crowns; the following year it amounted to substantially more than one million. This made him the 30th richest Viennese of his era, slightly ahead, even, of the industrialist Karl Wittgenstein. It was a time – much like our own – when earnings in the top echelon were very high indeed. By comparison, the average yearly income for a factory labourer in Austro-Hungary in 1910 was 936 crowns. Vienna was then the seventh-largest city in the world with a population of more than two million, quite a few more than it has today.

The youngest son of Hermann Krupp (who invented the spoon roller and was himself the younger brother of the more well-known Alfried of Essen), Arthur was technical director of, and a major shareholder in, the Berndorfer Metallwarenfabrik, in every sense a sibling enterprise to the Krupp steel-and-armaments empire. By 1911 Arthur employed about 5,000 workers, who churned out some 48,000 sets of plated cutlery and other goods in the Lower Austrian village each day, much of it for hotels, railway dining cars and shipping lines. The company logo eventually featured a bear, mid-stride on its hind legs, nonchalantly shouldering an enormous silver spoon. In the similar crest of the town of Berndorf itself, the bear appears to be licking the spoon.

Arthur had been a lacklustre schoolboy – theory bored him – and when his parents first packed him off to boarding school in Dresden at the age of 12 he travelled by train unaccompanied. ('It would be a sad thing,' his father remarked dryly, 'were he unable to find his way on his own.') He may or may not have enjoyed the journey, but he hated what followed. He later described the attic dormitory there and classrooms as 'sadder than prison cells'. He grew into his role as a man of wealth and power, by turns appreciated, revered, envied and not infrequently resented by those whose lives and livelihoods were subordinate to his.

Do the grandest visions of patriarchy develop in the minds of younger sons of younger sons? Arthur, in this regard, thought big. He and his wife, Margret – childless since their daughter's death only a few days after birth – turned their attentions to the company town and moulded it, with equal parts benevolence and firmness, like progeny they were bringing up. Across from the couple's imposing 1890s Beaux Arts villa, and in direct sight of it, were workers' cottages leading up to the grand Catholic church Arthur (himself Protestant) directed to be built in 1910.

Flanking the church then as now are twin Neo-Baroque municipal school buildings of about a year earlier (at the time, one for boys, the other for girls; today they serve as primary and secondary schools). The architects Max Hegele and Hans Peschl worked from a concept by Arthur's house architect Ludwig Baumann. Painfully conscious of the educational tristesse of his own youth, Arthur stepped in to pay for the interiors to be fitted out according to a novel plan: the academic painters Franz Wilhelm Ladewig and Robert Jüttner were to create, together with the noted furniture-maker Bernhard Ludwig, a dozen colourful rooms in each building following art-historic styles – Egyptian, Doric, Pompeian, Byzantine, Moorish, Romanesque, Gothic, Roman Renaissance, Baroque, Louis XIV, Rococo and Empire. In addition, the schools would have sanitary and hygiene facilities then unheard of in such settings, along with their own doctors and a free dental clinic.

Each of the 'style classrooms', as they came to be known, consisted of decorated walls and ceilings, as well as elaborate entrance doors and surrounds, and, in some cases, flooring to match. The teacher's lectern/desk and chair, a cupboard for classroom supplies and, originally, a facing on the pupils' bentwood and cast-iron desks completed the scheme. Paul Wilhelm, a writer in 1909 for the *Wiener Tagblatt*, surely came close to capturing Arthur's intent when he claimed that the 'best method of teaching is looking, with no instruction at all. For it is only through unforced, gentle leading, and not through schoolmasterly drilling, that an appreciation of art can be awakened in children. Familiarity shall replace the necessity of having to learn.'

The bill for one of the Moorish rooms alone is supposed to have come to 40,000 gold crowns; one source claims that the entire project cost Arthur more than his 1909 and 1910 incomes combined. But no good deed, as they say, goes unpunished. As World War I approached, the Berndorf concern teetered on the brink of bankruptcy. Further funds were required from Essen, and one cousin commented that Arthur had ruined the family business through his excessive philanthropy. Meanwhile, others weighed in, usually with agendas of their own: Henry van de Velde, Hermann Muthesius and Josef August Lux, all fighting battles against historicism, were critical. Lux called the parade of styles a 'masquerade': 'The only style in which we may and must build is the modern. [...] Godforsaken Berndorf! Hopeless!'

More recently class theorists have focused, unflatteringly, on Arthur's imperiousness and on patriarchal social structures in general, positing that the true purpose of the rooms was only ever to prepare children for a future life as workers in Krupp factories anyway. ('Only the child who is studying and learning, and who is also clean, is the pleasing child who will one day find admittance to the Krupp workers' family.') The art historian Mara Reissberger has drawn amusing parallels between the uniform rooms and their disparate décor and the firm's mass-produced goods with their slight surface variations over normed shapes.

Adolf Loos once said: 'The difference between myself and the Bolsheviks is that they want to turn everyone into a proletarian whereas I want to turn everyone into an aristocrat.' In this Loos shared some common ground, at least, with Arthur Krupp, who, born with a silver spoon in his mouth, gave it to the town he made ■

For more information, and opening hours, ring 00 43 2672 82253 52, or visit berndorf.gv.at

Opposite: the floor of this upstairs corridor is covered with encaustic tiles, while the doors and Neo-Baroque surrounds show the woodgrainers' expertise. Main picture: a bank of storage drawers for today's students sits below the frieze on a wall of the Egyptian classroom



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inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1 The embers are aglow in our picture of Edward Hurst's hearth (page 132), with its striking resemblance to Jamb's 'Brunswick' fireplace, £1,500. Both have a fluted frieze and jambs – the side posts of a fire surround, and no doubt the inspiration for the name of Will Fisher's shop. Ring 020 7730 2122, or visit jamb.co.uk.

2 Northcroft Fabrics' 'Marlow' mohair velvet is ideal for upholstery, as the Hursts can attest. One chair is covered in blue (page 138), but we are also fans of (from far left) vicuna and loden, £198 per m from De Winter. Ring 020 7229 4949, or visit dewinterlondon.co.uk.

3 Nicky Haslam's collection for Oka marks a revival of Gothic Revival. The vaulted doors of this cabinet, £2,990, remind us of the dresser in the Dorset dining room (page 131). Ring 0844 815 7380, or visit okadirect.com.

4 The spikes and dips of the Hursts' armchair fabric (page 132) are known as 'flame stitch'. Hill Brown's 'Zigoto' comes in 11 colours, such as coral and indigo/fern, £264 per m. Ring 020 7259 7280, or visit turnellandgigongroup.com.

5 Sink into the deep seat of the Howard-style armchair from Max Rollitt (£4,725 plus fabric) after a hard day and you might never get up. The equally alluring chair in this Dorset sitting room (page 132) is by the fire for extra comfort. Ring 01962 791124, or visit maxrollitt.com.

6 Not as known as their patchwork cousins, the Hursts' wholecloth quilts have a pattern stitched on the surface (page 138). Jen Jones's scallop-edged one is £650, this Welsh-stitched example £395. Ring 01570 480610, or visit jen-jones.com.

7 Hamstead Marshall (page 152) burned to the ground nearly 300 years ago, but this 41 × 30cm print of the original design shows the house in all its former glory and costs £9.55. Visit zazzle.co.uk.



7

PHOTOGRAPHY: SUDHIR PITHWA: 2, 4, 6, 11, 13 (THESE PAGES); 1, 2, 3, 4 (OVERLEAF)

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8

8 An early 20th-century mirror features in the Hackney home (page 145). Hudson's 91cm-diameter convex bronze mirror, by Barlas Baylar ($9,464), matches it in scale. Ring 001 212 645 7800, or visit hudsonfurnitureinc.com.

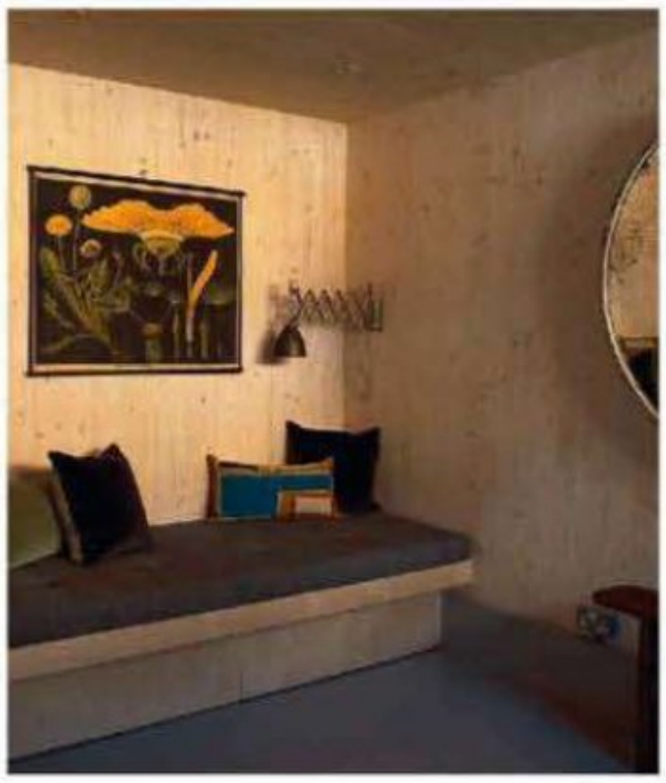
9 You won't believe your luck! Hans Wegner's 'Wishbone' chair is now available in 25 colours, from lime green to rusty red, for £574. Better tell the owners of the Gingerbread House (page 141). Visit carlhansen.com.

10 Hunting for the ideal tile? The architect of the Gingerbread House used a bespoke one from Popham Design in the bathroom (page 148), but (clockwise from top) 'Dazed on Four', 'Diamond in the Rough' and 'Dazed on One' (all £120 per sq m) from the encaustic range have us planning a refit. Ring 020 3055 0802, or visit pophamdesign.com.

11 Banish boring biology with this botanical buttercup chart (£46 approx) from Oude Schoolkaarten. The Gingerbread House owners appreciate it for its graphic design as much as for its educational qualities (page 144). Ring 00 32 47 63 71 937, or visit oudeschoolkaarten.be.

12 Patrick Gaguech's macassar-ebony and calf-leather chair was designed for the Drouant restaurant in Paris and costs £2,242 approx. The chairs in the Palmyra Hotel's bedroom (page 181) have a similar silhouette. Ring 00 33 1 55 25 66 00, or visit patrickgaguech.com.

13 With vistas of the Temple of Jupiter (page 181), this Lebanese hotel offers a room with a view. Salvation for those keen to copy its coloured glass comes in the form of the Window Film Company's rainbow film, from £30 per sq m. Simply peel and apply. Ring 01494 794477, or visit windowfilm.co.uk. ▷





9



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11



12



13



inspiration



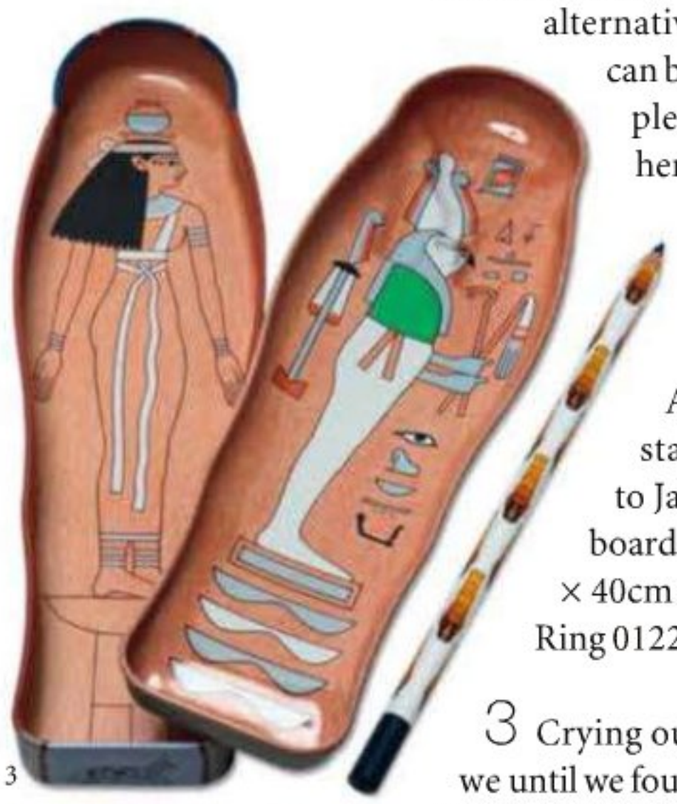


1 Ana Corberó's chandelier hangs low (page 170). Let's hope it doesn't wobble to and fro. Allow us to dangle Vaughan's brass 12-light Dutch chandelier (£3,294) in front of you as an alternative. The regular cream shades can be replaced with red-silk knife-pleated ones (£84 each), shown here. Ring 020 7349 4600, or visit vaughandesigns.com.



2





3

2 There are no plain cupboard doors for Spanish artist Ana Corberó. Instead, cut-out stars abound (page 170). Turn to Jali for decorative screens, cupboard doors or radiator covers. A 40 × 40cm fretwork screen costs £22.52. Ring 01227 833333, or visit jali.co.uk.

3 Crying out for your mummy? So were we until we found this pencil tin in the British Museum shop, for £4.99. Given the decoration of their classrooms (page 194), the children at the Austrian school know their Nefertiti from their Nesperennub, the Egyptian priest on whose coffin the tin is based. Ring 020 7323 8898, or visit britishmuseumshoponline.org.





4

4 The school in Austria (page 192) has fired our imagination with all sorts of things ancient Egyptian, and we're not the only ones. Many of Katie Leede's fabrics are inspired by the period – 'Osiris' in pepper (£188 per m), for example. Ring 020 7371 0131, or visit simonplayle.com.



5





6

5 Roberto Peregalli settled on a Mauritanian mat for this Corsican bolthole (page 186). This reed-and-goatskin one, made in the mid-20th century by the Tuareg people, has floored us: £2,800 from Nushka. Ring 07956 679090, or visit nushka.co.uk.

6 The Corsican house is a masterclass in making the new look charmingly old. Chelsea Textiles' hand-painted and hand-carved bed, £3,273, does the same trick (page 189). Ring 020 7584 5544, or visit chelseatextiles.com ■

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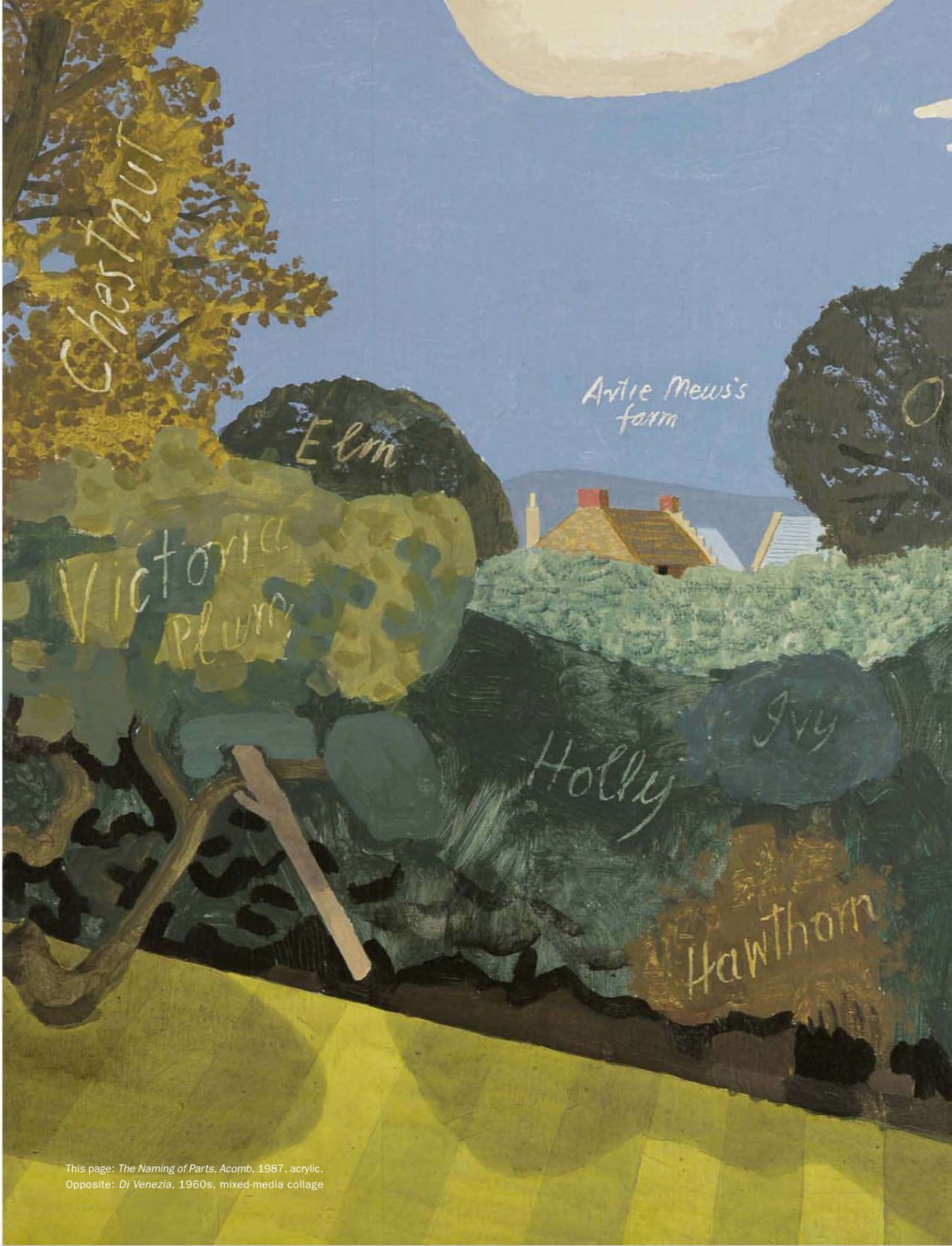
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This page: *The Naming of Parts, Acomb*, 1987, acrylic.
Opposite: *Di Venezia*, 1960s, mixed-media collage

EXHIBITION diary

Assorted Rowntrees, Australian offerings,
the sculptor and Scarpa, plus Charlotte Edwards's listings

Kenneth Rowntree **THE FRY ART GALLERY** Castle St, Saffron Walden

Kenneth Rowntree (1915-97) occupies an intriguing position in the history of 20th-century British art. As Eric Ravilious and Edward Bawden were given their direction in the 1920s by the pioneering Paul Nash, so Rowntree was inspired a decade later by Ravilious – in part at least. He was no imitator, but an artist who went his own way, creating over the course of a long and productive career a diverse body of work that thoroughly deserves this centenary exhibition.

Born in Scarborough, the son of a successful Quaker businessman, Rowntree was taught by Ravilious and Barnett Freedman at the Ruskin School of Art in Oxford, graduating in 1935 before studying further at the Slade. By the outbreak of war he was married to architect and writer Diana Buckley, and achieving success as a muralist and painter; an early portrait of his wife shows him working in the naturalistic manner championed by Victor Pasmore and other friends at the Euston Road School.

Despite being a conscientious objector Rowntree found opportunity during the war, notably as a contributor to the Recording Britain project. Having already proved himself adept in oils, he now demonstrated his skills as a watercolourist, offering in landscapes, street views and interiors a low-key but strangely powerful vision of his country. The source of this power lies perhaps in the balance of detail and design, as we see in *The Schoolroom* (1940s). Yes, the blackboard with its hand-written attendance statistics offers an authentic touch, but it also plays a role in the composition, suggesting depth and providing a grid of white lines to contrast with the delicate black lines of the barrier around the furnace.

Leaving his early naturalism behind, Rowntree rapidly became a masterful composer of pictures. In *Adam with Pram* (1943) the artist's son is shown against a coastal backdrop, a splendid red sign providing a manmade equivalent of the setting sun. A witty visual intelligence is at work here, as it is so often in this exhibition; Rowntree takes the shapes, colours and contrasts of the world around him and combines them in delightful and surprising ways.

Through the 1950s, in paintings of coronation fireworks and water towers discovered on a trip to America, he continued to juggle representation and abstract composition. Only in the 1960s, when a teaching post in Newcastle introduced him to a more academic Modernism, did he go further towards pure abstraction, but paintings such as *Putney Bridge Nightpiece* (1967) are in the minority. Rowntree was undoubtedly an artist who took pleasure in his work, and there was more fun to be had juxtaposing geometric shapes and recognisable natural features. Having often marked up studies with colour notes, he playfully added text to paintings; thus labels replace botanical details in *The Naming of Parts, Acomb* (1987).

With magazine covers and fabric designs shown alongside drawings, paintings and collage, this wide-ranging exhibition celebrates the many achievements of an artist whose appetite for experiment never diminished.

KENNETH ROWNTREE: A CENTENARY EXHIBITION runs until 12 July, Tues, Thurs, Fri 2-5, Sat 11-5, Sun, bank hols 2.15-5 ■ JAMES RUSSELL *is the curator of 'Ravilious' at Dulwich Picture Gallery, Gallery Rd, London SE21, until 31 Aug* ▷





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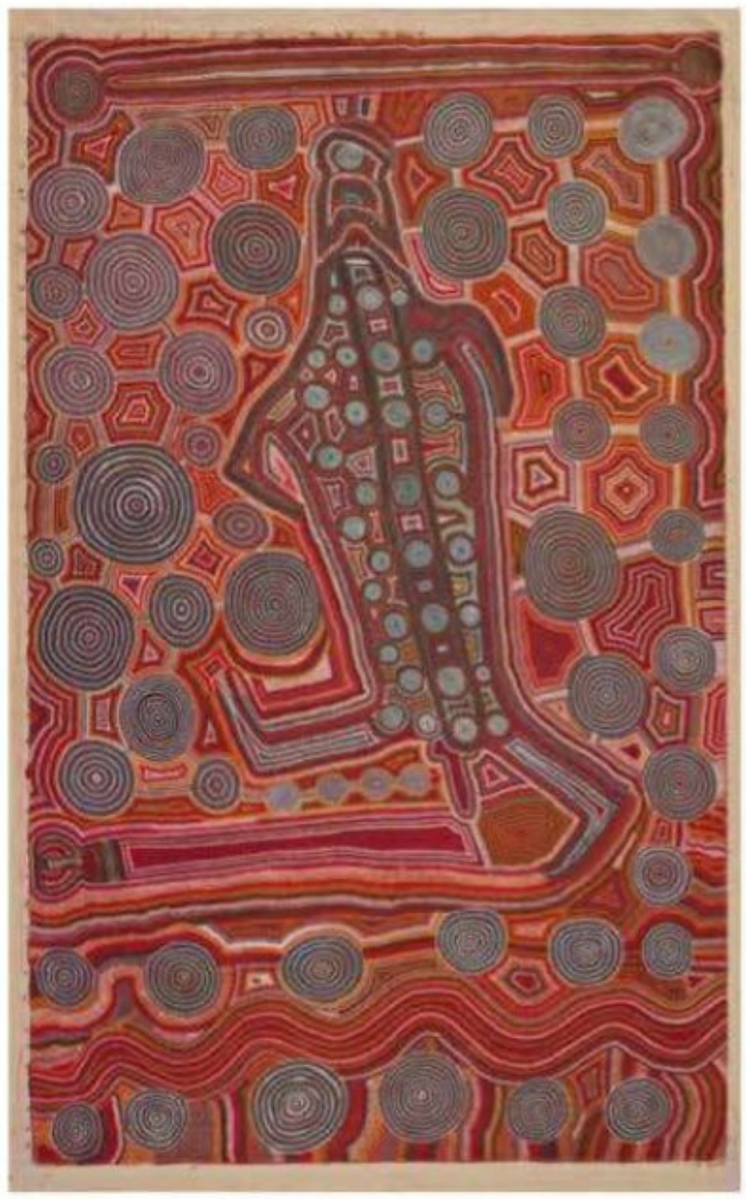
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Indigenous Australia **BRITISH MUSEUM** Great Russell St, London WC1

Western museums, oil companies and governments are not the natural bedfellows of indigenous Australians, the people we used to know as Aborigines. Yet there is no denying that they share a lot of common, if uncomfortable, history. Sponsored by BP and organised with the National Museum of Australia, the British Museum's latest courageous offering – with its pointedly ambiguous subtitle, *Enduring Civilisation* – seeks to re-evaluate all the confrontation, expropriation and denial that have marked these relationships in favour of a more balanced appraisal. Inevitably, such a stance requires us to dump things we think we 'know' about indigenous Australians. They did not simply wander about like wildlife in a world devoid of ownership but actively managed the landscape. They did not stubbornly inhabit the harshest terrain but were violently dispossessed of parts suitable for European farming techniques. Theirs was a civilisation seemingly invisible as it was not based on buildings and writing but allotted a primordial role to 'country' itself.

The exhibition and catalogue contain incredibly rich and challenging exhibits – shields, spear-throwers, rare Torres Strait masks – but mix iconic objects collected by early foreign visitors with contemporary works that are often reinterpretations of the same, enduring traditions. No punches are pulled when it comes to exploring what lies behind that innocent word 'collecting'. Poignant statements of the objects' value and meaning for modern descendants are set alongside documents such as the petition of 1846 to Queen Victoria, from her 'Free Aborigine' subjects, demanding fair treatment.

The relatively recent traditions of bark and acrylic paintings are cleverly used to evoke those aspects of ritual, body decoration and landscape that are uncollectable within the constraints of a Western museum. Often, however, evaluations are based more on technological ingenuity and symbolic complexity than beauty. So spear-throwers are the Swiss army knife of the desert, used also for digging, fire-making and skinning animals, as well as acting as marks of identity and status. The assumption that European technology drove out native skills is undermined by works that show an efflorescence of local artistic production following the introduction of metal tools and Western pigments.

No treatment of indigenous Australian culture would be complete without consideration of the Dreamtime, that complex of ideas relating to origins, ecology, morality, song and ritual. Never has it been explained better, especially its relationship with history, with James Cook, Ned Kelly and Makassarese sailors all ingested into its webs of meaning.

A telling sign of a new inclusiveness – and a gulf yet to bridge – is this warning in the catalogue: 'Aboriginal and Torres Strait Islander people are advised that this book may contain names and images of recently deceased Indigenous Australians.' In parts of the world the dead must not be lightly recalled, and images are more than things to look at.

INDIGENOUS AUSTRALIA: ENDURING CIVILISATION runs until 2 Aug, Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30 ■ NIGEL BARLEY *is an anthropologist and writer* ▷

Top left: bark painting depicting a barramundi, Gunbalanya, Northern Territory, c1961, natural pigment on bark. Above left: spear-thrower, North West Australia, late 19th- or early 20th-century, wood, stone and resin. From top right: *Gori* fish trap, Milingimbi, Northern Territory, c1950s, bark and natural pigment (catalogue only); unknown Noongar artist, *Dancing Figure*, Carrolup Native Settlement, Western Australia, 1945-53, ink on paper; Uta Uta Tjangala, *Yumari*, Papunya, Northern Territory, 1981, acrylic on canvas

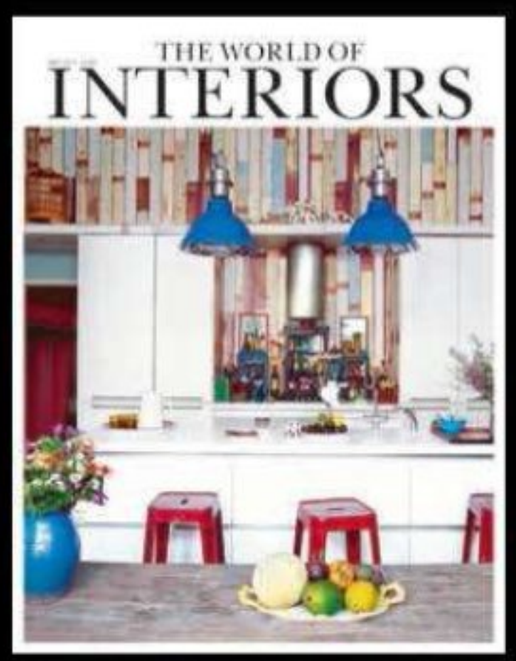
TOP LEFT AND ABOVE LEFT: BRITISH MUSEUM, LONDON. FROM TOP RIGHT: © MUSEUM DER KULTUREN, BASEL; BRITISH MUSEUM, LONDON; NATIONAL MUSEUM OF AUSTRALIA, CANBERRA

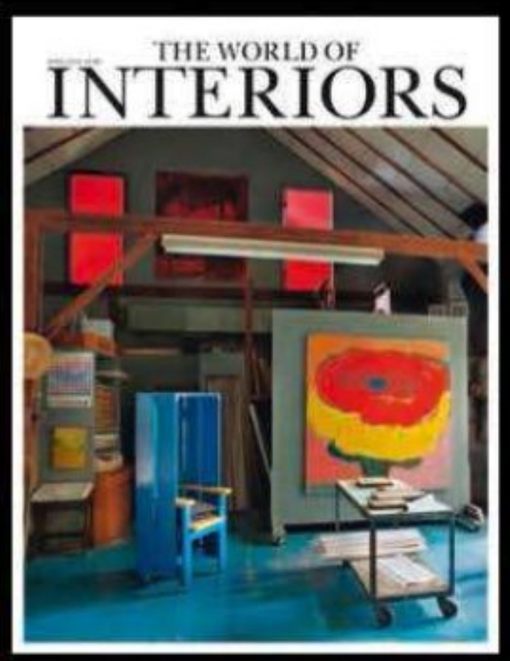
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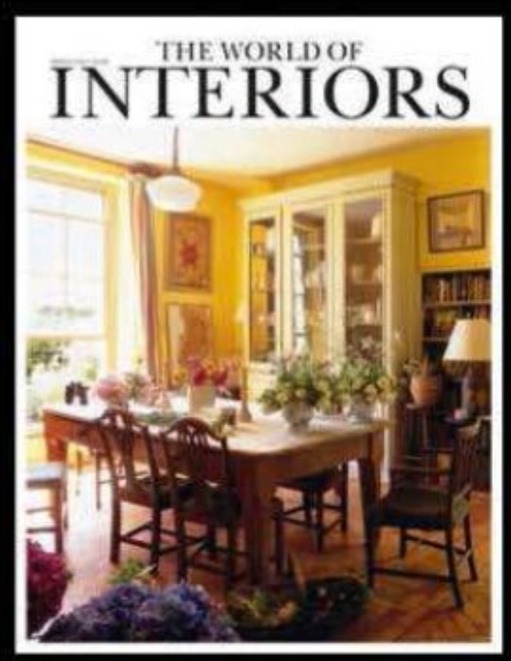
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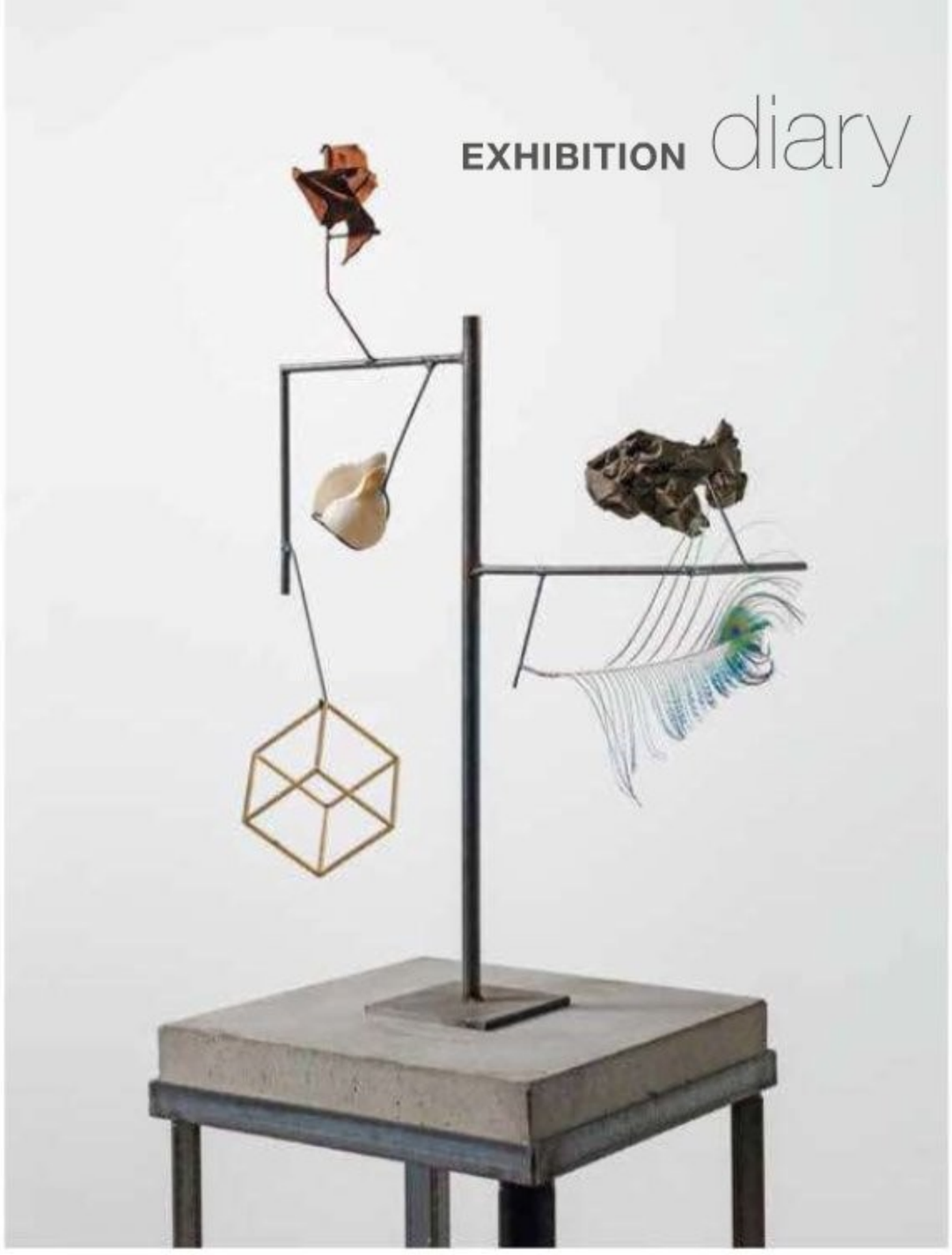


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Carol Bove/Carlo Scarpa **HENRY MOORE INSTITUTE** The Headrow, Leeds

It takes a perceptive architect to break all the rules without causing indignation, particularly in a place as sacrosanct as Venice. Yet for Carlo Scarpa, the archaic culture of that choleric city held few fears. Born and bred there, he understood its history and the inherent beauty of impermanence and decay. He set about transforming the crumbling interiors of some of its finest palazzos with an empathy for the past rarely seen in modern architecture. This appropriately convention-defying exhibition sets out to investigate his practice alongside that of Carol Bove, a contemporary American artist, and celebrate their mutual passion for the history and display of objects.

Although the two were born 65 years apart, it is understandable why Bove would feel drawn to Scarpa. Like him, she is a manipulator of materials, creating composites of driftwood, shells, second-hand books and bargain-bin ephemera that tell a story about our past. She came to prominence in the early 2000s with shelving-unit assemblages such as *At Home in the Universe* (2001), in which she displayed wordy tomes on hippie culture together with *Playboy* centrefolds, alluding to the political enthusiasms of the 1960s and revealing the changing attitudes towards women and the early feminist movement.

Her later sculptures continue this fascination with the not-too-distant past, carefully assembling artefacts such as a Richard Avedon reproduction with a book by Norman Mailer or a postcard of Gerald Heard, delicately balanced to evoke a time and a place.

Scarpa's architecture reflected his zeal for forging links between the past and present, stripping buildings back to their foundations to reveal lost time. He installed a glass floor in the sculpture gallery of Verona's Museo di Castelvecchio so visitors could see the Roman ruins lying beneath; at the Querini Stampalia museum in Venice, meanwhile, he embraced the problem of flooding by raising the floor to allow water to flow through in troughs, delighting in the watermarks left behind. Yet Scarpa was also an artist. In 1968 he created a series of geometrical sculptures under the title *Ambiente* ('environment') for the Venice Biennale, and it is these that Bove has reconsidered for this exhibition. Her own raw, texturally sensitive arrangements of materials and objects, including concrete, that mighty enabler of modern architecture, evoke the fragility of grand idealism and of time passing.

Perhaps this is best illustrated in *Conversations with Jorge Luis Borges* (2003), Bove's sculptural response to Scarpa's *Twenty Laboratory Tests for the Brion Tomb* (1969-78). The architect filled a vitrine with prototypes for his great masterpiece, the Brion family mausoleum in Treviso. Bove's sculpture, consisting of three shelves supporting a metronome and books on utopian ideology, meditation and Eastern thought, are both a reference to Borges's discussions on the elusiveness of reality, and an allusion to Scarpa's artefacts, frozen forever in time and space. **CAROL BOVE/CARLO SCARPA** runs until 12 July, Tues, Thurs-Sun 11-5.30, Wed 11-8 ■ JESSICA LACK *is a freelance arts writer*



TOP LEFT AND RIGHT: COURTESY THE ARTIST, MACCARONE, NEW YORK AND DAVID ZWIRNER, NEW YORK/LONDON. BOTTOM: MUSEO DI CASTELVECCHIO, ARCHIMO CARLO SCARPA, VERONA/MUSEO DELLE RAPITA CARLO SCARPA, CASTELLO DI MONSELICE. © MUSEION, BOLZANO. PHOTO: AUGUSTIN OCHSENREITER

Top left: Carol Bove, *Hysteron Proteron*, 2014, brass and concrete. Top right: Carol Bove, detail of *Heraclitus*, 2014, seashell, feather, found objects, steel and concrete. Above: Carlo Scarpa, *Vitrine*, 1956, with *Twenty Laboratory Tests for the Brion Tomb*, 1969-78, wood, glass, metal and Muntz metal

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EXHIBITION diary



1



2

1 Butterfly effect – dyed mother-of-pearl fan, French, c1910, at the Fan Museum. **2** Flat out – Róbert Berény, *Still Life*, c1928, at Hanina Fine Arts. **3** Pool party – studio of Marco Ricci, *A View of the Cascade, Bushy Park Water Gardens*, c1715, at the Queen's Gallery.



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5

4 Practical magic – Christopher Williams, *K-Line Matt Dulling Spray […]*, 2014, at Whitechapel. **5** Pretty as a pitcher – Pugin flagon, 1853-54, at the Fine Art Society. **6** Gripping stuff – Pierre Choumoff for Rodin, *The Hand of God*, c1915, at Waddington. **7** Folk art – Duane Hanson, *Man on a Mower*, 1995, at Serpentine Sackler



6

BRITAIN LONDON

ARCADE LEVER ST, EC1 *14 May-20 June. Thurs-Sat 12-6.* The last time Can Altay showed here, he simply replaced the gallery's doorknobs with outsized chrome versions. Expect a similarly subtle intervention involving papered-over windows and a revolving light bulb.

BELMACZ DAVIES ST, W1 *Until 13 June. Mon-Fri 9.30-6, Sat 11-5.* At the age of four, May Cornet received a pair of antique Greek earrings, posted to her in a buff envelope by her great-grandmother Kathleen Epstein. The memory inspires a presentation of Cornet's precise and often minutely scaled work – such as doll's-house-tiny chairs made of dissected pigeon feathers and pins – alongside jewellery from this treasure-box gallery's archive.

BEN URI BOUNDARY RD, NW8 *Until 15 June. Mon 1-5.30, Tues-Fri 10-5.30, Sat, Sun 11-5.* Quick on the draw: works on paper by 20th-century British artists from Ben Uri's own holdings and Southampton's Schlee Collection.

BLAIN SOUTHERN HANOVER SQUARE, W1 *Until 27 June. Mon-Fri 10-6, Sat 10-5.* Francesco Clemente combines Hindu, Buddhist and Christian iconography in 108 rainbow-hued watercolours of devotional scale and mystic aspect.

CONNAUGHT BROWN ALBEMARLE ST, W1 *21 May-18 June. Mon-Fri 10-6, Sat 10-12.30.* European union: ten works demonstrate Ben Nicholson's connections with the abstract art movements of Italy, Germany and the Netherlands.

DOMINIQUE LEVY OLD BOND ST, W1 *Until 1 Sept. Tues-Fri 10-6.* Suspense story: the gallery is occupied by a single Calder mobile of 1964.

ESTORICK COLLECTION CANONBURY SQUARE, N1 *Until 28 June. Wed-Sat 11-6, Sun 12-5.* Drawings are the focus of this modern Italian art museum's first ever Modigliani show.

FAN MUSEUM CROOMS HILL, SE10 *Until 2 Sept. Tues-Sat 11-5, Sun 12-5.* Belle Epoque fans, adorned with exotic feathers or Fabergé enamelling.

FINE ART SOCIETY NEW BOND ST, W1 *3-25 June. Mon-Fri 10-6.* Commons touch: brass grilles and panelling from Pugin's Palace of Westminster feature in a show of architect-designed Arts and Crafts furnishings from the John Scott collection (*WoI* July 2014).

GALLERY FUMI HOXTON SQUARE, N1 *Until 30 June. Ring 020 7490 2366 for appointment.* Johannes Nagel's rough-textured clusters of vessels are cast in holes in sand or shaped with his hands.

GARDEN MUSEUM LAMBETH PALACE RD, SE1 *Until 21 June. Mon-Fri, Sun 10.30-5, Sat 10.30-4.* It's not just the pretty face of garden and park design that's covered in this profile of Russell Page (1906-85); his projects included oil refineries, new towns and motorway service stations.

GRIMALDI GAVIN ALBEMARLE ST, W1 *Until 6 June. Mon-Fri 11-6, Sat 12-4.* Propelled by hidden fans, photographs from Clare Strand's back catalogue flutter round a Perspex box, occasionally flattening against the sides to flash up images before whisking away again.

HANINA FINE ARTS WOODSTOCK ST, W1 *Until 8 July. Mon-Fri 10-6, Sat 12-4.* Distorted still lifes and landscapes by post-Cubist artists.

MADDOX ARTS BROOK'S MEWS, W1 *Until 13 June. Tues-Fri 11-7, Sat 12-6.* A hefty group show about weight. Christian Jankowski invited a group of Polish powerlifters to try to pick up various public sculptures in Warsaw.

MICHAEL HOPPEN GALLERY JUBILEE PLACE, SW3 *13 May-12 July. Mon-Fri 9.30-6, Sat 10.30-5.* Having recorded traces of the past in ageing bodies, possessions recovered from Hiroshima and her deceased mother's clothes, photographer Miyako Ishiuchi was invited to document the personal effects of Frida Kahlo, sealed in a bathroom in her Blue House (*WoI* April 1989) for 50 years after her death.

THE QUEEN'S GALLERY BUCKINGHAM PALACE RD, SW1 *Until 11 Oct. Mon-Sun 9.30-5.30.* The garden in art from the Royal Collection. Peep through the archways in *The Family of Henry VIII*, c1545, to glimpse greyhound-topped obelisks and green-and-white-striped railings in the grounds of Whitehall Palace.

ROKEBY ROSEBERY AVE, EC1 *Until 24 June. Wed-Fri 12-5.* Abigail Reynolds's spliced collages are sandwiched in plate-glass arrangements.

SERPENTINE SACKLER GALLERY KENSINGTON GARDENS, W2 *2 June-13 Sept. Tues-Sun, bank hols 10-6.* Go figure: time to reassess Duane Hanson's life-cast sculptures of everyday types.

UNION GALLERY TEESDALE ST, E2 *Until 12 June. Wed-Sat 12-6.* Rose Wylie deploys cinematic devices in her repeated desert-scene paintings, zooming from long shot to close-up and rolling the credits along the bottom.

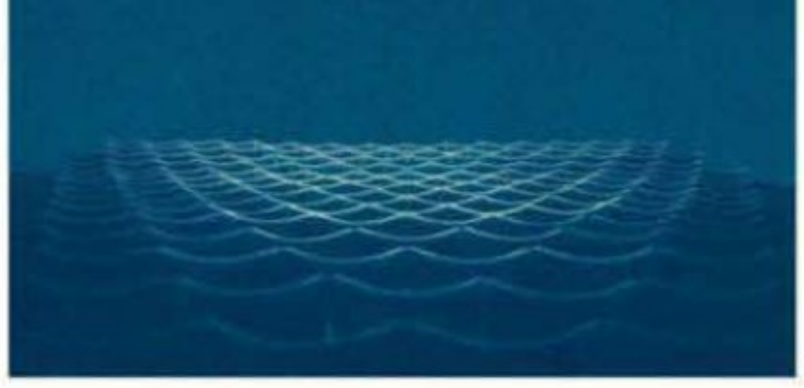
WADDINGTON CUSTOT GALLERIES CORK ST, W1 *22 May-11 July. Mon-Fri 10-6, Sat 10-1.30.* Rarely exhibited photographs of finished sculptures and works in progress by Rodin, Brancusi and Moore, taken or commissioned by the masters for practical and creative purposes.

WHITECHAPEL GALLERY WHITECHAPEL HIGH ST, E1 *Until 21 June. Tues, Wed, Fri-Sun 11-6, Thurs 11-9.* US artist Christopher Williams finds unexpected poetry in commercial, industrial and instructional photography, as well as in the unglamorous minutiae of exhibitions: posters, signage, vitrines.

WILLIAM MORRIS GALLERY LLOYD PARK, E17 *Until 7 June. Wed-Sun 10-5.* Reflecting – as is his wont – on Victorians, empire and the textile trade, Yinka Shonibare MBE has re-staged pictures from the family album of William Morris.



7



1

OUTSIDE LONDON

BAKEWELL CHATSWORTH *Until 23 Oct. Mon-Sun 11-5.30.* Chair designs by Marc Newson, Piet Hein Eek, Thomas Heatherwick and others occupy the Devonshire family seat.

BATH ONE ROYAL CRESCENT *9 May-8 Nov. Mon 12-5.30, Tues-Sun 10.30-5.30.* Size up a display of 18th- and 19th-century doll's houses from Liza Antrim's collection (*WoI* Nov 2013).

BRADFORD CARTWRIGHT HALL ART GALLERY *Until 12 July. Tues-Fri 10-4, Sat, Sun, bank hols 11-4.* Pivotal events in the life and art of Sir William Rothenstein, including a period spent in the Jewish East End and a 1910 trip to India. *Until 23 Aug,* historically wool-rich Bradford hosts a Crafts Council show about knitting.

CARDIFF CHAPTER *Until 14 June. Tues, Wed, Sat, Sun 12-6, Thurs, Fri 12-8.* In addition to series of cartoon-brick sculptures and mock-Tudor monoprints, Richard Woods exhibits new pen-like structures inspired both by the gallery's location – a former cattle market – and by the Inclosure Acts that carved up the British countryside between 1604 and 1914.

CHICHESTER PALLANT HOUSE GALLERY *Until 14 June. Tues, Wed, Fri, Sat 10-5, Thurs 10-8, Sun, bank hols 11-5.* The undervalued Leon Underwood. See April issue. *Plus,* wood engravings from Underwood's Brook Green School by star pupils Eileen Agar, Gertrude Hermes, Henry Moore and others. *20 May-19 July,* nudes in drawings by Manet, Sickert, Gill, Auerbach.

EASTBOURNE TOWNER *Until 28 June. Tues-Sun, bank hols 10-5 (10-6 from 2 June).* Richard Billingham's photographic panoramas of Constable country, the Fens and other British landscapes.

EAST WINTERSLOW NEW ART CENTRE, ROCHE COURT *23 May-26 July. Mon-Sun 11-4.* Conrad Shawcross's practice has always been mad-scientist experimental, his ambitious installations buzzing with sound and machinery. His latest sculptures are still of grand design but have a new-found elegance. *Plus,* Barbara Hepworth's connections with music, theatre and dance. *Plus,* fruit of his labours: a new Howard Hodgkin painting in the Orangery.

EDINBURGH INVERLEITH HOUSE *Until 5 July. Tues-Sun 10-5.30.* Nicolas Party (*WoI* Dec 2013) covers every inch of the gallery with spray-paint murals in zinging colours.

LYMINGTON ST BARBE MUSEUM & ART GALLERY *Until 6 June. Mon-Sat 10-4.* Paintings and prints of a largely vanished world – open countryside, busy wharfs and harbours, tumbledown buildings – by Dorset artist and teacher Leslie Moffat Ward (1888-1978).

MALDON HAYLETTS GALLERY *16 May-13 June. Tues-Sat 10-5.* Bright spark: eternally vibrant screenprints by Albert Irvin, who died in April.



7

MARGATE TURNER CONTEMPORARY *Until 6 Sept. Tues-Sun, bank hols 10-6.* Crash the party: you're invited to play the cymbals that Mexican artist Carlos Amorales has suspended, Calder mobile-style, in the sea-facing Sunley Gallery. *23 May-13 Sept,* early sketchbooks and Super-8 films as well as pots, tapestries and etchings chart the development of Grayson Perry's 'provincial punk' persona: subversive, anti-elitist, yet unfashionably homespun.

NOTTINGHAM NOTTINGHAM CONTEMPORARY *Until 14 June. Tues-Sat, bank hols 10-6, Sun 11-5.* The art of conversation: Glenn Ligon's stencilled text paintings and neon works have always quoted or responded to existing art, books or cultural figures. Here he chooses works that speak to him by 45 postwar Americans equally interested in history, language and race.

RUTHIN RUTHIN CRAFT CENTRE *Until 5 July. Mon-Sun 10-5.* Fritz Maierhofer's bright geometric jewellery and objects bring to mind both British Pop and the Wiener Werkstätte. *Plus,* willow-stick sculptures by Dail Behennah.

SOUTHAMPTON JOHN HANSARD GALLERY *Until 27 June. Tues-Fri 11-5, Sat 11-4.* Five artists who form a response to surrounding architecture in their careful arrangements of materials, from crêpe de chine to panes of glass.

SOUTHEND-ON-SEA FOCAL POINT GALLERY *Until 4 July. Tues-Fri 10-6, Sat 10-5.* Waves are the subject of a new series of large-scale cyanotype prints by seaside-born Bridget Smith.

FRANCE CASSEL MUSEE DE FLANDRE *Until 12 July. Tues-Fri 10-12.30 & 2-6, Sat, Sun 10-6.* A picture of Flanders' seafaring past emerges in 16th- and 17th-century maritime paintings.

PARIS MUSEE NISSIM DE CAMONDO *Until 21 June. Wed-Sun 10-5.30.* Architects' drawings, from delightfully dashed-off sketches to presentation pieces, in the luxurious house-museum outpost of the Musée des Arts Décoratifs.

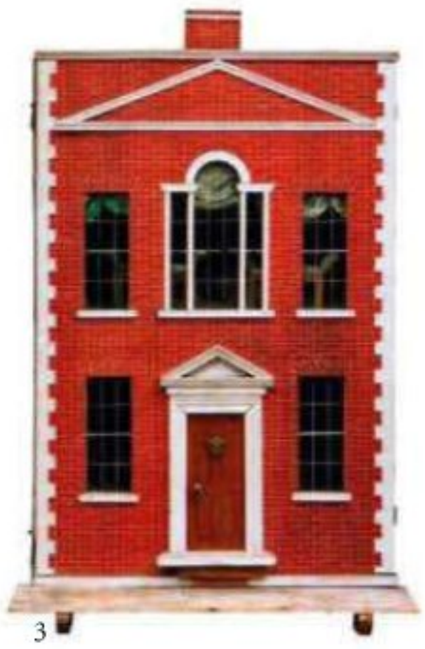
ITALY VENICE VARIOUS VENUES *Until 22 Nov. Visit labiennale.org/en for details.* Biennale beanfeast. The director of Munich's Haus der Kunst, Okwui Enwezor, curates the central exhibition, while Sarah Lucas is in residence at the British Pavilion. Beyond the Giardini you'll find big painting shows (Cy Twombly, Peter Doig, Sean Scully) and even a scale model of the *Costa Concordia* ferry by former submariner Alexander Ponomarev.

USA NEW YORK THE MET *Until 26 July. Mon-Thurs, Sun 10-5.30, Fri, Sat 10-9.* Lyrical paintings, inlaid metalwork, *kalamkari* textiles and diamonds from Deccan India, 1500-1700.

THE WHITNEY *Until 27 Sept. Mon, Wed, Sun 10.30-6, Thurs-Sat 10.30-10.* Flesh start: the museum's new home in the Meatpacking District opens with a gut-busting 600-work survey of American art ■



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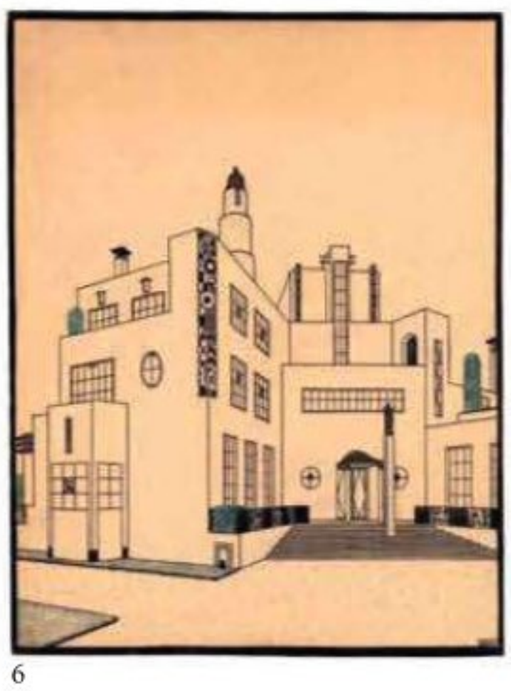
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1 Making waves – Bridget Smith, *Blueprint for a Sea*, 2015, in Southend. **2** Whale of a time – Abel Grimmer, *Jonas Thrown Into the Water*, 1611, in Cassel. **3** Toy story – Bellamy's doll's house, late 18th century, in Bath. **4** Peregrinating falcon – calligraphic *alam* standard, 17th century, in New York. **5** Green goddess – Robert Henri, *Gertrude Vanderbilt Whitney*, 1916, in New York. **6** Have a deco – Robert Mallet-Stevens, design for a country house for Jacques Doucet, c1924, in Paris. **7** Top gear – Grayson Perry, *Early English Motorcycle Helmet*, 1981, in Margate

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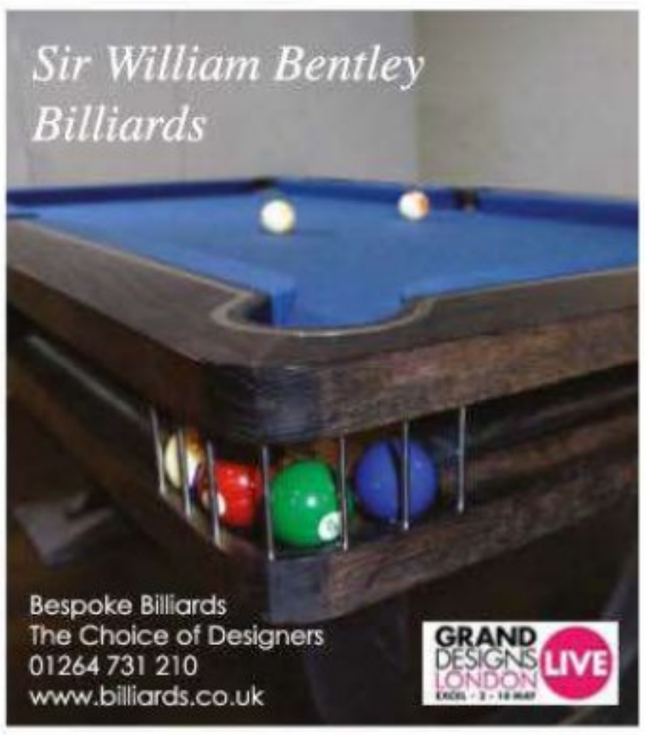
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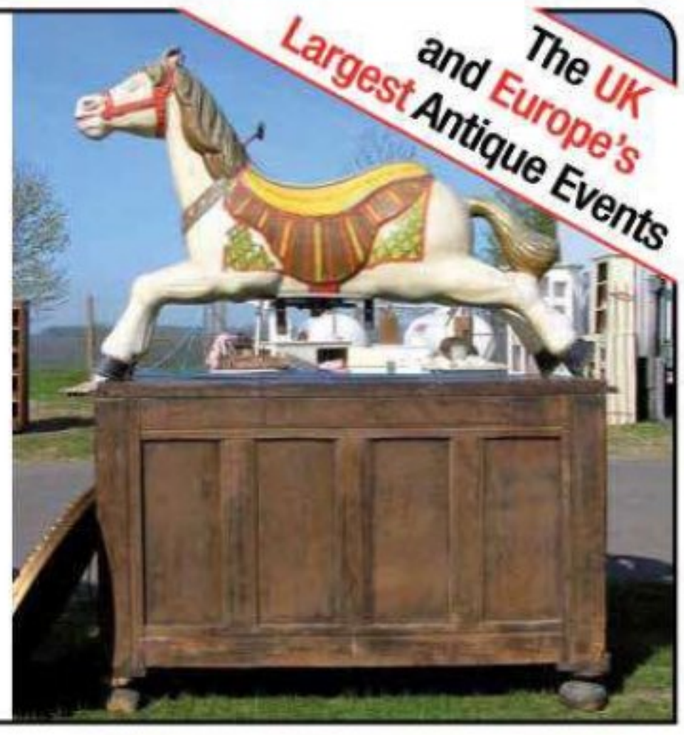
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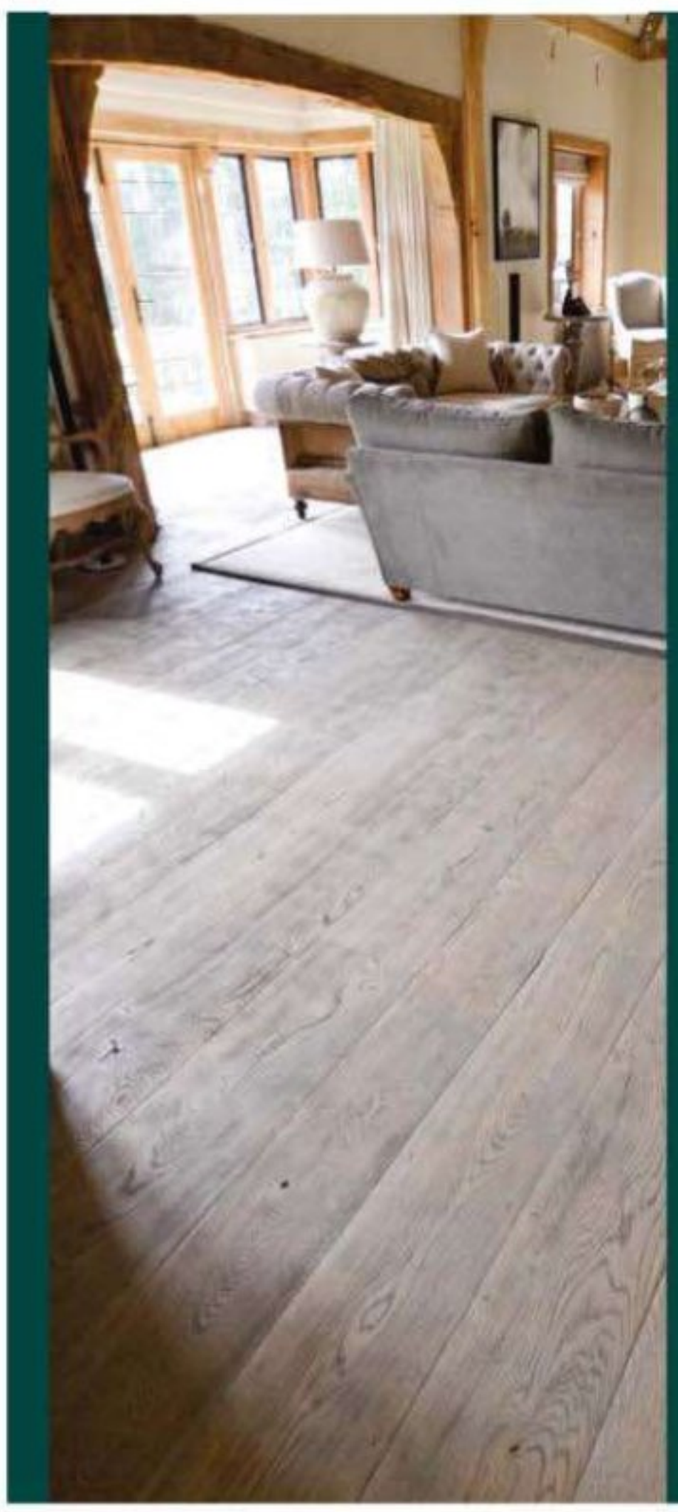


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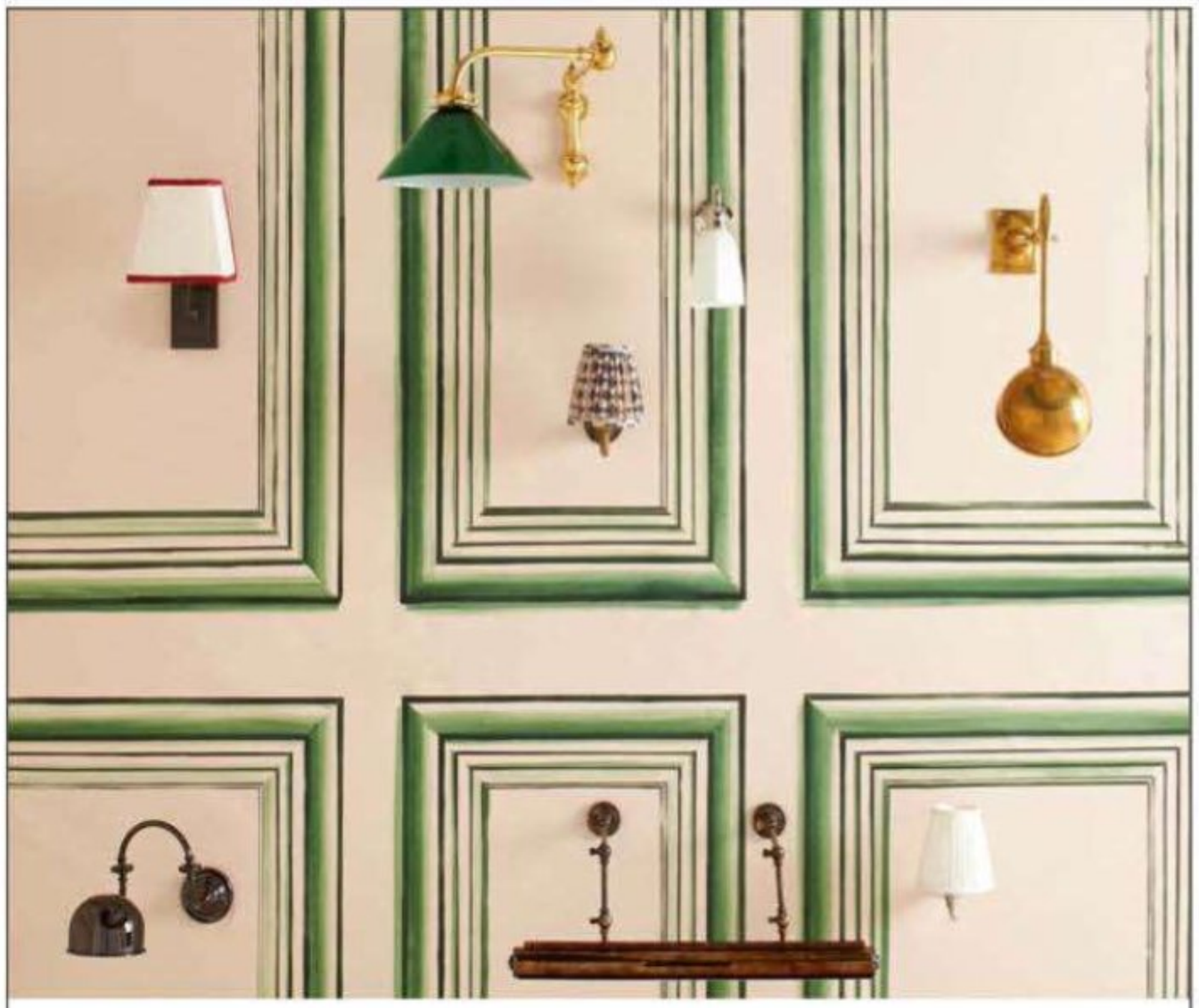


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2. HETMAN GALLERY founder Chris Cleere has spent the last twenty years conserving UNESCO World Heritage Sites and international museum collections. He now uses these unparalleled opportunities to source unique and extraordinary art and antique pieces, naturally all conserved to museum standard. Located Rye, East Sussex. Visit www.hetmangallery.com tweet @Hetman_Gallery FB Hetman Gallery or call +44 (0)7738 160339.

3. 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.

4. GARY SCOTT SCULPTURE – bespoke sculpture commissions undertaken by sculptor Gary Scott whose work is widely exhibited and collected. Gary likes to involve clients and encourages them to engage in the process from initial concepts through drawings and sketch maquettes to the production of the final piece, usually cast in bronze. For more information about the artist, visit www.garyscottsculpture.com or to discuss your ideas, give him a call 07947 077015.

5. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com Stocks and Chairs deliver worldwide.

6. JACQUI ATKIN CERAMICS creates bold, colourful ceramics with elaborate yet subtle textural surfaces incorporating stylised botanical and avian imagery. Her surface decoration is influenced by an interest in textiles and pattern. Based in North Shropshire, call 01691 773670, find her on Facebook at www.facebook.com/pages/Jacqui-Atkin-Ceramics or visit www.jacquiatkin.com to find out more.

7. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

8. ANTIQUES-ATLAS.COM lets you source online from over 34,000+ unique items of stock from antique dealers all over the UK. Antique, retro and vintage items of furniture, lighting, art, silver etc for your home or that special unique gift. It also features the UK's most comprehensive online antique fairs diary and directory. For antiques in the UK, make Antiques Atlas your first port of call. Take the online video tour. Visit www.antiques-atlas.com Email enquiries@antiques-atlas.com or call 01616 135714.

9. CAROLINE WINN's striking ceramic sculptures use stoneware clay and up to four kiln firings to achieve distinctive multi-layered and textured surfaces. The sculptures can be displayed in the garden or indoors and come with suitable plinths for display. Caroline also runs 5-day ceramic courses from her house and studio in the far west of Cornwall, near St Ives, including tuition and accommodation. Visit www.carolinewinn.co.uk call 07887 645760 or email caroline.winn2@gmail.com to find out more.

10. LAURENCE POOLE is an assemblage artist, using found objects such as model cars and vintage cameras to create beautiful wall-hanging sculptures. He regards his creations as an archive of recent industrial design, which explains the strong sense of nostalgia his work evokes. Laurence is represented in several UK galleries and also accepts commissions. Visit www.laurencepoole.com or call 07548 688655 for more information.

11. SALISBURY ANTIQUES presents a superb Gillows style satinwood Cheval mirror with wing mirrors. 1/4" bevelled glass plate, inlaid to front and back panels on swept ebony inlaid legs on brass castors, circa 1890. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

12. 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

13. SEJAL CERAMICS. Contemporary ceramic designer/maker working with porcelain. 'Matryoshki Universe' is sold as a collection and as individuals. The lidded dodecahedrons fit into each other like Russian dolls. Each piece is a one off due to the smoke fire finish. To view more collections, visit www.sejalceramics.com or email sejalceramics@gmail.com



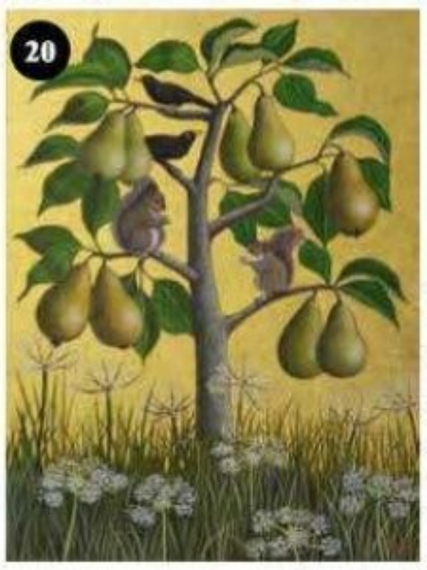








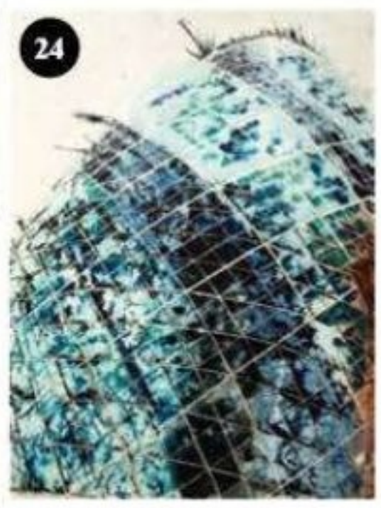


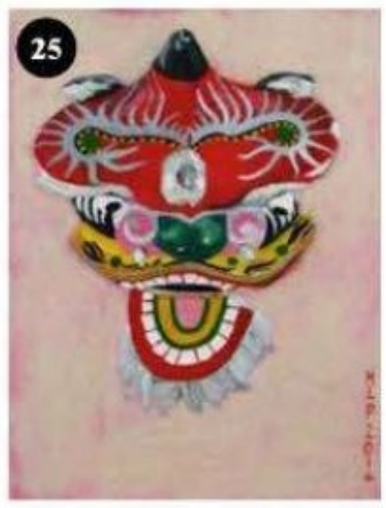












14. DAWN READER is a contemporary British land and seascape painter. Each painting is unique, concentrates on light and captures moments of peace and freedom. She's happy to work to commission and is used to working with designers. To see more, visit www.dawnreader.com or call 07785 900434.

15. Contemporary Paris artist **CHRIS VEENEMAN** creates vibrant abstract and figurative paintings. Commissions undertaken. Visit www.cveeneman.com for online sales visit www.saatchiart.com/chrisveeneman or call +33 682 444 792 for more information.

16. GREGG BAKER ASIAN ART offers a unique collection of Japanese screens dating from 1500s–1900s. These exquisite and collectable pieces would make a beautiful 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 June Exhibitions: Asian Art in London "Pavilion" at Masterpiece 2015, The Royal Hospital Chelsea, Chelsea Embankment, London, 25th June–1st July, www.asianartinlondon.com

17. STEPHANIE WILKINSON produces colourful paintings and limited edition prints on the theme of still lifes and interiors. 'The Lamp Room' is one of her Pattern series of signed and numbered archival quality A3 prints inspired by textiles and 18th century Japanese woodblock prints. Bespoke commissions welcome. Visit her forthcoming London exhibition 20-21 June or order prints via www.stephaniewilkinson.co.uk or email swstephwilkinson@btinternet.com call 07876 015238 for more information.

18. DAVID FREDRIK MOUSSALLEM's mixed-media compositions tell different stories about urban cultures. He offers original works via his website and Saatchi Art, where he was named an "Artist to Invest in Now". Call +1 905 616 2444 or visit www.davidfredrik.com to find out more.

19. "A Coy Cooper's Hawk", painted by **JENNIFER MCKAY HIGGINS.** A stunning addition to her series of charming birds and bold flowers. She poses them in front of intricate patterns inspired by familiar fabrics and tiles from all over the world. Her wide array of colours and spirits will captivate everyone's decorating aspirations. To find out more visit www.jennifermckayhigginsartwork.com or shop at www.etsy.com/shop/jennifermckayhiggins

20. MARCELLE MILO-GRAY's paintings are a celebration of the finer things in life: gardens, friendship and tea, painted in egg tempera and oils on finely prepared gesso panels. Her intriguing and colourful work can be seen at John Noott Broadway Modern: The Biscuit Factory, Newcastle and The Wren Gallery, Burford. Visit www.milo-gray.co.uk or call 01803 813874 for more information. Prints are also available.

21. ART FAIR EAST is a major visual arts exhibition for the East of England. National and international art will be exhibited at St Andrews Hall, Norwich, 5th-7th June 2015, including abstract paintings by **BRIAN KORTELING** (pictured.) For further information on the fair, visit www.artfaireast.com or for Brian Korteling www.briankorteling.co.uk or call 01603 632098.

22. CHRISTOPHER LANGLEY aims to find new interest in the observed and unobserved; presenting unique conceptual ideas. He employs multi-layered digital/analogue techniques, creating works such as 'The Red Umbrella, shown here. Visit www.christopherlangley.net or call 07792 295502.

23. GOLDMARK GALLERY, a family business in Rutland, has been selling the very best of art and studio ceramics for over 40 years and holds over 50,000 items in stock. Call 01572 821424 or visit www.goldmarkart.com for more work by Japanese porcelain potter Takeshi Yasuda.

24. Abstract paintings inspired by Contemporary architecture and urban decay. **CATHY READ** ASWA reflects the essence of living buildings. From a historic sense of the people who once lived there, to the dreams that motivate state of the art design. Original paintings for sale and inspiring commissions accepted! For more details, visit www.cathyreadart.com or call 07818 240 116.

25. HENRIETTA PAINE is a Devon based artist. Her painting ranging from still life, life and landscape in subject matter, has an unusual depth and resonance to it. Henrietta's artistic reputation is now growing fast internationally as well as nationally. This painting and others can be found on her website: www.henriettapaineart.org.uk or call 07749 849188 for details.

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26. TESSA HOUGHTON creates semi abstract oil paintings which appear unearthly and exquisite. Taking inspiration from her surroundings, she captures and translates a mood based on limitless horizons and the ethereal qualities of light affecting landscapes and seascapes. Each painting offers a different perspective and possibility; sometimes dramatic, other times hazy and subdued. The viewer is invited to respond and react to them individually. Tessa's paintings have been exhibited extensively throughout the UK and in various places around the world, such as Barcelona, Singapore, Hong Kong, New York and LA. For more information about exhibitions or purchasing original paintings and limited edition prints, visit www.tessahoughton.com or call 07526 176377. Commissions available on request.

27. SIMON LAURIE RSW RGI is an established, contemporary Scottish artist, whose work is inspired by everyday life, objects and surroundings whether at home or abroad. For further information on this piece, Red Table, or to view more of his work, visit www.simonlaurieart.com or call 07736 979469.

28. SARAH CATON WYNNE's painting "She's Always Reading" reflects her colourful method of applying vibrant acrylics to canvas. Wynne's current collection showcases similar abstracts, landscapes and portraits that capture abundant light and colour. She ships available pieces worldwide and also works on commission. For more information visit www.sarahcatonwynne.com

29. REBECCA SEARLE works largely in oils to re-imagine the classic themes of nature with a fresh, bold approach using sensual shapes and colours. Her work complements the best of modern interior design, and is available bespoke or from her current collection. Pictured is Cherries. For more information, call 07920 031233 or visit www.rebeccasearle-art.com

30. TONY FELD PAINTINGS offers original paintings in a variety of different styles and subjects, ranging from beautiful wildlife such as the featured painting "Heron", to stunning focuses on Brighton seafront and architecture. To enquire about a commission or to see more work visit www.tonyfeldpaintings.co.uk or call 07964 194314.

31. Newly acquainted traditional oil painter **SOPHIE BOTSFORD** takes inspiration from her rural upbringing and time spent with acclaimed artist James Gillick. Sophie's limited palette and sombre subject matter allow her to produce beautiful and timeless still lifes. For more information about Sophie and how to purchase her artwork, visit her online gallery www.sophiebotsford.com or call 07949 847940.

32. JAN THOMPSON creates exciting, large contemporary original paintings for UK/International clients and galleries on quality canvasses using acrylics and mixed media. Choose from her current portfolio or commission bespoke works to match the size, colour or style for your interior design project for home, office, or hotel. Visit www.janthompsonoriginals.co.uk or www.artijan.co.uk to view or call 07734 657076 to arrange a studio visit.

33. VALENTINOS works in oil and acrylics. His paintings feature a sophisticated interplay of colour and texture. His contemporary, abstract designs are subtle and add richness and dimension to a range of interiors, from offices to private residences and beyond. His artwork has been displayed in exhibitions in London and other European capitals. See more of his work at www.valentinosantoniou.com email him at info@valentinosantoniou.com or call 07585 974692 for more details.

34. LILI MORGAN is a UK-based neon abstract artist. Her vividly coloured paintings are a unique contemporary niche. As well as exhibiting UK wide, Lili is available for private and corporate commissions. For further information, visit www.lilimorganart.co.uk or email lilimorganart@gmail.com

35. Brighton based artist **FLO SNOOK** creates framed textile canvasses. Using silk screen, appliqué and hand-embroidery she interprets her skilful pen drawings onto a limited palette of linens, signed with red hand-stitching. For more information, visit www.flosnook.co.uk or call 07746 830954. Find Flo on twitter @FloSnook

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2. For decorative antique garden ornaments like this pair of beautiful 19th century lead Putti visit **LICHEN GARDEN ANTIQUES**. Amongst its stock of highly collectible antiques Lichen also sells garden furniture, stone troughs, gates, finials and planters, as well as prestigious reclaimed York and limestone flooring for landscaping projects. Visit www.lichengardenantiques.com or call 01242 609551 for details.

3. JOHN GLEW is a maker of dramatic sculptures in metal, skilfully enhanced with iridescent surfaces. Quirky naturalistic to elegant abstractions, equally at home in luxuriant foliage or as interior statement pieces. Featured in the Doddington Hall Sculpture exhibition and National Trust gardens, he is currently showing at the Garden Yard, Grantham, Lincolnshire. Visit www.janiceglew.co.uk or call 015294 69262.

4. ABACISCUS is a company specialising in handmade Roman mosaic items: wall and floor tiles, furniture and decorative tableaux. They have many hundreds of designs, from those inspired by the Moorish history of Andalusia to contemporary abstract patterns suitable for sleek 21st century interiors. Visit www.abaciscus.co.uk to browse their extensive collections or call 01273 499691 for more information.

5. POTS & PITHOI have the largest selection of Cretan terracotta pots in the UK. Handmade and fired at very high temperatures, each pot is unique and reliably frost resistant. You will also find a collection of Antique Mediterranean oil jars and storage vessels. Water Features, Kilims, ceramics and more. Enjoy a Mediterranean lunch in The Dairy Café while you shop at The Barns, East Street, Turners Hill, West Sussex, RH10 4QQ. Call 01342 714793 or visit www.potsandpithoi.com See us at RHS Chelsea, Hampton Court and Tatton Park!

6. DAVID JAMES of multiple gold award winning Olicana Mosaics, creates bespoke stylish and intricate pebble features. The mosaics are created in sections to be installed by David or can be shipped worldwide. Recent commission undertaken for RHS Garden Harlow Carr. Call David on 07980 086266, visit www.olicanamosaics.co.uk or email mail@olicanamosaics.co.uk

7. ERIC MOSS. One-off sculptural ceramics for home, business and garden. A distillation of the geometry of flowers, seeds, birds, marine life and machines informs his work. Each standalone sculpture may be displayed in a range of positions and/or combined with others to further vary display options. Visit www.ericmossceramics.co.uk or call 01423 525807 to find out more.

8. WILSTONE'S KADAI FIREBOWL – Ideal for year round barbecuing and entertaining. Their Spring Offer–70cm Recycled Kadai Firebowl with grills, high and low stands, tongs, brush, cooking tripod and bowl, leather glove all delivered FREE (UK mainland) for £299. For further Kadai accessories, call 01694 751279 / 283, visit www.kadai.com or see them at the Chelsea Flower Show, Stand RHW30 and Be Inspired…

9. Creating both representative and semi-abstracted pieces, sculptor **ALEXANDRA BEALE** is becoming increasingly renowned for her elegant portrayals in 3D. Working initially in clay, the final sculptures are cast into bronze and bronze resin and range from full size statuary and garden water features, to portrait heads and composition pieces. Alexandra currently has work on exhibition at Pashley Manor Gardens and her studio is open by appointment. Visit www.alexandrabeale.co.uk or call 01243 511 068.

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1. KING & MCGAW's unrivalled collection of art prints are framed by hand in England. Featured here is a rare poster by Jean Cocteau from the Galerie Mourlot collection, which is on display in their London pop-up from 14-26 May. To find out more and see the full collection, visit www.kingandmcgaw.com Readers get 10% off all art with the code INTERIORS15 at checkout until 15th June 2015.



2. Charmajesty Linens and **ENSEMBLIER** have joined forces to create "Brand yourself from Bed" All the products are bespoke, and tailored individually. Made in England with natural materials and with traditional techniques. From beds, linens and more. This duo makes your majestic dreams come true. For more information, visit www.ensemblierlondon.com www.charmajesty.com or email info@ensemblier.com info@charmajesty.com





3. URBAN FOLK. Illustrated lace-ending handmade ceramic platter with finely hand-drawn flower wreath, to bring blooming nature to your table. Available exclusively at Urban Folk. This authentic Mediterranean homeware is handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk curators. Visit www.urbanfolk.eu or email sales@urbanfolk.eu or call +30 210 300 1080 for more information.





4. KATHRYN ZAMAR creates a range of unique hand built sculptural ceramics. All works are stoneware fired and are suitable for interior or exterior display. The featured dishes are from her 'Oceanic' range, available in a wide range of glazes and with an average diameter of 35cm. Call 07949 253006, email clanworksceramics@outlook.com or view Facebook: Clan Works Ceramics to find out more.

5. DANIEL CROYLE produces a stunning range of exquisitely colourful lampshades and beautifully illustrated wallpapers. This 'Roman Row' lampshade is an example of their unique collection, transforming your home into a work of art! Available to buy online, Visit www.danielcroyle.com to view and purchase from the full range. Bespoke orders taken.

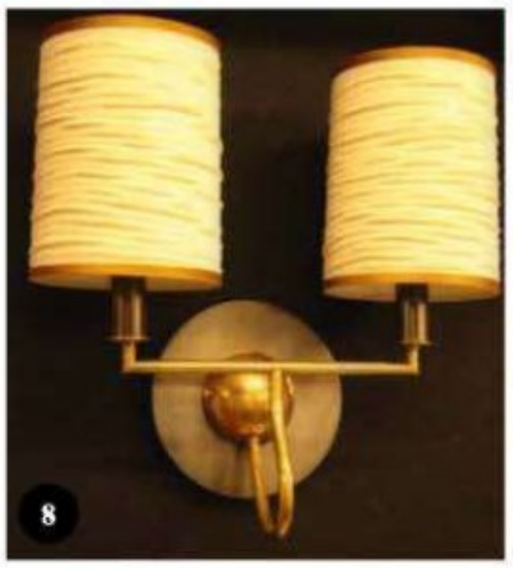


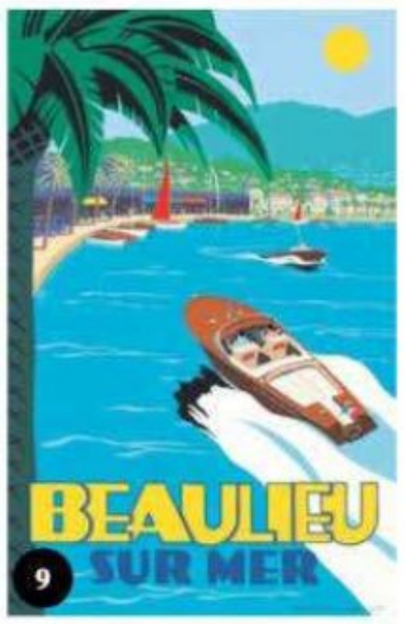
6. LEATHER CHAIRS OF BATH is celebrating 25 years as a family run business specialising in English handmade leather sofas and chairs. Visit their showroom at 600 King's Road, London SW6, or see what they do at www.leatherchairs.co.uk Call 020 7731 1198 to find out more.



7. LIGNE ROSET distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7323 1248, email trade@ligne-roset-city.co.uk or visit www.ligne-roset-westend.co.uk to find out more.







8. These rather unusual wall lights were handmade in **DERNIER & HAMLYN**'s London factory. They can be crafted in a range of materials and finishes with a variety of shades available to meet your exact requirements. To find out more visit www.dernier-hamlyn.com or call 020 8760 0900.

9. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned 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



10. BODHI TREE WALLPAPER offers a range of luxury wallpaper designs, murals and fabrics. Custom made to fit any space to create expressive interior surroundings. Based in Bangkok they ship worldwide. For more information, visit www.bodhitree.co.th or call + 66 95 642 5965.



11. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at **SWOON EDITIONS**. Like the Scandi-inspired Karla armchair; featuring Stonewashed Grey upholstery on its solid oak frame, this simple yet sophisticated piece boasts clean lines and a feather-filled back cushion for optimum style and comfort – just £299. Readers also save £25 on orders over £250 with voucher code WOI76. To order, go to swooneditions.com/WOI76 or call 020 3137 2464, quoting WOI76. Expires on 11.06.15.



12. Now with their own eco-friendly furniture and lifestyle products **CIEL** has selected a range of mid-century modern reproduction furniture to complement your home and garden with flash ranges of home furnishings, textile throws, seasonal cushions in metallic gold and silver which complement their lifestyle products slouchy bean bags, spa candles and Moroccan footstools. Shown here is their super cool and comfy retro modern chair upholstered in a mix of welsh heritage blankets in hopsack weaves based on the Eames classic updated to bring a style savvy element to any interior! Visit www.cielshop.co.uk or call 01273 202533 to find out more.



13. SOFA.COM offer beautiful and comfortable sofas, beds and chairs that are exceptionally well-made at reasonable prices. Choose from their range of wonderful house fabrics or have something made in a fabric of your choice. For more information and for reader offers, call 0345 400 2222, go to www.sofa.com/world or visit their London or Bath showroom. The Izzy medium left hand chaise in Grey Marl highland tweed (pictured) is £2,260.



14. Based in the Cotswolds for 100 years, **DAVID HUNT LIGHTING** specialise in the design and manufacture of luxury lighting. Each fitting is handmade and finished using traditional finishing techniques. Featured is the Bailey 33 light pendant in bronze with LED coup de vent candle lamps – also available in Antique Cream. Call 01295 672245, visit www.davidhuntlighting.co.uk or email them at sales@davidhuntlighting.co.uk for more details.



15. Digger lounges elegantly on a dining chair painted, distressed and reupholstered in neutral linen from **DIGGER & MOJO**'s wonderfully eclectic range of decorative antiques vintage and retro. They source, restore, paint and reupholster their stock or your own furniture to order. Restyle your dining room chairs for the open plan kitchen – dining area. Find them online at www.diggerandmojo.com or better still visit their friendly Pewsey Wiltshire workshops for much more stock and outlet discounts. Call 01672 562222 for details.



16. COPPER DUST, supported by The Prince's Trust, is a luxury home décor brand specialising in bespoke handmade lampshades. It is inspired by eclectic British and African culture infused together, giving a taste of the exotic, whilst remaining quintessentially British. Visit wwww.copperdustlondon.com to view the full collection or contact 0203 659 9913 to find out more.



17. PAUL BRIGGS refined the novice method of pinching simple clay pots into "baroque" high-relief vases ranging in sizes up to 30 centimetres. Transparent glaze embellishes the detail of his laborious pinching technique. More glazes are available. Visit www.lizobrien.com www.paulbriggsceramics.com or call +1 212 755 3800 to find out more.



18. SOFA WORKSHOP hand make the most beautiful sofas, right here in the UK and they offer the greatest choice of fabrics on the high street. Their Spring sale is now on. Visit their website www.sofaworkshop.com or one of their shops. For more information, call free on 0800 23 00 048.

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19. THE PERIOD PIANO COMPANY take pride in offering for sale instruments that cannot be found elsewhere, such as this rare early 19th Century grand piano by Freudenthaler, Paris, dated 1809. All instruments are restored to the highest standard by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com to find out more.


19

20. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is this stunning Zeppelin console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505 email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.


20

21. Add a sophisticated touch to your living room thanks to **MODÉCOR**. The company is offering readers a generous price for its iconic reproduction 1956 Charles Eames lounge chair and ottoman, reducing the price from £775 to just £550. This handsome chair is available in a choice of finishes including; palisander rosewood (pictured), oak plywood or walnut wood, as well as black (pictured), brown or white leather upholstery. To view the full range or to claim your offer, visit modecor.co.uk or call 020 3239 3902 and use code INTERIORS before July 15. Whilst stocks last.


21

22. LOUIS MONTROSE is a specialist metalwork company that manufactures bespoke furniture including vanity units, tables and mirrors. This distinctive table is subtle and yet striking with a hand formed frame that has been finished in nickel and a beautiful bubble effect top that is made of kiln formed glass. Call 020 3006 8099, email info@louis-montrose.com or visit www.louis-montrose.com to find out more.


22

23. ELIZABETH ASHARD has been designing carpets for over 8 years. Working with a Nepali workshop, they have developed a colour palette and working practice that means every handmade rug is a unique and beautifully crafted work of art. Design inspirations range from Moghul wall paintings to Venetian graffiti. All the carpets are unique and handmade to order using the finest Tibetan wool with silk accents. To enquire visit www.elizabethashard.com or call 01761 436926.


23


24

24. PEELING PAINT source, preserve and revive vintage, antique and reproduction furniture to hand paint in a timeless, distressed style. Inspired by France, Scandinavia and Coastal America. It's the original green option that also allows you to bring something quirky, unique and very special into your home. Commissions taken. Visit www.peelingpaint.co.uk or call 07817 804199 to find out more.


25

25. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869 669.


26

26. HILDA LIVING specialise in luxury embroidered home accessories handmade in Cornwall, offering a growing range of exclusive home wares as well as a personal bespoke service for private projects. Lead by British textile designer, Rebecca Williams, all designs are original and influenced by a passion for colour, decoration and travel. Full product range available to purchase online, visit www.hildaliving.com email info@hildaliving.com or call 07984 610 316 for more information.

27. This semi flush ceiling light is in beautiful Bohemian Crystal and comes from **TINDLE** (CL0524). Shown in polished brass it is also available in polished nickel and in a range of different sizes. Pictured here is the largest version which is 47cm high and 82cm wide with a list price of £2014 +VAT. Visit www.tindle-lighting.co.uk or call 020 7384 1485.


27


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29


30

28. Create the antique period effect with the gentle curves and elegant lines of the classic pieces in the **ENGLANDERLINE** range of Regency and Empire reproduction furniture. Their handmade curtains and soft furnishings are the ideal accompaniment to set off the look of your home to perfection. They also cater for bespoke requests for both their furniture and curtains. Visit www.englanderline.com or call 020 3441 6160 for more information.

29. Who doesn't need a shelf? Marnie Moyle's solid oak shelves from her **GREEN OAK FURNITURE** workshop are refreshingly earthy. Like much of her simplified style, the shelves are decorated with words, while the timber itself is scrubbed and expected to move in the way Nature intends. Visit www.greenoakfurniture.co.uk or call 01635 281786 to find out more.

30. ADELPHI PAPER HANGINGS offers block-printed wallpapers accurately reproduced from historic patterns using traditional materials and methods. Our attention to detail results in unique papers with a tactile presence and authentic appearance not possible to achieve with mechanical or digital reproduction. For more information visit www.adelphipaperhangings.com


31

31. KERNOW FURNITURE is an online boutique based in Cornwall specialising in nineteenth and twentieth century furniture to suit a range of interiors. A large inventory with 100's of unique pieces in stock and available to purchase online or by phone. National delivery is offered on all items. Visit www.kernowfurniture.co.uk or call 01209 861444 for more details.


32

32. OTTOMANIA. This beautiful hammam towel with woven floral pattern is an addition to Ottomania's hammam towels collection. Ottomania's owners found the inspiration for these hammam towels in antique Ottoman towels and they are being made exactly the same way as in the past. A stylish, classic looking towel, which after washing, becomes even more beautiful. This hammam towel looks wonderful in the bathroom and is available in 6 classic colours. For more information, see www.ottomania.nl or call +31 23 7370426.


33

33. CAMILLA LEE is a designer/maker specialising in making wood and ceramic iPhone amplifiers. Inspired from studies into music therapy, she uses walnut and porcelain to naturally enhance and amplify the iPhone's sound. Find Camilla's work at the upcoming May Design Series at London ExCel (May 17-19) visit www.camilla-lee.com or call 07835 820 211 to find out more.


34

34. AROUND THE HOUSE FURNITURE features furniture and lighting handpicked for their high quality design – items you wouldn't see on the high street. From sleek and chic to industrial and vintage styles, they're guaranteed to have something that catches your eye. Take a look at their extensive collection at www.aroundthehousefurniture.co.uk

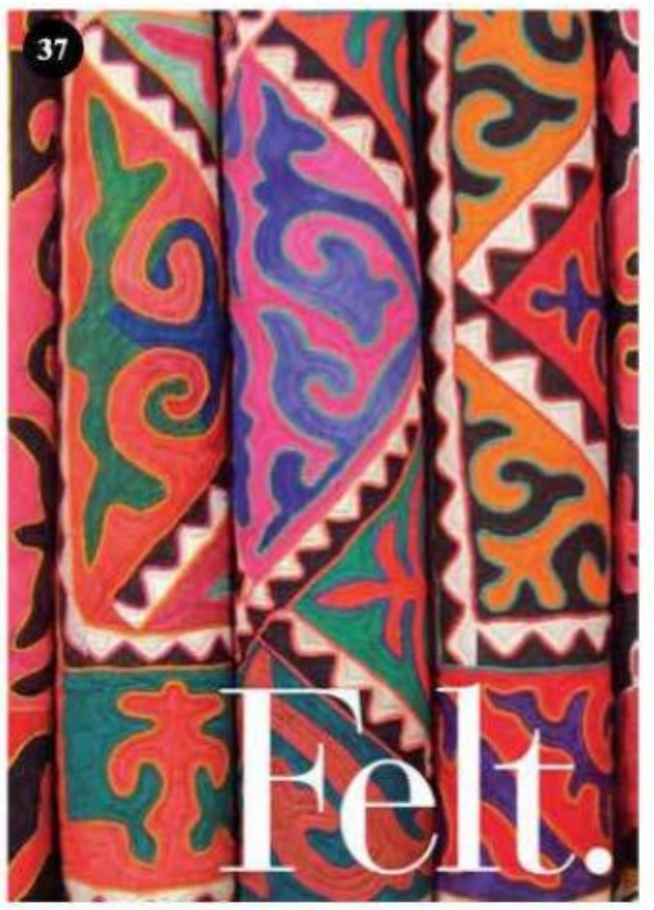
35. CAMERICH's stunning Crescent sofa (pictured) is currently on sale with 30% off at £2,818. Crescent combines classic styling and luxuriously plump feather cushions with ultra modern dark steel legs. Crescent is available in a range of modules and fabrics in stock for immediate delivery. Call 020 7372 9887 or visit www.camerich.co.uk to find out more.


35

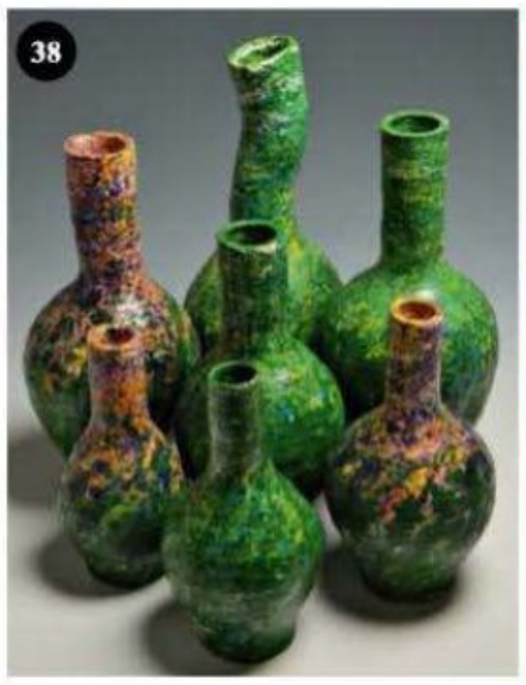
36. STYLISH STEEL – is a Bristol based company that produces bespoke, unique furniture combining the finest steel with quality timbers. Each piece is styled with you, for you. Their furniture comes in many designs and styles, they can also produce bespoke one off pieces that will fulfil your requirements. Visit their furniture family at stylishsteel.co.uk Contact them at info@stylishsteel.co.uk On show is Alexander the coffee table.



37. FELT's unique collection of rugs, floor cushions 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



38. SAMANTHA BLUNDELL CERAMICS uses hand building for the unique qualities she can achieve from this process. Her organic, bulb-like forms make a bold statement on their own but also work together to fully express the immeasurable experience of nature. For more information, visit www.samanthablundellceramics.com or call 07792 150164.



39. REBECCA COLLINGRIDGE creates beautiful fabrics and wallpapers which reflect the beauty of nature. Colours are used in a way which help you feel good in the space you inhabit. Her three chosen colour palettes are fresh, relaxing or warming. Mix and match designs to create the mood that is right for you. Rebecca also creates stunning bespoke wall coverings and textiles, using inspiration from your own garden for a personal touch. The perfect way to bring the outdoors in. Visit www.rebeccacollingridge.com or email admin@rebeccacollingridge.com for more information and inspiration.





40. The Rais Ra is a solid outdoor firepit produced in high quality raw steel that has gone through an outdoor oxidation process to create a beautiful, natural patina. The basin can be adjusted horizontally or slightly tilted against the wind. A beautiful fireplace that's the perfect companion for the BBQ season. Exclusively available from **ROBEYS**, call 01773 820940 or visit www.robeys.co.uk to find out more.



41. HAND AND EYE STUDIO. Nominated for a design award in 2015, this new glass and ceramic pendant light gives of both ambient and directional light. Quote WOI-01 for free shipping in the UK, visit www.handandeyestudio.co.uk or call 020 8522 0587 for more information.

42. THE GREY GOOSE HOME INTERIORS supplies and upcycles individual pieces of historical furniture, combined with selected modern and industrial pieces. Lighting and home accessories can also be found such as 100% Alpaca throws, vintage style velvet cushions and other exquisite objects. Visit www.thegreygoose.co.uk or call 01603 663333 for understated yet sumptuous stylish living.







43. LONDON WALLPAPER COMPANY presents the latest range of the distinctive Carl Robinson Wallcoverings. The showroom also has an impressive collection of exceptional wallpapers from Arte, Brian Yates, Elitis, Giardini, Holland & Sherry, Maya Romanoff, Omexco, Phillip Jeffries, among others, including the inaugural wallcoverings by Armani Casa. Find them at 46-50 Wilcox Road, London SW8 2UX. Call 020 7622 9966 or visit www.LondonWallpaperCompany.com

44. For lamps to fall in love with, look no further than **POOKY**. Not only have the Pooky people designed a collection of lamps that are beautiful and affordable, but thanks to the rather clever Pooky Picker on their website, you can mix and match any lamp with any shade then view your creation on screen before buying. Genius! Pooky lamps are available in resin, wood, metal, ceramic and glass – and they all come with brass fittings and a twisted flex. Visit www.pooky.com email hello@pooky.com or call 020 7351 3003.

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45. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe, Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

46. HIP & WAISTED luxurious leather belts handmade in London for him and for her, together with a distinctive and unique collection of silver plated, detachable belt buckles. Dress belts, jeans belts and hip belts. Visit www.hipandwaisted.com email feebiggs@hotmail.com or call 07446 159465 for more details.







47. KATE SMITH JEWELLERY DESIGN has been creating contemporary pieces to love and cherish, for over 14 years. From understated silver earrings to 18ct gold and diamond rings, all jewellery is handmade in Birmingham in their Jewellery Quarter studio. Readers can enjoy an exclusive 15% discount, simply by quoting WOI15 when ordering. Call 0121 240 8717 or visit www.katesmithjewellery.co.uk/shop to view the collections.

48. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.





49. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabellamywatches.co.uk or call 01736 732112 for further information.

50. BEATRICE VON TRESCKOW DESIGNS offers unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbecue you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com





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RETURN OF THE NATIVES

ECOLOGICAL CAMPAIGNER GEORGE MONBIOT LONGS FOR THE DAY WHEN THE BARREN UPLANDS OF BRITAIN ARE ONCE MORE BLANKETED BY THICK RAINFOREST – AND HOME TO MISSING SPECIES SUCH AS WOLVES AND WILDCATS, BEAVERS AND BOAR

In my twenties I lived in the Amazon. No-one who studies ecology there is in any doubt: defending wildlife means protecting the forests. When they are turned into cattle ranches and replaced with rough grassland or low scrub, they lose almost all their species. Most animals require cover and structure to survive: to hide from predators, to ambush prey, to escape from extremes of temperature and humidity. When the cover goes, so do they.

A few years ago I moved to mid-Wales, where I lived until recently in Machynlleth. On one side is Snowdonia, on the other the great Cambrian plateau. I could set off from my house in almost any direction and plunge immediately into areas that were scarcely inhabited. At first I was thrilled. But the thrill gave way to puzzlement, then disappointment, then despair. The absence of people was matched by an absence of wildlife. There was barely a tree to be seen. You could walk all day without spotting any birds except a couple of crows. Even insects were thin on the ground.

So I sought out the nature reserves. To my astonishment, I found that most of them have little to distinguish them from the surrounding land: grazed to the quick by sheep and cattle as part of a strategy to protect heather and rough grassland, habitats almost identical to those deplored by conservationists in the Amazon. The managers of these reserves use cutting, burning and grazing to prevent trees from growing: destruction of the kind we campaign against when we see it abroad. They claim they are keeping the 'interest features' – grass and heather – in 'favourable condition'.

It was then that the penny dropped, and finally I understood what I had been witnessing whenever I walked across the British countryside. In Brazil, conservationists seek to protect the rainforests from the ranches. Here we protect the ranches from the rainforests. And I mean rainforests: Britain was once covered by forests wet enough to support epiphytes (plants that grow on other plants).

When I probed, I found no coherent rationale for this at all. The handful of species that can survive in open habitats has been arbitrarily chosen for protection at the expense of others. As a result, the uplands of Britain, where you would expect nature to be given a break, as the land is so infertile, are almost treeless, including most conservation areas. Where they are not sheep-wrecked, they are trashed by grouse shoots or overstocked deer estates. And so, instead of being absorbed then slowly released, heavy rainfall tends to flash off our hills, which results in a cycle of floods and droughts downstream. Trees are good for people as well as wildlife. Our national parks are so degraded that none of them ranks higher than category five on the international conservation scale: which means they are better for wildlife than car parks are, but only just.

I would love to see this change, and to this end I'm helping to set up a group called Rewilding Britain, to restore some of our devastated places and bring back missing species. This means allowing trees to grow, and re-establishing animals that were native throughout the country, such as lynx, wolves, beavers, boar, wildcats, pine martens, pelicans and storks. Rewilding means the mass restoration of ecosystems, offering hope where there was little. It is a chance to replace our silent spring with a raucous summer ■

'Feral: Rewilding the Land, Sea and Human Life', by George Monbiot, is published by Penguin, rrp £6.99

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