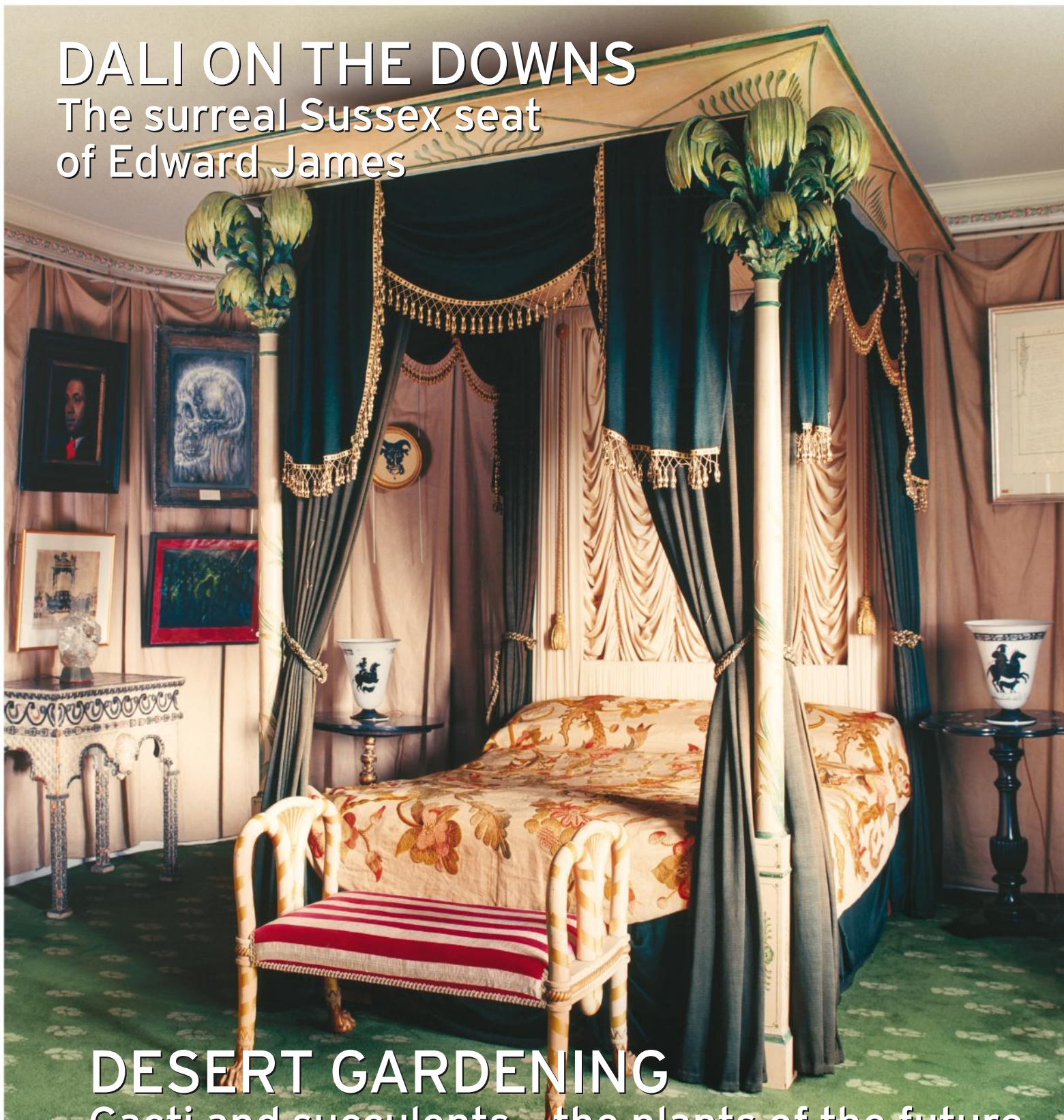


JANUARY 2017

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DALI ON THE DOWNS

The surreal Sussex seat of Edward James



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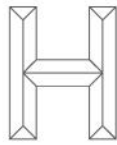


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SYNTHETIC CRYSTAL



antennae

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



1



1 For *zelij* tiles with a contemporary twist Samir Mazer and Delphine La-porte of Ateliers Zelij are your guys. The duo's Moroccan artisans now apply the same labour-intensive hand-cutting techniques used for traditional mosaic patterns to create the 'Sculptural' collection, which includes 'YT' (left; from £885 approx per sq m panel). The workshop also does a great line in hand-painted tiles: 'DP28' (right) costs from £335 approx per sq m. Ring 00 33 562 481 809, or visit zelij.com.



2

2 Czech Lucie Pejchová, previously an engraver at renowned glassworks Moser, deserves to be toasted for her own bespoke creations, which are hand-engraved in the old way using copper wheels. From left: work-in-progress goblets and the 'Four Continents Allegory' tumbler (£260), which features imagery drawn from early 18th-century examples. Ring 00 420 604 853 184, or visit glyptic.cz.



4



3

3 'Like the Regency tourist Thomas Hope, I drew inspiration from Pompeii for my Grand Tour collaboration with Chesney's,' says furniture designer Tim Gosling. The rare-marble 'Pompeii' (pictured; £18,420) and 'Rome' (£18,060) chimney pieces display Neoclassical lion motifs and are complemented by cast-brass register grates. Ring 020 7627 1410, or visit chesneys.co.uk.



4 Magic carpet: Perletta's 'Structures' range consists of 12 wool textures and 30 colours that can be hand-woven into a floor covering of almost any size (maximum widths vary between 3m and 6m; from £195 approx per sq m). Ring 00 31 24 684 2328, or visit perlettacarpets.nl.



5

5 Whoever gets to warm Serena & Lily's quirky 'Bruno' bench will surely not feel like they're sitting on the sidelines. The price is \$1,595 for the new 145cm version shown. Ring 001 866 597 2742, or visit serenaandlily.com.

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6

6 Having only just founded lighting studio Paul Matter this year, Nikhil Paul is already on his second collection. 'Satellite' takes its cue from conceptual art, particularly 1960s Minimalism and, thanks to the Indian atelier's commitment to on-demand production, can be custom-configured in various finishes. From £900 for a wall sconce. Visit paulmatter.com.



7



7 Italian mill Manifatture Tessili Prete says that the quality of its products starts with its fibre choices. That would be natural linen and linen/cotton respectively in the case of 'Susy' (left; £53 approx) and 'Rombo' bath towels (right; £22 approx, available in 20 colourways). Ring 00 39 081 850 7026, or visit mtphomecollection.com.



8



8 Artesania de Galicia's mission is to spread the word about the region's craftspeople. Take Celso Núñez Ferreiro, who forges stainless steel and various woods into pleasingly primitive cutlery (from £32 per set) and carving utensils (£39 each). Ring Momosan Shop on 020 7249 4989, or visit momosanshop.com.

9 The Lacquer Company's specialism may be centuries old, but its creations are far from traditional. The olive-green exterior and pink interior of this large writing desk (£5,495), by Pentreath & Hall, is an eye-poppingly contemporary combination. Meanwhile, interior designer Veere Grenney's 'Hexagonal' bin (£695), also shown, is available in a choice of six striking colourways. Ring 020 7289 7921, or visit thelacquercompany.com.



9

10 A collaboration between the 184-year-old art supplier, Winsor & Newton, and furniture maker Linley will pique the interest of all paintbrush-wielders. It has spawned five handmade marquetry art boxes inspired by the former's archive, ranging from a 'Drawing Ink' set (shown, top; £250), with eight inks and a calligraphy pen, to the bells-and-whistles 'Watercolour Compendium' (£12,500). Ring 020 7730 7300, or visit davidlinley.com ■



10



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antennae roundup

Partial to wallpaper panels? Let Max Egger indulge you with plant prints, panoramas and modular maps



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1 Prussian blue 'Verdure with Birds', by Zardi & Zardi, from £540 per panel, Watts of Westminster. 2 'Wisteria with Custom Trellis', \$800 per panel, Paul Montgomery. 3 'Chinese Garden Chinoiserie', £288 per sq m, Allyson McDermott. 4 'Marbleous ZW112-01', £650 per panel, Zinc Textile. 5 'Grande Chasse au Tigre dans l'Inde', £950 per panel, Zuber. 6 'Nomades VP-897-01', by Elitis, £820 per panel, Abbott & Boyd. 7 Gold 'Beaujeu', by Aerin Lauder, £1,750 per three-panel set, GP&J Baker. 8 'Plan of 10ft Punt or Balsa Life Raft', supplied by the National Maritime Museum Collection, from £65 per sq m, Surface View. All prices include VAT. For suppliers' details see Address Book >

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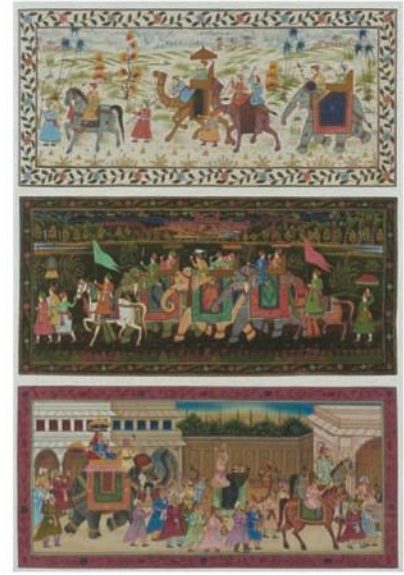
antennae roundup



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1 Iron 'Panoramic', £297.40 per panel, Casamance. 2 'Etched Arcadia', by Over and Over, £218 per panel, Anthropologie. 3 Original 'En File Indienne', £93.60 per m, Pierre Frey. 4 Blue/bleached white 'Monuments of Paris', £1,102 per panel, De Gournay. 5 'Golden Oriole', £1,080 per panel, Timorous Beasties. 6 'La Cité', \$3,260 per five-panel set, Schumacher. 7 Red 'Japanese Cornflowers', £286 per sq m, Iksel. 8 'Narissa W6953-01', by Matthew Williamson, £175 per 9.1m roll, Osborne & Little. All prices include VAT. For suppliers' details see Address Book ■

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1 'Raleigh 6249-3', by Jane Shelton, £176, Simon Playle. 2 Green 'Ashok', £141, Penny Morrison. 3 Cactus 'Checkbox LW242483', £79.51, Lewis & Wood. 4 'Flower Cut-out 1000-8', £130, Vanderhurd. 5 'Madras Spot 04', £50, Titley & Marr. 6 Saffron 'Macita', £39.50, Tinsmiths. 7 Deep green 'Iznik', £98.50, Rapture and Wright. 8 Elf-legs green on vint age 'Marbeth' linen (hand-block-printed to order), £189, Tobias and the Angel. 9 Yellow 'Winter Flowers WFYE3098', by Flockhart, £118, EV Associates. Teapot, £8.99, general store. £1.50, Leck, Devon?; Enekas.iran. For more information, visit our website: www.enekas.academy or call us at: +98 21 4400 2222. VAT: Enekas.iran/44002222. Bank: Enekas.iran/44002222.

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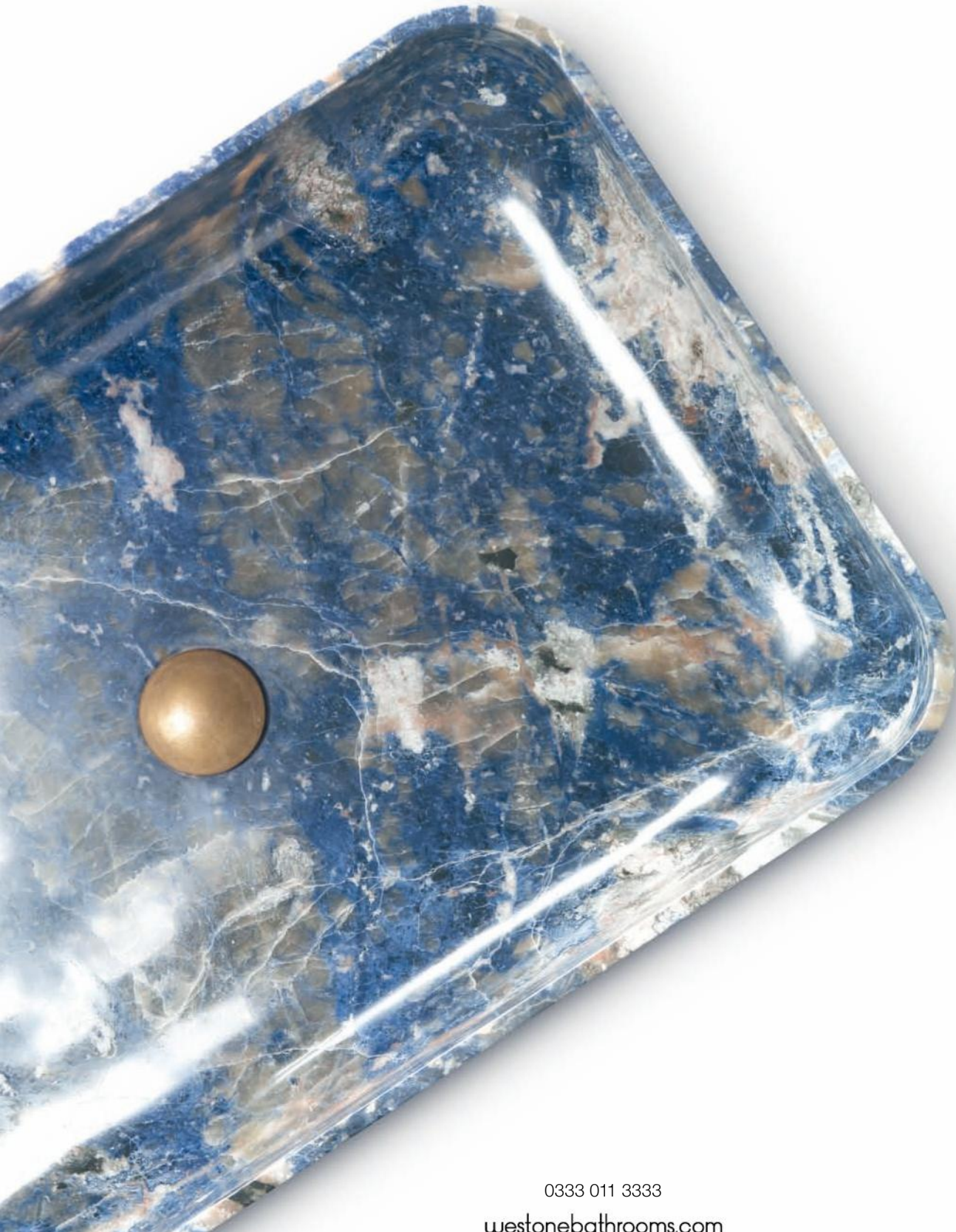
THIS PAGE: 1 Serenata 'Blake Border BMF015', £75, Bert & May. 2 Antigua 'Ceylon 805N66', by Raoul Textiles, £189, George Smith. 3 Indigo 'Dedalo', £60, Inchyra. 4 Navajo 'Sawtooth LW243486', £79.51, Lewis & Wood. 5 Apricot monotones 'Murillo 5523', by Fortuny, £475, Claremont. 6 'Buttons 161-01', by Hannah Watchorn, £106, Nicholas Herbert. 7 'Hibiscus JRCL 04-23', by John Robshaw, £226, Tissus d'Hélène. 8 'Keystone M455-07', by Mark Alexander, £115, Romo. **OPPOSITE:** 1 'Bohemia', £89, Lindsay Alker. 2 'Oxford Parchment 1108-3', £39.90, Elanbach. 3 Red 'Diamond', by Peggy Angus, £86, Blithfield. 4 Serenata 'Majadas BMF028', £74, Bert & May. 5 'Ashfield LF1630C-014', £49.90, Linwood. 6 'Avignon HB7-05', by Le Gracieux, £306; 7 Sangria 'Sakura', by Galbraith & Paul, £272; both Tissus d'Hélène. 8 Piment 'Harlequin Stripe TC00044', by Thomas Callaway, £106, Holland & Sherry. © Clewley & Paul Clewley, Mark Lloyd, CCC, St. Luke's, Birmingham. Includes VAT. Excludes postage. All items available on the website.

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1 Teal 'Ruslan', £76, Volga Linen. 2 Indigo 'Pineapple Silhouette PS1003', £158, Soane Britain. 3 Indigo 'Diamonds and Flowers ZTOW320805', £59, Zoffany. 4 Metal 'Diamonds AH-LPDM', by Allegra Hicks, £128, Turnell & Gigon. 5 Cinnamon/indigo 'Aegean Stripe AGE07', \$140 per yd, Carolina Irving. 6 Pale blue 'Skate', by Barron & Larcher, £100, Christopher Farr Cloth. 7 'Madria FWY2586-01', by William Yeoward, £75, Designers Guild. 8 'Black Goose RBP10008-01', £78, Borderline. 9 Charcoal 'Mingo 2015130', by Lee Jofa, £69, GP&J Baker. 10 'Matchsticks 350-01', £124, George Spencer Designs. Prices are per m, unless otherwise stated, and include VAT. For suppliers' details see Address Book. With special thanks to Ilona and Christopher Boyle for the loan of their caravan at Kirklington Hall and Gardens, Kirklington, Cumbria, CA6 6PB, United Kingdom. Email: c.boy@kirklingtonhall.co.uk, 01607 748850, www.kirklingtonhall.co.uk

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LANDSCAPE OF DREAMS: THE GARDENS OF ISABEL AND JULIAN BANNERMAN (by Isabel and Julian Bannerman; Pimpernel, rrp £50) 'It is so impetuous for the impecunious to go planting *two* lime avenues when there is barely a flushing lavatory on the premises.' So said the interior decorator David Vicary, mock-reproving his friends Julian and Isabel Bannerman. In 1981 the pair had fallen in love with The Ivy, a Baroque ruin in Wiltshire. Built in 1727, it was 'boarded-up, peeling, mushrooming and left to crumble' as Isabel writes. The book explains how they achieved their 16 best-known projects, but this is not a how-to, it is the story of an adventure.

Camping in the stables, fighting dry rot, rereading the roof and laying out a formal garden, the pair restored The Ivy almost single-handed. They paid the few helpers from money received for accepting soil dug out to make the foundations of the surrounding housing estate – soil they used to make grassy mounds to hide said houses.

The Ivy was the first step in a 30-year career of designing garden buildings, and gardens, for such people as the Prince of Wales, the Duke of Norfolk and Paul Getty. Their work to save the house attracted architectural campaigners and other like-minded people, including their neighbour Candida Lycett Green and her father, John Betjeman. The Bannermans were invited to work on the grotto in the maze at Leeds Castle, which in turn kindled a passion for 18th-century timber garden buildings. They studied the woody remains of these once-fashionable edifices, combed historical sources for images and written descriptions, and sought out materials to make fantastical



designs for the grotto. They found distorted burr oak and the stumps of sweet chestnut trees, amassing a collection of trunks and stalactites that might come in useful one day. Isabel recalls working at the castle with a group of friends – artisans, travellers, anarchists and a poet: 'They were fun, feral times, living rather rough and dancing round bonfires to the car radio' – and that haute-boho aura continued to hang round the Bannermans, even as their client list grew grander.

Built in green oak to designs taken from historic engravings, Mannerist wooden pavilions and arches, garden houses and 'palaces' are a Bannerman trademark (the Prince of Wales's Highgrove 'Stumpery' was the first). So too are fake 'ruins' – tumbledown walls of stone with Gothic archways and windows. The most beautiful of these was created to surround the swimming pool at their second house, Hanham Court (*Wol* Oct 2008). Isabel describes in detail the processes involved.

For all the swagger and grandeur of these built elements the gardens are a real joy of the book. Nobody does generous quite like the Bannermans – there are huge stands of echiums, oxeye daisies in their thousands, and cascades of roses. 'Rambling roses pour over every wall and over the house,' writes Isabel. Her prose is evocative, conjuring up strong images, among them that of the rock-and-water garden made for their first private client, Lord Rothschild: '... a lost domain, spangled with wild flowers and bulbs, a wild garden on steroids'. And a lost domain on steroids is a good description of their own three beautiful gardens, the jewels of this satisfying book ■
ELFREDA POWNALL is a freelance writer ▷

To order *Landscape of Dreams* for \$49.50 (plus \$4.50 UK postage) visit the *World of Interiors* Bookshop on 0871 011 1747.

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AROUND THAT TIME: HORST AT HOME IN VOGUE (ed. Hamish Bowles; Abrams, rrp £45)
In the history of 20th-century fashion photography, the career of Horst P. Horst stands out as one of the most significant and, at 60 years, one of the longest. His best-known images are a shimmering vision of the 1930s' rarefied stylishness. Those in this new collection of his interiors work date from the second curve of his long career, and they are as colourful as those early ones were monochrome.

In 1963, Diana Vreeland became editor of American *Vogue* and commissioned from Horst and his life partner, the writer Valentine Lawford, a series of articles on the lifestyles of the 'beautiful people', the successors to Horst's international beau monde of the 1930s. The project, conceived by Vreeland to capture, according to her biographer, the worlds of people 'whose distinctive taste and determination turned fantasy into reality', continued after she was fired in 1971.

Though the visuals were always the focus, Lawford's role would be vital, his charm, social connections and descriptive writing skills crucial to their success. He had been a diplomat and a Whitehall mandarin, the right-hand man to three successive foreign secretaries before quitting to live with Horst in New York.

With Lawford as 'historian' and with suggestions from a younger but equally well-connected Nicholas Haslam, English taste shone through best of all for these two aesthetes. Though the team would produce a memorable record of the homes of Calvin Klein, Doris Duke, Gloria Vanderbilt, Karl Lagerfeld and Valentino, among many others, *le style anglais* and American approximations of it remain the most distinctive. Vreeland sought originality in taste, and though this was usually underpinned by wealth and possessions, it was not always the case. The young Lord Eliot, at his ancestral home in Cornwall, had inherited belongings and a disinclination for good order but little money. His haphazard domestic setting made for an arresting set of images. 'Everything about such a house as this cries out to be described,' Lawford joyfully wrote. If American interpretation of English taste led to a riot of colour, so much the better. The Virginia-born Nancy Lancaster's house and garden in Oxfordshire represented for *Vogue* the apogee of English country-house style. The Duke and Duchess of Windsor's Englishness-in-exile in the Bois de Boulogne ran to 17 pages in the magazine.

American *Vogue's* Hamish Bowles, surely the successor to Lawford, has edited these pages with great skill, introducing out-takes to the original stories and re-researching this late-flowering moment in Horst's career with fondness and in detail, never eliding the contribution of Valentine Lawford – as dashing a figure as his photographer friend ■ ROBIN MUIR recently curated *'Vogue 100: A Century of Style'* for the National Portrait Gallery, London

To order *Around That Time* for £38.25 (plus £4.50

UK p&g) visit the World of Interiors Bookshop on 0871 011 1717

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1 'Grasse', by Alfonso Marina, £3,315, Paolo Moschino for Nicholas Haslam. 2 'Salon' carver, £3,750, Howe. 3 'Baxter', £295, Lombok. 4 'Fawley', £4,080, Jamb. 5 'S83', by Eugenio Gerli for Tecno, £2,400, Animali Domestici. 6 'Quiver' klismos, £8,600, Soane Britain. 7 'Avery', from £1,020, Pinch. Prices include VAT. For suppliers' details see Address Book >



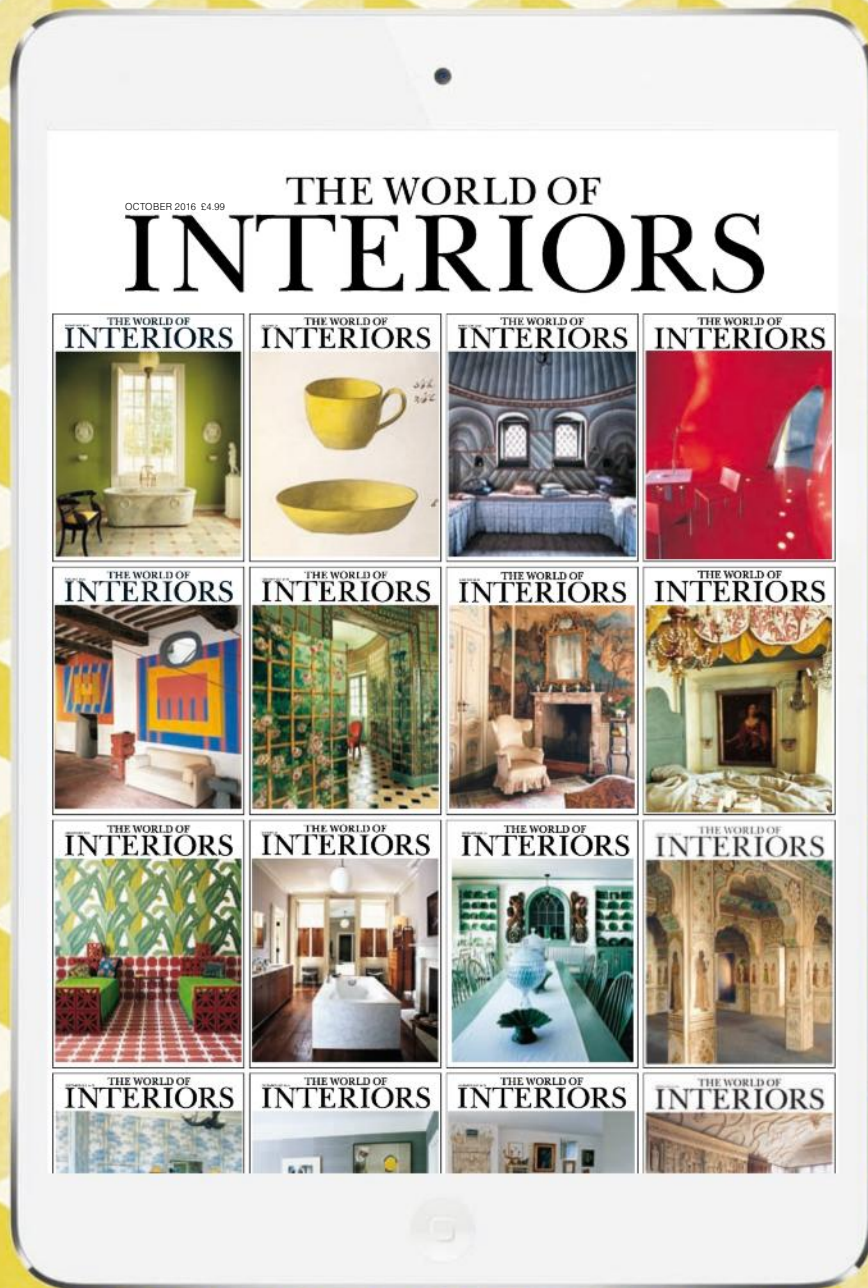
CHAIRS OF THE BOARD

Seeking a seat to impress at your desk? Whether old-school upholstery or wheels are your deal, think outside the box, says style spokesman Max Egger. Photography: Sean Myers



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1 'Ginger Ale', by Roberto Lazzeroni, £1,020, Poltrona Frau. 2 Tan leather director's chair, £6,000, Linley. 3 'Brno', by Mies van der Rohe, £1,518, Gotham. 4 'Pacc', by Charles & Ray Eames, £874, Vitra. 5 'C275' side chair, by Jens Risom, £450, Rocket. 6 Quince 'Sable', £1,368, Ochre. Prices include VAT. For suppliers' details see Address Book >



SHORTLIST

1 'Soft Pad' task chair, by Charles & Ray Eames, £2,415;
2 'Sedan', by Neri & Hu for Classicon, £1,576; both Aram.
3 Black bentwood swivel chair, £300, After Noah. 4 'Husk',
by Patricia Urquiola, from £1,036, B&B Italia. 5 'Piccione',
by Claudio Dondoli & Marco Pocci, £480, Ligne Roset.
Prices include VAT. For suppliers' details see Address Book ■





A rare Pontremoli needlework carpet, England, c1934, with monogram GM for the Prince George, Duke of Kent and Princess Marina, Duchess of Kent. Signed JMP.

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1 Henri Matisse, *Landscape in the South of France*, 1919, Hélène Bailly Gallery at Brafa, 21-29 Jan. 2 Pre-Columbian Colima *cargador* figure, 200BC-AD200, Throckmorton Fine Art at the Winter Antiques Show, 20-29 Jan

Has fickle Fortune – at last – smiled on Hull? The town voted the worst place to live in Britain 13 years ago (taking the top – or rather bottom – spot in Sam Jordison and Dan Kieran’s book, *Crap Towns*) will, as of **1 JANUARY** hold the title of **UK CITY OF CULTURE 2017**. The first season, running until March, sees the opening of the contemporary Humber Street Gallery, as well as the reopening of the Ferens Art Gallery, whose permanent collection includes work by everyone from Frans Hals to Barbara Hepworth. The face of public space in the city will be transformed across the year too, as artists create site-specific works as part of the Look Up project, while Nayan Kulkarni has been commissioned to create a series of light installations across the city. It’s not just art; there’s theatre, music, film and festivals too, including Back to Ours, which invites artists and shows on to the doorsteps of different communities in Hull. Mind if we join? Details: hull2017.co.uk.

BRITAIN

UNTIL 6 JANUARY SKETCH, CONDUIT ST, LONDON W1 **THE NIGHT BEFORE CHRISTMAS**. Sketch show: the Mayfair restaurant puts on quite the performance, with temporary art installations taking over its rooms, right down to the loos. Details: 020 7659 4500; sketch.london.

6-15 DECEMBER CHRISTIE’S, KING ST, LONDON SW1 **CLASSIC WEEK**. Ten sales over ten days, including ‘The Art of Japan’ and ‘A Surreal Legacy: Selected Works of Art from the Edward James Foundation’ (see page 82). Details: 020 7839 9060; christies.com.

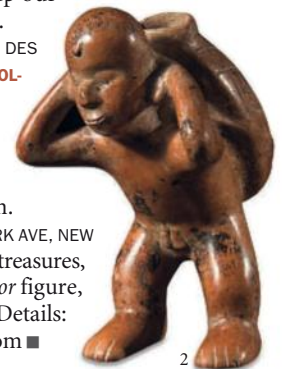
18-22 JANUARY BUSINESS DESIGN CENTRE, UPPER ST, LONDON N1 **LONDON ART FAIR**. Photo 50, the fair’s photography section, this year explores the passage from adolescence to adulthood under the title *Gravitas*. Heavy stuff. Details: 0844 581 1388; londonartfair.co.uk.

OUTSIDE BRITAIN

BELGIUM 21-29 JANUARY TOUR ET TAXIS, AVE DU PORT, BRUSSELS **BRAFA**. *Landscape in the South of France*, a tree-lined avenue by Matisse on show at Hélène Bailly Gallery, is right up our street. Details: 00 32 2 513 48 31; brafa.be.

FRANCE 13 DECEMBER ARTCURIAL ROND-POINT DES CHAMPS-ÉLYSÉES, PARIS **STEPHANE KOVALSKY COLLECTION**. The first monographic sale dedicated to the humanist photojournalist Willy Ronis presents 160 of his shots of Parisians, partisans and prisoners of war. Details: 00 33 1 42 99 20 20; artcurial.com.

USA 20-29 JANUARY PARK AVENUE ARMORY, PARK AVE, NEW YORK, NY **THE WINTER ANTIQUES SHOW** Ancient treasures, including a sling-wearing Colima *cargador* figure, pack a punch at Throckmorton Fine Art. Details: 001 718 292 7392; winterantiquesshow.com ■



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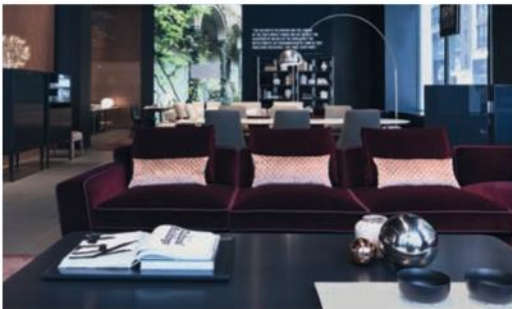
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From top:
 'Andalusia' lamp
 from Marioluca
 Giusti; 'Nimbus'
 sofa from
 Heal's; 'Kinross'
 washstand from
 Catchpole & Rye;
 'Ambiance II'
 fabric by Stroheim
 at Fabricut;



malachite from
 Dale Rogers
 Ammonite; new
 B&B Italia
 showroom in
 New York;
 'Boogie' mirror
 and 'Memphis'
 basin from
 Devon & Devon

network

Sophia Salaman chooses the best merchandise and events worldwide



■ Based in Florence, bathroom brand Devon & Devon takes its inspiration from the jazz age. 'Boogie', a new addition to its mirror collection, draws on the Art Deco style of New York. Made from chrome, it features a clever pocket-style storage shelf, ideal for smaller spaces. The finish – whether gold, brass or glossy nickel – is high-quality and the hand-crafting refined. Devon & Devon, 77-79 Westbourne Grove, London W2 (020 7221 5137; devon-devon.com).

■ Since 1986 Dale Rogers has been sourcing rare fossils and minerals from all over the world. Visitors to his Pimlico Road showroom will find some of the most beautiful examples of natural history that have formed in the past 450 million years. Seen here is an exquisite example of malachite, which has been used as a gemstone and sculptural material for millennia. It is popular because the colour does not fade over time. It can also be ground to a powder, meaning it can be used as a pigment and colouring agent. Dale Rogers Ammonite, 77 Pimlico Rd, London SW1 (020 7881 0592; dalerogersammonite.com).

■ Heal's 'Nimbus' sofa range has been specially designed for the modern living room, with modular components that can be configured to fit any space. Featuring a hardwood beech/birch frame as well as oversized feather/fibre foam seat cushions, the sofa is handmade in Britain using traditional upholstery methods and is available in a range of Heal's fabrics. Heal's, 196 Tottenham Court Rd, London W1 (020 7636 1666; heals.com).

■ The Westend Bed Company is dedicated to educating clients on how to achieve a good night's sleep. Visitors to its Sheen showroom will find luxury beds and mattresses all under one roof. The company, which houses a large selection of brands including Hypnos and Marshall & Stewart's exclusive 'Diamond' collection, offers a sleep analysis; this helps people find the best support and model of bed to fit their individual needs and preferences. The new showroom is now open. The Westend Bed Company, 215 Upper Richmond Rd West, London SW14 (020 7723 2925; westendbedcompany.com).

■ Catchpole & Rye was established thanks to a passion for restoring antique baths. But, in its foundry in Kent, the company also makes reproductions using original craft techniques from a century ago. Pictured here is the outstanding oval marble 'Kinross' basin, which stands on an intricate aged-copper frame. Both items were originally commissioned for Kinross House, near Perth in Scotland. Catchpole & Rye, Chelsea Walk, 282-284 Fulham Rd, London SW10 (020 7361 0940; catchpoleandrye.com).

■ B&B Italia has opened a flagship showroom on Madison Avenue, New York. (The other one opened in 1976 on Fifth Avenue.) The new space is spread over 800sq m and occupies the whole ground floor of no. 135. The designers behind the project, Antonio Citterio and Patricia Viel, had to take into account the original features of the building, such as the lofty ceilings (which are more than four metres high), paying special attention to the entrance and windows. B&B Italia, 135 Madison Ave, New York, NY 10016 (001 212 889 9606; bebitalia.com).

■ Established 60 years ago in New York by Joe Finer and Harry Guterman, Fabricut creates textiles of exceptional quality in a range of styles, from traditional to contemporary. Today the company has grown into one of the largest distributors of decorative fabrics, boasting several different brands under its umbrella, such as Vervain, S. Harris and Stroheim. Today Fabricut stocks over 58,000 different fabrics and trimmings. Ring 001 800 999 8200, or visit fabricut.com.

■ Marioluca Giusti established his eponymous company in Milan in 2007. The business was born out of a desire to source beautiful items for luxurious residences and super-yachts, created from synthetic materials, including acrylic and melamine. Visitors to the site will find home accessories in various types of 'synthetic crystal', from ice buckets and candlesticks to salad bowls. Seen here is the 'Andalusia' lamp, inspired by the rich architecture and history of this region of Spain. Ring 00 39 055 732 3541, or visit mariolucagiusti.com ■



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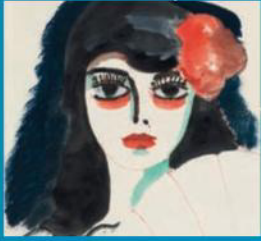




Abbott & Boyd, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbotandboyd.co.uk). After Noah, 121-122 Upper St, London N1 (020 7359 4281; afternoah.com). Allyson McDermott. Ring 01594 510003, or visit allysonmcdermott.com. Animali Domestici. Ring 07918 760871, or visit animalidomestici.co.uk. Anthropologie, 158 Regent St, London W1 (020 7529 9800; anthropologie.com). 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). Bert & May, 67 Vyner St, London E2 (020 3744 0776; bertandmay.com). Blithfield. Ring 020 7460 6454, or visit blithfield.co.uk. Borderline, Studio 013, Worlds End Studios, 132-134 Lots Rd, London SW10 (020 7349 7196; borderlinefabrics.com). Carolina Irving, 719 S. Los Angeles St, Suite 428, Los Angeles, CA 90014 (001 646 688 3365; carolinairvingtextiles.com). Casamance. Ring 0844 369 0104, or visit casamance.com. Christopher Farr Cloth, 32-33 Chelsea Wharf, 15 Lots Rd, London SW10 (020 7349 0888; christopherfarrcloth.com). Claremont, 35 Elystan St, London SW3 (020 7581 9575; claremontfurnishing.com). De Gournay, 112 Old Church St, London SW3 (020 7352 9988; degournay.com). Designers Guild, 267-277 King's Rd, London SW3 (020 7351 5775; designersguild.com). Elanbach. Ring 01543 410550, or visit elanbach.com. EV Associates. Ring 07814 379761. Fermoie, 2 Pond Place, London SW3 (01672 513723; fermoie.com). George Smith, 587-589 King's Rd, London SW6 (020 7384 1004; georgesmith.com). George Spencer Designs, 33 Elystan St, London SW3 (020 7584 3003; georgespencer.com). Gotham, 1 Pembridge Villas, 17 Chepstow Corner, London W2 (020 7243 0011; gothamnottinghill.com). GP&J Baker, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpjbaker.com). Holland & Sherry, 9-10 Savile Row, London W1 (020 7437 0404; hollandandsherry.com). Howe, 93 Pimlico Rd, London SW1 (020 7730 7987; howelondon.com). Iksel, Design Centre Chelsea Harbour, London SW10 (020 7351 4414; iksel.com). Inchyra. Ring 01738 860066, or visit inchyradesigns.co.uk. Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). Lewis & Wood. Ring 01453 873547, or visit lewisandwood.co.uk. Ligne Roset, 37-39 Commercial Rd, London E1 (020 7426 9670; ligne-rosset.com). Lindsay Alker, 2-9 The Ziggurat, 60-66 Saffron Hill, London EC1 (lindsayalker.com). Linley, 60 Pimlico Rd, London SW1 (020 7730 7300; davidlinley.com). Linwood. Ring 01425 461176, or visit

linwoodfabric.com. Lombok, 204-208 Tottenham Court Rd, London W1 (020 7736 5171; lombok.co.uk). Nicholas Herbert, 118 Lots Rd, London SW10 (020 7376 5596; nicholasherbert.com). Ochre, 46-47 Britton St, London EC1 (020 7096 7372; ochre.net). Osborne & Little. Ring 020 8812 3123, or visit osborneandlittle.com. Paolo Moschino for Nicholas Haslam, 10-14 Holbein Place, London SW1 (020 7730 8623; nicholashaslam.com). Patsy's Enterprise, Granville Arcade, Brixton Market, London SW9 (07985 45551). Paul Montgomery. Ring 001 540 337 6600, or visit paulmontgomery.com. Penny Morrison. Ring 01547 560460, or visit pennymorrison.com. Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Pinch, 26-32 Voltaire Rd, London SW4 (020 7622 5075; pinchdesign.com). Poltrona Frau, 147-153 Fulham Rd, London SW3 (020 7589 3846; poltronafracom). Rapture and Wright. Ring 01608 652442, or visit raptureandwright.co.uk. Rocket, 4-6 Sheep Lane, London E8 (020 7254 8391; rocketgallery.com). Romo, Design Centre Chelsea Harbour, London SW10 (0845 644 4400; romo.com). Schumacher. Ring 001 800 523 1200, or visit fschumacher.com. Simon Playle. Ring 020 7371 0131, or visit simonplayle.com. Soane Britain, 50-52 Pimlico Rd, London SW1 (020 7730 6400; soane.com). St Jude's. Ring 01603 662951, or visit stjudesfabrics.co.uk. Surface View. Ring 0118 922 1327, or visit surfaceview.co.uk. Timorous Beasties, 46 Amwell St, London EC1 (020 7833 5010; timorousbeasties.com). Tinsmiths, Tinsmiths Alley, 8a High St, Ledbury, Herefordshire HR8 1DS (01531 632083; tinsmiths.co.uk). Tissus d'Hélène, Design Centre Chelsea Harbour, London SW10 (020 7352 9977; tissusdelene.co.uk). Titley & Marr. Ring 02392 599585, or visit titleyandmarr.co.uk. Tobias and the Angel, 66 White Hart Lane, London SW13 (020 8878 8902; tobias-and-the-angel.myshopify.com). Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Vanderhurd. Ring 020 7313 5400, or visit vanderhurd.com. Vitra, 30 Clerkenwell Rd, London EC1 (020 7608 6200; vitra.com). Volga Linen, Studio R3, Redloh House, 2 Michael Rd, London SW6 (020 7736 7756; volgalinen.co.uk). Watts of Westminster, Design Centre Chelsea Harbour, London SW10 (020 7376 4486; watts1874.co.uk). Zinc Textile. Ring 01623 756699, or visit zinctextile.com. Zoffany, Design Centre Chelsea Harbour, London SW10 (0844 543 4748; zoffany.com). Zuber, 67 Pimlico Rd, London SW1 (020 7824 8265; zuber.fr) ■

Top left: 1 'Grasse', by Alfonso Marina, £3,315, Paolo Moschino for Nicholas Haslam. 2 'Salon' carver, £3,750, Howe. Top right: 1 Indigo 'Dedalo', £60, Inchyra. 2 Indigo 'Tania Dot 114', by Les Indiennes, £79, EV Associates. 3 'Calimanco CALI-004', £110, Fermoie. Fabric prices are per m; all prices include VAT



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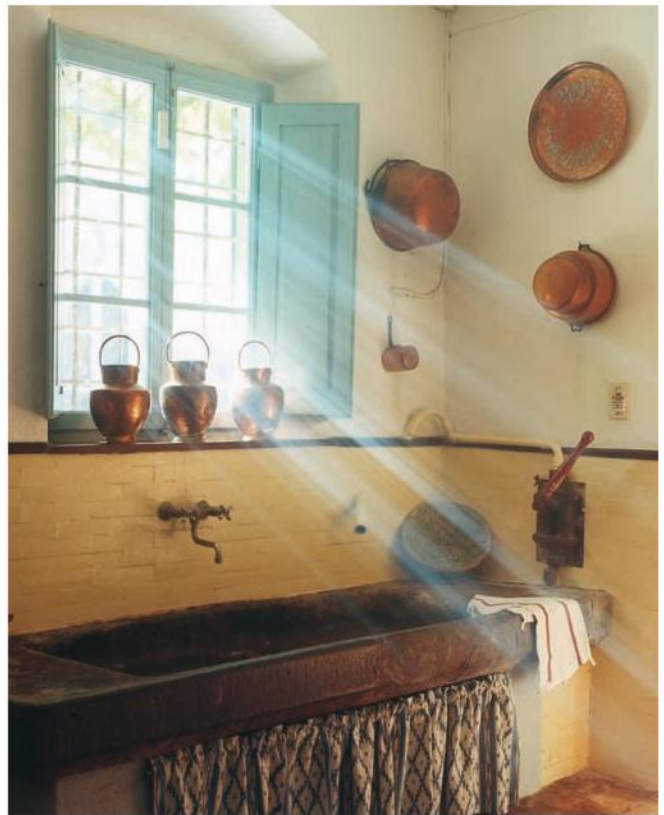


GRIPPED BY THE GRAPE

On inheriting a neglected Tuscan winery Alessandro de Renzis Sonnino had no plans to live there. But then his wife, Caterina, visited the estate and was intoxicated by its neglected 'sleeping beauty' of a castle. Having moved in and restored the *castello's* frescoed rooms and working vineyards, she tells Marella Caracciolo how some things really do get better with age. Photography: Tim Beddow

Left and top: this is one of several drawing rooms in Castello Sonnino. The verdant frescoes, which continue across the door, date from the late 18th century. Though the landscape is imaginary, the flora and fauna within it are typical of the castle's surrounding region. The Murano chandelier was made around the same time, while the Spanish carpet beneath dates to 1877.

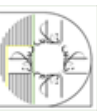




This page, clockwise from top: the dining table is lit by a precious 18th-century Meissen chandelier, which was found by chance, dismantled and in a wooden box; an old water pump still sits beside the kitchen's pietra-serena sink; original copper pans hang on the walls. Opposite:

the trophy room is filled with the spoils of Alexander von Leibniz's travels in Tuscany, Sicily and Afghanistan. In front of the desk is a huge skull

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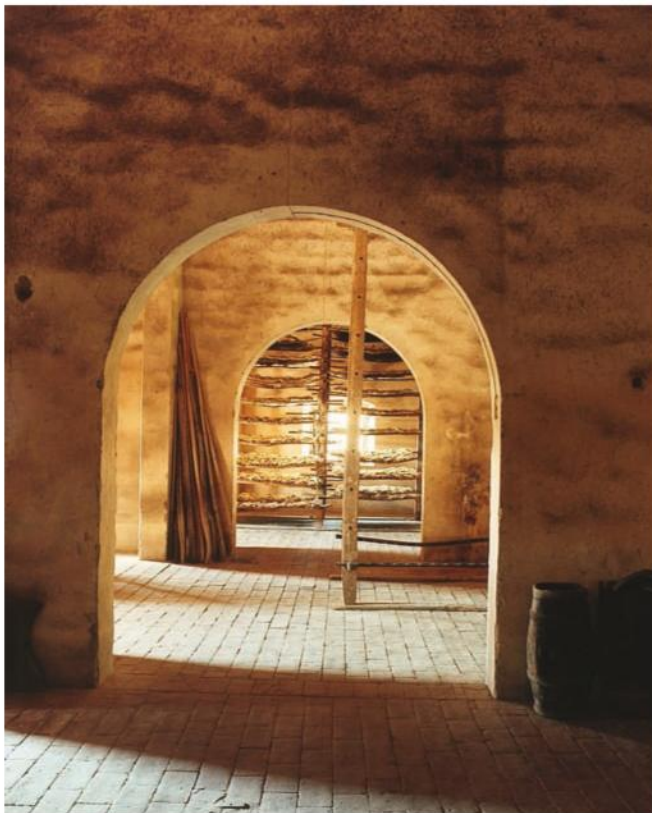
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Left: the archive room stores more than 200,000 original documents pertaining to the unification of Italy and World War I, which once belonged to Sidney Sonnino, the former prime minister and foreign minister. They were found in the 1960s. Top and above: Sidney's library houses rare volumes, largely on history, politics and literature. Among them is a first edition of Dante's *Divine Comedy*.





This page, clockwise from top: in the *vinsantaia*, barrels store Castello Sonnino's dessert wine – one of the most valuable (and well-known) products of this winery; the vin santo is made from trebbiano and malvasia grapes, which are dried for nearly five months to concentrate their sweetness; the floor's *matte* (terrazzo) tiles were made in the estate's furnace. Opposite the press itself dates to the 17th century.

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ONE CHILLY day in the spring of 1988 a handsome young woman with a mane of red hair found herself groping in pitch darkness on the ground floor of a semi-abandoned castle. Undaunted, she made her way to a sliver of light: the edge of a window behind closed blinds. She opened it, not without difficulty, and turned round to take in the room. 'Beyond a cloud of glowing dust,' she says, 'was a forest.' The woman was photographer Caterina Curradi, and the 'forest' an exquisitely painted drawing room in a castle near Montespertoli, Tuscany, that her fiancé, Alessandro de Renzis Sonnino, was being given by a childless uncle. At the time Alessandro, who now runs Sonnino's excellent winery, had never considered moving into the castle. He'd barely even set foot in it. So when, on that spring day, he asked Caterina to come and see it, little did he know the invitation would change his life. 'He showed me into the castle and closed the door behind me, saying he wanted to look at the vineyards,' Caterina recalls. By the time he returned to take her back to Florence, their fates were sealed. And so was Castello Sonnino's. 'The moment I opened that window,' she says, 'I knew that sleeping beauty of a castle was going to be our home.'

Tuscany abounds with castles, but Sonnino is in a league of its own. It's not so much the architecture that makes the difference – the fortified structure that evolved around a Medieval watchtower is quite typical – but the layering and accumulation of objects over time. In the 17th century, members of the Machiavelli family, closely related to the author of *The Prince*, Niccolò, laid hands on the property and transformed its fortified remains into an aristocratic – albeit rural – abode. Elaborate decorations, including the verdant murals in the drawing room, were added a century later. The turning point occurred in the 1830s when the estate was acquired by Baron Isacco Sonnino, a wealthy Jewish merchant from Livorno who had made his fortune trading cotton and insuring cargos in Alexandria, Egypt. The baron had decided to invest his fortune in a number of properties in his native Tuscany. These included a palace in Florence, where he set up residence with his English wife, Georgina Terry Dudley, and their children; a vast 'hermitage' hanging off the cliffs south of Livorno; and a series of rural properties all over the region. With more than 1,000 hectares of, mostly, vineyards and olive groves (though now with fewer than 200), Castello Sonnino was the largest of them all. Isacco and, later, his son Sidney – the enlightened Italian prime minister and minister of foreign affairs during World War I – transformed the estate into a modern agricultural enterprise. Workers and their families were allotted a home and a plot of land and elevated to a

position of responsibility. 'Thanks to the family's administration, workers no longer considered themselves *contadini*, peasants,' Caterina points out, 'but small entrepreneurs.'

Castello Sonnino became a successful experiment in how to run a modern agricultural enterprise. Produce included wine, olive oil and tobacco. Though Sidney loved to hunt in this area, he never spent much time at Sonnino. As for the peculiar accumulations of objects – furniture, books and other memorabilia – every time a family property was sold, its contents would be shipped off to the vast Castello Sonnino. It is probably why, unlike others bought by Isacco, this one has remained in the family. Sidney's huge library with thousands of original documents pertaining to his political career, including his battles for the emancipation of women and of land workers, found its way here. Alessandro de Renzis Sonnino's adventure-loving uncle Lodovico added exotic touches to these interiors in the form of 'primitive' sculptures found during his travels to Africa and Asia from the 1950s, and the stuffed heads of animals killed during safaris. By the time Caterina stepped onto the scene, these rooms were somewhere in between a treasure trove and a long-forgotten depository.

It took much persuading on her part to convince Alessandro to come and live at Castello Sonnino and raise their children there. In the summer of 1988, before their wedding in Tangier, the couple invited friends to camp out at the castle. Candlelit parties in the evening were preceded, in the daytime, by hours spent restoring rooms and objects and moving furniture around. Transforming the rambling old castle into a home was only the beginning. Taking over Sonnino made the couple realise that the same elements that made the place feel like a time-warp contained the seeds for a new flowering. Caterina calls these time-honed qualities 'resilience'.

'The locals have been pruning vineyards for dozens of generations,' she says. 'This is an invaluable patrimony.' This sedimentation is visible, and tangible, in the accumulation of agricultural tools, some dating back to the 17th century, in the farm's wine cellars – an anthology on the evolution of winemaking techniques, some of them used to this day. They include a complex system of wood scaffolding where trebbiano and malvasia grapes are laid out to dry in order to make a sweet vin santo dessert wine, one of the prized productions of Castello Sonnino. 'Resilience means readapting past experiences to meet present and future challenges,' says Caterina. 'This is something we do every day.'

The De Renzis Sonninos are determined to make Castello Sonnino's resilience carry them, and the history of their territory, into the future. In 2014 they opened their doors to students and faculties from international universities offering what Caterina describes as a first-hand Italian experience, at the International Education Centre. It's a didactic system, she says, where students of subjects including wine-making and sustainable agriculture learn by immersing themselves in a live farming environment. 'It's hard work, agriculture. And there are temptations,' Caterina says. 'We get offers all the time from Chinese buyers ready to back commercial projects, such as a golfing resort. If we give in, Castello Sonnino will become another cathedral in the desert, with no purpose and no perspectives for the future.' Instead of golfers, Castello Sonnino now hosts students. Culture and agriculture remain its goals ■

Castello Sonnino, 6 Via Volterrana Nord, 50025 Montespertoli (FI), Italy (00 39 0571 609198; castellosonnino.it). For more information on the Castello Sonnino International Education Centre, ring 00 39 0571 608760, or visit castellosonnino.org

This page: a view of the castle across its vineyards and olive groves. Opposite: this vaulted room is called the *cattedrale*, or cathedral, because of its enormous size and shape. Historically it served as stable, but now houses an old wagon and the first estate museum of the Fiat 500

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ON HIS METAL

Indistinguishable among the pale grey cupboards on the left-hand wall, the front door opens directly into the living room. In front is a two-in-one table/chaise longue by Pierre

Architect Pierre Saalburg's first test was modernising his mother's flat in Paris, while preserving its Haussmannian proportions. But he didn't stop there, challenging himself with making the furniture too. Mining salerooms for ideas, he struck gold, and his prototypes – silvery tables, a cupboard inspired by old tin bread bins, and an aluminium 'tabernacle' housing precious art – are simply sterling, says Valérie Lapierre. Photography: Ricardo Labougle





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Top: an anamorphic sculpture of a woman by Charles Matton leaps across the chaise longue alongside a black aluminium lamp, also designed by Pierre. Left: a

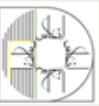
lectern-like table with a carbon leg displays, among other things, a drawing by l'Abbé Morel, and a sheet-metal sculpture of a bird by the Baschet Brothers





Top: the black aluminium cabinet opens to reveal a collection of drawings. To its side, openwork shutters shade large windows behind a desk by Pierre and a

chair by Norman Cherner. Right: the sconces and trays were cut from the metal of the doors, folded up and left their original silver colour, leaving a negative shape





IN A BUILDING

near the Hôtel Drouot in Paris, the architect Pierre Saalburg has just designed an entire collection of furniture for the apartment he has restored alongside his partner, Anki Linde (*WoI* Oct 2007), for his mother.

The couple, who together with Troels Lerfeldt run LSL Architects, have reworked the flat's typically Haussmannian features in a resolutely modern way. The 70sq m floor plan comprises a living room of nearly half that size, which you enter immediately from the front door. There is a bedroom and en-suite bathroom the same size to its left, and a small adjoining kitchen to its right. Thanks to open partition walls at either end, all the rooms – except the kitchen – interconnect on two or three sides, including the bathroom at the back of the bedroom. Circulation from room to room is fluid, a feeling accentuated by an ingenious system similar to the one Marcel Duchamp installed in his Paris apartment in 1927, whereby a door hinged on a single shared jamb can close one of two portals. Here, for example, the same door is used to close either the loo or the living room. It can be confusing to the uninitiated, who spend time looking for something that isn't there. But 'it's a tremendous gain of space', says Pierre enthusiastically.

The load-bearing walls have been turned into cupboards, in which everyday objects are hidden. The front door sits flush among them, merging into alignment. 'No one manages to find it first time,' warns Pierre, bursting into laughter. The elegant, minimalist, functional bedroom and pale-grey living room are lit by windows overlooking the street, fitted with openwork interior shutters. The kitchen is separate, set further back and can only be reached through an aluminium-lined passage in the corner of the living room. The cupboards above the kitchen worktop are made of the same material; so too is the astonishing cabinet hanging on the opposite wall, its rounded form echoing the shape of the dishes inside it. Pierre designed it in reference to the tin bread bins his grandmother owned. All this metal reflects the light attractively from the bay window overlooking the terrace.

Other than the chairs and a large black wall lamp, all the furniture is by Pierre. 'I draw very little furniture. [Instead] I make full-size models and live with them for a little while to check the curves and proportions before making prototypes.' His next plan is to find a manufacturer. As he lives in the same building as his mother, a stone's throw from Paris's temple to auctions, he visits the salerooms every day, 'not to buy, but to look'. Everyone in the neighbourhood seems to know him, and he is met with friendly greetings and handshakes wherever he goes. 'It's a village,' points out this good-humoured man in his mid-forties, revealing a big gap-toothed smile. For him, a man passionate about monastic architecture who worked for the British architectural designer John Pawson

Top: on the kitchen wall, a Jean Hélon painting hangs beside an asymmetrical cupboard. Left: Pierre says he based its curving design on his grandmother's

tin bread bins. Opposite: the architect installed a black lamp with a pulley-and-counterweight system above the padouk-topped dining table



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Aluminium shelves fixed to the bed serve as tables. Pierre bought the small lamps, then made his own version, which hangs above an Antonio Seguí painting.

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when he was doing up an abbey in the Czech Republic (*Wol* June 2000), 'visiting Drouot has been a liberation. Without it, I don't think I would have made pieces of furniture so different from one another. Seeing so many shapes and possible materials has encouraged me to be more imaginative... And you meet some extraordinary craftsmen there.'

Because he loves both paintings and bare walls, Pierre has invented a device that allows people to enjoy works of art only when they want to, concealing them behind a large tabernacle-like piece of black aluminium lining one living-room wall. When the doors are closed, only a pair of sconces and a tray displaying small objets are visible. The fixtures were cut from the unpainted aluminium of the door and folded upwards, leaving a symmetrical recess below them, like a hollow shadow. When the doors are opened, the unit lights up and reveals drawings by Raymond Mason and Max Ernst, just two of the many artist friends of Pierre's family. (His gallery-owning grandfather, Pierre Colle, was Balthus's dealer and staged a groundbreaking Surrealist show in 1933, while his eccentric Mexican grandmother collaborated with Christian Dior.)

Opposite, on either side of the sofa, two curious items of furniture made of folded sheet metal, like little lecterns, act as display stands for small objects, such as a metal bird by the Baschet Brothers, known for their work combining sculpture and sound, or a lamp made of black aluminium that Pierre designed to resemble a small chapel. Each of the lecterns stands on one foot, like that of a wading bird. They're made of carbon, as are those of the kitchen table next door, which looks like it's mounted on pins. The backs of these legs seem to be suspended in space, lending an airiness to its big top made of padouk, an African wood of a lovely red colour.

The living room houses another series of tables, this time on four legs, such as the low one with its padouk top, or the small but high one with its eye-catching iridescent surface. Only when you are up close do you realise that it is made from green beads arranged in furrows. Still more intriguing is the chaise longue – part sofa, part low table – that at first glance almost looks like two separate pieces of furniture.

In the bedroom's fitted cupboards, Pierre has concealed a small desk and a bookcase. The decoration of this room is a reminder of his fondness of the colourful buildings of Mexican architect Luis Barragán, which combine 'fantasy and rigour'. Here, for instance, there's a bed covered with orange velvet leaning against a wall lined with fabric of the same colour, flanked by aluminium tables. On it is a white blanket, which Pierre refers to as 'my grandmother's ermine'. Forming a white square on an orange background, it's like an abstract painting ■

LSL Architects. Ring 00 33 1 48 00 09 65, or visit lslarchitects.com



Top: the bookshelves in the bedroom are hidden in one of the cupboards. Left: the bathroom has no doors, meaning from this spot you can see all the way into the living

room. Opposite: the wall-mounted shower runs directly onto the concrete floor, which is sloped, directing water to a drain located beneath the bath



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Arnaud and Eric's nursery in Taroudant, southern Morocco, is filled with opuntias (prickly pears), among the few fast-growing genera of cacti



THORNS WITHOUT A ROSE

As the world heats up, dry beds of prickly succulents are, says Arnaud Maurières, the future of horticulture. And they're just as pretty as traditional English flower-patches too, bursting into bright and fragrant bloom, however fleetingly. Here he explains why the plots he and his partner, Eric Ossart, plant in Morocco are anything but common or garden. Photography: Roland Beaufre



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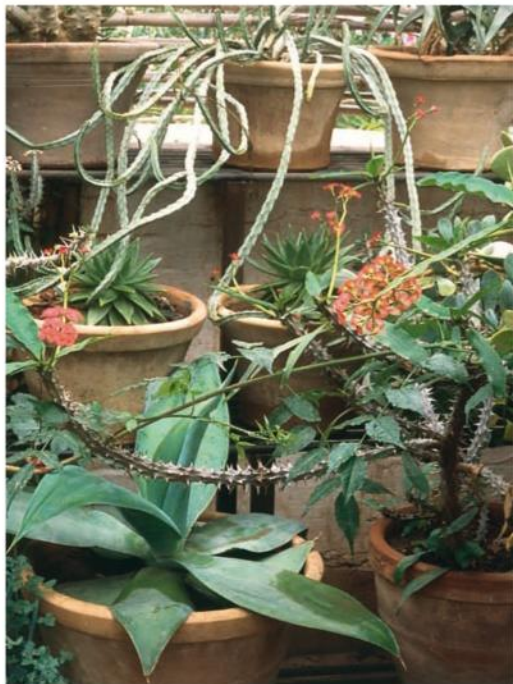
This page, clockwise from top left: Arnaud and Eric have designed a number of gardens for riads near Taroudant, including that of L'Orange Bleue, where a paved courtyard is shaded by Persian lilacs (*Melia azedarach*); the architectural *Cylindropuntia subulata*, imported to Morocco from Latin America, was traditionally used to build hedges round fields; Dar Habab's garden proves that dry doesn't mean flowerless. *Cordia boissieri*, with white blossom, is in bloom for six months a year; the palm trees at Dar al Hossoun, found in a nearby oasis, went into the ground round the pool before any construction began; architecture (*Agave americana*) meets colour (*Caesalpinia gilliesii*). Opposite: Aloe vera, here in bloom, is known for its medicinal properties and has been cultivated in the Mediterranean since antiquity





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This page, clockwise from top: Arnaud and Eric have shaded the terrace at Sidi ou Sidi, their house in the middle of Taroudant's medina, with reed screens; a cultivar of *Euphorbia millii*, also known as crown of thorns, spills over the edge of its terracotta pot; rare or more vulnerable plants are kept here, and since the dining table is used every day, they can be easily monitored; some of them are still too small to be planted in the ground, others are newly acquired, either found on the duo's travels or in other nurseries. Later, they will be propagated and introduced to the gardens. Opposite: most of the succulents on the terrace are kalanchoes, which largely hail from Madagascar, but there are also plants from eastern and southern Africa, Mexico, South America, Yemen and the Arabian peninsula





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FOR OVER TEN YEARS Eric Ossart and I have made gardens all over the Mediterranean basin. In the south of France, work has taken us to the harsh Rhône Valley, rarely spared by the mistral, and to the Côte d'Azur, whose climate allows the most varied plants to acclimatise. We have devised unlikely gardens on the sea front in Alexandria, swept by salt winds that even olive trees cannot cope with, and on the inland plains of Menorca, where stone and vegetation are combined.

At the end of the 1990s, we set up business in Taroudant, southern Morocco, where we were confronted with true aridity: here years can go by without any rain, and summer temperatures climb to over 50°C. Faced with the failure of our first plantings, burnt by the sun and with a lack of water that made abundant irrigation impossible, we had to invent a new kind of garden. In the search for new plants, we travelled a great deal, 'botanising' extensively in such countries as Madagascar, Yemen, Australia, southern India and above all in Mexico, which captivated us. At the end of the 2000s, we then tried to tame the wildness of nature and introduce other landscapes into gardens.

Born in the 20th century, the modern garden is dominated entirely by the influence of the English model. Britain being one of the most temperate places in the world means that any transposition to another part of the world thus requires abundant irrigation. So it needs a change of mindset to realise that a garden without watering is not second-rate. A field of agaves can be as generous as a bed of roses: it's all a matter of how you look at it. In any case these plants, however forbidding they may seem, do blossom. For a day. For an hour. Even less, but in spectacular fashion, and the ephemeral flowers of cacti have colours more dazzling than the most beautiful roses; the stems of agaves several metres high are like plant sculptures. And while the crushed silk of cistus petals may have no fragrance, oreganos fill the air with scent.

Far removed from any classical references, our gardens are 'steppes'. We did not, of course, invent the steppe, but we did import this word into the gardener's lexicon. Ours are cosmopolitan: using grasses, succulents, shrubs and trees, we recreate a landscape that looks natural but whose components come from all the arid regions of the world. These plants are chosen according to their growth, their shape, sometimes their colour, and their position in the combinations we devise. Some of them, like most of the agaves and many opuntias (prickly pears), are essential since they grow without difficulty in a very wide range of climates and soils. Others, like certain aloes or Madagascan kalanchoes, have more specific needs. They are more capricious, but it is they that give the gardens their particular characters.

A gravel path in the grounds of Dar Igdad is shaded by Peruvian pepper trees (*Schinus molle*). Beneath them grow *Agave americana* and spindly *Cylindropuntia subulata*, a cactus from Argentina





Eric, in orange, and Arnaud hide among the succulents at Dar Igdad. In front of them are the almost perfectly circular cladodes of an *Opuntia robusta* (wheel cactus) they brought back from Mexico

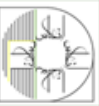
Today, the main problem remains the difficulty of acquiring these plants, since most of what's commercially available is unsuitable for growing in conditions of prolonged drought. For the last 20 years or so, a few rare professionals have been offering Mediterranean plants such as olive and pomegranate trees, lentisk, cistus and phlomis, but as customers are still too few, the quantities available are low and the prices high. Rare are the landscape gardeners who order several hundred pots of the same variety; to plant 'steppes', however, sometimes spreading over several hectares, you need a lot of plants.

Eric and I do not have these problems because we try to acclimatise the plants that we discover to their new environments. Those that come from seedlings, like the majority of grasses, trees and shrubs, require repotting several times, regular maintenance and a lot of growing space, so we often enter into growing contracts with nurseries, owned by friends, where they will be watered less and not as shaded as the other plants. By contrast, plants that come from cuttings or shoots, like most succulents, have to be planted directly in the soil. Taking these cuttings and samples from nature or directly from other gardens can be helpful: we prune ground cover, clear beds of aloes, pull up agave shoots that are too invasive or clear trunks of bushy cacti. The samples can then be planted as needed elsewhere.

On the other hand, there are some really delicate plants that require special care, and those we have only two specimens of, or which are too small to be planted in open ground – all these treasures are cultivated on shelves, under the light shade of reed screens unrolled onto a metal pergola on the terrace where we eat. This way we can keep an eye on them and water them precisely. They form a real garden of pots.

In dry countries, with contrasting, sometimes violent and always disruptive seasons, nature is infinitely rich. It brings surprises: our discoveries and our combinations are endless, and we are only just starting with them. But aridity is not a choice. Water is becoming scarce and is already expensive; and dry regions cover more than 40 per cent of the planet's landmass. It is an opportunity to discover a new aesthetic. These gardens overturn convention, upset those used to drip irrigation, while remaining respectful to the environment.

We will no longer have mixed borders with subtle and tender colours; instead surprising hues and prickly, sharp, creeping plants will intertwine with one another as though locked in battle. It is magnificent and fascinating. Eric and I think that the garden of tomorrow will be arid or it will not be at all ■
'Eloge de l'Aridité: Un Autre Jardin est Possible', by Eric Ossart and Arnaud Maurières, is published in French by Editions Plume de Carotte, rrp £25 approx





In Paul's kitchen, the worktops and cupboards are made out of redundant pews from St Saviour's church in London's Muswell Hill. The plate on the mantelpiece above the Victorian range is Mason's stoneware. It took two weeks to chip away the cement and uncover the original floor tiles.





POINTED CRITICISMS

George Gilbert Scott was attacked for over-modernising the church in a Welsh village, so it's ironic that the vicarage he designed to go with it resembles the Gothic architecture of the Medieval era. It's visible in the trefoils, finials and arches of the house – now snapped up by a long-standing lover of Victoriana. Text: Helena Attlee. Photography: Alex Ramsey.

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This page, clockwise from top: the bookcase in the hall was made in 1860 from Cuban mahogany and is decorated with tiny carved masks. The staircase hall beyond it leads to the drawing room; a metamorphic chair by the door to what was once the vicar's study can transform into a set of library steps. Above it are two of a set of four etchings of Hereford Cathedral, made after the Romanesque west end collapsed; Paul first saw the triple-bevelled Regency mirror in the study when he was a teenager growing up in Stoke – it was tiled into the wall of a fish-and-chip shop. The candelabra beside the sofa is from a municipal building in Edinburgh, and was made to be used either with gas or candles; Paul opened out the understairs, boxed in during the 1960s, on the day he moved in, installing a davenport desk. Opposite: the stairwell was decorated by Katrina Lubovna, who had previously worked for both Watts & Co and the Victorian Society. At the bottom of the stairs is an Arundel Society print, a triptych from the





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This page, clockwise from top: guests generally eat by gaslight in the dining room; this Victorian radiator would probably have stood in a hall, and its miniature cupboard would have been used for drying out gloves or mittens; The Old Vicarage, with the coach house to its left, can be seen in the distance beyond a buttercup meadow and woods; a Victorian vaseline-glass épergne stands at the centre of the dining table, by James Shoolbred & Co, which is set with Mason's Regency tableware. Opposite: each bedroom at the vicarage has its own bathroom, made in space originally occupied by a dressing room





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PAUL GERRARD was a difficult child. While his friends were assembling Airfix models and swapping Dinky toys, he was already collecting anything and everything Victorian, and with a dogged determination that dismayed his mother. It was this enduring obsession that eventually brought Paul and his partner, John McCall, to the Victorian vicarage of Norton, a very small village below Offa's Dyke, the ancient earthwork that still marks the border between England and mid-Wales.

Norton is old enough to be recorded in the Domesday Book, but its glory days came when Richard Green Price inherited the estate from his uncle in 1861. Green Price was already a successful solicitor with an entrepreneurial streak that saw him investing heavily in local railways. After inheriting the estate he served as MP for Radnorshire, first as a Conservative and then as a Liberal in Gladstone's parliament. His instincts were philanthropic and having enlarged the manor house, he transformed the lives of his employees by building comfortable cottages for them to live in, a school for their children and almshouses for their dotage. He used local builders for these jobs, but when it came to restoring the Medieval church at the centre of the village and giving Norton its own vicarage for the first time, he set his sights very much higher.

The politician commissioned George Gilbert Scott, one of the best-known and most prolific Victorian architects, to design the vicarage, coach house, stabling for two horses and a hayloft. The commission was small fry for a man already accustomed to building asylums, hospitals and workhouses, a man who would go on to design London's Albert Memorial, the Midland Grand Hotel at St Pancras, Glasgow University and Edinburgh Cathedral, but he accepted it and work began in 1863. The vicarage was completed in time for the reopening of the church in 1868, and the vicar moved in promptly with his family and servants.

Scott's design was for a plain building, imprinted only with the few ornaments that would express his devotion to the Gothic Revival. Paul Gerrard, who trained as a priest, is particularly well placed to appreciate the symbolism of these decorations. 'It's all there,' he explains, 'the 12 finials on the roof, with their shining golden orbs, represent the kingship of Christ over the world, and the seven trefoils cut into the bargeboards represent the Trinity.' While Scott's restoration of the church was criticised for giving the ancient building a wholly Victorian appearance, the distinctively pointed porch and window arches of the vicarage recall only the church architecture of Medieval Europe.

Paul saw the vicarage for the first time in 1997, when it had already passed through a succession of owners since being sold off by the diocese in 1963. The garden was overgrown, trees blocked every view to the hills, a garage had been erected in front of the coach house and

only two of the roof finials survived. Undaunted, the couple bought the house and Paul embarked on six years of painstaking restoration. He started by pulling out temporary divisions that made part of the building into flats, stripping emulsion from walls and ceilings, and gloss paint from doors and shutters. He liberated floorboards from a covering of fitted carpet and rediscovered the quarry tiles beneath a layer of concrete in the kitchen. The baize door to the service rooms had lost its two-way swing, but he found the original mechanism and had a spring made by hand to repair it. He also replaced the finials on the roof.

Paul and John already knew the work of local decorator John Arnold from the restoration of the high Victorian interior of the Judge's Lodging in nearby Presteigne (*Wol* Jan 2012). A previous owner had asked Arnold to cover the walls of the vicarage in brilliant white emulsion, but now he had the happier task of reproducing the original graining on the doors, gilding the orbs on the new finials and hanging 19th-century wallpapers throughout the house, many of them reproduced from the V&A archive. Arnold identified red distemper Paul had uncovered in the hall as a shade known to Victorians as 'dragon's blood red'. Serendipity led them to a wallpaper in a similar colour designed by Scott's son, George Gilbert Scott the Younger.

A starry sky above the staircase of the Grand Midland Hotel at St Pancras inspired a heavenly firmament on the coffered ceiling of the stairwell at the Old Vicarage. They commissioned Katrina Lubovna to scatter stars across a dark blue background, making each one from ten layers of gesso covered in gold leaf. A Gothic inscription at the top of the wall spells out a familiar quotation from *The Confessions of St Augustine*: 'Lord give me chastity and continence, but not yet.'

Paul and John often accept bed-and-breakfast guests. Some choose to arrive at dusk, when the house is lit like a cruise ship, every window illuminated by soft light. Indoors, candles make the gold stars above stairs twinkle. Paul and John have reinstated the distinction between 'upstairs' and 'downstairs' by installing a bell beside the baize door to the kitchen, and instructing their guests to use it rather than penetrating the 'servants' quarters'. Given the comforts of the place, it would be easy to imagine a team of staff beyond this frontier, but in the kitchen there's only Paul, who was a chef before becoming a priest.

The rooms have a settled feel today, as if the vicarage had recovered a memory of itself, but Paul insists the interior is their own interpretation of a Victorian house, rather than 'a slavish reproduction'. And any guest could confirm that the warmth of the drawing room, the food served in the dining room and the comfort of the bedrooms are entirely 21st-century ■

To book bed and breakfast at *The Old Vicarage*, ring 01544 260038, or visit oldvicarage-nortonrads.co.uk





Tall guests in particular like this bed in the Burlinson room – it's 2.24m (7ft 4in) long. It is decorated with abalone-and-mother-of-pearl rosettes. The satinwood cupboard was made by Maple & Co, one of the most successful furniture makers in Victorian England.

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This page: from Constance's personal album, this 1875 photograph taken in Levuka, Fiji, shows the rival collectors Baron Anatole von Hügel (lower left), Captain Knollys and Arthur Gordon's assistant eyeing some Fijian clubs – 'making the most hideous grimaces arming ourselves with knives etc but one of us or all,' wrote the baron, 'invariably exploded [with laughter]'. Opposite, top: Constance as an older woman, c1904. Bottom: Constance's c1876-77 watercolour of Fijian war clubs includes two battle hammers with spikes, often (erroneously) called pineapple clubs.





PAINTER IN A PITH HAT

Sporting the headgear for which Victorian adventurers were renowned, Constance Gordon Cumming sailed to Fiji in 1876 to serve as a companion for the British governor's wife. With the native islanders fast succumbing to European-borne diseases, the eccentric watercolourist strove to record their material culture – from clubs and combs to coconut bowls – for posterity, as Celia Lyttelton reports

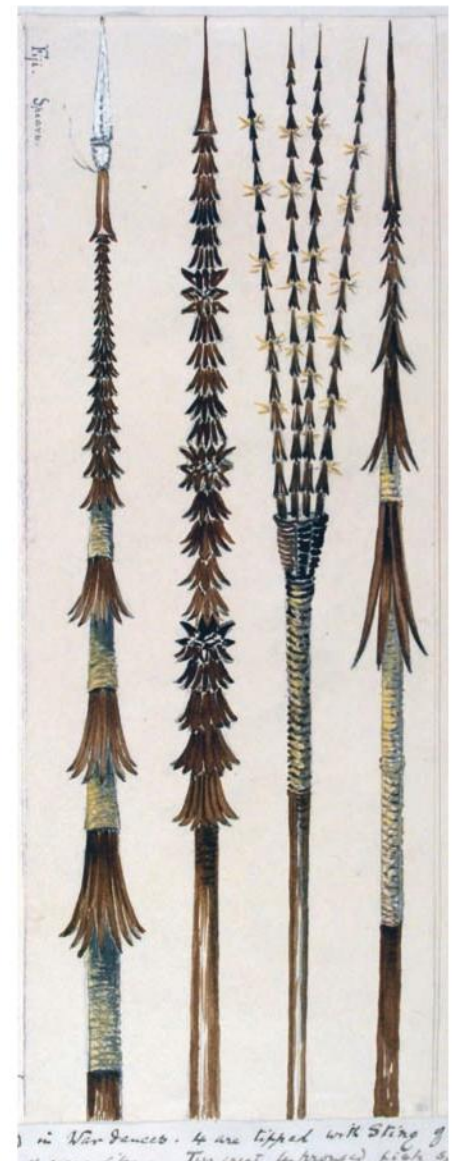
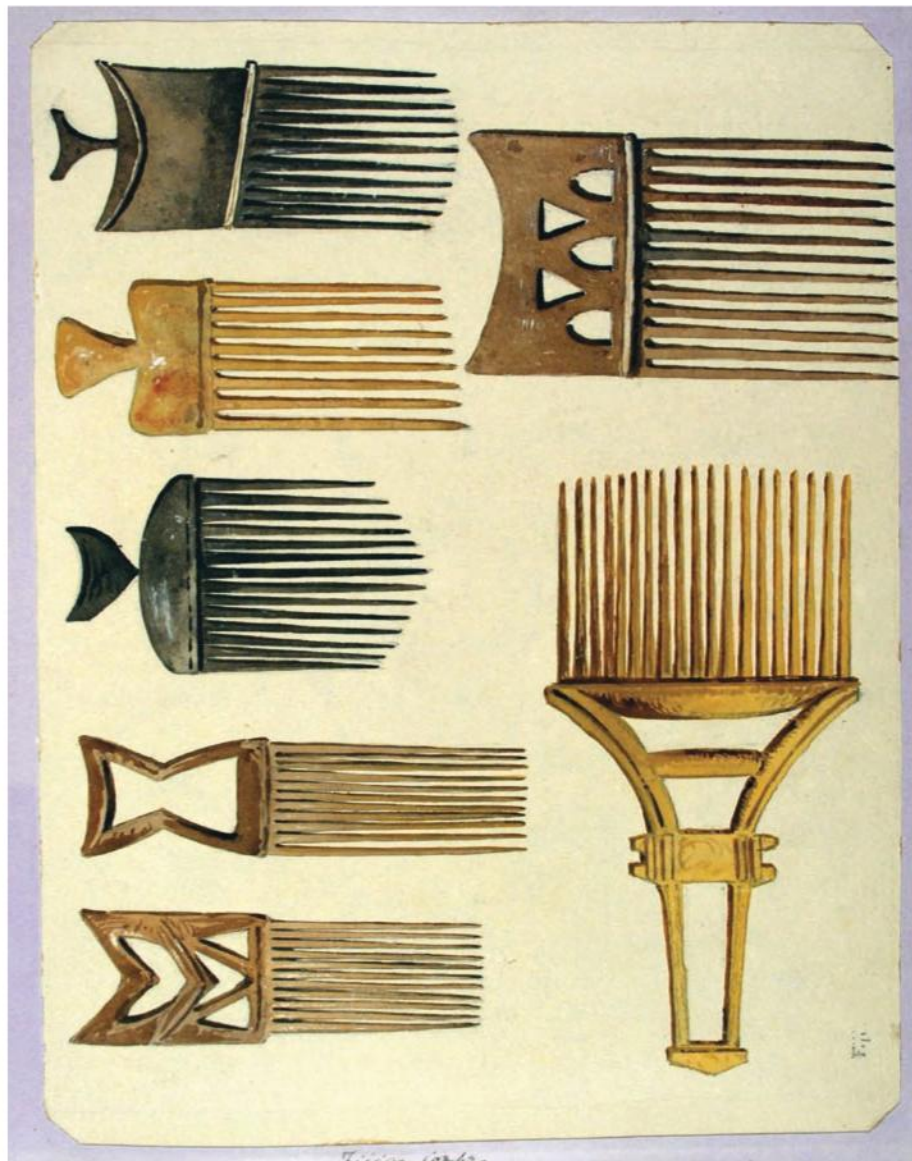




This page, clockwise from left: two Fijian spears used in war dances, elaborately carved and neatly bound with sinnet (fine coconut-fibre string). The one on the left is tipped with a ray sting, while the one on the right is 'a great four-pronged fish spear'; these headrests, usually made from a single piece of wood, were designed to support heads (and elaborate hairstyles) during sleep. Some had padded feet, others were inlaid with ivory. The bamboo ones, rubbed with coconut oil to get a fine red colour, belonged to Baron von Hügel; a variety of oil bowls, made from coconut shaped with a stone axe, feature details carved using a shark's or rat's tooth



This page, clockwise from top:
 Constance's annotation reads
 'Fiji (Nasova). Round Yangona
 bowl, 1 oval ditto. 7 oil bowls,
 2 Pine Apple Clubs'; four
 more spearheads bound with
 fine coir. Far more attention to
 detail went into the making
 of weapons than was needed for
 efficiency in combat – they
 were status symbols, used for
 ceremonial exchanges. Baron
 von Hügel donated a great
 spear to an auction raising funds
 for a Methodist chapel
 (sporting of him since he was
 a Catholic); Fijian comb-like
 hair ornaments, made from
sasa (coconut-leaf mid-ribs)
 held together with fine
 plaiting to produce patterns



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CONSTANCE Gordon Cumming was one of those grand indomitable Victorian ladies, whose spirit of adventure took her to far-flung parts of the Empire and beyond. Doughty and dotty, tall and plain, Constance wore blue serge or brown holland and an enormous pith hat. She was born into a wealthy Scottish family in 1837, and her numerous relatives abroad allowed her to travel – to Ceylon (now Sri Lanka) and India.

In 1875, home for a while ‘after 18 months of the most delightful wanderings’, she wrote: ‘my yearning for tropical heat was for ever being reawakened by aggravating acquaintances, who invariably asked me, “Where are you going next?” [...] I always answered “to Fiji”, as being the most absurd answer [...] – a place known to me only as being somehow associated with a schoolboy song about the King of the Cannibal Islands.’ To her amazement Constance soon received a letter suggesting she accompany to Fiji the wife of Sir Arthur Gordon (no relation), who had been appointed governor to the newly annexed islands. ‘The idea of going to live for an indefinite period on isles where there are still cannibals has a savour of romance.’ Really? Slow-cooked roast human, eaten with Fijian flesh forks?

‘I have invested in a goodly stock of drawing paper, and enough paints and brushes to last me a lifetime,’ Constance wrote en route. And paint she did. Her landscapes were overworked, and lost their initial charm, but her studies of Fijian material culture – over 1,000 watercolours recording the minutiae of daily life, now in the collection of Cambridge’s Museum of Archaeology and Anthropology –

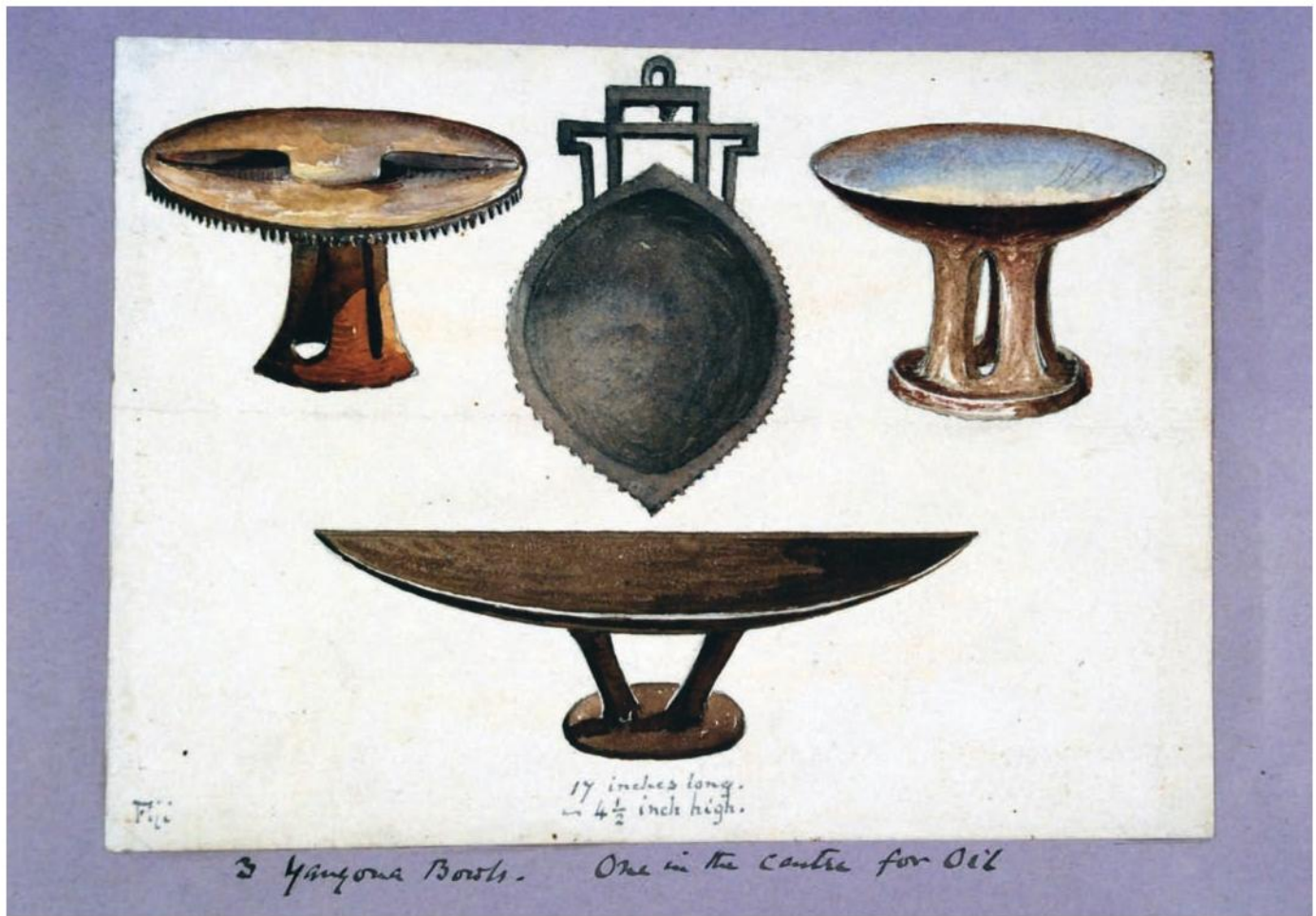
have a curiously fresh, contemporary feel. The title of her epistolary travel memoir, *At Home in Fiji* (1881), suggests a sedate and cosy stay; far from it. For Constance, it was to be all wild *meke* shamanic dancing and sea-worm feasts that tasted like vermicelli alla marinara.

She sailed into Fiji in September 1876 to find the Government House half-built in the vernacular style: large circular huts raised on tiers of stones with a tall timbered roof, ‘suitable to Sir Arthur’s role of premier chief’. But she discovered that ‘we have not come to the land of milk and honey in any sense. Daily food is both difficult to obtain and expensive. Fish is scarcely to be had [and] the supply of fruit is very scant.’ The Fijian servants were ‘hopeless’ and ‘borrowed’ her handkerchiefs to protect their elaborate coiffures and her bath towels to wear as *sulus* – Fijian kilts. She soon entered into the spirit world of the locals, however, drinking *yaqona* (inducing a mild euphoria) and watching dancers turning sunwise in circles, clad in kilts fringed with ferns. Sir Arthur, Lady Gordon and their eccentric guest found the company of chiefly Fijians preferable to that of the European settlers; the uproarious planters were given not to temperance (at least until the ‘Good Templars’ washed up on their shores) but to gin in such quantities that ‘ships needed no chart to bring them to Fiji, for they would find the way marked by floating gin-bottles’, not to mention ‘the multitude of broken bottles which strewed the beach’.

The very first Western visitors to Fiji had begun collections of the islands’ artefacts. The missionaries arriving in 1840 witnessed how persuasive and powerful the exchange of gifts could be, and they

A necklace of small shaped sperm-whale teeth and one of rings of shell, threaded with one long fine coir cord – whale tooth remains the most valuable of gifts to exchange or *tabu* rires. The two halves of a cowrie shell enclose a heavy stone, and was used as bait for cuttlefish.

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swapped European goods for the *tabua* worn by those of high status: breast plates, necklaces and other regalia made of whole or split whale's teeth, called 'Fijians' gold'. Turning a blind eye to their pagan use, the missionaries did a brisk trade in these artefacts and other ritualistic objects; indeed, a grand sale in London in 1851 raised £400 to refit the *John Wesley*, the Methodists' lifeline in the South Pacific. When an epidemic of measles spread from an English man-of-war, wiping out a third of the islands' population, collecting took on a new urgency, galvanised by the sense that, if Fijians were doomed to extinction, a record of their culture ought to be preserved.

At the request of the British Museum, Sir Arthur too began to collect Fijian artefacts, inspiring something of a craze among his guests at Government House. One such, the dashing 20-year-old Austrian baron Anatole von Hügel, trekked into the interior to trade useful things such as needles, sewing machines and cloth for accessorised weaponry, assembling a significant collection that, like Constance's paintings, also found its way to the museum in Cambridge. Constance referred to the makers of these 'savage ornaments' as artists. Going up country she writes that in some villages the wood carving 'fills me with wonder, when I remember that the only implements of these artists have been stone axes, and rats' or sharks' teeth to do the finer work'. Elsewhere, she muses that 'these untutored savages (if so we should call them) produced forms so artistic, and carving so elaborate and graceful, as must excite the keen admiration of all lovers of art'.

At Government House, the artefacts were proudly displayed in the Scottish baronial style – an array of gruesome greenstone axes, hatchets, clubs and spears instead of antlers and stuffed stag's heads. The side walls were bedecked with anthropomorphic *yaqona* bowls and grass mini-skirts, against a backdrop of bark cloth some 100m long. Constance recorded the collections so faithfully that many of the actual objects in the current exhibition at the Sainsbury Centre can be identified in her watercolours. Her hostess wrote that 'she has sketched every curiosity in the house. She is nearly always at it.'

Her artistic palette was rather muted, but in her writing she was a colourist, growing lyrical about 'the rich blue of the harbour [...] separated from the purplish indigo of the ocean by a submarine rainbow ... caused by the coral reef, which produces a gleaming ray as if from a hidden prism'. Perhaps this explains her excitement when, on a boat trip to the north of Fiji with the baron, he observed her in bizarre beach attire: 'a large anchor-bespangled yachting costume, of bathing-dress cut, looped up with jet chains, which also bind her throat and clasp her bosom'. She was 'disporting herself upon the beach', he writes, and 'in true character she ran along the sand waving her hands frantically and vociferating loudly, so that I thought something must have happened, but on landing I found it was only the exuberance of her spirits which was causing these antics' ■ *'Fiji: Art and Life in the Pacific' runs at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ, until 12 Feb. For opening times, ring 01603 593199, or visit scva.ac.uk*

Three shallow tripod bowls used to serve *yaqona* or *kava*, a herbal drink that is both hypnotic and calming, like camomile on steroids, and (centre) a vessel that would have held coconut oil, probably scented with candellwood. Fijian bowls were regarded as beyond compare in the Pacific region.

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PALM TREES AND PAW PRINTS

IN THE 1930s, EDWARD JAMES CREATED A RICHLY BIZARRE BACHELOR PAD AT WEST DEAN, HIS SUSSEX SEAT, USING WORK BY THE SURREALISTS HE SUPPORTED. NOW COMPRISING CHATELS FROM HIS OTHER HOMES – A BED INSPIRED BY NELSON'S FUNERAL AMONG THEM – IT REVEALS THE GREAT COLLECTOR'S 'CLOSED WORLD'. JOANNA MOORHEAD

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JAMES'S BED WAS BASED ON NELSON'S CATAFALQUE BUT WIRED UP WITH LIGHTS. THE CARPET BEARS THE PAW-PRINTS OF HIS IRISH WOLFHOUNDS HOULIHAN AND WOLFA. IT ECHOES AN EARLIER DESIGN WITH HIS WIFE'S FOOTPRINTS, BUT AFTER AN ACRIMONIOUS DIVORCE

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THIS PAGE, CLOCKWISE FROM TOP LEFT: CURATORS AT WEST DEAN THINK THE BEDCOVER WAS EMBROIDERED BY JAMES'S MOTHER. BENEATH AN IMAGINARY PORTRAIT OF IVAN KARAMAZOV BY CARLYLE BROWN THE DOLL'S HOUSE – MADE BY GRAHAM GREENE'S WIFE, VIVIEN – IS AN EXACT REPLICA OF JAMES'S OTHER HOME, MONKTON HOUSE; THE PALMS WERE CARVED BY JOHN ENGLISH; THE WHITE-AND-SILVERED SIDE TABLE, WITH ITS LACQUERED TOP, HAS BEEN 'RESTORED' WITH BROWN CORN-LIT SHELS, POSSIBLY BY JAMES HIMSELF. THE LIGHT PULL IS A RED HERRING, INSTEAD CONCEALING A FLICK SWITCH OPERATING THE BED'S ELECTRICS.

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THIS PAGE, CLOCKWISE FROM TOP: THE DESK IS SURROUNDED BY THE WORK OF SOME OF JAMES'S FAVOURITE ARTISTS. DIRECTLY BEHIND IS PAVEL TCHELITCHEV'S LAKE ANISE (1939), WHILE ABOVE THE FIREPLACE IN A BLACK FRAME IS A COLLAGE BY LEONORA CARRINGTON CALLED *FOUNDRESS OF THE SISTERHOOD OF THE HOLY LITTLE JUMPING VIRGINS*. PORTRAITS BY TCHELITCHEV AND DALI HANG BY THE WINDOW; PHOTOGRAPHS OF THE COLLECTOR IN VARIOUS GUISES; ONE OF THE HAND-SHAPED LAMPS DESIGNED BY NICOLAS DE MOLAS IN HONOUR OF JAMES'S WIFE, DANCER TILLY LOSCH. THEY ORIGINALLY HUNG IN HIS LONDON HOUSE ON WIMBORNE STREET.

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THE ADJOINING DRESSING ROOM IS DECORATED WITH WORKS BY TCHELITCHEW AND CHRISTIAN 'BEBE' BERARD, BOTH OF WHOM DESIGNED COSTUMES FOR LOSCH'S BALLETS. DURING THEIR MARRIAGE, JAMES SUPPORTED HIS WIFE'S CAREER BY SPONSORING PRODUCTIONS IN WHICH SHE COULD TAKE PART

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WHEN THE DANCER Tilly Losch married the Surrealist-arts patron Edward James in 1930, a comfortable future seemed assured. The newlyweds moved into James's vast flint house in the South Downs, West Dean. But perhaps there was just a touch of regret about his lost bachelorhood in James's decision to have a suite of rooms refurbished as his secret, fantasy bolthole.

Four years later the marriage foundered spectacularly, with a high-profile divorce case: James accused Losch of infidelity, she claimed he was homosexual. He fled to America and Mexico, where he spent much of the rest of his life. West Dean was at times rented out, at times mothballed. But James's rooms remained largely untouched and in 1986, after the sale of his preferred home, the nearby Monkton House (*Wol* May 1986), curators moved many of his favourite things, his bed among them, to West Dean. Now home to the Edward James Foundation and the arts college he founded there, it pays homage to Britain's greatest Surrealist collector.

The tower rooms, overlooking the entrance and front lawn, are kept locked. To step in is to be admitted to the camp and closeted world of Edward James. As a child he often watched plays in West Dean's great hall; later he became a patron of the ballet and he was known for his larger-than-life theatricality. It might explain the rooms' stage-like air. The walls are draped to resemble curtains; the entrance door surround is painted to look like marble. James spent his time here alone, but you get the feeling he was never off-duty as a performer: the rooms are an insight into his character, his playfulness and, above all, to the sense that he was always playing a part. But they suggest, too, some of the tragedies in his life: he had a difficult relationship with his mother and an unfulfilled childhood, and the rooms have a womb-like ambience.

The main room is dominated by James's elaborate green-and-cream four-poster bed, and beside it on the wall is a picture of the unlikely event that inspired it: Lord Nelson's funeral in 1806. Unnervingly, James based his design on the admiral's catafalque; the carved palms atop the columns exactly echoing those in the drawing. Or, almost exactly, for the bed was wired up with electric lights. James seems to have enjoyed revelling in his mortality. In another of the fantastical places he created, the sculpture garden of Las Pozas in Mexico, he had a hilltop sarcophagus in which he liked to recline. Back in West Sussex he was happy to lie contemplating a canopy of pleated silk that resembles the lining of a coffin.

The bedside table, decorated with butterflies, once belonged to Edward's father, Willie (though it was reputed that Edward's mother, Evelyn, was either the daughter or the lover of Edward VII, making him either the king's son, or his grandson); but most of the furniture and paintings in the rooms are favourite pieces from James's own collection, bought with the millions he accrued from both Willie and an uncle. Most notably, he patronised René Magritte (the back of James's head appears in the artist's 1937 painting *Not to be Reproduced*, impossibly reflected in a mirror) and Salvador Dalí, and the rooms contain a pair of standing lamps designed by the latter to look like a stack of gilded champagne coupes. Elsewhere in West Dean are two iconic pieces of art on which James collaborated with Dalí: *Lobster Telephone* and *Mae West Lips Sofa*.

Though the marriage ended badly, there are glimpses of Tilly round every corner, notably on the carpet of a spiral staircase in the main house, woven with her footprints – it's said that James had the idea after she got out of the bath and left a wet trail across the room. In the tower rooms the prints on the carpet are those of James's favourite Irish wolfhounds; but two hand-shaped lamps, designed for James's London home in Wimpole Street, echo Losch's *Dance of Her Hands*, one of her best-known performances.

Much of the art in the rooms is by the Russian Surrealist Pavel Tchelitchew, including drawings of male nudes and a skull. Beside the bed is a paper cutout by Picasso, who hardly features in the collection, James preferring to assist artists who were not yet well known. It is similar to a work commissioned for the cover of the arts magazine *Minotaure*, financed by James in the 1930s. Picasso, Tchelitchew and Dalí were, he wrote to Edith Sitwell in 1935, 'the three most important painters since Renoir and Cézanne... They should be sufficient to bring about a new renaissance...'

James's love of the ornate and kitsch is perhaps summed up by another table near his bed, a Louis XVI-style painted and silvered piece with a central carved mask, onto which someone (perhaps James himself) has stuck cobnut shells in an attempt at restoration. But the most telling tribute to his flamboyant and lavish style is to be found opposite, in a work never seen by James, because it was created after his death in 1984. It is a doll's house, known as the Toll House, and it was made by Graham Greene's wife, Vivien, who visited West Dean to look at one in the collection there. Having met James, she was invited to tea at Monkton (*Wol* May 1998), and later faithfully copied in miniature its ivy wallpaper, crimson carpets, leopard-print rugs and Dalí's *Cat's Cradle Chair*, another prize item in the West Dean collection. And taking pride of place on the first floor is a scaled-down version of that extraordinary funereal bed ■ *West Dean, Chichester, W. Sussex PO18 0QZ. For opening times, ring 01243 811301, or visit westdean.org.uk. 'A Surreal Legacy: Selected Works of Art from the Edward James Foundation' takes place at Christie's, King St, London SW1, on 15 Dec. 020 7839 9060, or visit christies.com*

THIS PAGE: THE CARPET WITH LOSCH'S FOOTPRINTS, INSPIRED BY HER STEPPING OUT OF THE BATH, COVERS A SPIRAL STAIRCASE IN THE MAIN HOUSE. OPPOSITE: THIS LAMP BASE – A PYTHON – WAS SHOT BY EITHER JAMES'S FATHER OR UNCLE FRANK AND THEN STUFFED. JAMES ORIGINALLY KEPT IT IN HIS STUDY AT MONKTON HOUSE

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This page: the terrace, looking towards the town of Cortina. The original wooden balcony railings were in the same diamond formation as used for the main stair balustrade overleaf. Opposite: the dining chairs with their keyhole backs were made by a local carpenter – they contain not a single nail or screw. Under the table was a foot lever that set off a bell to alert kitchen staff. The lamp, with its parchment shades, was designed by Nina Viterbo in a vaguely 'Hansel and Gretel meets the Bauhaus' style. The three pendants at the top are stylised acorns





CHALET IN SHADOW

The pall of war hung over this holiday house in Cortina, commissioned by a Jewish insurance magnate in Mussolini's Italy. His young architect, Nina Viterbo, designed it in the mid-1930s as an original hybrid of Tyrolean, Hungarian and Modernist styles - but, as Lee Marshall reports, work pressures, political unrest and his own early death meant the owner spent little time relaxing there. Photography: Fritz von der Schulenburg

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This page, clockwise from top left: the house viewed from what today is a popular walking and cycling track. When the house was built, it was on a railway branch line (opened in 1921; closed in 1964). The basement, underneath the terrace, was and is a playroom for the kids; the staircase that leads from the living room up to the first-floor bedrooms; the long parchment screen covering the living-room ceiling conceals a row of lights; another view of the staircase balustrade. The original untreated floorboards are made of aromatic Swiss pine





This page, clockwise from top left: the boys' bedrooms were painted a jaunty shade of blue, the girls' a fetching baby pink. Note the foot of the bed, which takes up the balustrade motif. All-in-one desk, wardrobe and storage space like this was rare in the 1930s; another view of the bed; the windows in this girl's room encourage daydreaming while gazing out over the Dolomites; in this guest-room, the semi-circular notch in the bed board is a subtle detail. Originally the bathroom cubicle would have contained a large copper vat for ablutions





RATHER LIKE the netsuke heirlooms whose history is teased out by Edmund de Waal in *The Hare with the Amber Eyes*, the oversized mountain chalet that Triestine insurance magnate Arnaldo Frigessi di Rattalma commissioned in the Italian Dolomites in the 1930s bears poignant witness to a lost world.

Then as now, Cortina d'Ampezzo was Italy's most fashionable ski resort and summer refuge from the city heat, an alpine version of Portofino or Capri. And Frigessi di Rattalma was in many ways typical of its habitués: well-heeled, well-connected and with impeccable credentials as the general manager of the RAS, one of Italy's leading insurance companies. That he should buy himself some land in Cortina, and find an upcoming young architect to build him a house there, was an act entirely in keeping with his social position, and one too that was eminently in line with prevailing Fascist ideologies. The mountains were healthy, exercise was manly and new-build commissions stimulated the economy and encouraged native architectural talent.

Only in one respect did Frigessi fail to conform to prevailing norms. He was Jewish, as was Nina Viterbo, the young Triestine architect he engaged to build the house and design the interiors.

With this in mind, it may seem surprising that in 1936, when work on his mountain mansion began, Frigessi was calmly planning for the future as part of the country's ruling class. But Fascist Italy was not Fascist Germany; while racism was not entirely absent from Mussolini's agenda, it was only in autumn 1938 that Italy promulgated its first *leggi razziali*, or racial laws. The move may have been more cynical than ideological – designed to seal the alliance with Hitler and whip up a wave of ethnic pride – but the effect on Italy's centuries-old Jewish community was devastating. Jews were banned from working in the civil service, in education and – crucially for Frigessi – in banks and insurance offices.

According to records held by Frigessi's descendants, it was not until the summer of 1938 that the house was ready for Arnaldo, his wife and their five children to move into – the very summer when he was considering handing in his resignation and moving to Switzerland, Canada or Australia to escape the coming storm.

In the event, Frigessi was considered so important to the smooth running of one of Italy's most important financial institutions that

he was given special dispensation to stay on. Remarkably, he managed to hold on to his post until the eve of the German occupation of Italy in September 1943 – and ironically this 'miraculous' survival would be held against him when the Allies arrested him for suspected collaboration in May 1945. Though soon absolved and reinstated at RAS, Frigessi did not live long to enjoy his second mandate, dying in 1950 aged 69. And amid the political tumult and work pressures of his last 14 years, he had little or no time to enjoy the house in Cortina that was supposed to represent a blessed refuge from the cares of the world.

Frigessi's life is well documented, but little is known of the Cortina house's architect, Nina Viterbo – like her employer, part of Trieste's large and well-assimilated Jewish community. The insurance man's commission was likely her first solo project; the only further mention of her I've been able to find is a record of her emigration to Brazil, arriving on the *Alcinia* steamer in January 1939.

If this is Viterbo's first proper project, it makes the maturity and the originality of her style all the more remarkable. Built on a green-field site next to Cortina's short-lived railway line, the house is a muscular four-storey affair that contrives to combine the charm of a chalet with the solidity of a 1930s town house.

But it was inside that the young architect really came into her own. With Frigessi's encouragement, she curated every detail of the interiors, commissioning furniture and light fittings to her own designs from local craftsmen and tailoring spaces to the needs of a growing family. So all of the children were given their own bedroom, the window frames, chairs and bedstead in each picked out in jaunty light blue or baby pink. There was a desk to do homework on, surrounded by ample fitted storage, but there was room for daydreaming too: Viterbo made sure that when seated at the desk, each *ragazzo* had a direct sightline through a window (double-glazed against the winter cold) to the snow-capped mountains.

There's a homely feel to the place, in line with the spirit of Cortina, which even in its luxury hotels is more gemütlich than grand. At the extreme northwestern edge of the Veneto region, the town stood within the old Austrian sphere of influence, but here (perhaps in deference to her patron's Hungarian roots), Viterbo adopted an idiom that was as much Mitteleuropa as Tyrol, playing off half-beamed walls covered in jute against clubby armchairs and an elegant walnut drinks cabinet. She lavished particular attention on the lights, many of which have parchment shades stitched with natural twine.

Viterbo colour-coded the mansion's rooms on functional but also hierarchical lines: servants quarters and guest bedrooms come in shades of duck-egg green and teal that contrast with the sunny oatmeal, natural wood and terracotta tones of the living quarters and main bedrooms. Under the main dining table there was a foot-operated bell, connected to the kitchen, and the central cross-beam of the same room concealed a curtain track, which could be used to divide it into two smaller spaces.

One of the few informal photographs of Arnaldo Frigessi shows him enjoying a cigar on a terrace (not, from the look of it, his own) in Cortina d'Ampezzo in 1937. Even here he is dressed for work, and his distracted expression suggests that he has brought the office with him, in his head. But when I meet them his heirs talk of him as an affectionate father and caring family man.

So it is fitting that the house he built in this Dolomite resort with the help of an elusive young architect should have stayed in that family, its unique interior preserved not out of some cultural-heritage mandate, but simply because Frigessi's children and grandchildren have always liked it that way ■



Opposite: the kitchen was once the preserve of the servants. A jelly mould, scales and two silver trays sit on the original storage unit. This page: a reverse view of the above. Viterbo cocooned the house from the harsh winter cold by stipulating double-glazing throughout





COMING UP ROSES

Soon after Gael and Francesco Boglione bought Peter-sham House near Richmond, they rescued the adjacent nursery from a developer, in time turning it into perhaps Britain's most photogenic garden centre. The couple's talent for memorable visual vignettes is equally evident in their Queen Anne home, where Genoese antiques rub shoulders with Adam fireplaces and contemporary art. Amicia de Moubray detects the sweet smell of success. Photography: Simon Upton. First published: April 2006

Top: Louis Laguerre designed the hallway in the late 17th century. Right: yew hedges flank 45m-long herbaceous borders at the back of the Queen Anne

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Left: in the living room, with its fine Adam fireplace (facing another through double doors), hang large paintings by Gary Hume and Paula Rego. Top: the historic staircase, with its barley-twist balusters, visually frames an old-master painting and a modern wrought-iron bench as one descends to the marble chequerboard hallway. Above: in the background, lithographs by Francis Ford and others hang on the walls of the study.





Top: in the ballroom, an 18th-century Genoese chandelier hangs above a marble-topped dining table and chairs inherited from Francesco's family. Above: the vegetable garden supplies the café with the majority of its lettuces, herbs and edible flowers. Opposite: craftsman David Rogers built the stainless-steel units in the kitchen, which was designed by Sophie Hicks. It first opened as the owners' sitting room when they first moved in, in 1999.

QUIRKS OF FATE can often have far-reaching results. Italian insurance broker Francesco Boglione and his Australian wife, Gael, didn't in their wildest dreams imagine they would end up living in Petersham, on the Thames by Richmond, owning both the hippest garden centre in town and presiding over an equally fashionable café run from a wooden shed. But then not everyone can say that Mick Jagger accidentally changed the course of their life.

In their previous existence, the Bogliones lived in central London. They regularly had Sunday lunch with the Rolling Stones' lead singer at his house in Richmond. One week Mick suggested that Gael should go and look at Petersham House, just down the road. 'It had been for sale for four years. I left all the men watching the cricket on TV and peered over the back gate.' Needless to say, she fell in love with it. 'Being brought up in Australia I really appreciate all the greenery and the space.'

Petersham House was originally built in around 1680 as a cluster of hunting lodges in an area described by *Country Life* in the 1920s as 'one of peaceful retirement, characteristically English'. The house was altered in the early 19th century, when a top storey and a balcony were added, and then in 1929 a ballroom. The earliest-recorded inhabitants were aristocratic: Lord John Manners and the Duchess of Montrose. By the 19th century it was owned by a surgeon, Frederick Julius, who sold it in 1850 to the great-grandfather of the vendor the Bogliones bought from.

Initially, the couple and their four children lived in the house as it was, but after a few months they decided to gut it. Francesco, as you may have gathered, is not your typical insurance broker. He spent most of his early adult life treading the hippie trail in India, Nepal and Afghanistan. The combination of Gael's untrammelled Australian sensibility and Francesco's West-meets-East air is a winning formula. And it has refreshed what could have been an all too predictable outcome, that is, a smart house encapsulating the English look: portraits, floral prints and brown furniture. When the Bogliones bought the house it was drowning in chintz. 'I wanted to get rid of all the rubbish and bring it back to a simple beautiful box,' says Gael.

The intrinsic charm of the house is characteristic of the period: handsome work in brick, iron and wood, and pleasing proportions. It also has a particularly fine collection of 18th-century fireplaces, two embellished with the celebrated Blue John quartz from Derbyshire, elegant Classical plaster roundels and a handsome staircase painted by Louis Laguerre, whose work can also be seen at such stately piles as Chatsworth, Burghley and Blenheim.

The Bogliones worked closely with English Heritage. Francesco describes the relationship as 'a love affair', clearly grateful that 'they put us in touch with great craftsmen'. Every nook and cranny of the house was stripped back to reveal its true bones. 'The first thing we did was to take away acres of plasterboard,' says Francesco. SK Moore Brothers reinstated the historically correct lath and plaster. The cornices were difficult to decipher after centuries of paint; the Bogliones removed innumerable coats but left the cornices in a state of superficial 'pleasing decay' - not for them gleaming paintwork revealing every



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Top: the shape of a leaf chair from Florence is echoed by Christo's wrapped Sydney Opera House. Above: chintzes from the "Tree of Life" range, by Braquenié for Pierre Frey, bring exotica to a first-floor spare room. Right: the focus of the Bogliones' bedroom is their 17th-century walnut-and-wrought-







twiddly swirl. 'Every single floorboard was taken out of the house, laid on trellises in the garden and scrubbed with an ammonia solution before being finished off with a good rub of Johnson's Traffic Wax,' says Francesco.

The Bogliones have taken great care to decorate the house in a subtle, understated way, creating a feeling of spacious elegance. There are no distracting patterns in the form of fabrics, wallpapers or carpets. All the walls were painted with natural pigments in either limewash or distemper, in colours chosen by Gerry King and executed by SK Moore. The only concession is a guest bedroom hung with a contemporary print of an 18th-century chintz depicting the tree of life. 'I hate modern fabrics,' says Gael. Perhaps her Australian love of nature explains this heartfelt conviction. Interior designer Charlotte Barnes used old French linen, supplied and dyed by Heather Weaver of Guinevere Antiques, as the basis for her curtain designs. The result is cool and sophisticated; the subtle gradations of colour vary in a way that is only achievable with natural dyes. The furniture is a mixture of antiques inherited from Francesco's family, such as the 17th-century four-poster in the main bedroom, and pieces from various different sources, including several items found by Charlotte Barnes Interiors.

The cool interiors are a marvellous backdrop for the couple's extensive collection of contemporary art. Damien Hirst's *Butterfly*, a huge pink heart dotted with those insects in a silver frame, is brilliantly displayed on the raised stage in the ballroom. Striking pictures by Gary Hume and Paula Rego now preside in the drawing room, taking the place of a traditional mahogany bookcase and 18th-century gilt mirrors in the house's previous incarnation. 'For me that is the most exciting achievement – installing cutting-edge art in a 17th-century house,' says Francesco.

Where does the nursery with the ace café fit into the equation? Well, once a part of Petersham House, the land was sold off many years before the Bogliones' era, and the new owner supplied plants to the local community. One day a property developer spotted its potential and made a bid for the site. Luckily, the Bogliones had just arrived and had the means to thwart the developer. 'We had lived in London for years without ever meeting our neighbours. Suddenly we met all of them.' The couple led a crusade to save the nursery, and the land was successfully reunited with the house after more than 40 years.

Soon the nursery owner retired, and the Bogliones stepped in and transformed it into what must be the most photogenic garden centre in Britain. At every turn there is a vignette to be savoured, be it a smart zinc-topped table covered with sempervivums or an urn spilling over with annuals and perennials. An additional draw is the café run by celebrated Australian chef Skye Gyngell, formerly of the Sugar Club and the Dorchester, which won the Tatler/Louis Roederer award for most original restaurant in 2006 [as of 2016, the new head chef is Damian Clisby, previously of Hix Soho and Cotswold House].

The Bogliones shake their heads in disbelief when asked if they could ever have foreseen their fate ■

Petersham Nurseries, Church Lane, off Petersham Rd, Richmond, Surrey TW10 7AB (020 8940 5230; peterhamnurseries.com)



Top: Gael collects antique linen, which is carefully ironed before being folded away in custom-made cupboards in the laundry room. Above: this spare-room sofa, left uncovered, hails from Augustus Brandt Antiques in Petworth. Opposite: in the main en-suite bathroom, also designed by Sophie Hixie, Catalina Menni of Turis (Francesco's home town) installed the marble



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inspiration

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



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1 Pierre Saalburg designed most of the furniture in his mother's flat himself, but coming up with all the lighting was a step too far, even for this polymath. He chose the '265' adjustable wall light (£677) by Paolo Rizzatto – who like Pierre trained as an architect – for her living room (page 52). Visit flos.com.

1



3

2 At *Wol* we spend a lot of time thinking about bed linen, but perhaps less thought goes into the base. Not Pierre Saalburg, who chose tangerine velvet for the base and headboard on page 56. You'll find a similar style at Loaf, whose king-size 'Piper', £915, is upholstered in burnt-orange plush. Ring 0845 459 9937, or visit loaf.com.

3 Norman Cherner's classic armchair in walnut has a moulded ribbon-like arm that snakes around its back, but like architect Pierre Saalburg we favour the designer's armless side chair (£650), from the Conran Shop. Designed in 1958, it pops up many times in the Parisian apartment (page 50). Ring 020 7589 7401, or visit conranshop.co.uk.

4 Arnaud Maurières and Eric Ossart make a convincing argument for the end of the herbaceous border in an increasingly warm world (page 60). But it's a moot point for those of us lacking flower-beds. Abigail Ahern softens the blow with her faux cacti, from £15 each. Ring 020 7354 8181, or visit abigailahern.com.

5 The bench at the foot of Surrealist patron Edward James's bed is upholstered in a bold red-and-white stripe (page 82). Uncannily similar is 'Cabanon' in scarlet (though it comes in nine colours) at £89 per m, which forms part of Christian Lacroix's 'Belles Rives' collection for Designers Guild. Ring 020 7893 7400, or visit designersguild.com.

6 Paw-prints normally have us reaching for the mop, but Edward James had those of his favourite four-legged friends woven into the design of the carpet at West Dean (page 82). Gerratts Carpet Planners reproduced



the design for the V&A's *Surreal Things* show in 2007, and will for you too. 'WD Wolfhound' costs £141.85 per m. Ring 020 7498 2622.

7 Architect Nina Viterbo designed every aspect of the Cortina chalet, down to the desks, lights and cupboards in the children's impeccable bedrooms (page 93). Don't criss-cross the shops looking for similar storage; head straight to Oka for its 'Alford' cupboard (£2,125). Ring 0844 815 7380, or visit oka.com.



8 Venice Arte's hand-blown 'Sestriere' chandelier (£5,636 approx) has red details just like those of the 18th-century Murano one hanging in a drawing room at Palazzo Sonnino (page 40). Ring 00 39 0438 415545, or visit venicearte.com.

9 The Tuscan palazzo is lavishly decorated, but it's the curtain under the kitchen sink that has caught our eye (page 42). Family business Bujosa produces these traditional Mallorcan *telas de lenguas*, or 'cloth of tongues'. From top: 'Oms' (£25 approx per m); 'Arabesc' (£26 approx per m); 'Hortella' (£24 approx per m). Ring 00 34 971 62 00 54, or visit bujosatextil.com.



10 It's little wonder that cupboards at the palazzo near Florence – once owned by a former Italian prime minister – overflow with box files for official documents (page 44). If you're after similar powder-blue storage, keep tabs on our suggestion of the Holding Company's magazine containers (£11 for three). Ring 020 8445 2888, or visit theholdingcompany.co.uk.



11 Modelled on the pair found in the Richmond drawing room (page 98), Rose Uniacke's 'Petersham' sofa (£8,400), is named after the house itself, and features the originals' flared arms and extra-deep seat too. Ring 020 7730 7050, or visit roseuniacke.com.

12 The Bogliones' bed is crowned with part of a toleware chandelier (page 103), but we like the simplicity of the White Company's 'Beaumont', costing £795 for a double. Ring 020 3758 9222, or visit thewhitecompany.com ■





THIS PAGE: BPK NATIONALGALERIE IM HAMBURGER BAHNHOF, SMB, SAMMLUNG MARKUS OCHSEN LITTKEMANN, OPPOSITE, TOP: MUSEE NATIONAL D'ART MODERNE, CENTRE GEORGES POMPIDOU, PARIS, GIFT OF MR AND MRS PIERRE CHLUMBERGER, 1976. PHOTO: CENTRE POMPIDOU, MNAM/CCI, DST. RMN-GRAND PALAIS/DROTIS RESERVES. BOTTOM: ROBERT RAUSCHENBERG FOUNDATION, NEW YORK. © 2016 ROBERT RAUSCHENBERG FOUNDATION

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Robert Rauschenberg TATE MODERN Bankside, London SE1

Retrospectives are the wide-load juggernauts of contemporary museums, and the Robert Rauschenberg show that is rumbling into Tate Modern is no exception. It arrives sirens sounding, being the first posthumous reflection on the man. And it will remember him on a scale not seen in 20 years of exhibitions, laying out everything from the juvenilia of his time at Black Mountain College in North Carolina up to the late years on Captiva Island, Florida.

Such total recall might have amused Rauschenberg (1925-2008), for he made retrospection his business and knew how disordered memory could be. At first his reflections were material and tactile, dirty and faded: the 'Combines' series fused painting and sculpture, often making altars to the household gods of his childhood. *First Time Painting* (1961) features an alarm clock and some sail cloth; an untitled work of 1954 has a pair of shoes, a stuffed hen and a table leg. Rauschenberg's memories of youth in Texas were of an all-American South whose values he falteringly admired. His mother had sewn his clothes during those hard-scrabble years and it was this, he said, that lent him genius for collage. Tate has made much of exhibiting *Monogram*, the lewd Angora goat who penetrates a tyre in Rauschenberg's 'Combine' of 1955-59. But there are so many more and better memory-relics from those early years that the show also reveals.

As Rauschenberg aged, his remembrance seems to have quickened, becoming televisual in its thin layering of fast media. His attitude

has been likened to that of the urban pedestrian whose mind is ever distracted by new signs and sights. Yet it is also like that of the couch surfer whose world is gobbled down in flickering broadcasts. In *Retroactive II* (1964), photographs of the recently assassinated President Kennedy jostle with a parachuting astronaut and a Rubens Venus, and it is testimony to the success of that image of American triumph and tragedy, televisually remembered, that it has in turn become one of our own mnemonics for the period.

So what remains of Rauschenberg in *your* memory? The acclaimed early work endures, for sure. Recent critics have poured praise on lesser-known pieces such as the 'White Paintings', a sequence of monochromes of 1950-51 that inspired John Cage's historic musical silence, *4'33"*. But how much do you recall of the Rauschenberg Overseas Cultural Interchange, the typically Reagan-era travelling project of the late 1980s? Over 125 works were generated from that jaunt. And even after that was done, there were nearly two decades more of energetic production. His was a 'perpetual inventory', one critic commented; according to another, he produced an 'extravagant, proliferating rainforest of art'. Of course, Rauschenberg would have laughed at the critical impulse that sorts the work into jewels and discards; he just wanted to take in all of life, and let memory do what it will. **ROBERT RAUSCHENBERG** runs 1 Dec-2 April, Mon-Thurs, Sun 10-6, Fri, Sat 10-10 ■ **MORGAN FALCONER** teaches at Sotheby's Institute of Art in New York ▷



Opposite: detail of *First Time Painting*, 1961, 'Combine' of oil, paper, fabric, sailcloth, plastic exhaust cap, alarm clock, sheet metal, adhesive tape, metal engine, wire and string on canvas. Tony Oursler, 1962-65, five part found metal assemblage. Above: *Mirage* (Lamar), 1975, seven oil

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Royal Academy of Arts

Interior architect: Peter Bradshaw; in the Academy's Rooms at the Royal Academy of Arts, 2016. Photo: James McQuinn

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Emma Hamilton NATIONAL MARITIME MUSEUM Romney Rd, London SE10

One evening in March 1787 at the Palazzo Sessa in Naples, the residence of the British envoy Sir William Hamilton, Goethe witnessed an unforgettable performance. An 'English girl of 20 with a beautiful face and a perfect figure', draped in a classical costume and shawl, adopted a series of poses so graceful and expressive that artists could only dream of capturing such perfection. Through her entrancing tableaux vivants, this extraordinary young woman seemed to make antique sculpture live and breathe. 'This much is certain,' continued Goethe, 'as a performance it's like nothing you ever saw before in your life.' He was among the first to experience what would become an essential part of every Grand Tourist's itinerary: Emma's 'Attitudes'. Their fame was spread through a volume of exquisitely simple engravings after drawings made from the life by Friedrich Rehberg.

This was not the first time Emma had been the subject of an artist's admiring eye. Back in London, when she was just 16, this girl from the humblest of backgrounds – born to a Cheshire blacksmith in 1765 and christened Amy Lyon – had become muse to one of the finest portrait painters of the day, George Romney. Her particular type of classical beauty – straight nose and heart-shaped face – chimed with contemporary ideals, and it was Romney who taught Emma to pose: as Titania, as Circe, as Cassandra. Whatever the subject, the same eyes gaze soulfully out from a spectacular array of paintings brought together at Greenwich.

For other muses, that might have been it; but Emma had barely begun. In 1791 she married Sir William, becoming Lady Hamilton ('Sir William has actually married his Gallery of Statues,' quipped Horace Walpole). Now wealthy and influential, Emma became an even stronger cultural force. Shortly after her marriage she had herself painted by Sir Thomas Lawrence as 'La Penserosa' in an attempt to re-fashion her image into a more contemplative, respectable form. Other portraits were beyond her control; the caricaturist James Gillray's *New Edition Considerably Enlarged, of Attitudes Faithfully Copied from Nature* absurdly contrasts the elegant figure she had at 20 with the shape into which she later ballooned.

But it was, of course, Emma's passionate love affair with Horatio Nelson that dominated her life and was painted into portraits, written into intimate letters and inscribed into the jewellery they exchanged.

Emma decorated the house she bought to share with Nelson, Merton Place near Wimbledon, as a kind of shrine, filling it with paintings of the nation's hero and souvenirs of his naval victories. But sadly, just as Emma's life had begun in poverty, it ended the same way; after Nelson's death her debts spiralled. When finally declared bankrupt, she must have found it exceptionally painful to see the relics of their life together dispersed. Of all the objects that are now reassembled to tell Emma's colourful story, perhaps the most poignant is their daughter Horatia's little needle-book, decorated with scenes of the Battle of Trafalgar. **EMMA HAMILTON: SEDUCTION AND CELEBRITY** runs until 17 April, Mon-Sun 10-5 ■ SUSAN OWENS is an art historian and curator



From top left: Edward Hawke Locker, *Merton Place in Surry, the seat of Admiral Lord Nelson*, c1804, showing Lady Hamilton and Horatia in the grounds, watercolour; Sir Thomas Lawrence, *Emma as La Penserosa*, 1791-92, oil on canvas; George Romney, *Emma as Circe*, c1782, oil on canvas; paper from Horatia Nelson's needle-book, commemorating the Battle of Trafalgar, after 1805

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1 Get set – five-piece garniture, c1685-95, at the V&A. 2 Side show – Frederic Leighton, *Candida*, 1895, at Leighton House Museum. 3 Hill start – John Russell, *Les Terrasses de Monte Cassino*, c1889, at the National Gallery. 4 Hop to it – Robert Mapplethorpe, *Frogs*, 1984, at Alison Jacques.



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5 Out of the shadows – hide ogre puppet, southern Bali, mid-20th century, at the British Museum. 6 Rapids response – Pat Steir, *Double Dragon Waterfall*, 1992, at Dominique Lévy. 7 Monkey business – François-Xavier Lalanne, *Babouin*, 1984, at Ben Brown Fine Arts



6

LONDON

ALISON JACQUES GALLERY BERNERS ST, W1 *Until 7 Jan. Tues-Fri 10-6, Sat 11-5.* Snap! Capturing their mutual interests, Juergen Teller selects 58 photographs by Robert Mapplethorpe.

BEN BROWN FINE ARTS BROOK'S MEWS, W1 *Until 26 Jan. Mon-Fri 11-6, Sat 10.30-2.30.* The fairytale furni-sculpture of Les Lalanne.

BERNARD JACOBSON GALLERY DUKE ST, SW1 *2 Dec-28 Jan. Mon-Fri 10-6, Sat 11-2.* Serial poser Bruce McLean's new 'Shade Paintings' are studies in light and colour with a touch of flamboyance; 'I like the idea of Barnett Newman in collision with Liberace,' he says.

BRITISH MUSEUM GREAT RUSSELL ST, WC1 *Until 29 Jan. Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30.* Shadow puppets in painted hide and horn, including Javanese examples collected by Sir Stamford Raffles. Plus, Maggi Hambling's intense works on paper clutch at her subjects 'with all the desire of a lover'. Plus, French portrait drawings. *Until 26 Feb*, digging deep into South Africa's art history. See Nov issue.

DOMINIQUE LEVY OLD BOND ST, W1 *Until 28 Jan. Tues-Sat 10-6.* US artist Pat Steir presents 16 of her 'Waterfalls', made by pouring thin layers of paint down unstretched canvas.

DULWICH PICTURE GALLERY GALLERY RD, SE21 *Until 15 Jan. Tues-Sun 10-5.* Serene Dutch vistas by Adriaen van de Velde, whose ability to place figures in the landscape was so highly rated that Van Ruisdael, Hobbema and Van der Heyden actually employed him to paint the people into their work. *Until 5 March*, two Rembrandts under the microscope.

FASHION & TEXTILE MUSEUM BERMONDSEY ST, SE1 *Until 15 Jan. Tues, Wed, Fri, Sat 11-6, Thurs 11-8, Sun 11-5.* Flapper dresses, silk PJs, beading, fringing and all that jazz: a celebration of 1920s couture. Plus, celebrity portraits of the era by photographer James Abbe.

GUILDHALL ART GALLERY GUILDHALL YARD, EC2 *Until 22 Jan. Mon-Sat 10-5, Sun 12-4.* Crossed wires: a curious show pairing Victorian art with paraphernalia relating to the 1866 transatlantic telegraph cable. It can be hard to make the connections, but the paintings of Tissot, Landseer et al go the distance.

HOUSE OF ILLUSTRATION GRANARY SQUARE, N1 *Until 15 Jan. Tues-Sun 10-6.* Charming children's book illustrations and commercial work – a mural for P&O, Lyons posters – by Edward Ardizzone.

LEIGHTON HOUSE MUSEUM HOLLAND PARK RD, W14 *Until 2 April. Mon, Wed-Sun 10-5.30.* Assiduous readers will recall that Leighton's *Flaming June* – a sleeping beauty rarely seen outside her unlikely home in Puerto Rico – visited New York in 2015. Here she's reunited with four other works the artist showed at the RA in 1895.

NATIONAL GALLERY TRAFALGAR SQUARE, WC2 *Until 15 Jan. Mon-Thurs, Sat, Sun 10-6, Fri 10-9.* Caravaggiisti: avanti! 7 Dec-26 March, Aussie rules: the chief exponents of Impressionism down under. How does the art of Charles Conder, Tom Roberts, John Russell and Arthur Streeton relate to that of their French and British contemporaries?

PIANO NOBILE PORTLAND RD, W11 *Until 14 Jan. Mon-Fri 10-6, Sat 11-4.* Flower still lifes, nudes and cityscapes – quiet, methodical, so rigorously observed that you can still see measurement marks on the canvas – by William Coldstream and his star pupil Euan Uglow.

PIPPY HOULDSWORTH HEDDON ST, W1 *Until 14 Jan. Mon-Fri 10-6, Sat 11-5.* This fifth-anniversary, 35-artist survey includes one of Ayan Farah's elegiac canvases made by exposing plant-dyed linen to the sun, and a melting ice-cream of a sculpture by Arlene Shechet.

SPENCER HOUSE ST JAMES'S PLACE, SW1 *Until 29 Jan. Sun 10-5.* Key West: important paintings by the 'the American Raphael', Benjamin West. The urban-pastoral *Milkmaids in St James's Park* (c1801) is the main attraction.

THE SUNDAY PAINTER BLENHEIM GROVE, SE15 *Until 23 Dec. Thurs-Sat 12-6.* To make her radical, spiky, sculptural ceramic works, Gillian Lowndes (1936-2010) pierced clay with wire or hooks, dipped lengths of fabric in slip, and fired parts together with found objects.

THOMAS DANE GALLERY DUKE ST, SW1 *Until 21 Jan. Tues-Fri 10-6, Sat 12-6.* Caragh Thuring asked weavers in Suffolk and Belgium (she was born in Brussels) to create customised canvas woven with ghostly images of her previous works, then painted bits of machinery or tartan patterns over the top.

TORNABUONI ART ALBEMARLE ST, W1 *Until 27 Jan. Mon-Fri 10-6, Sat 10.30-5.* Wherever Alighiero Boetti lived or worked, his 'wall' – a 74-piece installation comprising works of his own, drawings by his daughter, newspaper cuttings and other ephemera – had to go with him. It's reassembled here alongside other works by the Italian conceptual artist.

V&A CROMWELL RD, SW7 *Until 5 Feb. Mon-Thurs, Sat, Sun 10-5.45, Fri 10-10.* Medieval England's rich seam of embroidery (*WoI* Oct 2016). *Until 26 Feb*, take a trip through late-1960s counterculture. *Until 30 April*, a potted history of the garniture – chimney-piece vase sets – with fine examples from National Trust houses.

WILLIAM MORRIS GALLERY FOREST RD, E17 *Until 15 Jan. Wed-Sun 10-5.* Take notice: punchy protest posters. *Until 29 Jan*, Coralie Bickford-Smith's illustrations appear in her award-winning book *The Fox and the Star*, inspired by the Kelmscott Press's 1892 reprint of Reynard the Foxe.





1

OUTSIDE LONDON

BARNARD CASTLE BOWES MUSEUM *Until 8 Jan. Mon-Sun 10-5.* A display devoted to the newly acquired *St Luke Drawing the Virgin and Child*, from the workshop of Dieric Bouts the Elder. *Until 12 Feb*, Mark Clarke's paean to the knick-knack: five towering assemblages made from over 1,000 ornaments and car-boot finds.

BIRMINGHAM BARBER INSTITUTE OF FINE ARTS *Until 22 Jan. Mon-Fri 10-5, Sat, Sun 11-5.* Nude studies by Ashcan painter George Bellows, whose naked *Miss Bentham* (1906) has just joined the collection here. *Until 29 Jan*, a complementary display of prints and drawings of the human body, idealised or realistic.

CAMBRIDGE HEONG GALLERY, DOWNING COLLEGE *Until 15 Jan. Wed 10-8, Sat, Sun 10-6.* Venues across the city are displaying works from Kettle's Yard to mark its 50th year as a university museum. This new space, converted from an Edwardian stable block, shows responses to 'place' in works by Alfred Wallis and Ian Hamilton Finlay, among others.

MUSEUM OF CAMBRIDGE *Until 5 Feb. Tues-Sat 10.30-5, Sun 12-4.* In this 17th-century former inn devoted to fenland history, meanwhile, Jesse Wine displays recent ceramic work alongside his pick of the collections here and at Kettle's Yard, guiding visitors with Daniel Woolhouse's audio-tour-style sound piece.

EAST WINTERSLOW NEW ART CENTRE, ROCHE COURT *Until 29 Jan. Mon-Sun 11-4.* Staff meeting: a group show about the role of the artist's assistant, with work by four sculptors employed over five decades by Anthony Caro.

HARROGATE 108 FINE ART *Until 14 Jan. Mon-Sat 10-5.* Ann Carrington's composite artworks made up of squashed beer cans, coins, horse brasses, cutlery, jewellery or pearly buttons.

HASTINGS JERWOOD GALLERY *Until 8 Jan (closed 19-26 Dec). Tues-Sun, bank hols 11-5 (11-4 on 31 Dec).* Two outstanding collections, Ingram and Jerwood, furnish a show of work by 100 Modern British artists spanning 100 years. *Plus*, Cookham comes to Sussex: a room of art from the Stanley Spencer Gallery.

HUDDERSFIELD HUDDERSFIELD ART GALLERY *Until 4 Feb. Mon-Fri 10-5, Sat 10-4.* Enigmatic oil or tempera paintings by Huddersfield-born David Tindle RA, a (much younger) friend of Minton, Vaughan and Craxton.

LEEDS HENRY MOORE INSTITUTE *Until 3 Jan. Tues, Thurs-Sun 11-5.30, Wed 11-8.* Eleanor Antin's 'traditional sculpture' of 1972: photographs of the naked artist, taken over a month in which she reduced her food intake in order to 'carve' her body into the classical ideal. *Until 19 Feb*, the lofty ambitions (and even loftier public artworks) of the City Sculpture Project in 1972.



MARGATE TURNER CONTEMPORARY *Until 8 Jan. Tues-Sun 10-5.* Turner's paintings of the sea and skies of the east Kent coast, in an exhibition focusing on his use of colour. *Plus*, John Akomfrah's film essay on our relationship with the sea. *Plus*, Hannah Lees's work inspired by the *Pudding Pan Pots*: a collection of Samian ware found near Whitstable in the 18th century, now in the British Museum.

NOTTINGHAM NOTTINGHAM CONTEMPORARY *Until 15 Jan. Tues-Sat 10-6, Sun 11-5.* An installation by Marguerite Humeau of ten pachyderm-like forms imagines an alternative history in which elephants have beaten humans to world domination. *Plus*, Otobong Nkanga has made an indoor garden-landscape for use by storytellers, musicians and dancers.

OXFORD CHRIST CHURCH PICTURE GALLERY *Until 30 Jan (closed 21 Dec-3 Jan). Mon, Wed-Sat 10.30-1 & 2-4.30, Sun 2-4.30.* Red-chalk drawings by Italian masters, from Fra Bartolommeo to Benedetto Luti. *Until 20 Feb*, modest portraits of unknown or disregarded sitters.

PLYMOUTH PLYMOUTH ARTS CENTRE *Until 7 Jan. Tues-Sat 1-8.30.* Megan Broadmeadow's installation is an homage to Italian entrepreneur Pasquale 'Paky' Quadri, who invented disco lighting at his mother's kitchen table.

SALISBURY SALISBURY MUSEUM *Until 7 Jan. Mon-Sat 10-5, Sun (until 30 Oct only) 12-5.* A history of Wiltshire in 100 objects, among them a clay beaker buried with the Roundway Warrior, a Medieval floor tile and a dairy farmer's smock. *Until 25 March*, Constable's *Salisbury Cathedral from the Meadows* (1831) is surrounded by other paintings of that view.

WALSALL NEW ART GALLERY *Until 15 Jan. Tues-Sat 10-5, Sun 12-4.* Support act: Eva Rothschild's new sculptures consist of multiple parts – building blocks, columns, frames, arches, benches – that depend on one another.

FRANCE PARIS MUSEE DE LA CHASSE *Until 12 Feb. Tues, Thurs-Sun 11-6, Wed 11-9.30.* Stag party: 19th-century German hunting scenes.

SPAIN BILBAO GUGGENHEIM BILBAO *Until 8 Jan. Tues-Sun 10-8.* Bacon and his influences. *Until 5 Feb*, Albert Oehlen survey: abstract paintings, computer-generated works and an ongoing series devoted to trees. *Until 23 April*, the collection of Swiss haberdasher Hermann Rupp and his wife, Margrit Wirz, friends and patrons of Gris, Klee and Kandinsky.

USA NEW YORK THE WHITNEY *Until 2 Jan. Mon, Wed, Thurs, Sun 10.30-6, Fri, Sat 10.30-10.* Last chance to sample 101-year-old Cuban-born Carmen Herrera's geometric abstraction in this long overdue retrospective. *Until 5 Feb*, artists whose focus is the conventions of cinema – the screen, sound and light, as well as projections into darkness ■

1 Up for the crack – David Tindle, *Broken Egg Shell*, 1954, in Huddersfield.

2 Sanguine personality – Giovanni Biliverti, *A Woman's Head*, c1640, in Oxford.

3 In the swim – Christopher Wood, *The Bather*, c1925-26, in Hastings.



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4 Block party – Eva Rothschild, *Alternative to Power, Ruins*, 2016, in Walsall. 5 Tree lines – Ferdinand von Rayski, *Wermsdorf Forest*, 1859, in Paris. 6 Plant out – Fernand Léger, *Still Life*, 1922, in Bilbao. 7 Putting his feet up – Jesse Wine, detail of *Young Man Red III*, 2014, in Cambridge

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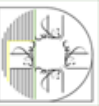
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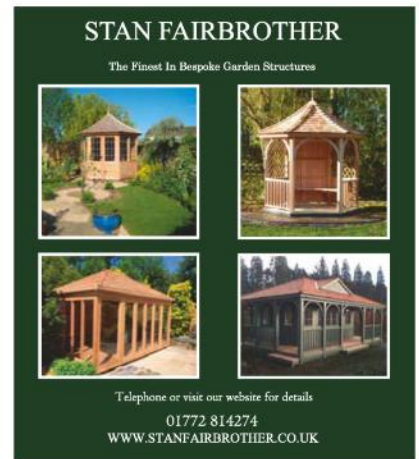
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2. The Daphne Signature by **DU MAURIER WATCHES**. From British designer Ned du Maurier Browning, this beautiful, Swiss made timepiece is inspired by his grandmother, Daphne du Maurier. The luminous grey dial is paired here with an elegant, steel mesh strap. Also available on blue, black, grey and pink leather straps, RRP £440. See the full collection at www.dumaurierwatches.com or call 01460 220720 to find out more.
3. Well known British brand **ADDISON ROSS** have added a stunning collection of ten exclusive luxury home fragrances to their iconic range of photo frames. Beautifully gift boxed and including the stunning silver plated lid, classic elegance is the underlying theme. Pictured here is the very elegant China Blue candle with top notes of lemon, lime, anise and almond, mid notes of Rose and Jasmine and base notes of Rose and Lily of the Valley. Available at www.addisonross.com
4. **ANN ONG** is a jewellery designer at heart known for her metallic

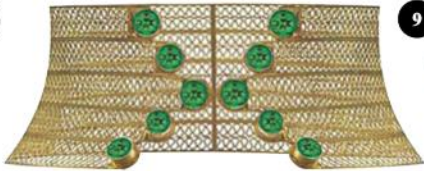
- home decors including this stunning 'bird's nest-inspired' table top piece. The design features the lucky Phoenix bird is accentuated with raw jade stones. Consistent with her jewellery designs, this intricate table top piece is handcrafted in her signature metal dipped in 24 karat gold. Perfect as a special gift or to wow your guests during this festive season. For UK orders, email milalee.aol@gmail.com or call 07788 582203.
5. **ELEANOR & GUILLAUME** is a new concept and lifestyle store based in Sheffield. They are the exclusive Sheffield stockists of many luxury Scandinavian and Danish brands and the only UK supplier of many independent worldwide businesses. Eleanor and Guillaume aim to provide you with everything to make your home beautiful and stylish while also stocking a wonderful range of gifts, scincare, gourmet food and more! They pride themselves in offering great products you won't find anywhere else, so pop down and say hello or visit them at www.eleanorandguillaume.co.uk
6. Washington based jeweller **DIZ HORMEL** works predominantly with high karat gold and sterling silver. Inspired by seemingly unremarkable objects, Diz designs and crafts timeless and distinctive pieces, pictured are rings in ethically sourced 18 karat gold. A percentage of all sales is donated to Autism support services. Discover



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7. Fill your home with **JAK JAK HOME**'s unique items, all hand-crafted by artisans and sourced from Bali and Indonesia. This unusual glass jug which almost seems to melt into its teak stand will make a statement in any setting. Visit www.jakjakhome.com or call 07904 860347 to find out more.

8. **LILLICOCO** is a quirky online boutique featuring stunning pieces of antique and vintage jewellery. They're passionate about helping jewellery lovers find unique personal treasures and special gifts for loved ones to cherish. Visit www.Lillicoco.com or call 0117 925 4798 to find out more. Pictured is a Victorian Garnet and Pearl ring, £475.

9. **LOREN NICOLE**'s collection of statement jewellery celebrates ancient artisans and their visual histories in a modern adaptation. Available in high karat yellow gold, each piece is handmade in their Los Angeles studio, using responsibly sourced materials. Showcased here is their Etruscan collar, which will make you feel like a goddess. Visit www.jewelstreet.com to purchase. For enquiries, email conciierge@loren-nicole.com or view more of the collection at www.loren-nicole.com

10. This beautiful pair of earrings is part of a collection of jewellery available at **OTTOMANIA**. Beautiful handmade jewellery made of gemstones, 9 carat gold and sterling silver. The material and colour combinations make this collection unique and elegant. Visit www.ottomania.nl or call +31 237 370 426 for more details. Also available wholesale.

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13. **RUFF AND TUMBLE** dog drying coats have eliminated the irksome task of drying off wet/muddy dogs whilst also preventing mess

minutes - the perfect gift for your four legged friend! For more information, visit www.ruffandtumbledogcoats.com Receive 10% off with discount code WO117 until 1st January 2017.

14. **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 King's Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

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17. **CHELSEA CANDLE** is a small batch candle company based in Kent, England, founded by Chelsey O'Neill. They only use high quality soy wax and fine fragrance oils in their products. Their glasses and packaging are recycled as well as their votive glasses. Visit www.chelseacandle.com for more information or to become a stockist, email info@chelseacandle.com

18. **SAMOL HERBAL FACE ELIXIR**. Legend has it that Cleopatra's skincare secret weapon was donkey's milk to stay forever young! Derived from ancient Egypt's royal beauty secrets, based on the combination of donkey's milk and rose oil. Leaves skin hydrated and feeling soft, firm, clean and glowing. Apply gently to face and can be used on neck. For all skin types - 100% pure and natural. For more



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2. This rare set of 12 1950's Charles Eames chairs are for sale on the **DECORATIVE COLLECTIVE** website from member Philip Thomas priced at £5,300 for the set. The DC has been established since 2009 and has an enviable reputation. It showcases great quality antique, 20th and 21st century items from over 130 dealers from around the UK and Europe. Visit www.decorativecollective.com or call 01798 815572 to find out more.

3. **TALLBOY INTERIORS** is a new business set up by 21 year old, Matt Dixon. He has made a name for himself in the industry by buying a vast array of rare and unique items from furniture to artwork to architectural salvage. Only 2 years in, he is well respected for his truly one-off design projects for both domestic and corporate clients. For further information, visit www.tallboyinteriors.co.uk or contact Matt direct on 07725 414743.

4. **BROWNRIGG's** eclectic collection of inspirational antiques, furniture and decorative items is heaven for interior designers, collectors and antique buyers alike. As well as their extensive website much of the stock is stunningly displayed in two period buildings on Long Street, Tetbury, Gloucestershire. Call 01666 500850 or visit www.brownrigg.co.uk

5. **JOHN NASH Interiors** have been dealing in quality antiques and carrying out both traditional and unique modern interior design for 42 years, based in Ledbury working nationally. Visit the showroom, call 01531 635714 or view www.johnnash.co.uk to find out more. Pictured, a small George III Mahogany chest with brushing slide.

6. **SALISBURY ANTIQUES** presents a George III mahogany framed sofa on fine turned legs, with framed castors, circa 1790, priced £1850. To find

7. **THE DECORATOR SOURCE** is one of the largest independent Antique Dealerships in the West Country, with 4,000 sq ft of showrooms, situated in the centre of Tetbury, Gloucestershire UK. This beautiful pair of Circa 1795 French Directoire/Empire Period painted open armchairs priced at £2,850 the pair are typical of their vast stock of stunning, very high quality Antiques. Visit www.thedecoratorsource.co.uk call 01666 505358 or email info@thedecoratorsource.co.uk for more information.

8. The **PERIOD PIANO** Company take great pride in offering unique instruments such as this cast aluminium grand piano by Rippen from the 1960s. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Visit www.periodpiano.com or call 01580 291393 to find out more.

9. **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.wswitch.co.uk

10. **MAITE CONDE ANTIQ & DECO** is located in Madrid, where Maite exhibits antiques that often originate from France and Sweden. She mixes periods, styles and materials, always with a keen eye for quality and beauty. Her work also includes sourcing for interior designers and private customers worldwide. For more information call +34 661 870 516 or visit www.maiteconde.es



11. GREGG BAKER ASIAN ART offers a fabulous collection of Japanese screens dating from 1500's-2000's. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanescreens.com for more information. This is a detail of a 17th century two-fold paper screen painted in ink and colour on a gold ground with a family of pheasants amongst Japanese pampas grass.

12. MATT ALEXANDER RAY. London-based emerging artist Matt Alexander Ray creates rich, vibrant still life paintings using traditional oil painting techniques, featuring multiple layers of paint to achieve deeply atmospheric compositions. With interests also in landscape and portraiture, Matt's work hangs in private collections across the UK and in Asia. Visit mattalexanderray.com or contact mattalexanderray@gmail.com

13. Colour is at the heart of **HELEN TREVISIOL DUFF's** paintings, creating mood, movement, light and texture. She paints in a lively, spontaneous and expressive way and is inspired by natural landscapes, colour and light. Based in London, she also offers house portraits and children's pictures to commemorate birth and christenings by commission. Pictured is "Tree of Life", 48" x 36" Acrylic/oil. Visit www.helentrevisiolduff.co.uk email helentrevisiol@gmail.com or call 07710 414128 to find out more.

14. 'Pantomime' A work on paper by **MARY ANN WAKELEY**, who creates unusual paintings in mixed media on paper, canvas and wood. Her non-objective subject matter explores spacial relationships with colour and line to express an inner state of harmony. Each painting takes the viewer on a soothing journey into a magical world of wonder and beauty. For more information, visit www.maryannwakeley.com email maryann@maryannwakeley.com or call + 1 610 613 4568 to find out more.

15. INDIGO ANTIQUES specialise in Eastern antique furniture and decorative arts from India, China, Japan and Tibet. For over 35 years they have been carefully selecting furniture, gifts and accessories for their wonderful showroom in Wiltshire. You can now purchase items through their online shop at www.indigo-uk.com Visit the showroom at Dairy Barn, Manningford Bruce, Pewsey, Wiltshire SN9 6JW or call 01672 564722. The image shows the wonderful detail of painted teak doors from Rajasthan –

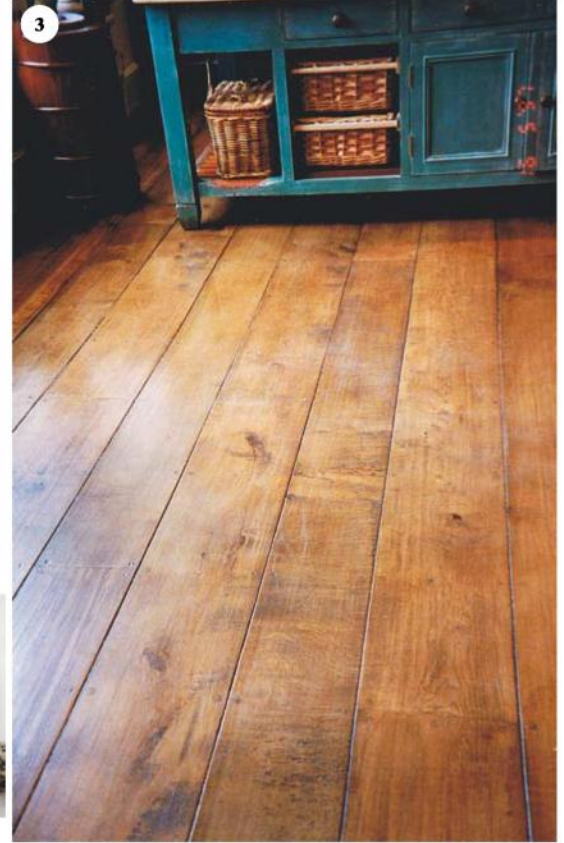
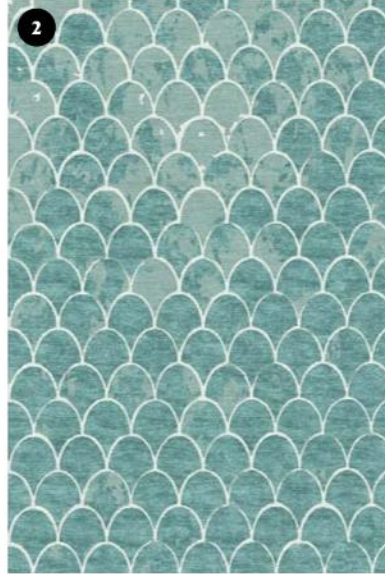
16. GRAÇA PAZ's current work reinterprets Bach's suites for cello in paint. The paintings follow the emotional states of the music, expressing the joyous elements of the music simultaneously with its grief. The paintings, like the cello suites are structured into six movements each: prelude, allemand, courant, sarabande, minuets, gigue. For more information email gracaempaz@gmail.com or visit www.saatchiart.com/gracapaz

17. 'Comfrey' by **ELIZABETH STUART SMITH FRSA.** This spare and powerful image conveys Elizabeth's lifelong interest in the natural world. An experienced artist, she enjoys the expressive freedoms peculiar to printmaking. She exhibits her work nationally and internationally. To discover more, email ncheass@me.com or call 020 8566 4080.

18. LARRY GRAEBER is best known for intuitively executed organic oil-on-canvas paintings. He has a pluralistic, postmodern worldview and is comfortable with multidisciplinary expressions. In the Autumn of 2014 he was honoured to be included in the book "Texas Abstract, Modern/Contemporary", a history and survey of the abstract movement in Texas. Pictured is 'Gust 40" x 32"', oil on canvas. To find out more, visit www.larrygraeber.com or email larrygraeber@icloud.com

19. MAGUE BREWER is based in New York City. Guided by intuition, her colourful, elegant work reflects knowledge we all possess. Her canvases and art objects are full of kind reminders that our essence is unique and already knows the answers. The art adapts beautifully anywhere. Commissions taken worldwide. Enjoy visiting www.maguebrewer.com or email mague@maguebrewer.com for more information.

20. TRACY BURGESS is a London-based artist creating abstract paintings expressing movement and spontaneity. She works with a unique sensual and embodied approach, anchored deeply in Eastern meditative practices. Pictured is 'Fandango' acrylic on linen, 100 x 100cm. Recently her work has featured at Decorex International 2016 and The Affordable Art Fair, Battersea. For more information, visit www.tracyburgess.com email tracy@tracyburgess.com



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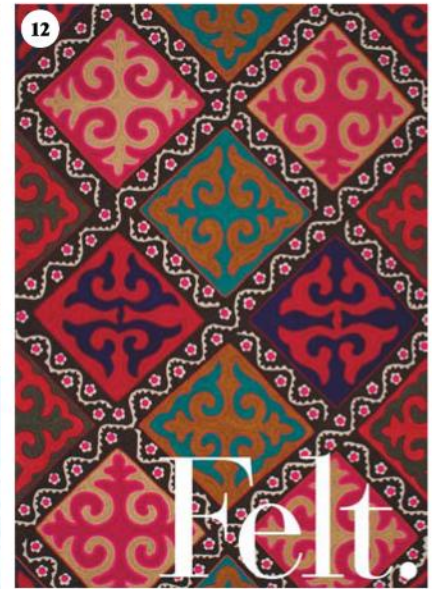
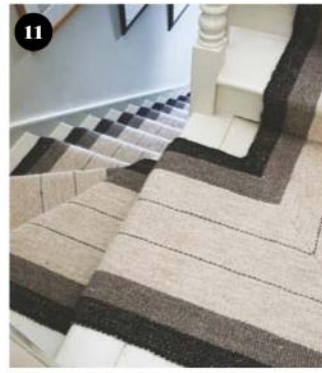
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7. SIGNATURE CARPETS offer British custom made Hand-tufted carpets and rugs, individually produced to your design and colour requirements. They also have a substantial library of previous projects to assist with your decision making. To arrange an appointment, call 01422 412756 for their West Yorkshire or West Sussex showrooms. Email info@signaturecarpets.co.uk or visit www.signaturecarpets.co.uk to find out more.

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9. With over 25 years of experience, **VITRUVIUS** is a premier supplier of marble, granite and natural stone. By importing natural stone from across the world, Vitruvius prides themselves on their commitment to quality and customer service. Visit www.vitruviusltd.co.uk or call 01732 864156 to find your perfect floor.

10. LOOMAH specialise in the design and supply of luxury bespoke carpets and rugs. Whether for a residential interior, commercial project or private yacht, Loomah can supply the highest quality traditional and contemporary carpets and rugs in any size, any shape and any colour. To explore their range of exquisite patterns, visit www.loomah.com or their showroom on the Kings Road, Chelsea.

11. COBAN RUGS produces luxurious goats wool rugs and runners in natural shades of black, brown, grey and white. Individually designed and hand woven, from selected hand spun yarn, on traditional looms, yielding a unique and durable product with a stunning aesthetic. Runners from £90 pm. Rugs individually priced. Visit www.cobanrugs.com or call 07769 800321 for more information.

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

13. FRANCOIS GILLES stocks a collection of Moroccan vintage carpets and textiles. He also creates his own woven carpets and textiles. To find out more information, call 07803 237217, email fg.carpets@gmail.com or visit www.francoisgilles.co.uk

14. UPPINGHAM CARPETS is a family run business in the heart of Uppingham, Rutland. They supply and fit the finest wool, natural and wooden flooring available. Visit www.uppinghamcarpets.co.uk or call 01572 821581. Alternatively, visit their showroom for sound,

15. At THE NATURAL WOOD FLOOR COMPANY, you can discover everything there is to know about wood flooring. It is a family business founded 24 years ago, and is one of the leading wood flooring manufacturers and suppliers in Europe. Find 140 different eco-friendly styles at their Wandsworth showroom. Visit www.naturalwoodfloor.co.uk or call 020 8871 9771 to find out more.

16. Australian Designer PETRINA TURNER's beautiful hand-tufted rug "High Tea" from her New Again collection references a long-held fascination with traditional crafts, family memories and an interest in interpreting these into the modern world. All pieces ship internationally. View the collection at www.petrinaturnerdesign.com.au or find out how to make these gorgeous rugs part of your space at hello@petrinaturnerdesign.com.au

17. RUG STORE specialise in a wide selection of new, old and antique Persian, Turkish, Caucasian and Turkman carpets. Various antique, old and new kilims are available. They also offer a professional hand-cleaning and restoration service. They buy old and antique carpets – even damaged rugs. Part-exchange and evaluations. Visit 312 Upper Richmond Road West, East Sheen, London SW14 7JN. Call/fax 020 8876 0070 email info@rugstoreonline.co.uk or view www.rugstoreonline.co.uk

18. OLDOAKFLOOR.COM offers the finest antique reclaimed oak boards which can be finished and sized to your specification. Visit www.oldoakfloor.com or call 01285 869222 to see their beautiful range.

19. Inspired by the flower 'Song of India' and its winding leaves, **RUG ART**'s designer Sigal Sasson created this exquisite abstract rug in lustrous silk and cashmere wool. Combining a unique artistic vision and inspiration from across the world, visit their full range of



1. 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 visit www.ligne-roset-westend.co.uk or email enquiries@ligne-roset-westend.co.uk to find out more.

2. ESBE DESIGN creates original art and furniture. The vibrant Panthers Sideboard and Battersea Cocktail Cabinet feature HD printed glass wood-backed doors and a matte lacquer or wood finish. Fully bespoke in colour and dimensions, commissions welcome. Call 07733 272186, visit www.esbedesign.co.uk to find out more.



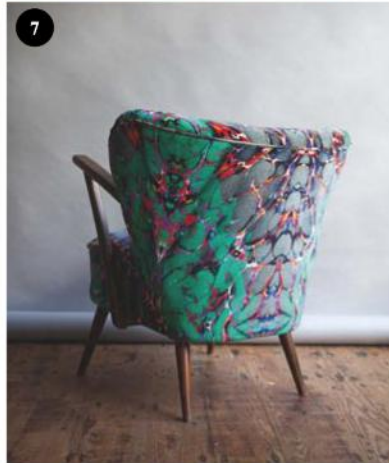
3. CALVERS + SUVDAL are a new interiors brand bringing a curated selection of Scandinavian designs to the UK. Their focus is on sofas, chairs and lighting that are stylish, unique and good value. Their A/W16 collection focuses on jewel colours, luxe fabrics and natural woods. One item that caught our eye is the stunning sixties style Ragan sofa in a soft teal wool which is on-trend right now. Visit www.calversandsuvdal.com or call 07801 067620 to find out more.



4. Based on the beautiful Cornish coastline, the **CORNWALL RUG COMPANY** offer specially selected rugs to bring the warmth, colour and texture of nature to your home. Luxurious or practical, plain or patterned, contemporary or traditional, their stunning rugs will instantly change the feel of a room and help define different areas. Visit their showroom in Wadebridge, online at www.cornwallrugcompany.com or call on 01208 812333.

5. SERAFIN DESIGN have just launched their driftwood lamps and simple objects. Their philosophy is inspired design from pure nature, but with an elegant touch. All objects and lamps are unique and designed from their new project, an Andalusian historical Cortijo, where they bring past glory and overgrown nature back to life. Visit their website to shop online at www.my-serafin.com or call 020 3608 9021 find out more.

6. SURFACE VIEW create large scale bespoke wall art. Discover a curated selection of archived images sourced from their Royal Horticultural Society, National Gallery and V&A Collections along with many more. Simply crop and customise your favourite image to create made to measure blinds, wallpaper murals and stretched canvases and other beautiful products. Surface View are offering World of Interiors readers an exclusive 10% off, just enter worldofinteriors at the checkout. Visit www.surfaceview.co.uk or call 0118 922 1327 to find out more.



7. STUBENHOCKER lovingly restore mid-century Danish, Swedish & German armchairs and daybeds creating a practical statement piece for your home. Using luxury designer fabrics from Timorous Beasties to the vibrant tweeds of Bute. Visit them online at stubenhocker.co.uk at Stubenhocker HQ 16 Wensum Street, Norwich NR3 1HY or call 01603 638966.



8. LILY PILY DESIGNS creates quality bespoke cushions in Australia from its decidedly British themed catalogue of handpicked fabrics. With an unwavering commitment to its clients and the consultation process, each and every piece is crafted with care and devotion from the cutting room table to the sofa. Be delighted by Lily Pily's range of handmade products at www.lilypilydesigns.com or contact lilypily@live.com to find out more.

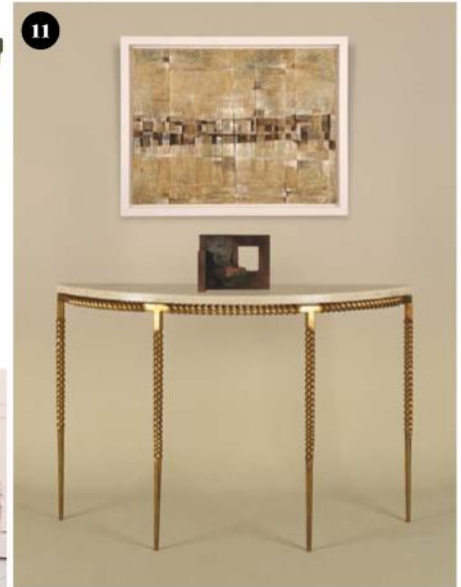
9. KERNOW FURNITURE is an online store based in Cornwall offering vintage, retro and antique furniture, gifts and home accessories. They specialise in good quality 19th and 20th century furniture and have 100's of items for your home and garden in stock now. Visit www.kernowfurniture.co.uk or call 01209 861444 to find out more.



10. PB ROBOTS. The Mighty Eight Chair designed and hand-crafted by designer Paul Brady. Constructed from birch ply wood and based on the B17 Flying fortress. The style of this chair is taken from the fuselage and the material used to cover the seat cushion is from period issue canvas. The back of the chair has been finished on both sides with a nose art logo common to all USAAF aircraft of the 1940's. Visit www.pbrobots.com or call 07714 787104 to find out more.



11. ADAM WILLIAMS DESIGN patinated bronze furniture and bespoke mirrors. This Narwhal Demi Lune Console table has a hand gilded bitumen brown finish with a Jura beige top and is available in bespoke dimensions. Call 01749 830505 email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.



12. CIELSHOP. Inspired interiors, "Hygge Sheepskins" pictured in charcoal grey on Eames style rocker with wooden runners, based on a 21st century modern classic brought right up to date. Available in winter neutrals light taupe, charcoal grey or white, available to order now. Visit www.cielshop.co.uk email sales@cielshop.co.uk or call 01273 202533 to find out more.



13. MONPELLIER'S California fireplace featured here with the Bellfires Derby inset High Efficiency gas fire, is in the new Desert Cream marble, available in selected showrooms nationwide. For a colour brochure or details of your nearest stockist, call 01242 582 777 or visit www.montpellier.co.uk. You can also follow MontpellierNS on Facebook, Twitter, Pinterest and Instagram.



14. THE LIMEHOUSE LAMP COMPANY LTD offers a range of over 350 interior and exterior lights. Handmade and finished to order all fittings are produced in their Sussex workshops. Their collections can be viewed at www.limehouselighting.co.uk or call 01273 497070 for more information.



15. CAVENDISH STONE. Faithfully sculpted and cast in an antiquated Bath stone finish, these magnificent life size Roman Dogs of War are astonishingly realistic. All Cavendish Stone products have been sculpted, manufactured and hand aged in Somerset, United Kingdom and are available exclusively from Cavendish Stone. Contact them on 01747 842214 email info@cavendishstone.com or visit www.cavendishstone.com



16. This Winter the **POOKY** people have added a fabulous new range of colourful lamp shades and a large selection of beautiful new lamps, pendants, wall lights and desk lights at affordable prices. Everything is easily browsed at www.pooky.com and delivered free. Email hello@pooky.com or call them on 020 7351 3003 and their customer services team will help however they can.



17. HARVEY BROWN design and manufacture bespoke furniture specialising in leather armchairs and sofas. The Paris chair, inspired by one of their restoration projects, is upholstered using natural fillings and hand stained leather to recreate an original 1920's patina. Their workshop undertakes individual commissions, working closely with clients throughout the process. Call 01621 860772 or visit www.harveybrown.co.uk for more information.



18



18. JIE YANG graduated from MA Design (Ceramics) at Central Saint Martins in 2016. Before She studied Ceramics in Fine Arts at Nanyang Academy of Fine Arts in Singapore from 2010 to 2013; In addition, She has rich experiences in oil painting, drawing, printmaking and sculpture. Visit www.yangjie-art-design-uk.com

20



19. 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.



19

20. ROBERT LANGFORD's range of "made to order" headboards are the best in the business – the Modern Plain headboard can be made in your own fabric, and works wonderfully with the simple Irving bedside from their "in stock" bedside range – dress your own way for easy uncomplicated style.

They are proud to be trusted by the world's best designers. For more information, visit www.robertlangford.co.uk or call 020 7352 1876.



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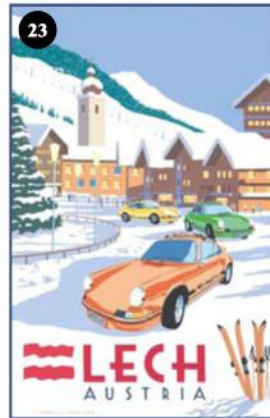


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21. SAMARKAND DESIGN's unique lampshades are handcrafted from vintage silk sarees. They also produce shades in a range of hand-block printed cotton voiles and newly arrived 'Shibori' artisanal dyed silk. Visit www.samarkanddesign.com to see the range or call 07973 922943 for enquiries. A bespoke service is also available.

22. PREMIER PRINTS INC. sells a large line of indoor and outdoor fabrics that range from traditional to modern. Their fabrics can be used in a variety of applications including furniture/ upholstery, drapery, quilting, bedding, baby products, pillows, pet products, clothing and handbags. Visit their website www.premierprintsinc.com to view their collections!

23



23. PULLMAN EDITIONS designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

24. PATRICK IRELAND MIRRORS. The elegant Ashburnham circular mirror is finished in beaten, water gilded, white gold leaf over black bole. As with all the company's circular mirrors it is made to order, in sizes up to 1500mm diameter. To see more framed mirrors, visit the online Framed Mirror Catalogue at www.patrickirelandmirrors.com call 01435 813158 or email pi@pimirrors.com

25. CHLOE ALBERRY specialises in door and cabinet fittings for the home. Be it a traditional handle or something more unique, this is the shop for you. Find her at 84 Portobello Road, London W11. Call 020 7727 0707 for a catalogue or visit www.chloéalberry.com for more information.



25

26. This beautiful chandelier from **TINDLE** (CL0501/24) is simply stunning. It is 140cm high and 130cm wide and has 24 clear glass arms that end with ribbed glass pans. It is available in smaller sizes and as complementary wall lights. List price is £4,440 +VAT. A Swarovski crystal version with tear drop flourishes can be ordered, price on application. Visit www.tindle-lighting.co.uk to browse Tindle's wide range of lighting and accessories or call 020 7384 1485 to find out more.

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27. The stunning VIVA L wood-burning stove from **RAIS** is available in six contemporary colours and a range of design options. The large glass area provides a spectacular view of the fire and this is enhanced by a rotating base, allowing the stove to be turned easily using just the door handle. Further glass panels can be added for an almost all-round view of the fire. VIVA L combines highly advanced technology with ultra-modern design and is exclusively available from **ROBEYS**. Call 01773 820940 or visit www.robeys.co.uk to find out more.

28. 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.



29. TALA, the London based lighting brand, merges design technology and sustainability with the new Voronoi Collection. Inspired by patterns and forms found throughout nature, these sculptural glass LED bulbs make for truly unique statement lighting. To find out more, visit www.taled.com or call the studio on 020 3026 3246.

30. With a primary focus in metal, stone and Lucite, **AURUM** was founded in 2014 by creative director Minhali Sadiq Saigol. Based in Lahore, Pakistan, the luxury furniture brand fuses traditional craft techniques with contemporary design aesthetics for the ultimate home décor experience. For further information, email inquiry@aurumhome.co or visit www.aurumhome.co



31. Peter **VAN CRONENBURG** and his team create handcrafted Architectural Hardware, passionately honoring age-old traditions and proportions in both classic and contemporary creations. The van Cronenburg signature is unmistakably present in every piece – a celebration of the perfect imperfections of handmade products with living finishes. Contact +32 9 336 37 34 or visit www.petervancronenburg.be for more information.



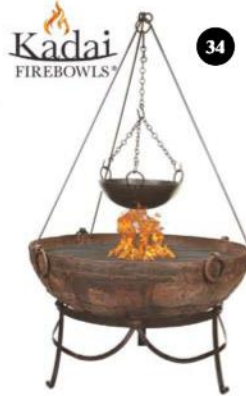
32. JK PIKE is an East London home furnishings company that works with local environmentally-conscious, socially responsible designers to bring the rustic and vintage industrial look to your home. Visit their pop-up store in Shoreditch at 45 Charlotte Rd, London, E2CA 2PD or shop online www.jkpike.com Follow them on Instagram, Facebook and Twitter for other store locations and exclusive savings.



33. JOHNNY MOUSTACHE create luxury, classic and mid-century inspired furniture which is designed and handcrafted in the UK. Providing for both the individual, or trade, all designs can be made to measure with a vast selection of fabrics to choose from. Visit www.johnnymoustache.com email mail@johnnymoustache.com or call 07590 928739 to find out more.



34. THE KADAI FIREBOWL BBQ range is the perfect Christmas gift to warm those cold, winter nights. The original bowls are up to 100 years old and steeped in history, hand-sourced from northern India. With over 30 award winning accessories to help you experience outdoor cooking at it's very best. Call 01694 771800 or visit www.kadai.com to find out more.



35. Each bespoke pure cashmere and luxury cashmere blend throw, blanket, bedcover and cushion from **GILLIAN WEIR** is beautifully soft and luxurious. Hand dyed, woven and finished to your preferred colour, size, weight and finish... the ultimate indulgence for exclusive interiors. Visit www.gillianweir.co.uk or call 01943 467353 for more information.



36. Renée, the stunning new bath from **HURLINGHAM**. A graceful shape body of hand beaten rich copper, with "Art de Fleur" styled brass feet. The allure and refinement of Art Nouveau charisma adds sophistication while rich colours of copper and gold add texture to this elegant bath. Visit www.hurlinghambaths.co.uk or call 01400 263310 to find out more.



37. Every **REVIVAL** bed is handmade in the UK by master craftsmen. There are 15 bed designs available, as well as a full collection of furniture and luxury mattresses. All beds come with FREE delivery and installation and a 10 year guarantee. Request your free brochure today at www.revivalbeds.co.uk or call 01777 869669 to find





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38. MCBRIEN INTERIORS is the US-based design firm of Tori McBrien, who brings her fashion industry experience and passion for beautiful interiors to her work with every client. She has completed luxury residences throughout the United States. Visit her website at www.mcbrieninteriors.com or email tori@mcbrieninteriors.com for more information.

39. CAMILLA COSTELLO's distinctive Indian collection includes these richly textured vintage kantha throws, created by hand-stitching layers of recycled saris. Some are made into gorgeous cushion covers and stunning jackets. Camilla has a fine selection of rare and collectable wall hangings and bedcovers. Visit www.camillacostello.co.uk or call for showroom information on 07956 402833.



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41

42. CHAIR MAKER



42

40. This elegantly subtle chandelier was handmade in **DERNIER & HAMLYN's** London factory for a luxury home in Tuscany. Handcrafted in nickel with crystal drops and studs you can commission something similar or ask D&H to tailor it to your exact requirements. Contact them on 020 8760 0900 or visit www.dernier-hamlyn.com

41. 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



43



44

42. CHAIRMAKER are designer manufacturers of the most beautiful chairs in the world. Many are taken from designs found in the chair vault, an incredible collection of over 4000 designs from many periods in history. Others are designed for today's interiors, or totally bespoke, just for you. To find out more, visit www.chairmaker.co.uk or call 01903 200663.



45

43. THE CORNISH BED COMPANY is a heritage British brand that creates traditional Victorian inspired hand cast beds in Parr, near St Austell. The cast double "Abingdon" bed seen here measures 144cm x 208cm x 142.5cm and costs £1,550. Visit www.cornishbeds.co.uk or call 01726 825182.

44. SOMETHING DIFFERENT is a true treasure trove. It's full of eclectic and unique pieces sourced from around the world; one-off pieces of furniture, beautiful and colourful textiles, cushions made from vintage saris, unusual artefacts, wonderful jewellery and much more. Shown here is a bang on trend, black and white lounge chair, £975. Go to www.something-different.uk.com call 01730 858151 or visit their Midhurst shop to find out more.

45. At PORTER, they believe in the value of quiet luxury. It is a design ethos you will find reflected in everything they do. Each of their bathroom products are made from the finest natural materials, lovingly handcrafted with care and attention to detail. Pictured is The Berwick Painted Vanity. Call 020 3355 1817 or see www.portervanities.com for more information. Visit 115 Queenstown Road, London SW8 3RH, United Kingdom.



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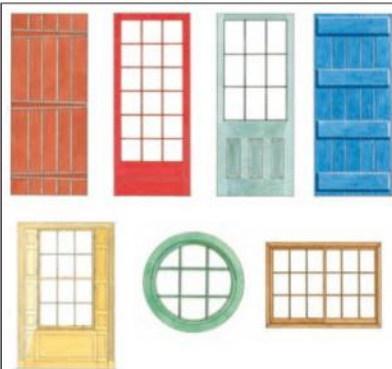
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ANY QUESTIONS?

EVERY MONTH THOUSANDS OF PEOPLE - FROM CURIOUS KIDS TO FEDERAL CURATORS - CONTACT NEW YORK'S PUBLIC LIBRARY WITH QUERIES THE INTERNET CAN'T ANSWER. IT'S GOOD TO KNOW, SAYS THE NYPL'S MATTHEW J. BOYLAN, THAT BOOKS CAN BE MIGHTIER THAN MEGABYTES



If variety is the spice of life, then the questions I answer each day at the New York Public Library would quickly lead one to appreciate a diverse bill of fare. As one of the ten reference librarians who comprise the Ask NYPL service, I take my share of several thousand enquiries a month by telephone, email, instant message and text, from not just my own city but all over the world. However, one aspect of my job is to answer some of the more interesting and unusual ones. These questions cover quite a wide range: a six-year-old boy who wants to know why the sky is blue; how long was the largest crocodile ever found in the Nile; what was the name (and menu offerings) of the restaurant located in the Eiffel Tower in 1967 when a woman's husband asked her to marry him (out-of-print travel guides from the 1960s proved helpful); when the first New York taxi driver was convicted of overcharging a passenger by use of a 'fast meter'; and what material Cleopatra's sandals were made of.

Around since 1967, when it was known as 'Telephone Reference', the Ask NYPL service has served as a model for other major libraries, including the Bibliothèque Publique d'Information at the Pompidou Centre. Of course, reference librarians have been providing information since at least the time of King Ashurbanipal in Assyria. Many of the questions asked today are those that can't easily be answered by an internet search or a few taps on a smart phone. And I am well positioned to respond, working in a building with 650 databases beyond the open internet and several million books.

Recently, I was contacted by Frederick Law Olmsted's home in Boston, an officially designated historic site. Olmsted is best known as the landscape architect who (with Calvert Vaux) designed New York's Central Park and supervised its creation. The body that runs the house, the National Park Service, has always been close to my heart: as a small boy its rangers at Cape Cod answered my incessant questions about the myriad types of sea shells left on the beach. The Olmsted site wanted to know: the exact date that New York's newspapers first announced the design competition for Central Park; relevant minutes of the meetings of the park's commissioners (the NYPL holds these); and any further light I could throw on related matters. After answering these specific questions, I noted that Olmsted and Vaux had delivered the winning 'Greensward Plan' so close to the deadline that they had to leave it with the janitor. Moreover, I had a librarian's 'eureka' moment when I located something within our vast holdings that many scholars did not believe existed: copies of the other 32 competing plans that weren't selected. Comparing them reveals how much more research went into Greensward, including its insight into the rapid northern urbanisation of the city, its use of underground transverses to prevent noise and the fragmentation of the site, its 'circulation system' that enabled pedestrians, riders and carriages to enjoy the scenery without interfering with the views of others, as well as the sheer variety of its scenic outlooks and plantings.

Some of the queries I've responded to have been of great significance to our patrons' lives. One was from a woman about to be evicted from her rent-stabilised apartment after 30 years. Two city agencies hadn't been able to help. Her attorney needed to prove continuous occupancy. I was able to assist her by locating in an old microfilmed newspaper the minute classified ad for this apartment with its 'scalloped terrace'. As time was of the essence, I hand-delivered it to her. This patron - who still lives in the same place - sends me a Christmas card every year.

People's need for information, and reasons for requesting it, will never cease. Most days, I am glad to assist them ■

For more information on the Ask NYPL service, visit nypl.org

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