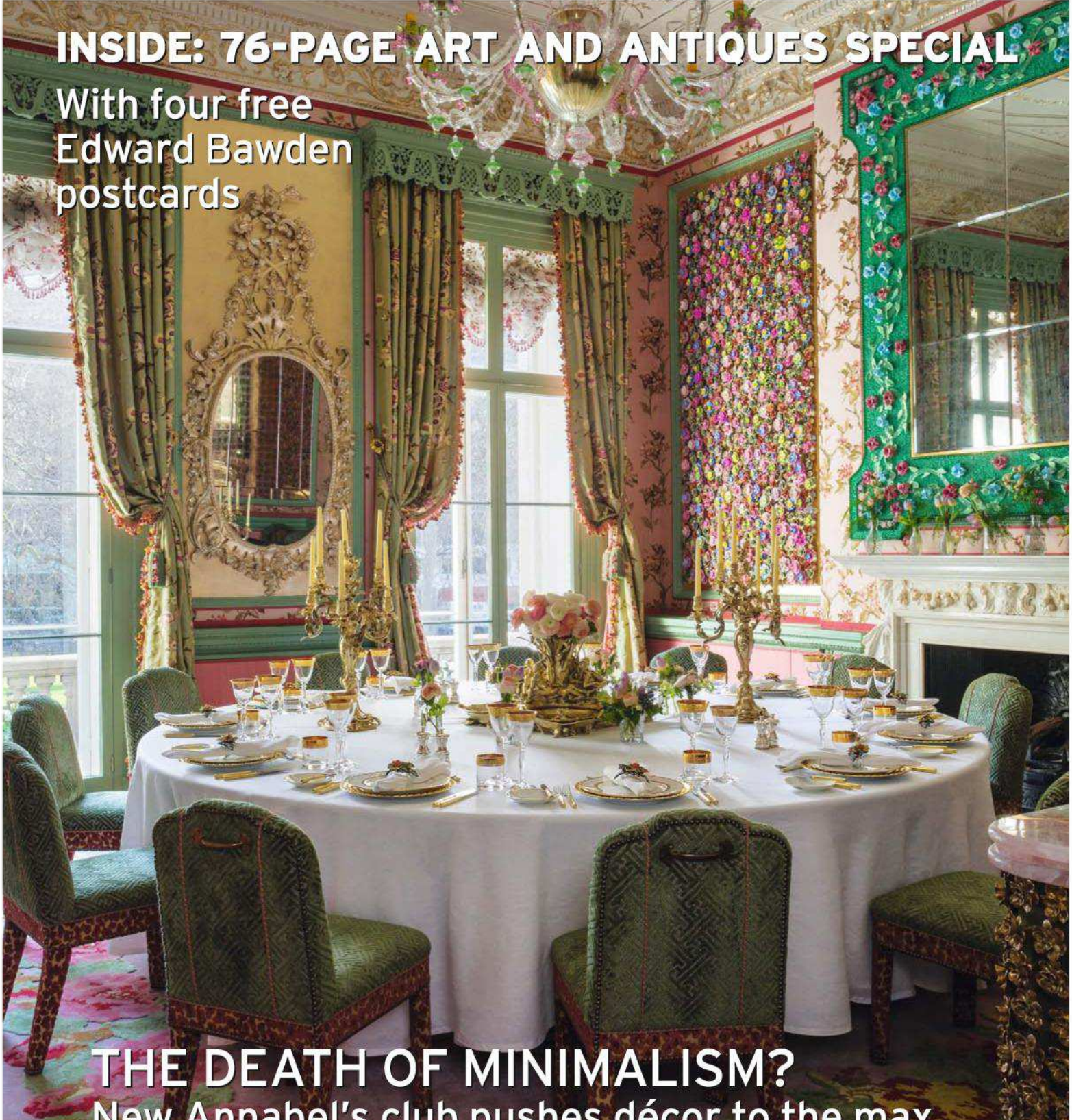


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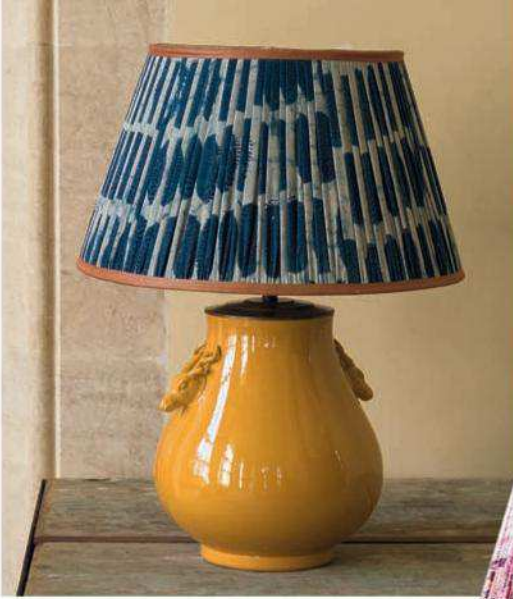
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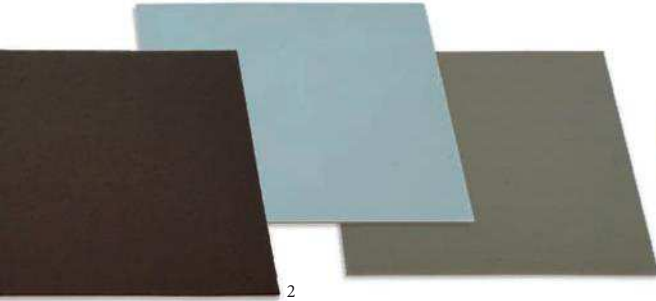
What's in the air this month, edited by Nathalie Wilson



1



1 A table lamp does for a sitting room what jewellery can for an outfit. Zooosh up yours with Penny Morrison's Spanish and Portuguese artisan-crafted bases. Shown: mustard 'Stag Urn' and indigo 'Urn' (both £384), with hand-made lampshades (from £294). Ring 020 7384 2975, or visit pennymorrison.com.



2

2 Mudlark and Tempest's debut paint collection, 'Original', is gentle on the eye and the environment. Consisting of 30 subtle shades reflecting the Suffolk landscape, it's low in volatile organic compounds, practically odourless and APEO-free. Prices from £17 per litre of matt emulsion. Ring 020 7193 4644, or visit mudlarkandtempest.com.



3



3 Ahoy! Puiforcat's 'Normandie' silverware collection is inspired by (and named after) the company's cutlery made in 1934 for the Deco ocean liner. Like those early pieces, each item in the ten-strong range features a disk that can be monogrammed. Shown: water pitcher (£1,080), mustard pot (£370) and butter dish (£370). Ring 00 33 1 45 63 10 10, or visit puiforcat.com.

4 Imagine early American quilt patterns rendered in translucent coloured tissue paper, and you might just picture 'Ashfield', a hand-printed linen by Raoul Textiles. Available in sulphur (shown) or delft, it costs £379 per m. Ring 001 805 899 4947, or visit raoultextiles.com.



4

5 Oka pays homage to an enduringly appealing early 20th-century English armchair with this version. Rather than being upholstered, 'Coleridge' comes with snug-fitting removable loose covers and has stained-birch legs and a duck-feather seat cushion. It can be yours for £870. Ring 03330 042042, or visit oka.com.



6 Waste not want not: OAO Works' '31.3 Polygon' moulded tumblers are made using the leftovers of a type of coloured glass that can only be made in the Czech Republic, in part because it requires the bones of a rare species of cattle bred in the country. Each unique set



(£3,840) consists of 31 tumblers varying in height and ten glass 'diamonds', which together can be displayed like tessellating tiles. Ring 001 604 639 5195, or visit [oaoworks.ca](http://oaoworks.ca).

7 Christopher Farr has been reflecting on 30 years of hand-knotting hand-dyed wools into fine rugs. Many, including these interpretations of Josef Herman's 'Vertical Poems' pastel drawings, reference works by the great and good of art and design; £1,100 per sq m. Ring 020 7349 0888, or visit [christopherfarr.com](http://christopherfarr.com).

8 When it comes to the colourful woven plastic baskets found in Mexico, these chicken-shaped ones are top of the pecking order. The joyous objects are created by prisoners involved in an artisan-led project that aims to boost their skills and sense of self. A brood are available for sale at Rebecca Hossack Gallery, costing from £55 each. Ring 020 7436 4899, or visit [rebeccahossack.com](http://rebeccahossack.com).

9 Craftsmanship and materials are Christopher Howe's shtick. Which meant, having decided to replicate a 17th-century bed found in a French house sale, he had to find the perfect blacksmith – someone who could forge 'true' wrought iron and with the skills to keep the full length of the posts hot while hammering their tapering octagonal profile. Given how labour-intensive each is to make, only six 'Lit Huguenot en Fer' will be available per year, for £21,600 (excluding mattress and drapes). Ring 020 7730 7987, or visit [howelondon.com](http://howelondon.com).

10 Leonardo da Vinci supposedly opined that 'simplicity is the ultimate sophistication'. That's all very well, but it's not necessarily so easy to achieve. Valerie Objects and the Belgian design duo Muller Van Severen can testify to this; together it took them three years to work out how to seamlessly adhere a coloured metal plate to the shaft of this minimal stainless-steel cutlery. It costs from £93 approx for a four-piece place-setting. Ring 00 32 3 600 21 43, or visit [valerie-objects.com](http://valerie-objects.com). ▷



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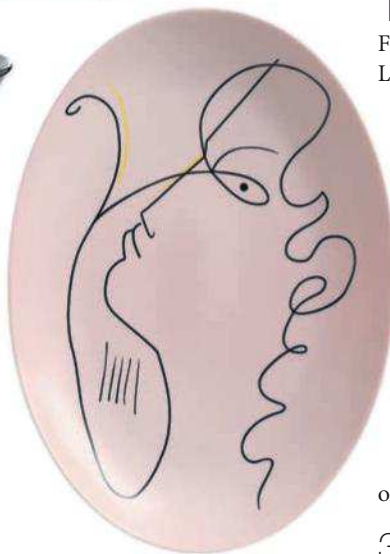
1 With its bigger, better showroom, Hector Finch looks set to remain a beacon of light on London's Wandsworth Bridge Road for a further 22 years, at least. Old favourites, including Florian Schulz's 'Onos' adjustable pendant lamp (right; from £1,680), hang alongside new own-brand fittings, such as the petite 'Zac' wall light (£330; available in alternative finishes). Ring 020 7731 8886, or visit [hectorfinch.com](http://hectorfinch.com).



2



3



2 'Tatami' (top) and 'Pyramid Trellis' are Neisha Crosland's first forays into digitally printed grass-cloth wallcoverings. Available in four and five colourways respectively, they cost £680 per 10m roll. Ring Turnell & Gigon on 020 7259 7280, or visit [turnellandgigon.com](http://turnellandgigon.com).



4



3 Jean Cocteau once declared: 'Pottery has saved my life!' The quality of your existence may not be so dramatically affected, but his 1950s wares, which have been reinterpreted in porcelain by Raynaud, will certainly enhance it. Shown: the 35cm-high 'Orphée et Eurydice' vase (£717 approx) and 'La Tristesse d'Orphée', a 36 x 26cm oval platter (£233 approx). Ring 00 33 1 40 17 01 00, or visit [raynaud.fr](http://raynaud.fr).

4 Theresa Tollemache visited Russia to trace her family. Instead she discovered the country's linen heritage – and a business idea. Nowadays Volga Linen offers other European wares too – like this drawn-thread-work 'Diamond Stitch' tablecloth (shown; from £270 for a 1.75sq m version) and hand towel (£20; 40 x 70cm). Ring 01728 635020, or visit [volgalinen.co.uk](http://volgalinen.co.uk).



5



5 Industrialist Paul-Henry Nicolle's whale-tail chair, designed in 1913 for his metal-workers, was favoured by other factories too – until regulations demanding that seats have five legs saw its demise. Reissued by 'industrial archaeologist' Jérôme Lepert, it comes in four heights, some with a backrest, and it can be made completely of metal in 32 colourways or with a wood or leather seat; from £159 approx. Ring 00 33 1 73 55 72 76, or visit [chaises-nicolle.com](http://chaises-nicolle.com) ■

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# antennae roundup

Want to be kept in the frame? Miranda Sinclair mounts an exhibition of sound surrounds



1



2



3



4



5



6



7



8

1 Maple veneer frames, 19th-century, from £55 each, Lacy Gallery. 2 'Tondo Bolognese', £1,021, John Davies Framing. 3 From outermost: English Rococo frame, c1725-50, £18,000; William Kent-style English Palladian frame, c1725-50, £16,000 approx; late 17th-century Renaissance frame, £14,000; English Louis XIV-style frame, 1700-1750, £4,000; all Paul Mitchell. 4 Reproduction and antique framing service, from £1,000, Arnold Wiggins & Sons. 5 From top: 'Regency Gilt Ribbed', £1 per cm; 'Regency Black Ribbed', 80p per cm; 'Japan Lacquer Scoop', £1.20 per cm; all Pure and Applied Conservation Framing. 6 Dutch faux-tortoiseshell frame, 19th century, £880, William Campbell Fine Frames and Framing. 7 Silvered 'Berliner Leister' frames, from £190 for the pair, Charles Duggott Gallery. 8 Thick brass frames, £22 per set of two, Graham & Green. All prices include VAT. For suppliers' details see Address Book.

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# antennae roundup



1 'Flash Blocco' photo frame, by Lund London, £22, Amara. 2 Box frame, £252, Bourlet. 3 Tableau frame, from £48, Georg Jensen. 4 Frame, by Moebe, from £24, Really Well Made. 5 Bespoke Norwegian spruce frames, £280 each, Wade Frames. 6 Acrylic box frame, \$500, Walnut Hill Fine Art. 7 Framing of image shown (*Drip Dinner*, by Banksy), by Paul Tame, £6,000, John Jones. 8 Poster hanger, by Moebe, £52, Skandium. All prices include VAT. For suppliers' details see Address Book. >

# antennae roundup



1



2



3



4



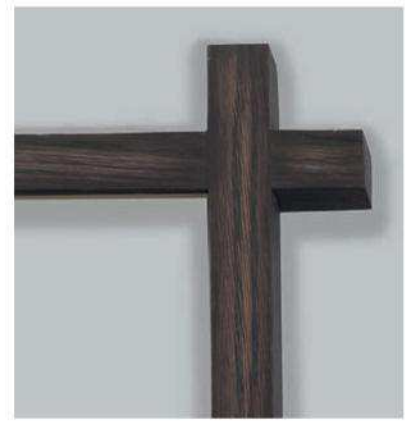
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1 Handmade plaster frame, by Viola Lanari, from £360, 8 Holland Street. 2 Large delicate brass frame, £40, Cox & Cox. 3 Sterling-silver 'Gitterwerk' frame, by Josef Hoffmann, \$3,150, Neue Galerie Design Shop. 4 Simple copper photo frames, from £13 each, Heal's. 5 'Serpentis', from £58 each, House of Hackney. 6 Triangular monochrome 'Henley', from £325, Linley. 7 Bone gallery frames, from £49 each, West Elm. 8 Black-stained oak lap-joint frame, from £195, Store Street Framing. All prices include VAT. For suppliers' details see Address Book ■



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Ready to commit to some seriously intricate fabrics? These minute patterns, be they half-moons or squiggles, feathers or paisley, will enrich any interior. Miranda Sinclair says it's time to sweat the small stuff. Photography: Sean Myers



1 'Beau Rivage NCF4295-04', by Nina Campbell, £60, Osborne & Little. 2 'Marquis de Pierre Rayure B1797002', by Braquenié, £177.60, Pierre Frey; trimmed with 'French Gimp NCT500-01', by Nina Campbell, £9, Osborne & Little. 3 'Charlotte 30061-595', by Travers, £69, Zimmer & Rohde. 4 'Gigi 92', by Mary Bergtold Mulcahy, £99.50, Les Indiennes. 5 Deep water 'Half Moon', by Lake August, £150, Lorfords; trimmed with 'Flanders Gimp GB57859-29', £29, Samuel & Sons. 6 'Essential Indigo JM1128', by Jean Monro, £50, Turnell & Gigon. 7 'Aiko Floral Chambray', £155, Ralph Lauren Home; trimmed with 'French Gimp NCT500-01', by Nina Campbell, £9, Osborne & Little. 8 Blue 'Design 107-176902', by Schumacher, £219, Turnell & Gigon. 9 'Mayflower R0460', £259, Robert Kime. 10 Dark blue 'Squiggle', £86.40, Howe at 36 Bourne Street. Prices are per m and include VAT. For suppliers' details see Address Book ▷



1 'Bhavani 141-01', £128, Nicholas Herbert; trimmed with 'Le Jardin Silk Gimp 982-41400-35', £23, Samuel & Sons. 2 'Two-tone Ticking 1812', by Kathryn Ireland, £208, Tissus d'Hélène; trimmed with 'Le Jardin Silk Gimp 982-41400-35', £23, Samuel & Sons. 3 'Le Grand Corail Vermicule Negatif B1887001-001', by Braquenié, £112.80, Pierre Frey. 4 Scarlet 'Flowers FLOW103', by John Stefanidis, £156, Tissus d'Hélène. 5 Red 'Casa', £87, Lindsay Alker. 6 'Adrianople 20', by Décors Barbares, £224, Tissus d'Hélène. 7 Storm 'Ellipsis M531-04', £95, by Mark Alexander; trimmed with 'Le Jardin Silk Gimp 982-41400-35', £23, Samuel & Sons. Prices are per m and include VAT. For suppliers' details see Address Book



1 'Plumette L4172010', by Le Manach, £158.40, Pierre Frey. 2 'Marden L-204', £110, Fermoie. 3 'Herringbone Seigle 211005M01', by Nigel Peake, £343, Hermès. 4 Chocolate 'Skyscape', by Ivo, £82, Lorforde; trimmed with 'Anney Gimp 982-30702-145', £17, Samuel & Sons. 5 'Safari Linen', £100, Paolo Moschino for Nicholas Haslam; trimmed with 'Anney Gimp 982-30702-145', £17, Samuel & Sons. 6 'Romilly 1506-02', by Alexandra Palmowski for Virginia White, £136, Tissus d'Hélène. 7 Gold 'Coral', £70, Soane Britain. 8 Cardamon 'Ceylon', by Raoul Textiles, £247.40, Turnell & Gigon; trimmed with 'Anney Gimp 982-30702-145', £17, Samuel & Sons. Prices are per m and include VAT. For suppliers' details see Address Book ▷



1 'Kalamitsi Stripe 154-01', £104, Nicholas Herbert. 2 Amethyste 'Forum TMG0262-H50', by Les Olivades, £86, Tissus d'Hélène. 3 'Champagne Contrefond B7563001-001', by Braquenié, £122.40, Pierre Frey. 4 Red 'Ilex', by Nile & York, £26.50, Lorfords. 5 'Bound 5533', by Gastón & Daniela, £69.40, Abbott & Boyd. 6 Cream 'Pise Sprig Chanderi', £69, Aleta. 7 'Petite Paisley 137', by Mary Bergtold Mulcahy, £99.50, Les Indiennes. 8 'Diamond Dot LW185123', £86.52; 9 'Wicklewood 3940-02', by Blithfield, £75.50; both Lewis & Wood. Sconces, £356 each, Howe. Fabric and trimming prices are per m; all prices include VAT. For suppliers' details see Address Book







1 'Tibetan Maze 2152-04', by Jim Thompson, £60, Fox Linton; trimmed with 'Annecy Gimp 982-30702-171', £17, Samuel & Sons. 2 Green 'Stella 177082', by Schumacher, £176, Turnell & Gigon. 3 'Oaken F4352-01', £66, Colefax & Fowler; trimmed with 'Le Jardin Silk Gimp 982-41400-70', £23, Samuel & Sons. 4 Clover 'Mr Men Linen', £172.80, Howe at 36 Bourne Street.

5 'Seaweed F4608-02', £59, Colefax & Fowler. 6 Dark green/light blue/navy 'Paniola Multi PM3', by Anna Spiro, £156.40, Lorfords.

Background throughout: Olive 'Formica', £86.40, Howe at 36 Bourne Street. Olive-brown twisted lighting cable, £4.80, Urban Cottage Industries. Skirted and gathered shades made by A Shade Above. All others made by Bright Shades. Prices are per m and include VAT. For suppliers' details see Address Book ■



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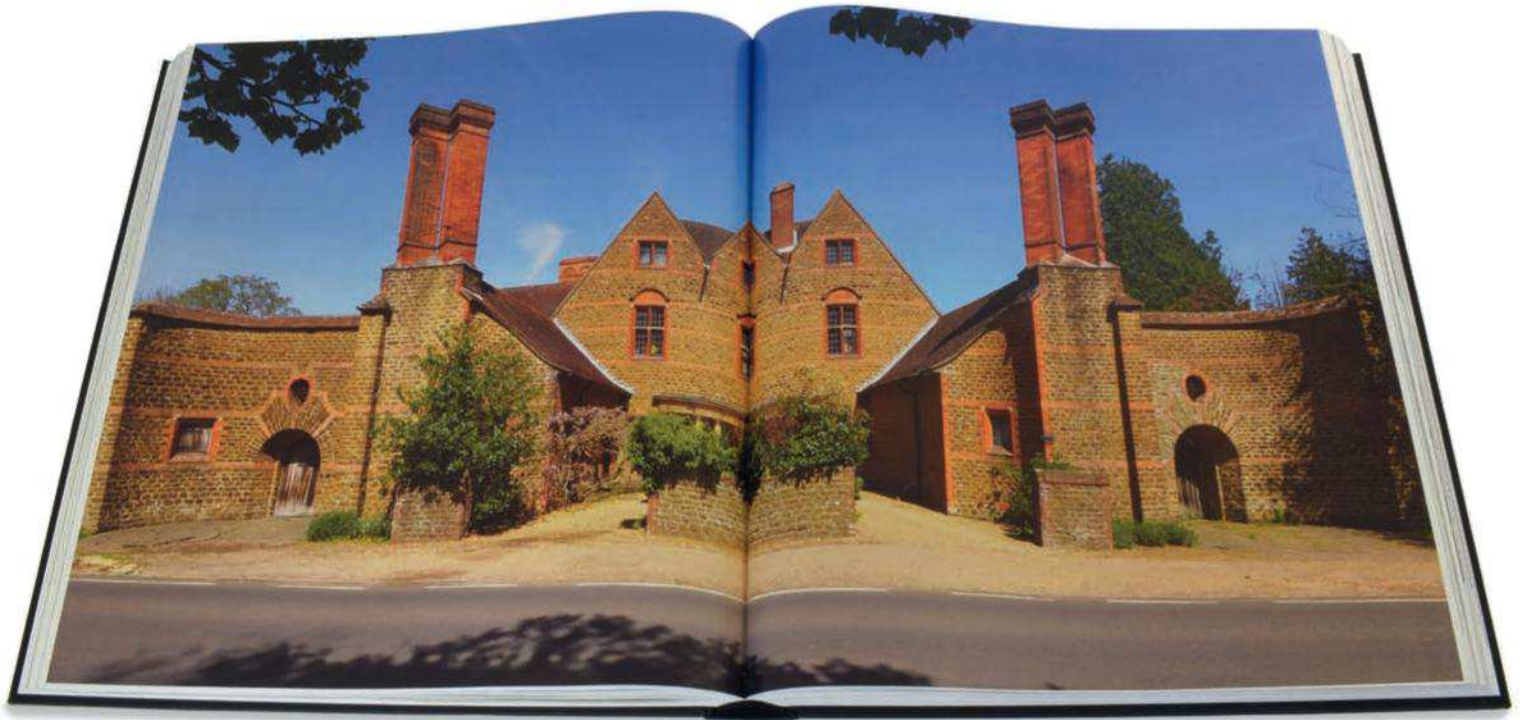
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# books

Piles of butterscotch, Deco rated, souvenirs of the Sun King, new wave architecture, barrows and bomb sites, papers for peace, Morisot gets her due, the 'common' reader



**SIR EDWIN LUTYENS: THE ARTS AND CRAFTS HOUSES** (by David Cole; Images, rrp £65) Martin Lutyens, the chairman of the Lutyens Trust, admits in his opening remarks to this heavy, glossy book that he wondered if there was much left to add to an already impressive list of monographs on his illustrious forebear. And yet there is. This is a substantial collection of professional photographs of his early houses, including ones that are little known and rarely seen from the inside, and an analysis of Lutyens as a compulsive architectural magpie, taking ideas not just from the Tudor past but also from his contemporaries, and doing them better than they could. And those two themes, overall, fully justify this latest contribution, which comes at a time of renewed interest in Edwardian domestic architecture.

What was Lutyens doing, exactly, with these reinterpretations and mixtures of building motifs, sometimes piling Tudor on to Jacobean, or Charles Rennie Mackintosh on to Edward Prior and CFA Voysey in a single building? It is a sign of a great architect that we go on asking. Charles Jencks once wrote a book called *The Iconic Building*, which proposed that we remember certain buildings because they remind us of lots of other things at once – hats, hands, boats, whatever. Possibly Lutyens's houses appeal to the widest possible range of historic memories, yet somehow he fuses this combination of allusions into something new. Cole reminds us that some of his most astonishing creations look straight on to the main road, almost as if he was at his best when



consciously making a public advertisement of what he could do. Very few houses linger in the mind the way that Tigbourne Court does, face-on to the A283, with its beautiful concave geometries.

There are some technical disadvantages to this book: the pages are thin and very shiny, and the colours are sometimes oversaturated: Bargate stone, which in reality is somewhere between butterscotch and shortbread, too often looks orangey-yellow here, and that detracts from the true lusciousness of Lutyens's Surrey walls at Munstead Wood and Orchards. The choice of houses towards the end looks somewhat random too, with the lodges of Great Maytham and Plumpton Place included, but not their main buildings. Views

are too often taken from low down, with the verticals inclining towards the head of the room; and few of them look good with their contemporary furnishings, where there are any (many places are strangely empty).

Cole, an Australian architect, provides introductory texts for each house – they are exact but unexciting; his job is made harder by the fact that the plans appear in a separate section at the end of the book, so there is quite a lot of explaining to do about turning left, and right, and so on. His footnotes, however, are thorough and useful, and raise the quality of the whole production. And it is the huge number of photographs of details, especially of fireplaces, that make this a valuable record of the work of one of Britain's very greatest architects. If you like Lutyens, you cannot afford not to buy it ■

TIMOTHY BRITTAIN-CATLIN *is an architect* >

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**THE JAZZ AGE: AMERICAN STYLE IN THE 1920s** (by Sarah D. Coffin and Stephen Harrison; Yale, rrp £45) It's not one thing, it is many. We know, vaguely, what's meant culturally by the Jazz Age, but that's not the same as Art Nouveau or Deco, or Cubism, Vorticism, Constructivism, chinoiserie, Mayan influences, tubular-steel furniture, beaded dresses, costume jewellery, cloche hats or the Chrysler Building. All these things go to make up its 'look' as laid out in this book. It is, of course, gorgeous to see, but the book does not analyse, never really gets to grips with the fact, that this was a transitional period between (very broadly) Arts and Crafts and Modernism.

What it does communicate very well is that this was a time when anything went. And a lot of it did – into two American institutions: the Cleveland Museum of Art and the Cooper Hewitt, Smithsonian Design Museum in Manhattan. Together, the pair (drawing also on many other collections public and private) recently mounted a Jazz Age exhibition, and this book is the permanent record, written by the curators. They define the Jazz Age as just one decade, the 1920s. Right in the middle of this, in 1925 in Paris, came a key exhibition, the one that crystallised the style we know as Art Deco. This was the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. It was huge, in various ways. It restored the pre-eminence of Paris as a centre of luxurious design and fashion. Not a single firm from the USA exhibited, but plenty of Americans visited and took the news (and often, French designers) back home. So this book is really about how American designers, manufacturers and consumers played catch-up with Europe and developed their own takes.

The exhibition brought all manner of influences together, from the peacock-ery of the late 19th-century Aesthetic movement to the ultra-minimalist packaging chosen by Coco Chanel for her new perfume, 'No. 5'. There were a lot of floral fabrics; there was abstraction as well as figuration. Colourful geometric shapes blended with Egyptiana (the discovery of Tutankhamun's tomb happened in 1922 and was a worldwide sensation). And tribal art, associated with the opening-up of deepest Africa, found its way into popular culture: the inscrutable mask became a decorative device.

Much of what you see here was aimed squarely at the wealthy, though the various looks filtered down to high-street clothes and cinemas. Does it help to know that a particular diamond bracelet with something of an Aztec look was worn by Mae West? Yes, it does, just as one wants to know that during Prohibition, cocktail shakers were often disguised as sculpture, such as a silver owl.

There's furniture of all styles, a few absolutely glorious dresses and way too much jewellery (which, unlike clothing, is durable and lasted). It's light on commercial graphics. The Jazz Age was an explosion of social change and colourful creativity for sure, but the only thing tying it all together was the music, and that is scarcely mentioned. Put some on as you read ■ HUGH PEARMAN is an architect and design critic, and editor of the 'RIBA Journal' ▷



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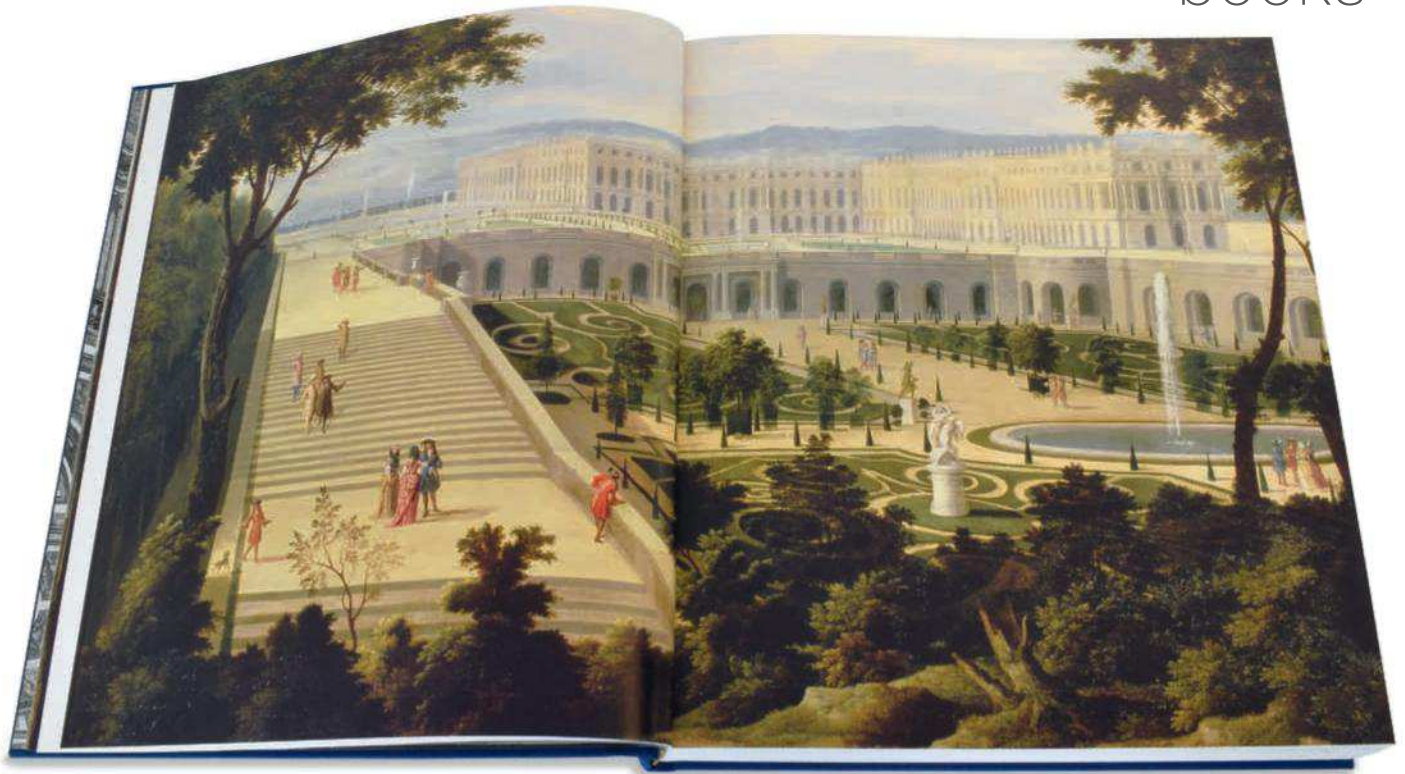
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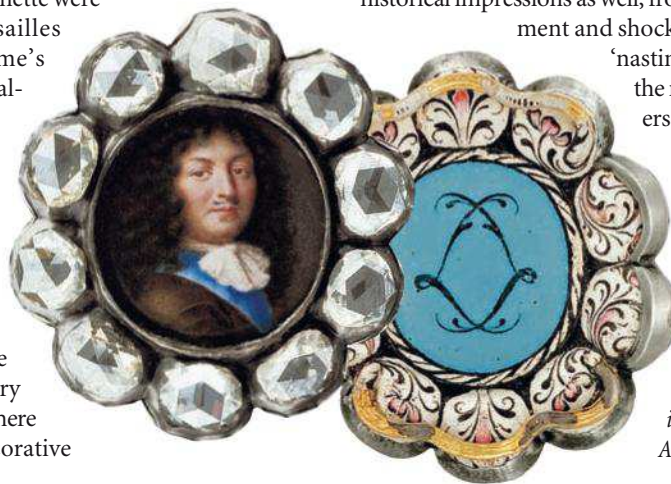
**VISITORS TO VERSAILLES: FROM LOUIS XIV TO THE FRENCH REVOLUTION** (eds Daniëlle Kisluk-Grosheide and Bertrand Rondot; Yale, rrp £50) Visiting Versailles in 1790 after the French Revolution, the Russian historian Nikolai Karamzin thought the palace without its court had become a body without a soul, the state apartments magnificent but melancholy with their empty throne and treasures, such as an automaton clock still crowning the king on the hour. Built for the 'Sun King', Louis XIV, to proclaim his power and self-regard as an earthly Apollo, the palace began losing its shine almost before it was finished, scuffed by its thousands of resident courtiers and overworked servants, tarnished by smoke from fires and candles, trodden with mud and worse. Latrines were scarce and chamber pots, when used at all, were emptied from the nearest window. Increasingly squalid, unaffordable to maintain to perfection, the palace fell out of fashion, superseded by a preference for informality and the urban pleasures of Paris. An anachronism years before Louis XVI and Marie-Antoinette were hauled off to the Bastille, Versailles so epitomised the ancien régime's social extremes that one might almost think the Revolution was made in its mirrored halls.

A palace of such numberless rooms and limitless vistas cannot easily be confined to a book. Happily this one, which accompanies a spectacular exhibition at New York's Metropolitan Museum, approaches it through the eyes of visitors during the century after Louis XIV moved his court there in 1682. An array of fine and decorative

arts – pictures, tapestries, court dress, furniture, ceramics and much more – shows what they saw, wore, bought, brought or received as diplomatic gifts. Made to show the *gloire* of Bourbon France around the globe, they are still a feast for the eyes. But the superlative furniture made for the queen's rooms or the elegant apartment hastily prepared for the Swedish king Gustav III didn't mean that the same *douceur de vivre* extended across the whole palace or that it ever quite achieved the sum of its exquisite parts.

Foreign rulers, refined or like Peter I of Russia used to drinking and whoring; ambassadors, diplomats, aristocrats – the world came to Versailles. Despite its flaws it was the court of courts. It was also a surprisingly democratic place where, within reason, you might approach the king, take tea with his mistress or encounter ragged alongside rich, sightseers and sights. Royal life and its protocols were on semi-public display. There were guidebooks to the décor and contents. A modern successor to these, the Met book harvests historical impressions as well, from awed admiration to disappointment and shock. English visitors complain about

'nastiness' carpeting the ground outside the royal apartments and souvenir sellers on the stairs. Gatecrashing a royal meal shortly before the revolution, Princess Dashkova finds 'anything but the beau monde' and the room 'dirty [and] tattered'. Ramshackle perhaps, but the luxury on display in this book can only have inflamed the passions of Parisians running out of bread ■ DAVID BLAYNEY BROWN is senior curator of 19th-century British Art at Tate Britain ▷



# books



**LIVING ON WATER: CONTEMPORARY HOUSES FRAMED BY WATER** (by in-house editors; Phaidon, rrp £29.95) Let's first of all establish that *Living on Water* is not a new, radical diet, but a book about stunning contemporary residential architecture. Examples hail from the British Isles, across Scandinavia, central and southern Europe to Asia and the Americas. I grew up in the Baltic archipelago just outside Stockholm, not far from two of the houses featured in this book, and while our building hailed from 1912 and was far too traditional to feature here, it gave me some insight of what it's like to live by the sea. The long sightlines, the ever-changing scenery, the unforgiving elements and the wildlife (both above and below the water surface) made it a unique experience. Watching ice sheets float past your kitchen window in spring is captivating.

Most buildings feature flat roofs, polished concrete and large expanses of glazing, and, though all have spectacular settings, some stand out. Niall McLaughlin has built *The House at Goleen* in County Cork, and broken up the building into Irish-blue-limestone pavilions with roofs pitched at one end, and with a pond licking the façade. Another favourite is the *Newberg Residence* in Oregon. This one is not by the coast but sits virtually on top of a small artificial lake in a nature reserve amid dense tree growth. The timber structure gives it a Japanese lightness and also internal warmth. I can't imagine a better place to read a good book in solitude.

One issue to face any building near water is how to deal with the elements, both wind and moisture. Salt, too, can render even the sturdiest materials, such as stainless steel, vulnerable to aqueous corrosion. Lessons can clearly be learned here from sailing boats and motor yachts. Another challenge is flat roofs. Today's rubber membranes are now able to solve that nasty habit of water always finding its way through even the smallest of cracks. Modern building regulations for domestic concrete buildings now also stipulate that walls need to be at least 20cm thick, something that was not the case for the first generation of Modernist buildings, often with troublesome results.

Placing a building right by the waterfront often brings its own architectural challenges. The owner obviously wants the views, but one can also be over-exposed to the curious eyes of both neighbours and passengers of passing vessels. Building regulations are particularly stern when it comes to waterfront locations. Incorporating rocks, trees, slopes and grassland is not just a way to bring the buildings closer to nature, but also to alleviate what can otherwise be intrusive additions to local beauty spots. Another method is to incorporate local materials into the building, such as stones or indigenous timbers, that reflect back on the surrounding nature.

In the end, these buildings are not just about water, but also about light. The play between sun and sea, lake or river often creates distinctive effects, as the artist colonies in St Ives, Carmel and Skagen came to realise in the last two centuries. This also explains that if there is something missing from all these buildings, then it's any trace of window coverings; only a fool would draw a curtain across such scenery ■ MAGNUS ENGLUND is a co-founder of *Skandium* and a director of the *Isokon Gallery Trust* ▷





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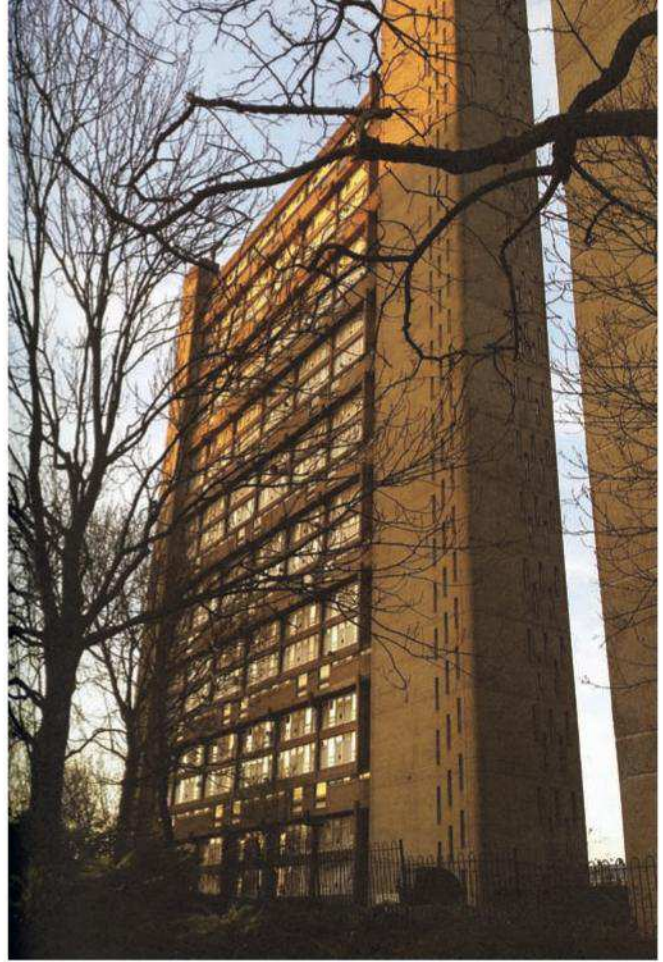
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# books



**EAST END VERNACULAR** (ed. The Gentle Author; Spitalfields Life, rrp £25) **EAST LONDON** (by Charles Saumarez Smith; Thames & Hudson, £19.95) Brewer's *Dictionary of Phrase and Fable* once defined the East End as the part of town 'where the population lives that does the work'. As the Gentle Author, editor and publisher of this compendium of 20th-century paintings, notes, the term was almost universally deployed as a pejorative. But reading the engaging biographies of the artists that accompany these arresting pictures of local street scenes, it's striking how often work – in the sense of earning a crust – cast its shadow over the creative lives of these mostly humble-born and sometimes self-schooled painters.

Nathaniel Kornbluth, a child of Polish immigrants, combined running the family menswear business with producing moody etchings of Whitechapel and the London docks that gradually became widely exhibited. Others, like Harold Steggles, left school at 14; taking art classes at the Bow and Bromley Institute, he had paintings bought by Tate and exhibited as part of the East London Group at Lefevre Gallery in the 1930s, only to succumb to pressure from his father-in-law to knuckle-down to an office job after the war. Similarly Elwin Hawthorne, whose debut solo show at Lefevre not only coincided with an exhibition by Vanessa Bell but was also reviewed more favourably, was forced to take a position as a wages clerk. At the time of his death in 1954, he was using one of his (now) most admired paintings, *Almshouses, Mile End*, as a shelf in a coal bunker. The output of Grace Osocroft, billed in



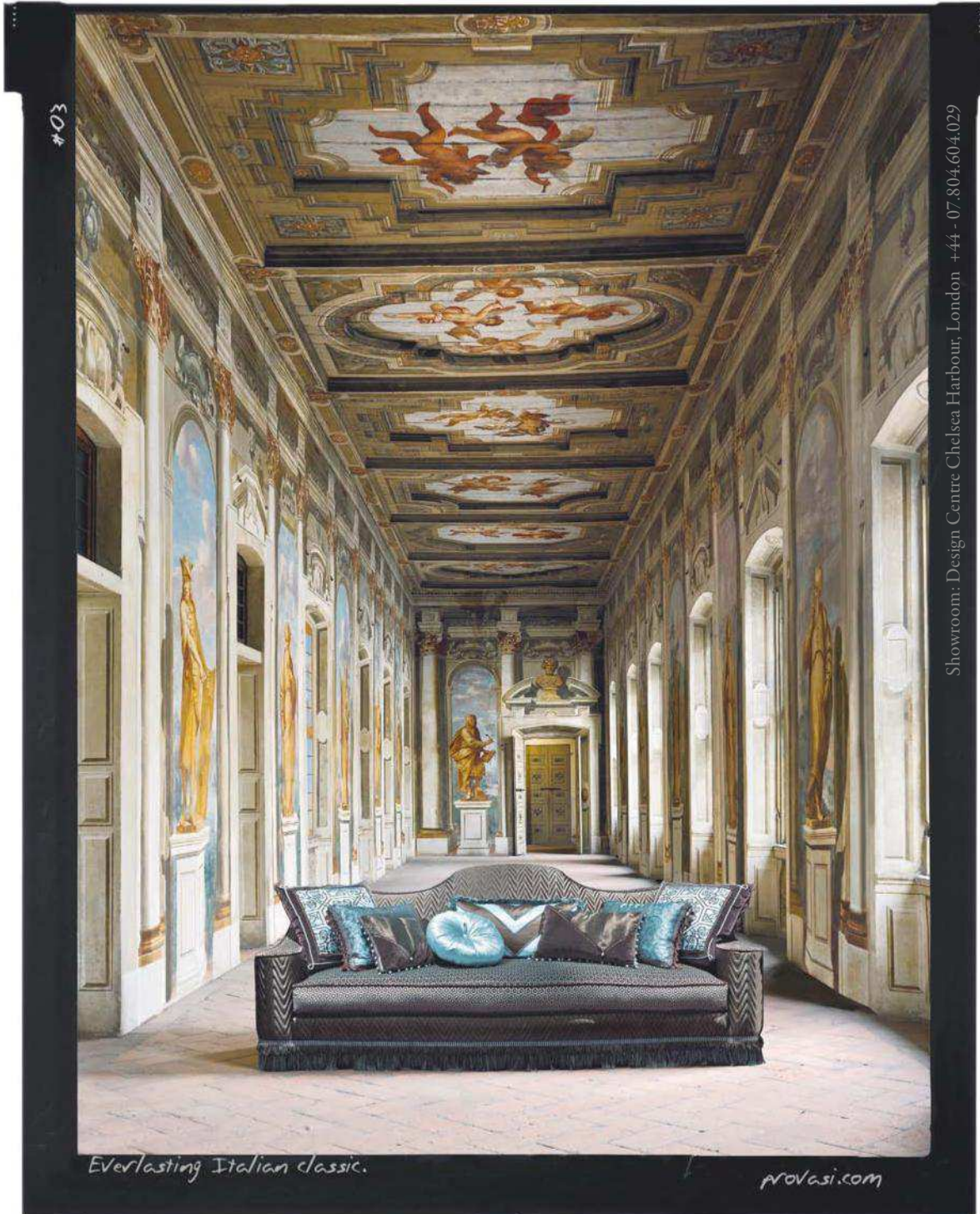
the *Evening Standard* as the 'East End shop girl artist', was severely curtailed by the expectations, common enough for her gender and class at the time, that she care for ailing relatives. In a sense, while many of these paintings summon up an appealing enough, homely lost East End of hugger-mugger communities, back streets, bomb sites, barrows, jostling street markets and new council housing, such stories, and certain pictures, especially Dan Jones's *Brick Lane* from 1978 where racist skinheads lurk on street corners and police officers conduct 'sus' law searches of Afro-Caribbean Londoners, serve as a corrective to easy nostalgia.

The Slade-trained artist Geoffrey Fletcher, most famous for his book *The London Nobody Knows*, is justly celebrated in *East End Vernacular*. But something of his fascination with neglected architectural oddities and general querulousness can be detected in Charles Saumarez Smith's survey of East London. Derived from a blog by Saumarez Smith, the chief executive of the Royal Academy and a resident of Stepney since the early 1980s, the book features

Haiku-esque passages of prose about excursions to various east London locations, accompanied, amid lots of blank page space, by his own photographs of (mostly) buildings encountered on the way. That some of these structures, the Smithsons' much admired Robin Hood Gardens Estate by the Blackwall Tunnel, for one, are in the process of being demolished already lends this volume a certain poignancy ■ TRAVIS ELBOROUGH is the co-author of 'Atlas of Improbable Places' (Aurum) ▷

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## books



**QUIET PATTERN: GENTLE DESIGN FOR INTERIORS** (by Abigail Edwards; Clearview, rrp £20) Neither a maximalist nor a minimalist be. Negotiating a delicate line between bold pattern and decorative austerity, Abigail Edwards's style is the epitome of the gentle design of the book's title. Her hand-drawn wallpaper and fabric designs, including 'Bramble' and 'Seascape', are hugely popular and grace the pages of design magazines the world over. Their appeal lies in the balance of simplicity and intricacy.

Eschewing digital techniques, Abigail describes her personal design process as 'laborious'. Having trained in fine art, she came to the role after years working as a stylist, feeling her way into the medium rather than following the traditional apprenticeship.

Describing her own methods – from finding inspiration in nature and fairy tales, to gathering sketches in notebooks that will be used years later – she likens the fruition of pattern as a kind of mental percolation. But where does her style sit in the scheme of decorative evolution? Part one of the book considers the inspiration of significant 'gentle' designers of the past, from Morris to Stig Lindberg via the glorious patterns of the mid-century Great Bardfield creators, including Edward Bawden and John Aldridge. Edwards quotes Charles Voysey, whose opinion on the Victorian passion for clashing ornamental devices was that it created 'a patterning headache'. But she might as well have included his more general advice on interior decoration, given in 1893: 'Reduce the vanity of patterns and colours in a room. Eschew all imitations and have each thing the best of its sort, so that the decorative value of each will stand forth with increased power and charm.' Very Abigail Edwards.

Part two meets those at the forefront of the 'quiet pattern' movement right now – unsurprisingly, there's a strong Scandi influence – and delves into their methods and influences. Many of these modern designs are defined by their lack of colour, the most intense realisation being Sidonie Loiseleux's patterns, produced by photographing unfolded origami made from plain white paper. Part three discusses the use of these patterns in the home – how they can conjure often far-distant seaside or rural landscapes – and uses the designers' houses to demonstrate the style. These are valuable lessons in scale, colour and tone.

Edwards returns again and again to the word 'calm', clearly an important mantra for both her design philosophy and how she lives her life. In her bedroom, her insomnia has been lessened through creating 'a dialogue between designs' using her own 'Bird' wallpaper alongside raw brick. The power of pattern is something to be handled carefully, the author opines. Ultimately, this aesthetic seeks to create tranquility in a cacophonous world ■  
KATHRYN REILLY is a freelance writer and editor ▷

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**BERTHE MORISOT** (by Jean-Dominique Rey; Flammarion, re-print, rrp £22.50) In 1870 the painter Berthe Morisot wrote to her sister: 'I both lament and envy your fate.' Approaching 30 and unmarried, Morisot was acutely aware of the societal conventions she was expected to fulfil. Yet, as this monograph of the artist reveals, Morisot was not one for compromises. The book's foreword, by Sylvie Patry, contains three portraits of the artist painted by Manet, the most telling being the ironically titled *La Repos*, in which Morisot, beautiful, dark-haired and magnetic, slouches on a sofa in a palpable distraction.

As co-founder of the most radical artistic movement to emerge in the 19th century, Morisot, together with Renoir, Degas, Monet, Sisley and Pissarro, revolutionised the aesthetic possibilities of painting. Today the Impressionists are household names, except for Morisot, who languished in relative obscurity until a retrospective in Lille in 2002. Why this happened is one of the issues addressed by the art historian Jean-Dominique Rey, who outlines her life and bohemian milieu. She reveals a determined, yet enigmatic character, whose exceptional talent was overlooked by misogyny and her untimely death at the age of 54.

Writers were drawn to her. Apollinaire described her as 'one of the most complete artists of her day', while lifelong friend Stéphane Mallarmé saw in her a fellow Symbolist, whose work had 'nothing of the banal'. Yet, for all her brilliance, critics often missed the mark, lauding her paintings for their charming evocations of domestic life, but failing to see the moral crisis beneath the surface. Baudelaire argued that beauty needs a flaw to underscore its glory. For Morisot, that flaw was a crippling melancholia.

Perhaps this is best exemplified in a portrait by Morisot of her sister Edma, another remarkably talented artist who gave up painting after her marriage. She sits, lethargic and unoccupied by an open window, idly playing with a fan. Here was the modern woman of Flaubert's *Madame Bovary*, made listless by the tedium of middle-class respectability. In her quiet, sensitive way, Morisot captured the poignancy of time passing and, like the blurring of a photograph, left us with an impression of light and shade and an absence that can never quite be filled.

Morisot did eventually marry, in 1874, to Manet's brother Eugène, which enabled her to reconcile her life as a painter with her desire to become a mother. The sketches and paintings of her daughter growing up intimately record the world of the Parisian bourgeoisie. Towards the end of her life she wrote: 'I do not think any man would ever treat a woman as his equal, and it is all I ask because I know my worth.' This book goes some way to reinstating this exceptional painter alongside her male contemporaries ■ JESSICA LACK is a freelance writer on art ▷

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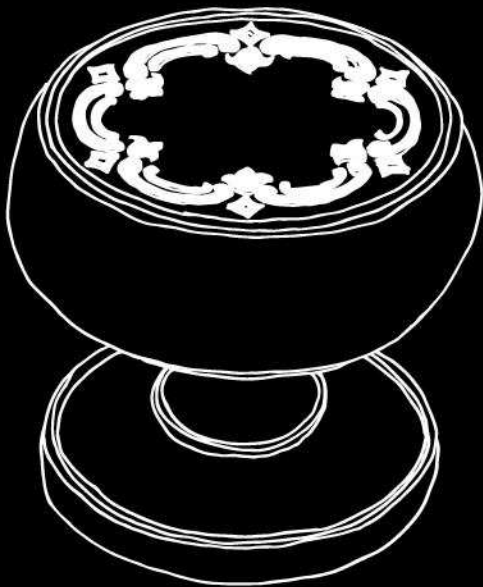
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## books



**TASTE: THE SECRET MEANING OF THINGS** (by Stephen Bayley; Circa, rrp £29.95) How did a word connoting passive gustatory sensation expand to its modern sense of socially loaded aesthetic predilection? According to Stephen Bayley, in this much expanded edition of his 1991 book, the blunt answer is: shopping. In the early 18th century, taste was seen as an inborn faculty of discernment, which you either had or didn't – there was no such thing as 'good' or 'bad'. The author locates a key moment of change in Madame de Pompadour, Louis XV's arriviste mistress, for in her rapacious acquisition of Meissen porcelain, Boucher paintings and so on, she linked taste and social aspiration – allied to a ready supply of funds. In this, she serves as a 'prototype for modern consumerism' and is thus the first of several genuine tastemakers highlighted here. (The other stars in this firmament are Coco Chanel, Elsie de Wolfe, Ralph Lauren and Elizabeth David – the reason 'you can buy a demilune in a department store in Lincoln'.)

In the circuitous opening essay, 'The Story of an Idea', Bayley bounds between Roland Barthes; the British passion for Italy; Rolex watches; Henry Cole's 'Chamber of Horrors' (mid-Victorian design disasters); Vienna as a hotbed of creativity; the avant-garde and kitsch. As the scattergun list is meant to imply, the Design Museum founder is not one for patiently building a case, even though he is a brilliant point-scorer and aphorist: 'A Bauhaus teapot is both a geometry lesson and a secular sermon.'

Chronological, and therefore easier-to-digest, chapters on architecture, interiors, fashion and food follow. In a way these map tastes (plural), and Bayley is witty in showing how historically inflected they are. Wedgwood's creamware was decorated with chaste simplicity because that was the Georgian idea of the antique, one not supported by archaeological evidence. Similarly, it's no coincidence that Gaudí was 'rediscovered' during the psychedelic 1960s, nor that Moma barred frivolous Art Deco when it launched in 1929, in the wake of the Wall Street Crash. Waspish invective abounds. The author lays into the debasement of 'designer' (as attached to drugs, jeans etc), faddy foods and the rise of the starchitect. He reserves particular scorn for the strain of nostalgia in British design that runs from, say, William Morris to Betjeman to Prince Charles. His love of pseudo-Palladianism is, he writes, as 'appropriate in 21st-century building as a periwig and the locutions of Alexander Pope would be in broadcast journalism'.

Classicists and Modernists alike, it's argued, regard their principles as immutable, even though they're rooted in time and space. He concedes that 'truth to materials' might be a touchstone for all times. Bayley himself claims to 'like simplicity and distrust complication', preferring 'silence to noise'. In the light of this knotty, furiously funny diatribe, that's a surprise ■ DAMIAN THOMPSON

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## SHORTLIST

1 'Stix', by Magnus Long, £2,600, The Conran Shop. 2 '2.0', by Gubi, £3,639, Silvera. 3 'Series 430', by Verner Panton for Verpan, £1,391, Aram. 4 'Etoile', by Paul Mathieu, from £9,235, Holly Hunt. All prices include VAT. For suppliers' details see Address Book >



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## SHORTLIST

1 'Irish Hunt', £24,000, Howe. 2 Large English dining table, 19th-century, £12,500, Lorfords. 3 'Fox', from £15,000, Soane Britain. 4 Round 'Acanthus', £2,625, Oka. Throughout: English rush floor matting, by Felicity Irons, £210 per sq m, Rush Matters. Candlesticks, £150 each, Marianna Kennedy. Set painted with 'Pitch Black' full gloss, from £25 for 750ml, Farrow & Ball. All prices include VAT. For suppliers' details see Address Book ■







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# INTRODUCTION

You'd be forgiven for thinking every aspect of Picasso has been picked clean – his work analysed, his life and loves scrutinised, his libido mythologised. But photographs in Tate's current show dedicated to one staggeringly prolific year in his life (1932) allow a glimpse beyond all that into the rooms he called home. He sat for Cecil Beaton early the following year in the panelled, haute-bourgeois Paris apartment he shared with his first wife and young son, and the photographer recorded how, with conjuror-like dexterity, the most influential artist of the 20th century whipped dust cloths from the chairs to reveal each one upholstered in a dazzlingly hued satin: orange, yellow, crimson, green...

Of course, it's no surprise to find artists – along with we less creative mere mortals – often care deeply about their surroundings, about their domestic canvases, as it were. So interiors are a natural focus for *Wol's Art & Antiques* special this year. Over the following 71 pages, home, you could say, is where the art is. At the Victorian terrace he moved to as a widower, Edward Bawden – until now eclipsed by his friend and Royal College contemporary Eric Ravilious – turned his attention to the rooms at hand, painting a watercolour record of each one with characteristic clarity and vigour, and hanging them with his own linocut wallpapers (which, thanks to St Jude's reproductions, are now happily available for us all to enjoy). And though the great art dealer Kasmin might not be a practitioner, his rigorous collections of exquisite rarities – such as an ancient amulet made of meteorite or a ninth-century Nazca feather bag – transform his otherwise rather spartan flat into a work of art in itself.

Here too is an 1800s Italian folio of drawings of ancient vases that allows access to *il mondo classico* from the comfort of an armchair; a roundup of exhibitions and events centred on anniversaries (the Royal Academy, Chippendale and Charles Rennie Mackintosh all celebrate birthdays this year); and an extensive international listing of arts and antique fairs, should you wish to turn from observer to owner.

The Berlin-based artist Jean-Pascal Flavien asks us to think about how domestic spaces dictate our existence, his (unintentionally elegant) structures forcing incumbents to occupy them in specific and often restricted ways. 'Every house is a script telling its inhabitants how to live,' he says. And in a sense that's true. But whether we're artists or not, the objects and textiles, fittings and colours we choose to create our own little worlds offer a freedom and pleasure that is sometimes unsurpassed ■ RUPERT THOMAS, EDITOR

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**COVER** Scroll with it: one of a pair of Virginia-walnut chairs with ornamental carved arms, by William Kent, c1730. From James Graham-Stewart, 81-91 Scrubs Lane, London NW10 (020 3674 0404; jamesgraham-stewart.com)

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Birthdays honoured – Tintoretto and Baselitz, Stonehenge, suffrage and many more besides – by Charlotte Edwards

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In 1933, Cecil Beaton turned his lens to Picasso – and in doing so revealed a side of the artist rarely seen. Robin Muir offers a glimpse

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Sketches of ancient vases fill this c1800 folio, made so craftsmen could get their copies just right. Alette Boshier yearns for an urn

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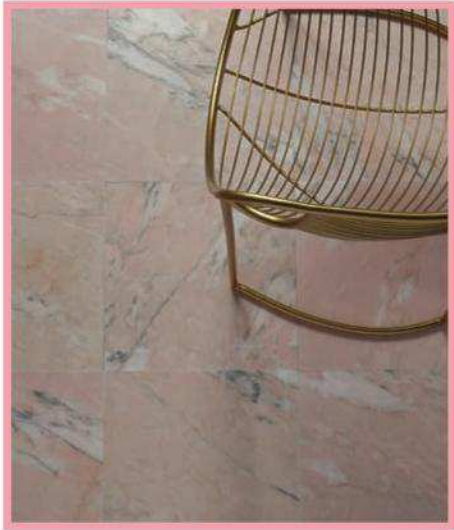
Artist Jean-Pascal Flavien creates literary-inspired buildings that shape our behaviour. Ben Fergusson thinks it a novel idea

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Any guesses what art dealer and compulsive collector Kasmin's latest craze is? Answers on a postcard, says Charlotte Edwards

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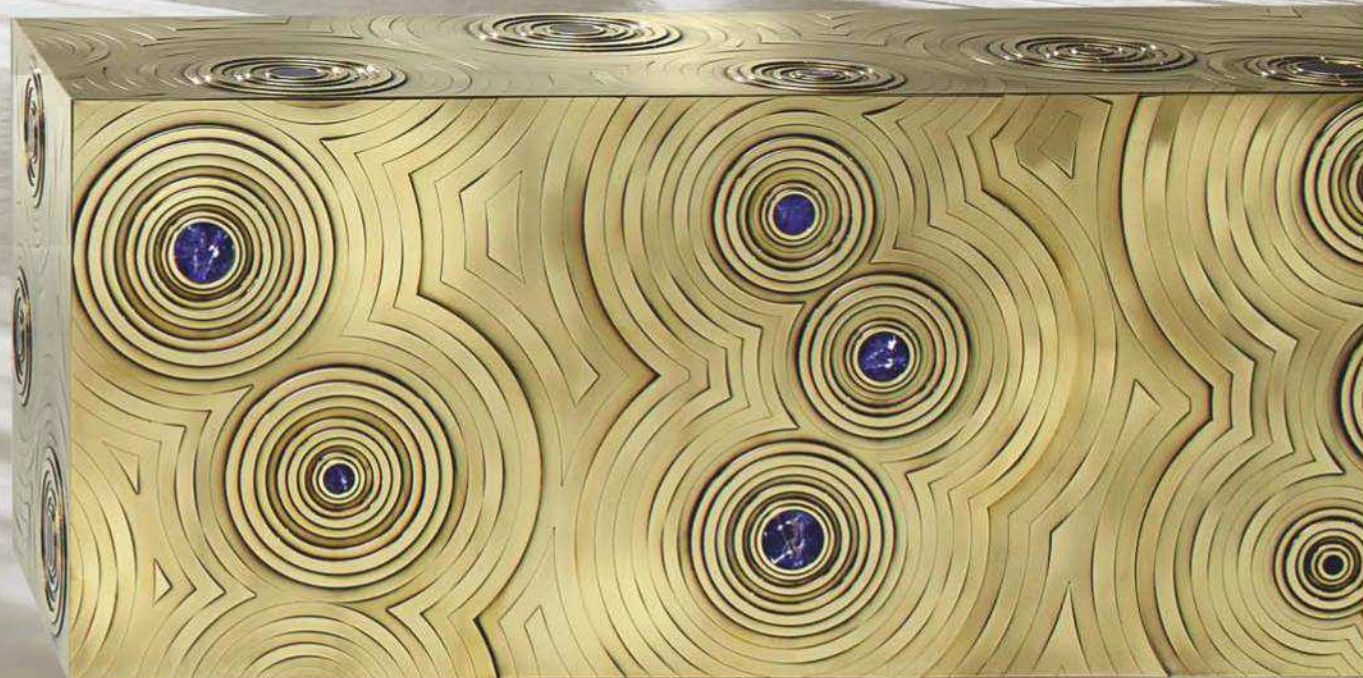
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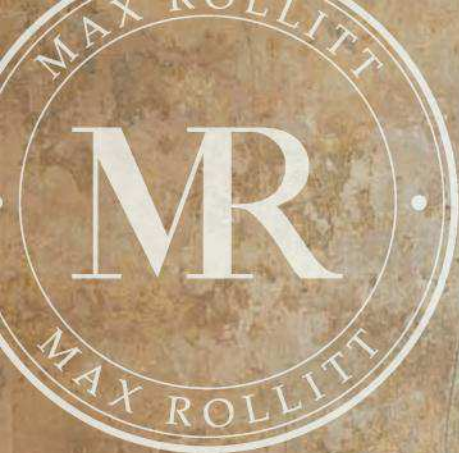
Residents include design stars such as Sibyl Colefax & John Fowler, Cox London, Pinch, Soane Britain, Luke Irwin, Linley and Howe London, whose windows and shop floors have been designed to inspire. One of the main draws to Pimlico Road is the fact that many of the shops here don't separate workspace from showroom, keeping the business of making in house. This

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This is not a nine-to-five retail district, rather a passionate community of people who both live and work here, with doors open to all ■ For the latest events and news about Pimlico Road, visit [mayfairandbelgravia.com](http://mayfairandbelgravia.com), and follow @thepimlicoroad and @Belgravia\_LDN on Instagram





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# art anniversaries

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## PEOPLE

**UNTIL 14 AUGUST** KELVINGROVE ART GALLERY & MUSEUM, ARGYLE ST, GLASGOW **CHARLES RENNIE MACKINTOSH: MAKING THE GLASGOW STYLE** If the city's great artist/designer had a 150th birthday cake, it would surely be served up in his newly restored Willow Tea Rooms on Sauciehall Street. Meanwhile, everything's coming up roses and right angles at Kelvingrove, where there's a chronological survey of his work in all media. Details: [glasgowmackintosh.com](http://glasgowmackintosh.com).

**UNTIL 2 SEPTEMBER** KUNSTHISTORISCHES MUSEUM WIEN, MARIA-THERESIEN-PLATZ, VIENNA **STAIRWAY TO KLIMT** Scale a bridge specially erected on the main staircase to admire a lofty cycle of paintings by Gustav Klimt, who (like fellow Austrian Schiele) died of complications from the flu 100 years ago. His *Nuda Veritas* (1899) rubs shoulders with other bodies beautiful in the gallery of Greek and Roman antiquities. Details: [khm.at](http://khm.at).

**UNTIL 2 SEPTEMBER** HAREWOOD HOUSE, HAREWOOD, LEEDS, W. YORKS **THOMAS CHIPPENDALE: DESIGNER, MAKER, DECORATOR** Talk about chips off the old block; the programme marking the furniture designer's 300th anniversary has splintered into dozens of events. Harewood, refurbished by Chippendale in 1767, pays tribute with contemporary art commissions and a partial recreation of his White Drawing Room, while Ronald Phillips will show original pieces at Masterpiece. Details: [harewood.org](http://harewood.org); [chippendale300.co.uk](http://chippendale300.co.uk); [ronaldphillipsantiques.com](http://ronaldphillipsantiques.com).

**UNTIL 28 OCTOBER** WOBURN ABBEY & GARDENS, WOBURN, BEDS **HUMPHRY REPTON: ART & NATURE FOR THE DUKE OF BEDFORD** Much was made of Capability Brown's tercentenary in 2016, but it was Repton, who died 200 years ago, who first coined the term 'landscape gardener'. He wowed his clients with his 'Red Book' presentations, with overlaid pages for before-and-after views; his album of designs for Woburn Abbey is on display here. Details: 01525 290333; [woburnabbey.co.uk](http://woburnabbey.co.uk).

**21 JUNE-16 SEPTEMBER** HIRSHHORN MUSEUM, INDEPENDENCE AVE & 7TH ST, WASHINGTON, DC **BASELITZ: SIX DECADES** An 80th birthday exhibition for the (literally) subversive German painter, who up-ends his imagery to challenge our way of looking. Details: [hirshhorn.si.edu](http://hirshhorn.si.edu).

**29 JUNE-6 JULY** ANTONACCI LAPICCIRELLA FINE ART AT M&L FINE ART, OLD BOND ST, LONDON W1 **TINTORETTO AT LONDON ART WEEK** No-one knows *exactly* when he was born, so the quincenary celebrations for Jacopo Robusti span two years. The Venetian is being fêted in Paris until 1 July, but dealers Antonacci Lapiccirella have arranged for his early *Susanna* to leave the Musée du Luxembourg a few days early to join this biannual event. Details: [londonartweek.co.uk](http://londonartweek.co.uk).

**19 OCTOBER-23 JANUARY 2019** BARBER INSTITUTE OF FINE ARTS, UNIVERSITY OF BIRMINGHAM, EDGBASTON **MAMAN: VUILLARD AND MADAME VUILLARD** This show reveals the mutually helpful work practices of corset-maker Marie-Justine-Alexandrine Michaud and her son, whom she gave birth to 150 years ago. Vuillard once declared: '*Ma Maman, c'est ma muse.*' Details: 0121 414 7333; [barber.org.uk](http://barber.org.uk). ▷



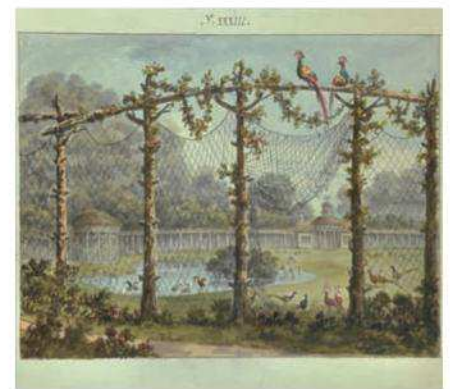
1 Geraldine Pilgrim, *Their Most Obedient Servant: Root and Branch*, 2018, and Thomas Chippendale, giltwood chair for the State Bedroom, 1770s, at Harewood House until 2 Sept. 2 Tintoretto, *Susanna*, c1540s, at London Art Week, 29 June-6 July. 3 Gustav Klimt, *Nuda Veritas*, 1899, in Vienna until 2 Sept.



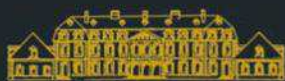
4 Charles Rennie Mackintosh, *Grey Iris*, 1855, in Glasgow until 14 Aug. 5 Georg Baselitz, *Drinker with Glass*, 1981, in Washington, DC, 21 June-16 Sept.

6 Edouard Vuillard, *Madame Vuillard Arranging her Hair*, 1900, in Birmingham, 19 Oct-23 Jan 2019.

7 Humphry Repton's 1804 'Red Book' design for a menagerie, at Woburn until 28 Oct



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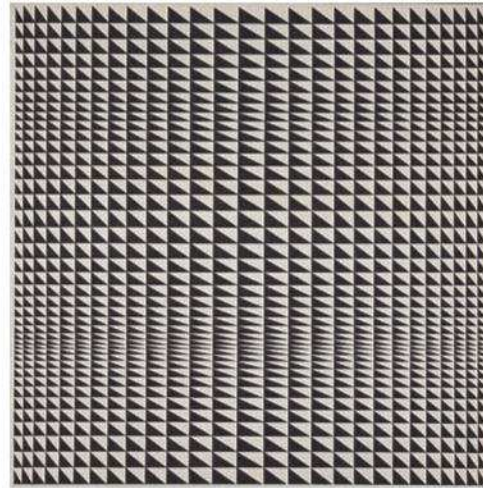
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# art anniversaries



1



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1 Johan Zoffany, *Portrait of Claud Alexander and his brother Boyd with an Indian servant*, 1784, at Richard Green, 13 June-19 Aug. 2 Private view card for Bridget Riley: *Paintings and Drawings 1951-71* at the Hayward Gallery, which curates London's Art Night for its 50th anniversary, 7 July. 3 *Figure of a European gentleman, China, Kangxi period*, c1710, Vandervan at Tefaf New York Fall, 27-31 Oct.

## PLACES

**UNTIL 17 JUNE HISTORIC DOCKYARD, CHATHAM, KENT POWERFUL TIDES: 400 YEARS OF CHATHAM AND THE SEA** From 1618 this dockyard built and repaired the British fleet, sailing through attacks by the Dutch, rivalry from Portsmouth and Plymouth, the Napoleonic Wars and the advent of iron, steel and steam. Launching the anniversary programme is an exhibition of work by artists inspired by its history and Medway location, including Turner, Ravilious and Langlands & Bell. Details: 01634 823800; thedockyard.co.uk.

**12 MAY-30 SEPTEMBER BONNINGTON HOUSE STEADINGS, WILKIESTON, EDINBURGH JUPITER ARTLAND TENTH ANNIVERSARY SEASON** The summer is a time for sculpture parks, old (New Art Centre at Wiltshire's Roche Court, founded in 1958) and new (Fondation Carmignac, opening on the tiny French island of Porquerolles on 2 June). Edinburgh's Jupiter has made a real splash in its first decade and, to celebrate, Joana Vasconcelos has created an ornamental swimming pool with hand-painted Portuguese tiles in Bonnington House's (WoI Oct 2016) Italian Garden. Details: 01506 889900; jupiterartland.org.

**16 MAY-23 SEPTEMBER MAK, STUBENRING, VIENNA 300 YEARS OF THE VIENNA PORCELAIN MANUFACTORY** Claudius Innocentius du Paquier – even his name is ridiculously decorative – opened his imperial ceramics factory in May 1718. The Mak, guardian of its dinnerware, vases, clocks and porcelain paintings, is putting on a lavish 300th-birthday display. Details: mak.at

**13 JUNE-19 AUGUST RICHARD GREEN, NEW BOND ST, LONDON W1 ROYAL ACADEMICIANS AT THE RICHARD GREEN GALLERY** It's 250 years since architect Sir William Chambers pulled strings with George III and persuaded him to establish the Royal Academy of Arts, which reopens as a 'cultural campus', joining Burlington House and Burlington Gardens, on 19 May. The 'RA250' programme extends far beyond Piccadilly, with exhibitions planned from Dundee to Penzance, Rome to Philadelphia. Closer to home, Richard Green pays homage with pictures by Academicians from the 18th to 21st centuries. Details: 020 7493 3939; richardgreen.com.

**7 JULY HAYWARD GALLERY, SOUTHBANK CENTRE, LONDON SE1 ART NIGHT** Fifty years on the South Bank, and this gallery isn't tired in the least. In fact, it's staying up all night, from 6pm to 6am, as part of this annual festival of one-off art projects. Details: southbankcentre.co.uk; artnight.london.

**26 OCTOBER STONEHENGE, AMESBURY, WILTS STONEHENGE 100** In 1915, Wiltshire barrister Cecil Chubb went to a local auction, instructed by his wife to buy a set of dining chairs; he came home the owner of Stonehenge. Three years later, the couple donated it to the nation. One hundred years on, English Heritage's celebratory year includes exhibitions on feasting and craftsmanship in the Stone and Bronze Ages. Details: english-heritage.org.uk.

**27-31 OCTOBER TEFAF NEW YORK FALL, PARK AVENUE ARMORY, PARK AVE, NEW YORK NY VANDERVEN ORIENTAL ART** True to form: this 's-Hertogenbosch-based Chinese-art dealership is focusing on the human figure in its 50th anniversary year. Details: 00 31 73 6146251; vandervan.com. >



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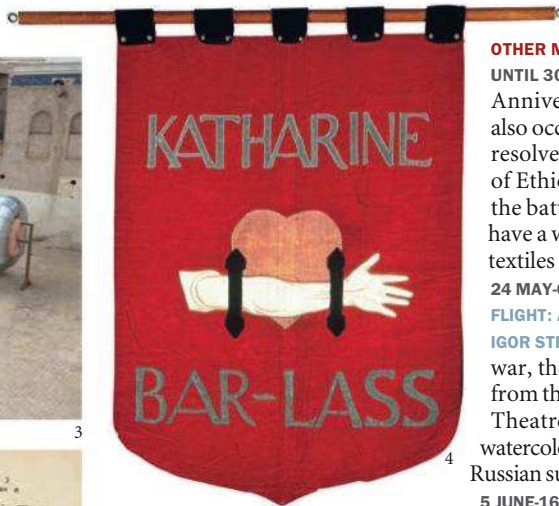
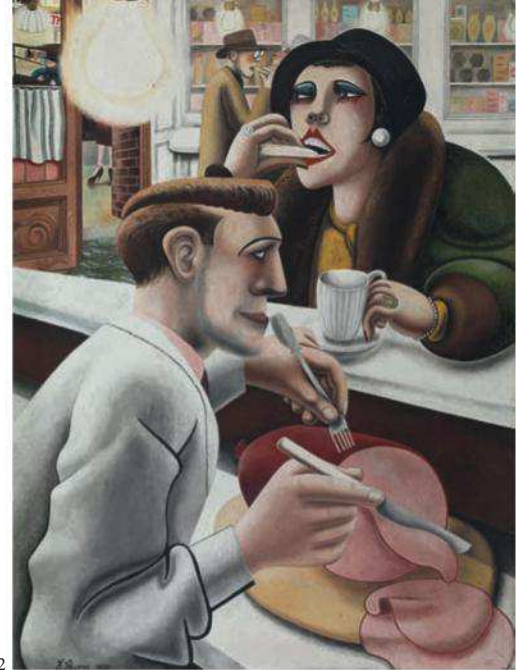


4 Charles Jencks, *Life Mounds*, 2005, at Jupiter Artland, 12 May-30 Sept. 5 Stonehenge before its 1919 restoration, 26 Oct. 6 Tray and tea service by the Imperial Porcelain Manufactory, c1800, in Vienna, 16 May-23 Sept. 7 HMS *Gannet*, 1878, in the 400-year-old Historic Dockyard, Chatham, exhibition until 17 June

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# art anniversaries

- 1 Sir John Moores with David Hockney, 1967 winner of the John Moores Painting Prize, in Liverpool, 14 July-18 Nov.
- 2 Edward Burra, *The Snack Bar*, 1930, at Tate Britain, 5 June-16 Sept.
- 3 Holly Hendry, *Homeostasis*, 2014, part of Liverpool Biennial, 14 July-28 Oct.
- 4 Mary Lowndes, suffrage banner, 1908, in Processions, 10 June.



## OTHER MILESTONES

**UNTIL 30 JUNE 2019** V&A, CROMWELL RD, LONDON SW7 **MAQDALA 1868** Anniversaries are a way to remember or revisit, but they can also occasion a rethink. At the time of writing, the V&A had not resolved the complex issue of the potential loan or restitution of Ethiopian artefacts taken by the British military following the battle of Maqdala 150 years ago. What's certain is that we have a whole year to linger over a gold filigree crown, jewellery, textiles and other treasures. Details: 020 7942 2000; vam.ac.uk.

**24 MAY-6 JUNE** BONHAMS, NEW BOND ST, LONDON W1 **MUSIC, MAGIC AND FLIGHT: ALEXANDER GOLOVIN'S DESIGNS FOR THE LOST PRODUCTION OF IGOR STRAVINSKY'S 'LE ROSSIGNOL'** Conceived in the midst of civil war, the 1918 staging of Stravinsky's fairytale opera vanished from the repertoire after a single performance at the Mariinsky Theatre, St Petersburg (*Vol* May 2003). Golovin's long-lost watercolour costume and set designs hint at the production's Sino-Russian sumptuousness. Details: 020 7447 7447; bonhams.com.

**5 JUNE-16 SEPTEMBER** TATE BRITAIN, MILLBANK, LONDON SW1 **AFTERMATH: ART IN THE WAKE OF WORLD WAR ONE** The monumental 14-18 Now art programme commemorating the Great War culminates with more waves of poppies, a new 3D film by Peter Jackson and a twilight performance by LED-carrying pigeons. At Tate, meanwhile, you can see how artists recorded the conflict's physical and not-so-visible scars. Details: tate.org.uk; 1418now.org.uk.

**8-12 JUNE** SOTHEBY'S, NEW BOND ST, LONDON W1 **JERWOOD COLLECTION: 25** Frank Brangwyn's *From My Window at Ditchling*, a 1925 view of Sussex fields beyond a pot-crowded sill, was the very first work acquired for the admirable Jerwood Collection of modern British art, privately owned but for public display. Sotheby's, where that painting was bought 25 years ago, hosts a greatest-hits display of (you guessed it) 25 pictures, including Christopher Wood's ebullient *Bather* (c1925-26). Details: jerwoodcollection.online.

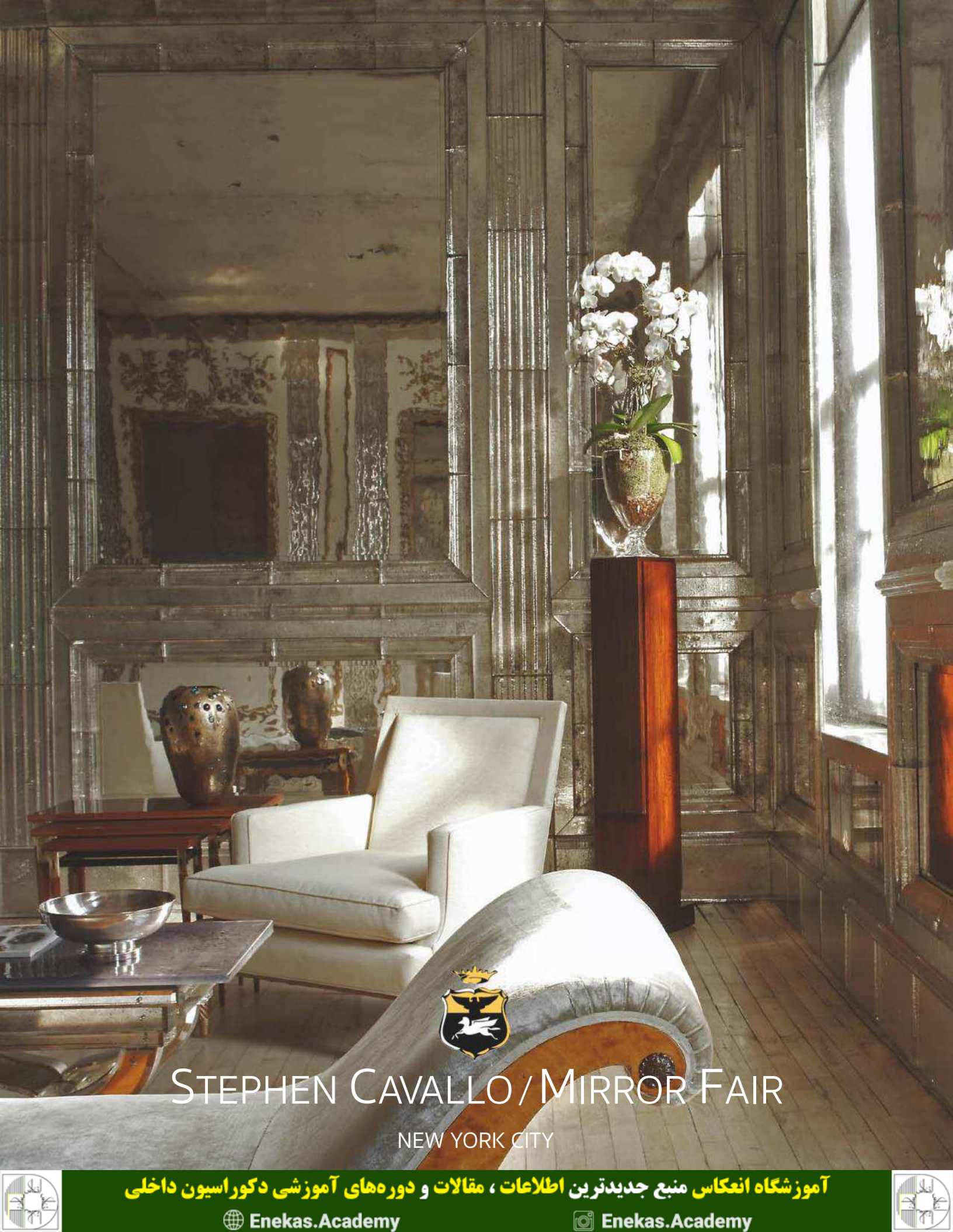
**10 JUNE** BELFAST, CARDIFF, EDINBURGH, LONDON **PROCESSIONS** It won't have escaped you that (some) British women won the right to vote a century ago. Now, public-art producers Artichoke invite anyone identifying as female to join a mass 'living portrait' in the form of four simultaneous processions in the UK capitals. Register (and wear a suffragette's wrap) to join in. Details: processions.co.uk.



5 Alexander Golovin, costume design, 1918, at Bonhams, 24 May-6 June. 6 Walter Sickert, *Portrait of an Afghan Gentleman*, c1895, part of the Jerwood Collection, 8-12 June. 7 Necklace belonging to Queen Terunesh, at the V&A, until 30 June 2019

**14 JULY-28 OCTOBER** LIVERPOOL **LIVERPOOL BIENNIAL TENTH EDITION** The best thing about Britain's contemporary-art biennial has been the way it has colonised city architecture, from Chinese restaurants to Toxteth reservoir. This year, Liverpool's mysterious Williamson Tunnels have inspired Holly Hendry's sculptures, installed above and under the ground. Details: biennial.com.

**14 JULY-18 NOVEMBER** WALKER ART GALLERY, WILLIAM BROWN ST, LIVERPOOL **JOHN MOORES PAINTING PRIZE 2018** The 30th winner of this 60-year-old award, established by the Littlewoods founder to challenge the London art world's supremacy, will be announced in July. Not bad for what was intended to be a one-off event. Details: 0151 478 4199; liverpoolmuseums.org.uk ■



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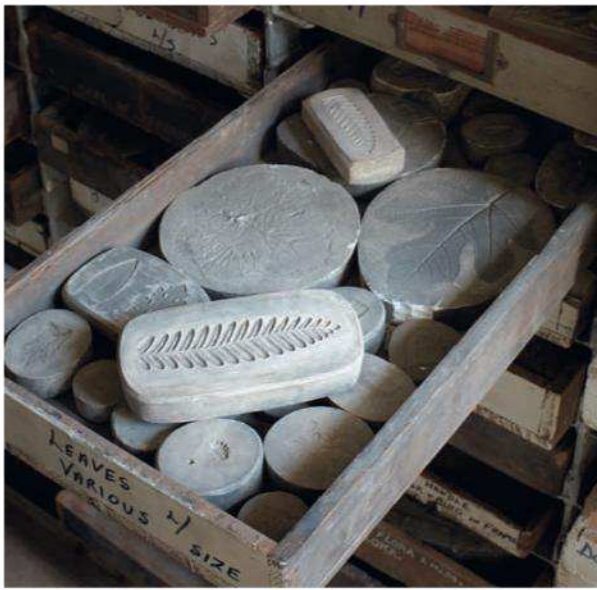


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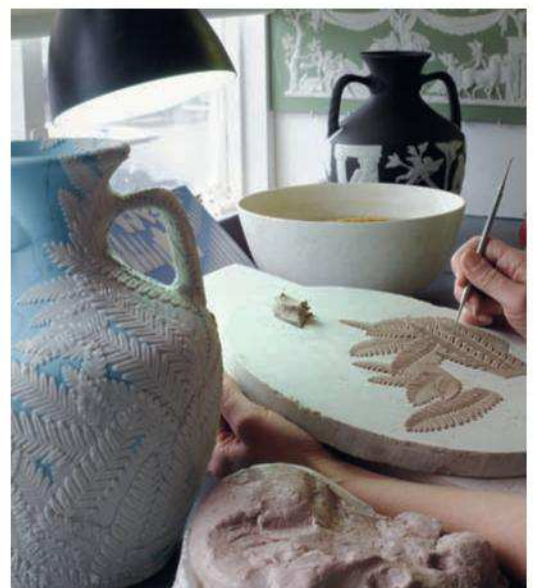
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This page, clockwise from top left: sprig moulds from the Wedgwood archive; two 'Touka' vases, decorated with chrysanthemums, in different stages of completion; Hitomi Hosono holds the 'Shōka' vase; this photograph shows the ornamentation process; the 'Haruka' bowl; the 'Kasumi' vase features 1,150 individually applied daisies. Opposite: a pink 'Shunko' box is joined by three smaller 'Sansai' objects – 'Wakaba', 'Kayuu' and 'Koharu'





## BUDDING FUTURE

As part of its unprecedented artist-in-residence programme, Wedgwood collaborated with Hitomi Hosono to create a range of limited-edition jasper pieces inspired by nature. With their delicate flowers and ferns, they herald an exciting new creative chapter in the firm's history. Photography: Simon Upton

The sculptor Hitomi Hosono seems a natural choice for Wedgwood's first-ever artist in residence. Born in 1978 she grew up in Gifu Prefecture – 'the Stoke-on-Trent of Japan', as she has called it – an area that once produced much of the country's pottery, from sake flasks and tea sets to pipes and vases. Her grandfather worked in the trade and she remembers her childhood as being filled with tiles and ceramics. It's little wonder she went on to work in clay; today she's known for her ethereal pieces that draw heavily upon the living world, which she covers with carpets of flowers or verdant leaves, each painstakingly applied by hand.

Now, she has produced a range of limited-edition jasper items for the historic brand, working closely alongside Wedgwood's artisans to create such graceful pieces as her 'Kasumi' vase, encrusted with 1,150 individually applied daisies. This decorative process alone takes two days. It's quite an operation but, Hosono says, 'the craftsmen were so open to new ideas... They always found a solution and a way forward.'

The pieces celebrate a marriage of Hosono's contemporary ideas with Wedgwood's unparalleled knowledge. Many of them have been made using sprigs – separately moulded designs applied in low relief. The method was notably used on Josiah Wedgwood's 1790 jasper replica of the Portland Vase, a take on which forms the centrepiece of the new collection and will be on show at Hosono's dealer, Adrian Sassoon's, stand at Masterpiece this summer. 'Shōka' retains the traditional shape of the original, but Hosono, with her irrepressible love of nature, has replaced the figures with curling cream ferns. She's

also adapted Wedgwood's unmistakable blue colouring, backing the fronds with soft vernal turquoise.

Hosono found the moulds for the ferns while digging around in Wedgwood's archive. 'The shapes are so deeply rooted in the brand's history,' she says, which is something she's proud of. But instead of intertwining them among the figures, she's given plants the starring role, placing them to look as if they're sprawling up, untrammelled, from the base. 'Traditionally, the Wedgwood Portland Vase would have been neatly wrapped around with a classical Greek story, but I love the sense of the ferns invading,' she explains.

It's not the first time Hosono has worked with Wedgwood, which in its 259-year history has always been dedicated to innovation and expertise. She was an intern with the company at its historic headquarters in Stoke-on-Trent in 2008, where she first started exploring the brand's archive of sprig designs. Working in jasper, a material developed by Josiah Wedgwood in the 1770s, however, has proved challenging, because of issues with fragility. The skills of the company's trained craftsmen, therefore, have been invaluable. The resulting pieces are, unsurprisingly, exquisite, representing a new chapter in the brand's history. As Hosono herself has commented: 'Wedgwood isn't just concerned with the flat surface or the moment, it cares about the up and down and what comes next' ■

*Masterpiece is at South Grounds, The Royal Hospital Chelsea, London SW3 (masterpiecefair.com), 28 June-4 July. Adrian Sassoon. Ring 020 7581 9888, or visit adriansassoon.com. Wedgwood. Ring 01782 282651, or visit wedgwood.co.uk*

# CHRONICLE

part I



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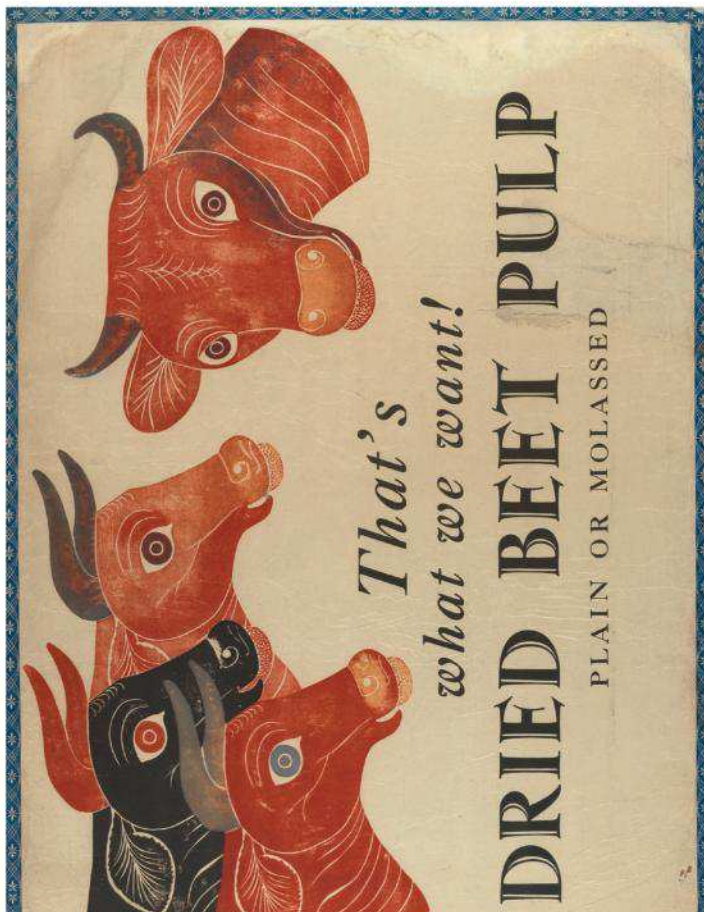
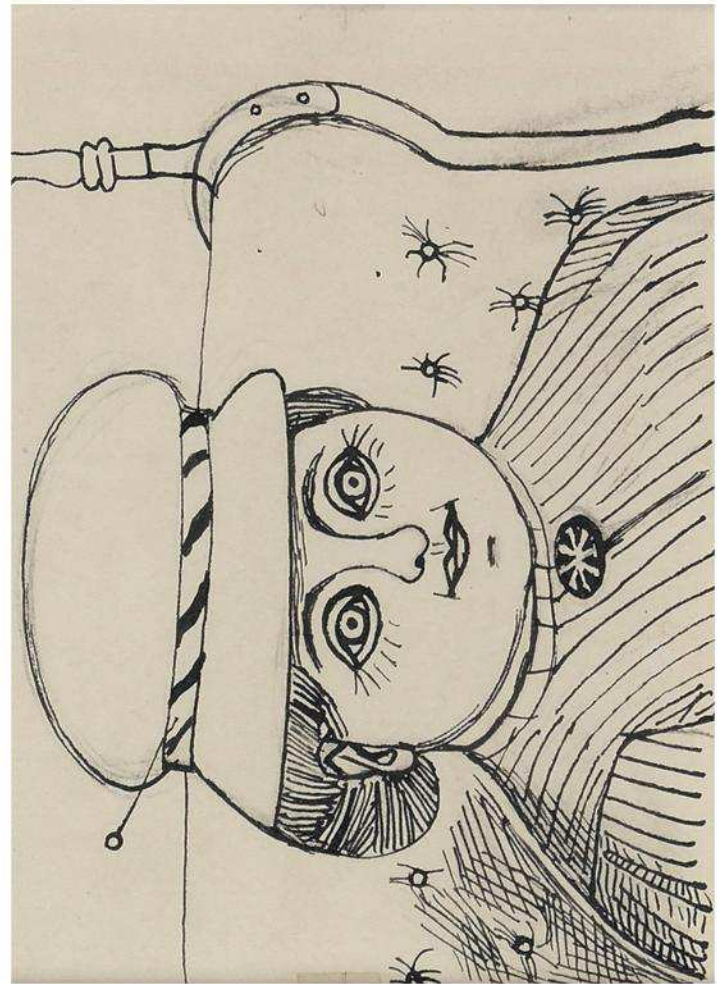
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Gander & White employees pack items at the company's warehouse in Great Ormond Street, London, in the 1940s

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Edward Bawden, *The Hat Pin*, 1963 © Estate of Edward Bawden



Edward Bawden, *Road to Thaxted* (detail), c1956 © Estate of Edward Bawden



Edward Bawden, *Grapes and Peaches* (detail), 1970s © Estate of Edward Bawden



Edward Bawden, *That's What We Want!*, 1930 © Estate of Edward Bawden





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This page: in this double portrait Beaton framed his reflected self. The spindly creation on the mantelpiece is one of Picasso's hybrid

remembered my photographing him like Whistler's mother!' wrote Beaton 30 years later, having met Picasso again and reminisced

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# PORTRAIT OF THE ARTIST

In 1933, Cecil Beaton visited Picasso in his Paris apartment. Expecting bohemian chaos, instead he found the Spaniard, whose status was soaring but marriage was failing, dressed in a suit, living among Regency furniture in grand salons. But the photographs, in Tate's current show, still manage to capture the maestro's quicksilver spirit. Contrasting his solemnity with bright satin chairs and joyful artworks, they reveal a new side to one of the world's greatest painters. Text: Robin Muir

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## PORTRAIT OF THE ARTIST



Beaton was surprised to find Picasso 'neat as a new pin and wearing the most conventional and elegant of blue suits with a white shirt which showed a lot of cuff'. He stands here in front of *Nude, Green Leaves and Bust*, 1932. Also visible is his *Portrait of Olga in an Armchair* of 1918, the year they married. By 1933, their relationship was disintegrating

**IN PARIS** in early 1933, Cecil Beaton met and photographed Picasso in his grand apartment on the Rue La Boétie, not far from the Champs Elysées. It was the first of several sessions Beaton would organise with Picasso, sometimes haphazardly, over 30 years. The next, in 1944, took place at an address 'secret and unlisted', according to Beaton's diary. 'Who would know where I could find him?' But he did, very easily, as he was still in the *hôtel particulier* in which he'd bravely spent the Occupation. The final time was in 1965. Beaton had arrived unannounced at the painter's villa on the Côte d'Azur and was nervous as to how he would be received, but 'Golden Picasso' embraced his old friend. They talked about the passage of time (inevitable) and the change in their appearances (inevitable and disappointing), and confessed that neither had any regrets. They had to keep going, didn't they, the painter told the photographer, 'even if it is madness'.

In 1933 Beaton had captured Picasso stiff and upright, arms folded. He had dressed for the photographer in the haute-bourgeois fashion he would often assume: a dark double-breasted suit with pocket handkerchief and satin bow tie. Unusually for a man who always enjoyed the process of being photographed, who could turn a sitting into a performance of his own, Picasso looked uncomfortable – and, in several frames, unmistakably like Whistler's mother in her black bombazine.

The Rue La Boétie apartment was one of two Picasso occupied, one above the other. The first had been found – and rented – for him in 1918

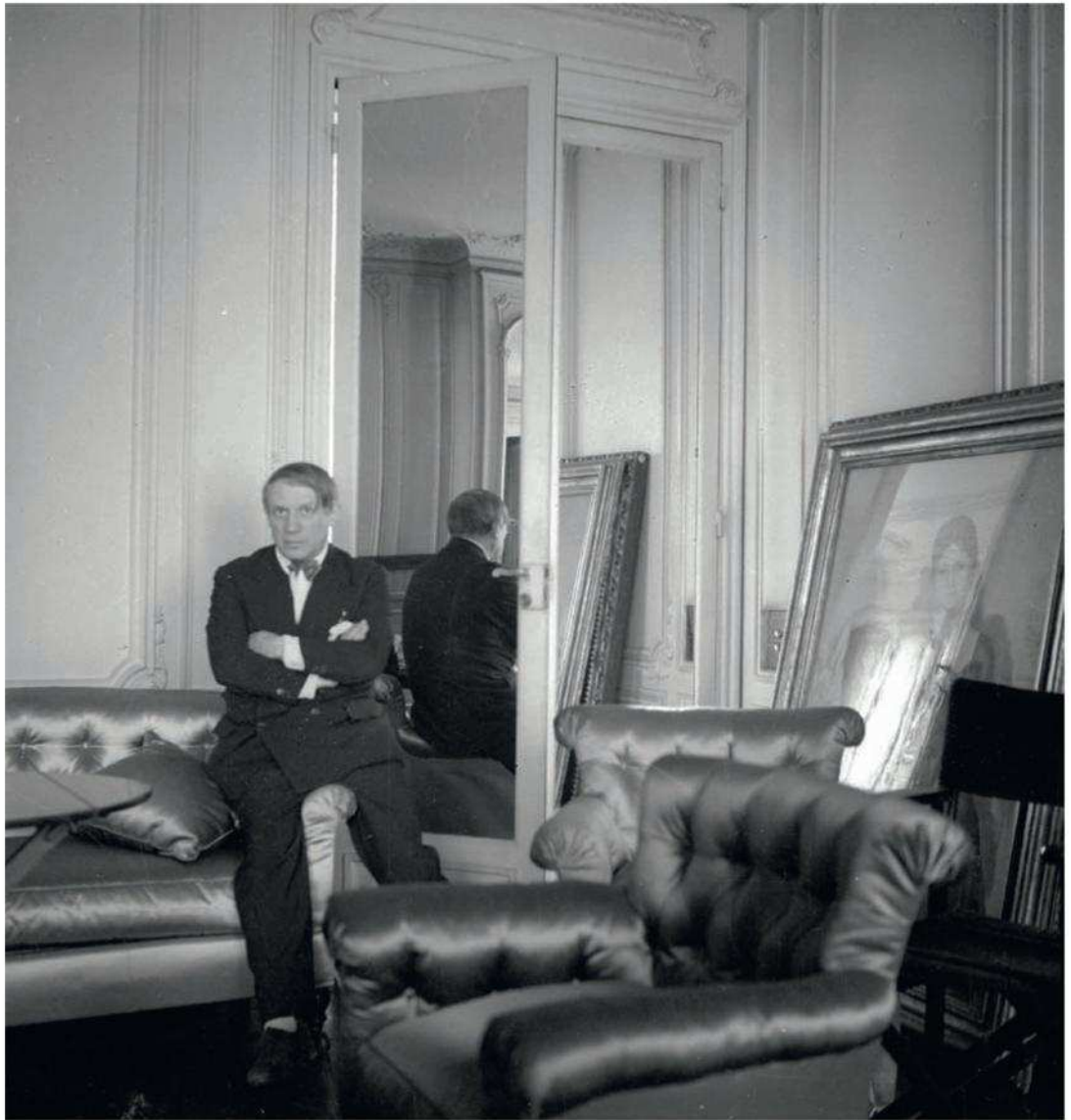
by his dealer, Paul Rosenberg, whose gallery was, conveniently, next door. Later, Rosenberg leased the topmost floor directly above for his artist to use as a studio/storeroom. Such proximity invariably allowed the dealer first glimpse at completed works.

The lower apartment formed the expansive living quarters Picasso shared with his wife, the former Ballets Russes dancer Olga Khokhlova, and their young son, Paulo. By the time of Beaton's visit, the relationship was disintegrating and it was quickly clear to even the most casual visitor that Picasso spent most of his time on the floor above. He was managing to sustain, mostly in secret, his affair with his muse Marie-Thérèse Walter – athletic, blonde and nearly 30 years his junior.

At this time, husband and wife had affected such a display of conspicuous wealth – she dressed in Chanel, he in Savile Row suits, riding in a chauffeur-driven Hispano-Suiza – that Max Jacob mocked Picasso for following his Blue and his Rose periods with his 'Duchess' period.

Beaton might have wondered at the grandeur of it all. On his way to the meeting, he had imagined 'an extremely farouche Bohemian living in disorder, the maestro in a chaos of tubes of paint and plaster'. At 51, Picasso's fame was now international. His *annus mirabilis*, the subject of Tate's current exhibition, had come in 1932, when his early paintings began to break auction records, when he had held his first ever large-scale retrospective and when the first volume of his catalogue raisonné appeared. Beaton would have been aware of his escalating reputation. By

# PORTRAIT OF THE ARTIST



Picasso sits perched on the corner of one of the silk-upholstered armchairs in his apartment on Rue La Boétie, having revealed them with a flourish from beneath linen dust sheets. In startling shades of orange, yellow and blue they were, noted the photographer, 'the real colours of Spain, bold, unconforming, startling'

But when he entered the apartment, the photographer was surprised by what he saw: plain walls, polished floors and dark mahogany furniture. Spotless, it was 'a typical doctor's waiting-room', he concluded. 'But by degrees I acquired a new vision and noticed that every piece of furniture was of eclectic simplicity.' He noted the craftsmanship of a low stool turning into a pair of library steps, a desk with hidden drawers. Further in, Beaton was struck by exquisite pieces of Regency furniture that Picasso showed off proudly in 'the manner of a grand seigneur'.

If it hadn't been for the "toys" on the mantelpiece' or the paintings, there was nothing to mark out that Picasso, mercurial magician, lived there at all. The photographer Brassai drew his own conclusion in 1932: that Olga, imperious and jealous, made sure Picasso did not stamp his personality on a domain she considered hers alone. The 'toys', however, were unmistakably of Picasso – homespun curios made from lottery tickets, matchboxes, playing cards and, a favourite motif, a leather bicycle seat, strewn on tables and fashioned into sculptures.

There's no evidence Beaton saw the studio upstairs; he was surely too new a friend. Had he done so, he'd have been amazed by the contrast and pleased that there was still something of the nonconformist about his hero, for the rooms had no furniture (or doors), filled instead with dusty piles of paintings, cardboard boxes, books, paper and parcels, the floor strewn with cigarette butts. To one observer, it was a 'series of little echoing decarts'. To Brassai, 'it was an apartment turned night'

At last Beaton's session was over. But there was a final display of showmanship on Picasso's terms. In the last salon downstairs, the shutters were thrown wide to reveal large armchairs covered in linen dustsheets. 'He danced towards one of the chairs and in a bold gesture ripped off its cover to disclose a shining conch shell of orange. One by one, he threw off the covers to reveal chairs upholstered in brilliant satins... with a flick of his arm he conjured up a hot-yellow conch; then another butcher blue. Yet another crimson and now an emerald green, Picasso's eyes flashed as each new colour appeared.'

As he descended the staircase, as the huge doors opened on to the street in the afternoon sun, where real life went on relentlessly, perhaps Beaton formulated what he would write in his biography years later: 'I soon found I had fallen so much under Picasso's influence that I was now seeing the world with eyes other than my own, with Picasso's eyes in fact...' In London, when the contact sheets came back, Beaton found his own personal homage to his new friend had succeeded. By photographing Picasso against a mirror, the reflection allowed Beaton to put himself in the picture, his framed face another portrait to add to those already extraordinary ones on those equally extraordinary walls ■

'The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy' is at Tate Modern, Bankside, London SE1, until 9 Sept. For opening times, ring 020 7887 8888, or visit [tate.org.uk](http://tate.org.uk). The Cecil Beaton Studio Archive at Sotheby's. For details, ring 020 7293 5282, or visit [sothebys.com](http://sothebys.com)



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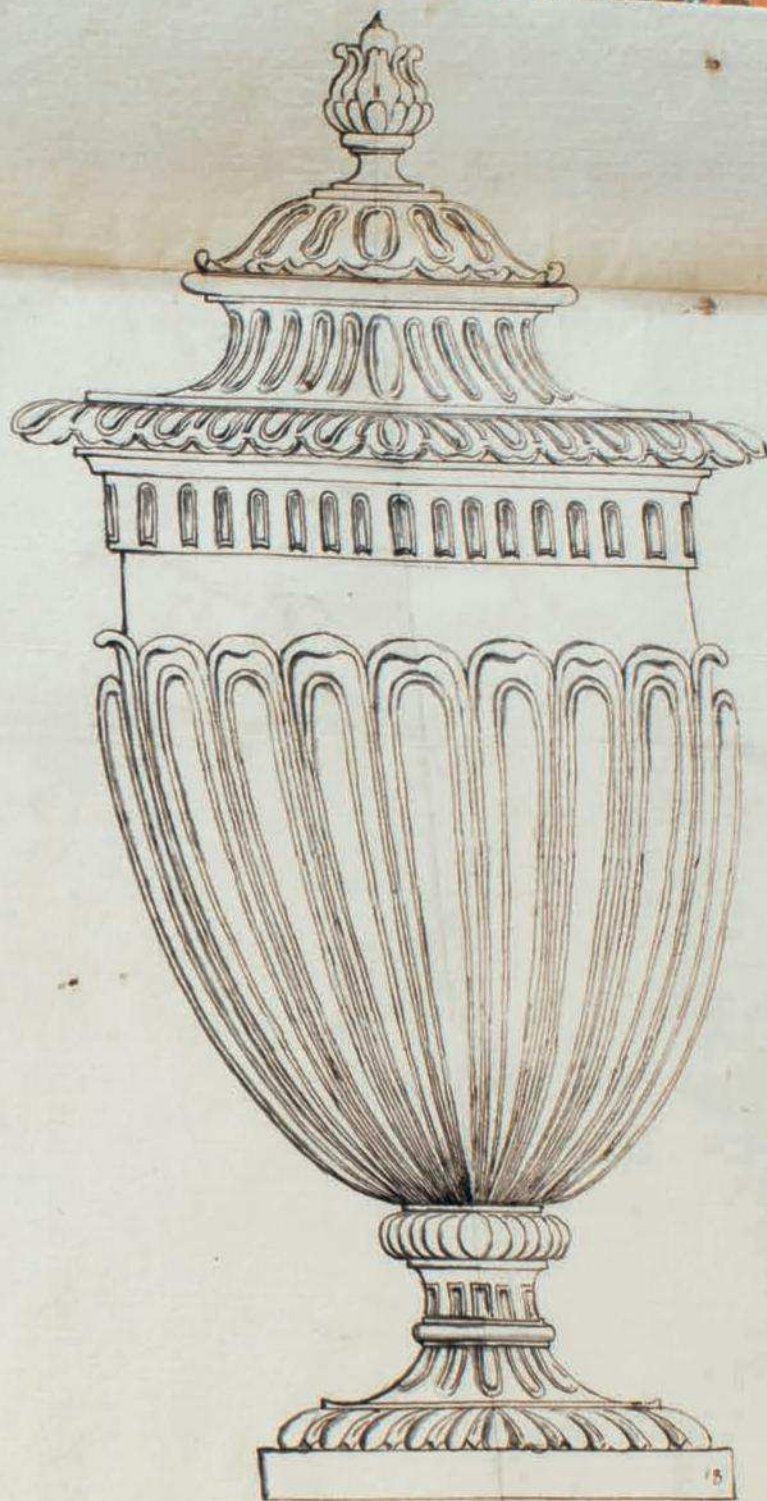


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Above: pen-and-ink drawings of Classical vases include the cantharus of Santa Cecilia in Trastevere. To its right is a ewer with a Bacchic frieze from Rome's Palazzo Boccapaduli.

Opposite: numbered 'contemporary' designs appear at the end of the album. This lidded urn was possibly meant for a stately garden

# PITCHER PERFECT

The pages of this c1800 folio are filled with anonymous sketches of ancient ewers, urns and kraters, meticulously detailing their shapes and styles. The album may have been made as a kind of pattern book for craftsmen hoping to get their Neoclassical pots down pat. But while some are faithful facsimiles, others are more fantastical in form. All, however, are full of the spirit of enquiry, says Alette Boshier. Photography: Liam Stevens

**THE ENGLISHMAN'S** love affair with ancient vases is, as every schoolboy knows, most sweetly expressed in the words of John Keats's ode dedicated to that 'foster-child of silence and slow time'. From the moment Renaissance scholars first began to turn their gaze towards the treasures of the Eternal City, the vase emerged as a potent symbol of the Classical world. Immutably serene, this 'universal vessel' could both illuminate the past and inspire new interpretation. It was only towards the

latter part of the 18th century, with the Grand Tour at its height, that a veritable frenzy of digging and dealing turned this enduring fascination into something resembling 'vase mania'.

When the London-based American art dealer Charles Plante recently acquired this folio album filled with drawings of Classical vases and other artefacts of antiquity, he knew that he had stumbled on something special. The work of a number of professional hands and likely bound in Rome in around 1800, there is, at >



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# PITCHER PERFECT



Echoing the album's cover, hand-marbled paper from *Choosing Keeping* becomes the perfect background against which to view its contents. Given the uniform layout of these three krater-type vases and lidded urn with relief decorations, it's likely they're 18th-century designs based on Classical styles

first glance, little else to identify it save the gold lettering on its spine that reads *Disegni di vasi antichi e moderni*. Yet, as you turn its well-thumbed pages, pausing to decipher an inscription or revisiting a favourite drawing, you are able to appreciate the care and delight that evidently went into its creation.

Although the album's compiler remains unknown, its subject matter must have been a source of undoubted inspiration, whether for personal pleasure or professional instruction. Many a discerning milord would have been proud to bring back such a tome from his European travels, but one senses that its purpose was more likely referential. Designers and craftsmen had been working from printed compendiums of vases since the 1530s, and the 18th century saw important contributions to the genre from the likes of Sir William Hamilton and Pierre-François Basan. This homemade 'pattern book' might have served a similar purpose, a paper museum of Classical styles and derivations that fittingly ends with six designs, contemporary with the binding, for a series of lidded urns.

The drawings are a distinctive mix of ancient relics and Neo-classical variations. Most are in pen and wash or simple line, but there is also a short series of red-chalk vases in a garden setting. A few also include their dimensions in feet and inches. The sporadic inscriptions read like a roll call of the great Italian collections: Medici, Farnese, Chigi, Barberini, Gualterio. Some subjects are familiar, such as the monumental Borghese Vase, whose fame inspired countless reproductions for stately homes like Houghton Hall, as well as Josiah Wedgwood's most celebrated jasperware design. Others reside in smaller private collections, like a painted Lucanian bell krater belonging to the Marquis Peralta of Milan.

While it might be assumed that the contents of the album have been drawn from life, a sizeable portion are actually copies after published works, like the three drawings from Cherubino Alberti's engravings of the Milesi Vases, a series of highly inventive decorative elements painted on the façade of a Roman palazzo in 1527

by the Mannerist artist Polidoro da Caravaggio and declared by Vasari to be 'so curiously wrought that it would be hard to find anything more beautiful or novel'. Then there is the short set of celebrated archaeological finds that is unmistakably derived from Charles Errard's *Recueil de Divers Vases Antiques* of 1680. Towards the end of the album is a later addition of meticulous grisaille drawings depicting tripods, vases, musical instruments and other paraphernalia of the ancient world that are perfect facsimiles of an 1804 volume aimed specifically at teachers of fine art.

Artefacts that emerged from the ground in fragmentary form often required a degree of imagination to reconstruct, both in reality and on the page. Records of proto-archaeological survey could therefore serve as a compelling catalyst for the craftsman's ingenuity. Even the great Piranesi earned himself the nickname of Cavalier Pasticci ('Sir Hotchpotch') for his assembly of composite vases. Where the pieces in the album are identifiable, it is possible to assess the faithfulness of their reproduction; while other designs appear to employ a greater degree of artistic licence. Overall, the collection is imbued with a spirit of enquiry, whereby history and fantasy combine to create a unique assortment of styles and motifs.

The charm of this album lies in its varied but considered treatment of a unifying theme, evidence of a singular passion for those artefacts that were not able to be brought home. The range of collections, famous or otherwise, to which these objects belong provide the modern-day viewer with a privileged glimpse behind doors long since closed. Whether or not the album's owner ever saw any of the vases they so admired in person, there is no doubt that these silent vessels tell a story all of their own ■

Charles Plante will exhibit the album at the Art and Antiques Fair Olympia, Hammersmith Rd, London W14, 20-27 June. For tickets and opening times, visit [olympia-art-antiques.com](http://olympia-art-antiques.com). Charles Plante. Ring 020 7834 3305, or visit [watercolours-drawings.com](http://watercolours-drawings.com)

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As you walk into the Pimlico Road shop of the antique specialist Ossowski, an arrangement of gilded mirrors captures your reflection in all directions. The business has been based on this design strip off London's Sloane Square since it first set up shop in 1960, under the expertise of Albin Ossowski. Specialising in English 18th-century furniture – mostly dealing in mirrors – this family concern is now run by Matthew Ossowski, who has worked alongside his father since the age of 16, and his brother Mark, who runs the gallery.

Ossowski, 83 Pimlico Rd, London SW1 (020 7730 3256; [ossowski.co.uk](http://ossowski.co.uk))

## JENNA BURLINGHAM

Jenna Burlingham is known for her exceptional eye, market knowledge and experience in the Modern British art world. Launching her career over 25 years ago, she established Jenna Burlingham Fine Art in 2010. Her aim is to ensure that the processes of purchasing and selling art are as straightforward to first-time buyers as her specialist collectors.

Jenna's gallery has an extensive and ever-changing collection of paintings, prints, sculpture and ceramics, many of which can be found on the regularly updated website. The gallery is in the Hampshire village of Kingsclere and is open five days a week, and it also has a year-round presence at London art fairs. Private collectors, interior decorators, businesses and institutional clients are welcome to visit the gallery or can arrange local and London appointments.

For more information, visit [jennaburlingham.com](http://jennaburlingham.com)



Top left: Ivon Hitchens, 'Willows (Suffolk)' c1938-40, plus ceramics by Aldermaston Pottery and Leslie McKinley Howell, Jenna Burlingham Fine Art. Top right: Graham Harrison frames. Above: Regency chinoiserie convex mirror, Ossowski



#### FIONA MCDONALD

Fiona McDonald has been sourcing antiques for over 20 years. Her showroom in central London has an established reputation for elegant and distinctive mid-20th-century design. On display are furniture, seating, lighting, mirrors and a collection of interior accessories and artworks.

More recently, Fiona has been expanding her custom-made range, Fiona McDonald Makes. Inspired by Italian design and working with a small team of skilled craftsmen, Fiona has developed a British-made range of furniture and seating, together with a selection of Italian-made mirrors and lighting.

Serving both commercial and residential projects, and with flexibility over measurements and finish, the Fiona McDonald Makes collection provides customers with a

truly bespoke service.

For more information, see [fionamcdonald.com](http://fionamcdonald.com).

#### PAUL BEEDHAM

Paul Beedham runs a family firm founded over 40 years ago that specialises in early English and European furniture and sculptural works of art. He deals in high-quality furniture dating from the 15th to 17th centuries and rare sculpture pieces, in both timber and stone, dating from the Romanesque to Jacobean periods.

Beedham Antiques exhibits at the Bada antiques fair in spring, and items can be viewed by appointment in Derbyshire or in clients' own homes.

For more information, ring Paul on 07798 936308, or visit [beedhamantiques.co.uk](http://beedhamantiques.co.uk)



Top left: French Romanesque pillars, Paul Beedham. Top right: an Italian lamp and brass dish plus a French tapestry – all mid-20th-century – and an 'Audrey' sideboard from Fiona McDonald Makes. Above: rare Anglo-Roman head, Paul Beedham





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# HISTORY IN THE MAKING

Since its first edition in 1962, La Biennale Paris has been showcasing the work of human hands across three millennia. It's also grown into one of the most important events in the calendar

In 1962, France's then cultural minister, the writer and art theorist André Malraux, instigated the very first Biennale des Antiquaires in Paris – at that time known as Les Antiquaires et les Décorateurs au Grand Palais. In that landmark exhibition space gathered the greatest antique dealers, decorators, jewellers and booksellers from France and across the world.

The coming decades saw the event's reputation soar. Though the early 1980s saw the departure of Pierre Vandermeersch as president of the National Union of Antique Dealers (he had held the position from 1955 to 1981 and had been instrumental in the event's success), the biennial fair continued to be wildly popular.

After a hiatus of several years, the Biennale des Antiquaires relaunched in 2000, and in 2006 the world-renowned fair celebrated its 23rd anniversary,





returning to the Grand Palais, which had recently undergone major renovations. That year, some 111 exhibitors filled the 4,000 sq space, 45 of which were international; a quarter were new to the event. More than 7,000 objets d'art, spanning nearly three millennia, were on show in the historic glass-roofed site.

Since then, the Biennale has gone from strength to strength, garnering increasing respect across the world and attracting a number of high-profile collaborators. Among them is Karl Lagerfeld. In 2012, Chanel's creative director designed the scenery of the 26th edition of the fair, taking charge of the staging, decorations and visuals.

Lagerfeld is himself a great collector of rare and beautiful objects and has long admired the event and its venue. 'I like antique shops and what the Biennale represents. I love the Grand Palais. It's my favourite place in city, where I have so many memories of Chanel fashion shows,' he said of the collaboration. 'For me, the Grand Palais is the very heart of Paris.' Lagerfeld wanted to emphasise the immensity and splendour of the glass roof, explaining his design as 'like a sky protecting the exceptional objects that will be presented.'

Now the event goes by another name – La Biennale Paris – and in fact takes place annually. It remains as well-respected as it ever was, and the gala dinner, where media personalities, avid collectors and top dealers come together, is still regarded as one of the most highly coveted invitations. Last year's edition granted visitors an unusual opportunity – the chance to explore the dazzling collection of the late Jean-Paul Barbier-Mueller and his family, with an extensive exhibition showcasing their treasures ■

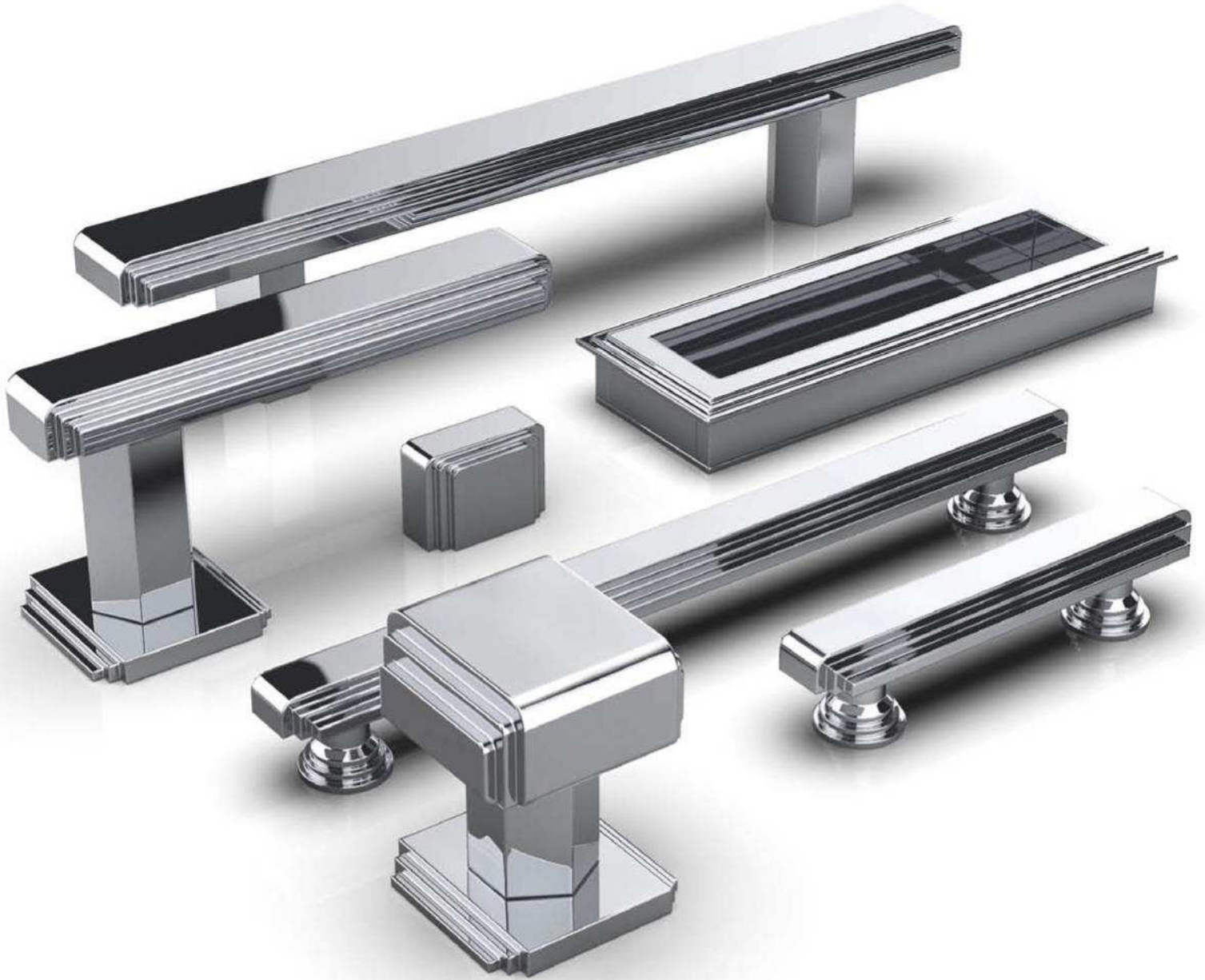
*La Biennale Paris is at Grand Palais, Ave Winston Churchill, 75008 Paris, 8-16 Sept, with late opening hours on 13 Sept. For details, visit [biennale-paris.com](http://biennale-paris.com)*



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'Tree and Cow' was one of Bawden's earliest linocut wallpaper experiments, which he printed as a student in his London bedsit in 1927. Harold Curwen (of the Curwen Press) produced it as a lithograph and sold it commercially. It was reissued in 1960 and again in 1991 for the British Post Office for its Stamp and Paper series.

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# PAPERED WITH HIS PAST

Faced with decorating the house he'd moved into as a widower, Edward Bawden looked to his early linocuts. These simple wallpapers, some of which are this year reissued by St Jude's, would set off the plants and pottery that cheered the small rooms he occupied until his death in 1989, when these pictures were taken. On the eve of a flurry of books and shows, Ruth Guilding assesses his legacy. Interiors photography: Roy Hammans

The walls of the sitting room in the artist's house on Park Lane, Saffron Walden, are decorated with a stencilled pattern at the very top. Bawden hung his framed print of the Chinese pagoda in Kew Gardens, made in 1969, above the sofa and filled the large room with his studio pottery, some of it made in his wife, Charlotte, Fawcett's studio.

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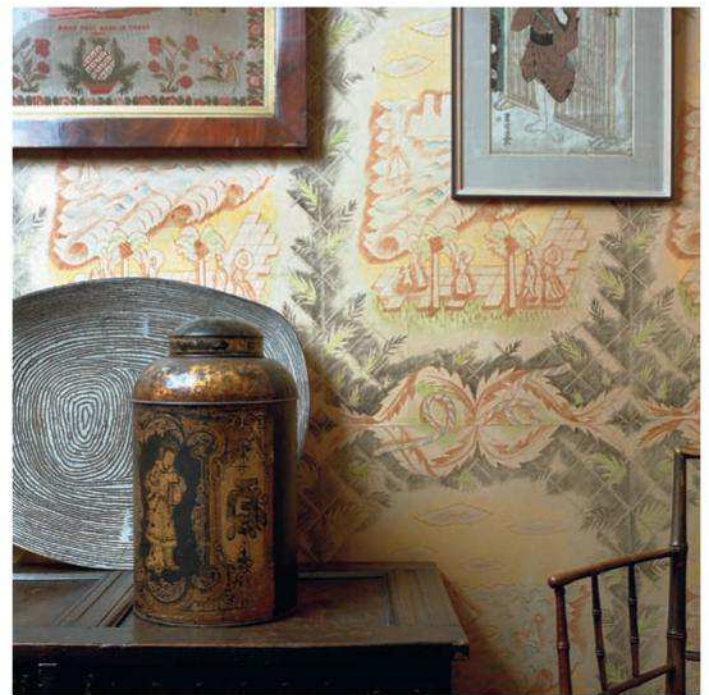
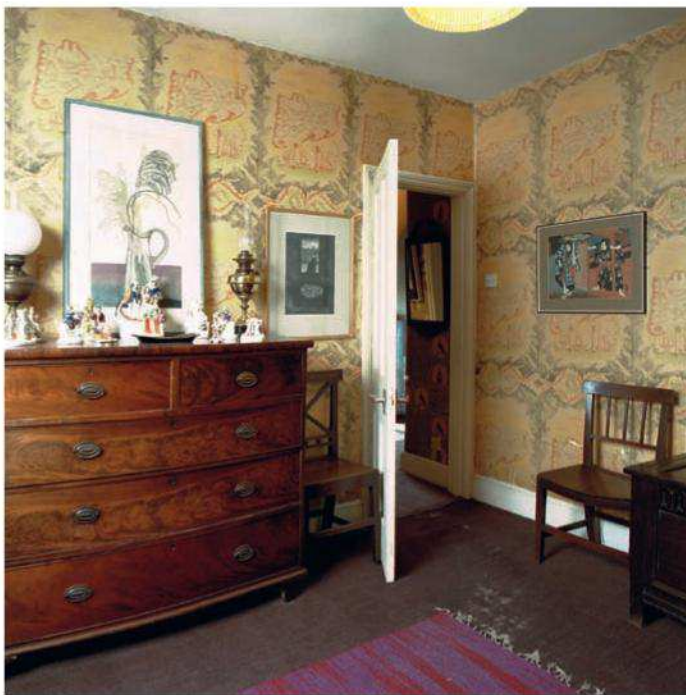




This page, clockwise from top: in a small room adjoining the sitting room, the artist's print of Kew Gardens' Palm House hangs above a divan; 'Pigeon and Clock Tower' was an early linocut from 1927, which will be available from St. Ives 1 year after the artist's death.

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This page, clockwise from top: hanging above his bed is a portrait of Bawden as a student wearing his best suit, painted by his friend Phyllis Dodd in 1929. She married Bawden's biographer, Douglas Percy Bliss; a second bedroom is covered with Phyllis' 1929 'Carpenter's' rug, 1969 'in display' from the lower chest of drawers

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**IN EDWARD BAWDEN'S** pictures of his own house, certain features abound. Bright turkey rugs and country chairs, Staffordshire figurines and Georgian teapots, his distinctive handprinted wallpaper on which lots of pictures hang, and pot plants or jugs of garden flowers. There's a neat aesthetic, a bright decorum to the rooms in which this artist lived and worked, chiming with William Morris's call to 'Have nothing in your house that you do not know to be useful or believe to be beautiful.'

Bawden's home county was rural Essex and in grown-up life he returned to live there. In 1930, scouting around for a base from which to paint the local landscape, he found lodgings in a flat-fronted Georgian gentlemen's residence named Brick House, in the village of Great Bardfield. Two years later, when he married fellow art student Charlotte Epton, his father bought Brick House as a wedding present. Thanks to this, Great Bardfield would become a lively community of painters and illustrators recently graduated from the Royal College of Art, with Bawden, one of the finest linocutters and watercolourists in Britain, at its centre.

The couple were good homemakers. At Brick House, which they shared with Tirzah and Eric Ravilious, guests were entertained, refugees were taken in and the Bawdens' two children were raised. But although Charlotte had been a potter with Bernard Leach in St Ives, and at first she and Tirzah marbled paper for the Curzon Press on the kitchen table, the division of domestic labour was conventional. Charlotte cooked and kept house, Edward shovelled fuel, worked long hours in his studio and made a horticultural fetish of the garden, with flowers, vegetables, fruit and rare plants.

Here, far from the London art world, the English pastoral tradition could thrive, with Bawden and Ravilious working side by side in fierce but friendly competition. But as Bawden's friend and former student David Gentleman observed, despite being an artist of high order his work was not very widely known or celebrated. Enigmatic Bawden, shy, solitary, fastidious and frugal, the only child of Wesleyans, who was raised in his father's ironmonger's shop, kept some of that iron in his soul. His own favourite descriptions for himself were 'Methodist' and 'curmudgeonly'. Posterity instead awarded its laurels to Eric Ravilious, thanks to the tragedy of his too-short life, an increasing appreciation of his sublime Sussex landscapes reproduced on a thousand birthday cards, and the collector's market for his mid-20th-century Wedgwood china.

Behind Bawden's austere personality, his curious and irreverent mind and eye were in perpetual operation, creating book jackets and plates, posters, murals and friezes, linocuts and inventive wallpapers, all of them fondly and unmistakably British, robust and lively. He did not distinguish between fine art and commercial design, so that the same mastery of vivid colour, line and pattern governs his most magisterial linoprint or watercolour and the humblest of his trade cards. But a large proportion of his ephemeral output, made for companies such as Shell and Fortnum & Mason (WoI Nov 2007), was lost from view. This year a raft of celebratory, complementary shows and publications will correct this imbalance

and acknowledge his seductive legacy. Bawden's friend, agent and now executor of his estate, Peyton Skipwith, has published his 20-year correspondence with the artist, and compiled a survey of his book illustrations and jackets with James Russell; at Dulwich, Russell has curated an exhibition of nearly 200 of Bawden's designs, watercolours and portraits, including his work as a war artist. The Fry Art Gallery in Saffron Walden (which Bawden helped to re-found and endow) is showing *Edward Bawden at Home*: paintings, prints, archival material and his vivid watercolours (WoI May 2003) of the rooms in which he spent the last two decades of his life.

For when Charlotte died in 1970, Bawden had moved a dozen miles to Park Lane in Saffron Walden and an austere Victorian terraced house more tailored to his needs. Here, Oriental rugs, china, plants and pictures bedded into their new settings, but in decorating this widower's house Bawden returned to the early, more unsophisticated and friendlier wallpapers that were among his first linocuts in the late 1920s. These patterns were only briefly in production at the Curwen Press and so remained known only to the cognoscenti in the form of a few framed samples. The earliest, a chequerboard of trees and grazing cows within hedge compartments, was made when he was a student, cut with a penknife from household lino and pressed down onto the paper with his boot. Known as 'Tree and Cow', it's one of several that design company St Jude's is reproducing this year for its 'Studio Archive' range. As William Morris – and Bawden's contemporary Peggy Angus (WoI March 2017) – knew, a bold pattern makes a unifying backdrop for densely hung pictures.

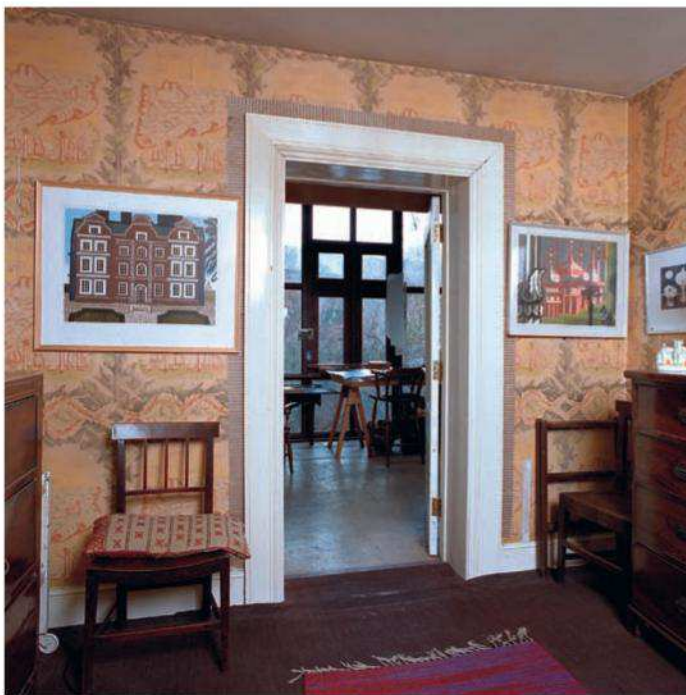


Every day at 4pm, Bawden would serve tea and a cake from the twice-weekly Women's Institute market to his particular friends in the Book Room, next to his large Albion printing press. Though increasingly deaf and infirm, he worked on indefatigably, painting his view of the street, the Co-op car park, and his neat, decorous rooms within, anchoring these compositions around the form of his rescue cat, Emma Nelson, jokingly anthropomorphised as 'My Cat Wife'. When he died in 1989 the photographer Roy Hammans spent a day there recording his house for the Fry Art Gallery. These evocative still lifes are published for the first time here and in *Edward Bawden at Home*, from St Jude's Random Spectacular imprint. We see everything ready and waiting just as he left it, the coverlet carefully drawn up over the bed, figurines dusted, plants watered and paint tubes laid out in the studio. Only the artist and his cat are missing ■

*'Edward Bawden at Home' is at the Fry Art Gallery, Castle St, Saffron Walden, Essex CB10 1BD (01799 513779; fryartgallery.org), until 28 Oct, accompanied by a book published by Random Spectacular, rrp £15. St Jude's 'Studio Archive' range now includes a selection of Edward Bawden's reissued wallpaper designs (stjudes.co.uk). 'Edward Bawden' is at Dulwich Picture Gallery, Gallery Rd, London SE21 (020 8693 5254, dulwichpicturegallery.org.uk), 23 May-9 Sept. 'Are You Sitting Comfortably? The Book Jackets of Edward Bawden', by Peyton Skipwith and James Russell, is published by the Mainstone Press, rrp £35. 'Dear Edward', the correspondence of Edward Bawden and Peyton Skipwith, is published by Hand and Eye, rrp £150*

Bawden's green 'Grid and Cross' (also known as 'Waffle'), designed in 1938 and printed by Cole & Son, provides a rich backdrop to a pair of wood engravings by Eric Ravilious. The leftmost one shows Barabas in his counting house, made for Golden House Press's 1922 publication of *Markland's The Furnace, The Forge and the Disk*, *Imagery of the*

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This page, clockwise from top: propped up in the studio, which is on the first floor, are Cornish landscapes by Bawden, as well as poster designs for Ealing films and British Railways; 'Seaweed', 1927, was the first print designed by St. Ives for the second headmaster, and is the studio. Bawden's prints have a style of the design

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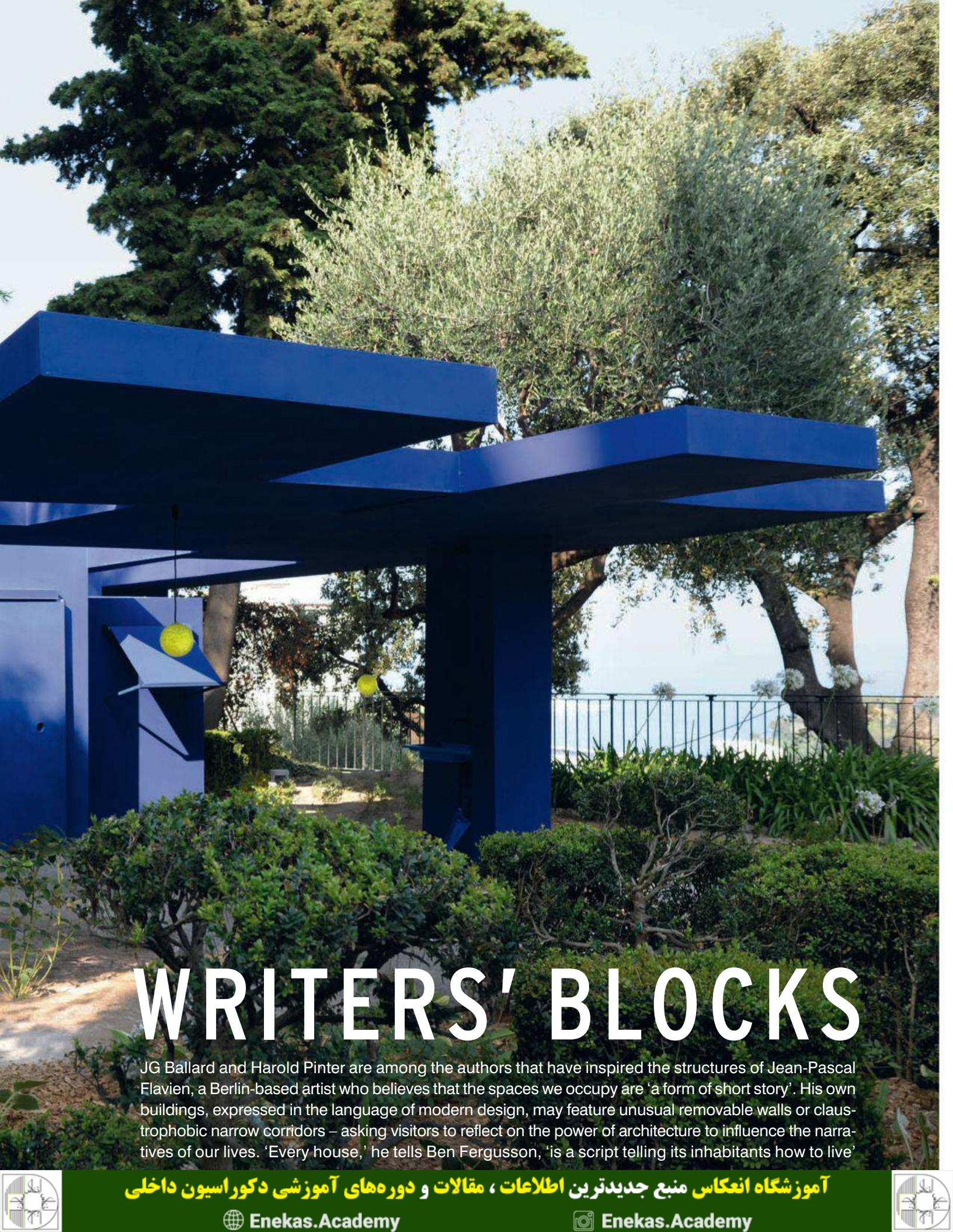
Flavien built *folding house (to be continued)* as a permanent installation for the gardens of Villa Paloma, part of the Nouveau Musée National de Monaco in 2016. The artist wanted to create a horizontal structure in juxtaposition with the principality's many high-rises. The saturated cobalt blue accentuates the shadows, creating stark contrasts that obscure the shaded interiors

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# WRITERS' BLOCKS

JG Ballard and Harold Pinter are among the authors that have inspired the structures of Jean-Pascal Flavien, a Berlin-based artist who believes that the spaces we occupy are 'a form of short story'. His own buildings, expressed in the language of modern design, may feature unusual removable walls or claustrophobic narrow corridors – asking visitors to reflect on the power of architecture to influence the narratives of our lives. 'Every house,' he tells Ben Fergusson, 'is a script telling its inhabitants how to live'

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## LIVING IN

one of Jean-Pascal Flavien's houses can be both a claustrophobic and a mind-expanding experience. For *breathing house* (2012-17), erected in a tranquil, wooded corner of Parc Saint Léger, Nièvre, the French artist invited guests to stay in a simple white-walled building with a flat roof. But these inhabitants were able to radically alter their temporary home. By tugging on either a large red or white tab protruding from the side of the building, they could pull the internal walls out of the house, doorways and all, and completely reinvent the space they were living in. In the case of Flavien's *no drama house* (2009-12), the dwelling restricted the movement of its guests, forcing them up a ladder to the front door, where they were greeted with rooms so narrow that two people could barely pass each other. Where *no drama house* restricted, *two persons house* (2010-11) divided, offering a red house and blue house, side by side, for two people to live in. The removable furniture and fixtures were also colour-coded red and blue, inviting the inhabitants to live binary lives, and betraying any intermingling when, say, a red stool was found beside a blue bed.

Flavien was born in 1971 in Le Mans, a city in western France most famous for its 24-hour motor race, but he has long been what Germans call a *Wunsch-Berliner*, a Berliner by choice. From his studio in an airy turn-of-the-century apartment in the Wedding district, he designs buildings that ask us to consider the myriad ways in which architecture unconsciously choreographs our lives. 'Every house,' he says, 'is a script telling its inhabitants how to live.'

This choreography is most explicitly explored in *dancers sleeping inside a building* (2016), in which a group of trained dancers were invited to inhabit a small white house, painted dark blue inside to represent the night. The structure's narrow windows and striking blue awnings hid the occupants from passers-by, who were left to reflect on what constitutes a performance when the stage has been removed and the performers are going through their nightly routines. As Flavien puts it, 'Are dancers dancing when they're brushing their teeth?'

For *folding house (to be continued)*, installed in a Monaco museum garden in 2016, Flavien designed an origami-like building shaped, as it were, from a single sheet, with sections folded down to create the walls, the roof, the pillars and the sunshades. The artist sees the structure – painted a deep blue reminiscent of Yves Klein monochromes, Moroccan adobe buildings and Tuareg fabrics – as 'a long sequence of unfolding gestures, a sequence that could be read as a sentence'.

Flavien means this literally. It is not just that buildings, in his philosophy, direct how we live in them, but also that we can read the story of their inhabitants through the interiors they create. 'The house,' as he puts it, 'is a form of short story'. And when discussing his influences, it is writers rather than architects to whom Flavien most often refers. The Ballard of his 'ballardian' houses is the British novelist JG, whose name Flavien attaches to structures that capture the bleak claus-

trophobia of the writer's dystopian worlds. In his 2017 exhibition at his Berlin gallery, Esther Schipper, a turquoise-blue building was joined to an eerie twin of itself, which was sealed up like a museum. And in the as-yet-unrealised *ballardian two* (2015), a desert house with a glass roof is designed to keep the living space as hot as the barren wastes outside. Harold Pinter is the reference for *split house* (2015), the playwright's dissections of conjugal misery the inspiration for a structure made of two houses built side by side, each with their own bedrooms, bathrooms and kitchens, which meet at a single point and then curve dramatically away from each other.

If modern and contemporary architecture is not a direct reference for Flavien, his works are certainly on speaking terms with it. His use of a single form to create *folding house* is an approach shared by any number of architects, from Le Corbusier and Mies van der Rohe to Peter Zumthor in Switzerland and SANAA in Japan. Indeed, the boxy pavilions of *breathing house* and *no drama house*, with their stark outer walls pierced with square apertures, would not look out of place on a residential street in Tokyo. But despite the fact that he maintains a dialogue with a number of architects about his work, it is not a connection that Flavien has sought out. (Though it is true, he admits, that in bookshops he often ends up being shelved next to Tadao Andō.) Instead, the architectural simplicity of his structures is intended to focus our attention on the concept of the artwork. As Flavien sees it, his houses are only reminiscent of modern architecture because Modernism, with its deference to function, 'succeeds in making the programme of architecture most evident'. In other words, it is in the sleek spaces of modern architecture, in those machines for living in, that we are most aware of how the buildings we live in tell us how to live.

Flavien insists that the aesthetic beauty and structural innovation of his works are an outcome rather than the aim of his artistic experiments. He is asking us to reflect on the ways in which architecture requires us to behave in a certain manner, how it shapes our lives and how we might, in turn, radically shape it, 'dissolving walls and creating partitions. Dissolving the proscriptions that we know and rewriting them.' In this, he is certainly successful. The surprise, perhaps, is that such lofty aims have resulted in buildings that are so delightful. And though he wouldn't appreciate the comparison, the elegant structures with their saturated colours, sliding walls and playful furniture stir the same pleasure in us that Wendy houses and tree houses did in our childhood. We long to enter his buildings, to inhabit them, to live within their simple spaces, directed by their simple rules ■  
For information about Jean-Pascal Flavien, contact Esther Schipper, 81e Potsdamer Strasse, D-10785 Berlin (00 49 30 3744 33133; [estherschipper.com](mailto:estherschipper.com)). *folding house (to be continued)* is a permanent installation in the gardens of the NMNM Villa Paloma, 56 Boulevard du Jardin Exotique, 98000 Monaco. For opening times, ring 00 377 98 98 48 60, or visit [nmnm.mc](http://nmnm.mc)

Opposite: for *folding house (to be continued)*, seen left, Flavien made furniture in the same blue. The second half of the title refers to the ongoing conversation about the project - participants are invited to go to other art spaces to tell stories about their time in his buildings. The artist asked the residents of *breathing house* (2012-17), on the right, to leave written contributions reflecting on their stay, which he published. They had been encouraged to change the rooms' structure by pulling the sliding internal walls from outside







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# FIELD MARSHAL

The illustrious Kasmin, who in his heyday exhibited huge Color Field canvases, remains at 83 an indefatigable collector. The art dealer's London home might have an ascetic air, but wherever one turns there are treasures, be it a Matisse bronze, a Frankenthaler painting or an ancient Syrian hedgehog. But, as Charlotte Edwards discovers, a purpose-built vitrine in the kitchen reveals his latest passion to be an altogether humbler type of object... Photography: Ricardo Labougle

Opposite: Kasmin strikes a pose with a Masai spear ('this'll make everybody roar with laughter'), flanked by a carved Tanzanian chieftain's chair and a wooden hunting charm from Papua New Guinea. On the wall behind him hangs a fifth-dynasty Egyptian limestone relief. This page: Jules Olitski's sprayed-acrylic canvas *Hold and Roll* (1968), a gift from the artist, dominates the dining room, with its Eero Saarinen oval 'Tulip' dining table and 18th-century Flemish fruitwood chairs - 'It was Howard Hodgkin who suggested I had them re-covered with reversed hide.' Heaped up on the floor by the French Art Deco cabinet is a Katanga copper cross, a form of currency, and on plinths either side perch two Kushan stone sculptures

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Top: in the sitting room, an ikat textile from the Ferghana Valley, Uzbekistan, hangs over Aram's Eileen Gray 'Lota' sofa. On the glass-topped table are a single-flower vase by Japanese ceramicist Shozo Michikawa, a Native American 'spud' and a 2,000-3,000bc Syrian altar stone 'in a delicious pink'. Above left: Borsalino hats hang in the downstairs cloakroom, which is painted glossy green in imitation of the walls in Orlando Campbell's defunct Green Street Club, off Park Lane, a favourite hangout in the 1990s. To the right is a 1934 photograph by Bill Brandt. Above right: on a ledge on the stairs sits a wicker fish trap from the Philippines. Opposite two cherry red Eames #1 GWW chairs stand either side of an English yew table.

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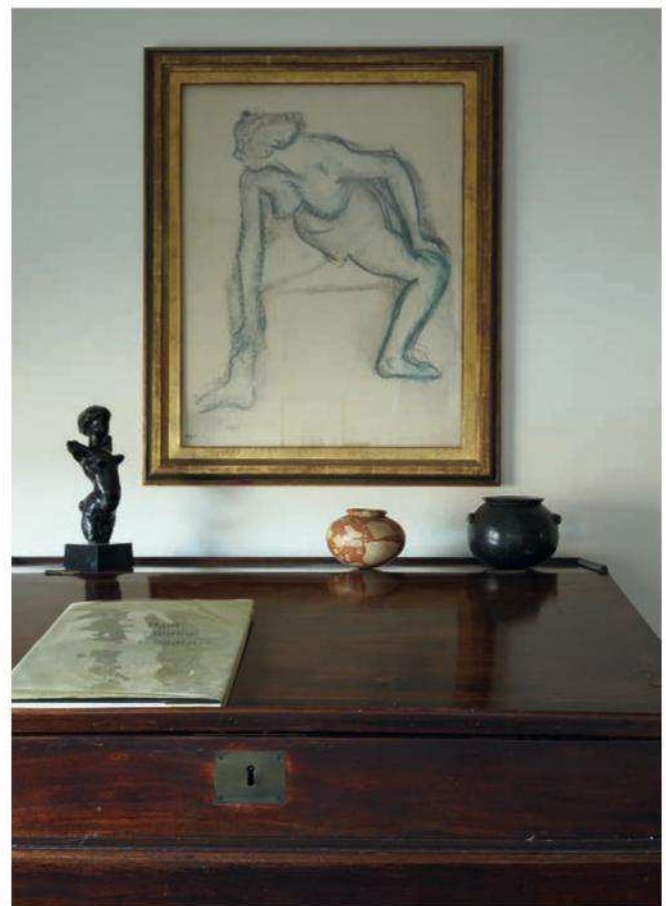




Top: Kasmin takes his meals in the kitchen (whose layout was suggested by his great friend, the late architect John Prizeman) under the watchful eye of a late Tang head of a Buddhist luohan, 'my company at table, and a benign influence'. Above left: the square rug in the study reminds the owner of 'a combination of that concentric square shape that Frank Stella used, and in the centre a souvenir of those famous Tibetan tiger rugs'. On shelves behind a pearwood table bought from Christopher Gibbs, Kasmin keeps his prized postcard collection in albums. Above right: a drawer opens to reveal mostly Native American artifacts, as well as - at the top - a rare whale ivory model of testicles worn by an Austral Islands chieftain.

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Top: the early 19th-century estate-manager's desk in Kasmin's bedroom came from Wilton House. Behind an Anglo-Indian caned armchair hangs a 17th-century calligraphy by Mokuan Shoto, a Zen monk, which reads: 'The water of the torrent is deep as indigo.' Above left: a 1929 drawing by Joan Miró. Gino Sarfatti's '600P' table lamp for Arteluce, weighted with lead shot, sits on the Eileen Gray 'E1027' side table. Above right: Degas's charcoal on paper *Study of a Nude*, c1895, a little bronze by Matisse and a pair of Predynastic Egyptian stone vessels (for which he refuses 'endless offers') comprise some of Kasmin's greatest treasures. The book is an edition of Paul Buntings epic *Briggflatts*, before art Kasmin's first love was poetry.

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**'I'VE JUST** had an *orgy* of spending,' says incorrigible collector Kasmin, steering me into the study of his London home to admire his latest extravagance. After rooms crowded with ancient artefacts and hung with prints by old and modern masters – there's even a Rembrandt etching in the kitchen – I'm expecting another voluptuous rose-pink Kushan sculpture or 'Volland Suite' Picasso. Instead, he brings out what looks like a family photo album and begins to thumb through its plastic sleeves.

'Listening to election results on the radio... A tea party in Siberia... A Polish man in 1915 with his pet bears... And this is a Wiener Werkstätte cricket, sitting in a chair relaxing.' The celebrated art dealer, who in the 1960s showed huge Color Field paintings, Caro sculptures and his great discovery, David Hockney, in a prototype white-cube space on New Bond Street, has been devoting his energies of late to tracking down picture postcards. Produced in their millions as messages, mementos or advertisements, recording everything from car crashes and prize pigs to bonesetters at work, they are, Kasmin enthuses, 'a mixture of pleasure and information. They can be ordinary, or they can be very good. Some can be very surprising.' Not content with filing them away in what he calls his 'gloating album', he has also turned them into an ongoing series of wittily captioned books, published by his own Trivia Press. A rotating display of cards is exhibited in a glass vitrine in his kitchen. 'I had it made as a quick way to say, yes, I go in for postcards, and this is what they look like,' he says defiantly.

Kasmin, always known by the single *nom de plume* he adopted as a young poet in the 1950s, has lived in this spacious three-floor apartment for 36 years. He spends weekends in an arch-shaped William Kent gatehouse in the country and, at 83, still travels often – the average month might hold a trip to a silent-film festival, hiking in the Dolomites and an opening at his son Paul's New York

gallery. He had a restless, itinerant youth, trekking around New Zealand, France and Greece, and navigating the Soho underworld; but when he settled down, it was in some style. An Ida Kar photograph of 1959 shows Kasmin in his first flat, a garret in Foubert's Place, sitting cross-legged on a white fur rug, immaculately suited and booted, and surrounded even then by art both ancient and new. 'Oh yes,' he says fondly, perusing the photo. 'I'm wearing my new elastic-sided black boots, and there's a Ben Nicholson that I'm selling to somebody.' There was modern art, but there were no mod cons: 'No electricity, no bathroom, no lavatory – it was really just a room with a sink. But I lived there for a couple of years; my wife and I had our wedding party and a child there.'

His home today presents the same mix of near-monastic simplicity and extreme sophistication – like a whitewashed refectory with a Caravaggio in it. The chocolate-brown Wilton carpet throughout is worn away in places on the stairs, testament to his apparently inexhaustible running up and down. Plain rattan blinds hang at the windows, and the walls are white, apart from the bathrooms', which are painted green, while an office at the top of the house is a peeling 'green-gold' – Kasmin's name for the acidic chartreuse-y colour that his great friend and travelling partner Bruce Chatwin once mixed for him, which he has replicated everywhere he's lived since. But wherever you look is a rare and exquisite object to admire and often, at Kasmin's insistence, to be touched or held: smooth, cool stone weights or gaming counters, carved atlatl spear-throwers, an ancient Syrian hedgehog, an Etruscan mirror, mysterious proto-Bactrian columns, a tiny Anatolian stargazer figure. They come from every continent and beyond: on a kitchen shelf, spice jars jostle a Merovingian amulet made from a fragment of meteorite.

Although a luminous Jules Olitski canvas dominates the dining room, there is surprisingly little on view by those he still calls 'my artists': a couple of early Hockney prints, a Gillian Ayres, which 'cheers me up as I go up and down the stairs', and paintings by Helen Frankenthaler and Stephen Buckley in the sitting room. Matisse etchings – odalisques in liquid lines – are clustered on the stairs. From small editions, several are very rare. 'And there's another batch in here,' says Kasmin, leading the way into a little dressing-room and hopping nimbly onto a chair to lift down more prints: of gamine Josette Gris, Juan's wife; of the New York art critic Walter Pach in 1914, an expressive, intimate close-up, little more than a deftly marked hairline and straggly moustache. 'He asked Matisse how long it took him to make one of these things, and Matisse said: "Sit there and I'll show you." It took eight minutes or something.' He appraises the etchings coolly; he's preparing to part with the majority of them for a selling exhibition at Lyndsey Ingram's Mayfair gallery this summer. Won't he miss them? 'No,' he says, without hesitation. 'I've made up my mind, I can live without almost all of them.' There are some things he'd never sell, he insists: the Olitski; pretty much everything in the bedroom; objects that were gifts or have special associations. But he's not a museum, he insists, and even they deaccession. 'You're lucky to have something for a while, and then you let somebody else have it. You move on to something else' ■

*Kasmin's Matisse etchings will be shown at Lyndsey Ingram, 20 Bourdon St, London W1, 19 June-27 July. For opening times, ring 020 7629 8849, or visit [lyndseyingram.com](http://lyndseyingram.com). Books in the 'Kasmin's Postcards' series are published by Trivia Press, rrp £12.99 each*

Top: Turkish tile fragments hang in the shower. Opposite: the shelves in the bathroom hold, among other things, a 'kitschy modern Turkish bowl', a pair of shagreen-and-felt Tibetan boots, a piece of 'really ravishing' Staffordshire slipware and a ninth-century Nazca feather bag. A tiny picture by Dublin-based artist Claire Kerr depicts a William Blake poem written in shorthand in a notebook. (a most extraordinary thing to make a painting of)

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# ARTS AND ANTIQUE fairs

Our international roundup for the year ahead

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**17-20 MAY SOMERSET HOUSE, THE STRAND, LONDON WC2 PHOTO LONDON.** This international photography show, complete with awards and talks, is a great place to discover new talent. Details: 020 7759 1169; photolondon.org.

**20-27 JUNE OLYMPIA LONDON, HAMMERSMITH RD, LONDON W14 THE ART AND ANTIQUES FAIR OLYMPIA.** Details: olympia-art-antiques.com.

**28 JUNE-4 JULY SOUTH GARDENS, THE ROYAL HOSPITAL CHELSEA, LONDON SW3 MASTERPIECE LONDON.** Art, design, furniture and jewellery from 160 international exhibitors. Details: 020 7449 7470; masterpiecefair.com.

**29 JUNE-6 JULY LONDON LONDON ART WEEK.** Talks, events and exhibitions staged by galleries across the city. Details: londonartweek.co.uk.

**13-16 SEPTEMBER SAATCHI GALLERY, DUKE OF YORK'S HQ, KING'S RD, LONDON SW3 START.** The fair dedicated to promising new artists returns to the city for its fifth edition. Details: startartfair.com.

**14-19 SEPTEMBER BERKELEY SQUARE, LONDON W1 LAPADA ART AND ANTIQUES FAIR.**

One of only two events held at this prestigious venue, Lapada showcases pre-vetted work from more than 110 exhibitors. Details: 020 7823 3511; lapadalondon.com.

**20-23 SEPTEMBER SAATCHI GALLERY, DUKE OF YORK'S HQ, KING'S RD, LONDON SW3 BRITISH ART FAIR.** The event, formerly known as 20/21 British Art Fair, has been revamped and relaunched. Details: britishartfair.co.uk.

**25-30 SEPTEMBER & 2-7 OCTOBER GOLDSMITHS' HALL, FOSTER LANE, LONDON EC2 GOLDSMITHS' FAIR.** Details: goldsmithsfair.co.uk.

**1-7 OCTOBER BERKELEY SQUARE, LONDON W1 PAD LONDON.** An event showcasing art, design and decorative work of the 20th century. The pieces are of museum quality and often have excellent provenance. Details: 00 33 1 53 30 85 20; pad-fairs.com.

**2-7 OCTOBER BATTERSEA PARK, LONDON SW11 THE DECORATIVE ANTIQUES AND TEXTILES FAIR.** The autumn edition of the thrice-yearly fair, which launched in 1985. Details: 020 7616 9327; decorativefair.com.

**4-7 OCTOBER REGENT'S PARK, LONDON NW1 FRIEZE LONDON.** Expect staggering work from big-hitting international galleries. Details: 020 3372 6111; frieze.com.

**4-7 OCTOBER REGENT'S PARK, LONDON NW1 FRIEZE MASTERS.** The fair's more historically minded little sister. Details: 020 3372 6111; frieze.com.

**4-7 OCTOBER SOMERSET HOUSE, THE STRAND, LONDON WC2 1:54** With editions in London, New York and now Marrakesh, this fair is dedicated to contemporary art from Africa and its diaspora. Details: 1-54.com.

**1-10 NOVEMBER LONDON ASIAN ART IN LONDON.** Details: 020 7830 9788; asianartinlondon.com.

**23-25 NOVEMBER EDINBURGH CORN EXCHANGE, NEW MARKET RD, EDINBURGH EDINBURGH ART FAIR.** Sixty galleries from around the globe gather in the Scottish capital. Details: artedinburgh.com.

**16-20 JANUARY 2019 BUSINESS DESIGN CENTRE, UPPER ST, LONDON N1 LONDON ART FAIR.** Details: 020 7288 6736; londonartfair.co.uk

**28 FEBRUARY-3 MARCH 2019 SAATCHI GALLERY, DUKE OF YORK'S HQ, KING'S RD, LONDON SW3 COLLECT.** Details: 020 7806 2500; craftscouncil.org.uk.

**20-26 MARCH 2019 DUKE OF YORK'S SQUARE, KING'S RD, LONDON SW3 BADA FAIR.** Every item at this Chelsea stalwart is carefully vetted for quality and authenticity. Details: 020 7589 6108; badafair.com.

## OUTSIDE BRITAIN

**BELGIUM 26 JANUARY-3 FEBRUARY 2019 TOUR ET TAXIS, AVE DU PORT, BRUSSELS BRAFA.** Details: 00 32 2 513 48 31; brafa.art.

**DENMARK 31 AUGUST-2 SEPTEMBER KUNSTHAL CHARLOTTENBORG, NYHAVN, COPENHAGEN CHART ART FAIR.** Details: chartartfair.com.

**FRANCE 18-21 OCTOBER GRAND PALAIS, AVE WINSTON CHURCHILL, PARIS FIAC.** A colossal contemporary-art event. Details: fiac.com.

**8-11 NOVEMBER GRAND PALAIS, AVE WINSTON CHURCHILL, PARIS PARIS PHOTO.** France's pre-eminent photography fair. Details: parisphoto.com.

**GERMANY 27-30 SEPTEMBER STATION BERLIN, LUCKENWALDER STRASSE, BERLIN ABC.** Art from some 110 galleries. Details: artberlincontemporary.com

**GREECE 21-24 JUNE ATHENS CONSERVATOIRE, VASILEOS GEORGIU B, ATHENS ART ATHINA.** Details: art-athina.gr.

**HONG KONG 29-31 MARCH 2019 HKCEC, HARBOUR RD, WAN CHAI ART BASEL HONG KONG.** Details: artbasel.com.

**INDIA 31 JANUARY-3 FEBRUARY 2019 NSIC EXHIBITION GROUNDS, OKHLA INDUSTRIAL ESTATE, NEW DELHI INDIA ART FAIR.** A fair lending unparalleled insight into the culturally rich South Asian region. Details: indiaartfair.in.

**ITALY 2-4 NOVEMBER TURIN ARTISSIMA.** One of Italy's most important contemporary art events. Details: artissima.it.

**LEBANON 20-23 SEPTEMBER BEIRUT NEW WATERFRONT DOWNTOWN, BEIRUT BEIRUT ART FAIR.** A showcase committed to discovery and diversity. Details: beirut-art-fair.com.

**THE NETHERLANDS 16-24 MARCH 2019 MECC MAASTRICHT, FORUM 100, MAASTRICHT TEFAF MAASTRICHT.** Tefaf remains the most prestigious event in the art calendar, with objects spanning 7,000 years. Details: tefaf.com.

**NIGERIA 2-4 NOVEMBER THE CIVIC CENTRE, VICTORIA ISLAND, LAGOS ART X LAGOS.** The premier international art fair in West Africa is now in its third year. Details: artxlagos.com.

**SWITZERLAND 14-17 JUNE MESSE BASEL, MESSEPLATZ, BASEL ART BASEL.** Part of a region-wide art week, this event features a jam-packed daily programme of talks. Details: artbasel.com.

**RUSSIA 6-9 SEPTEMBER GOSTINY DVOR, MOSCOW COSMOSCOW.** The only international art exposition in Russia and the CIS. Details: cosmoscow.com.

**SOUTH AFRICA 15-17 FEBRUARY 2019 CAPE TOWN INTERNATIONAL CONVENTION CENTRE, CAPE TOWN CAPE TOWN ART FAIR.** Visitors should keep an eye out for the fair's dynamic programme of lectures, walkabouts and performances. Details: investeccapeartfair.co.za.

**UAE 20-23 MARCH 2019 MINA A'SALAM, JUMEIRAH BEACH RD, DUBAI ART DUBAI.** A truly international fair featuring artists from emerging art scenes as well as more established arenas. Details: artdubai.ae.

**USA 27-31 OCTOBER PARK AVENUE ARMORY, PARK AVE, NEW YORK, NY TEFAF NEW YORK.** Details: tefaf.com.

**6-9 DECEMBER MIAMI BEACH CONVENTION CENTER, CONVENTION CENTER DRIVE, MIAMI BEACH, FL ART BASEL MIAMI BEACH.** Paintings, sculptures, installations, photographs and films from over 250 galleries. Details: artbasel.com.

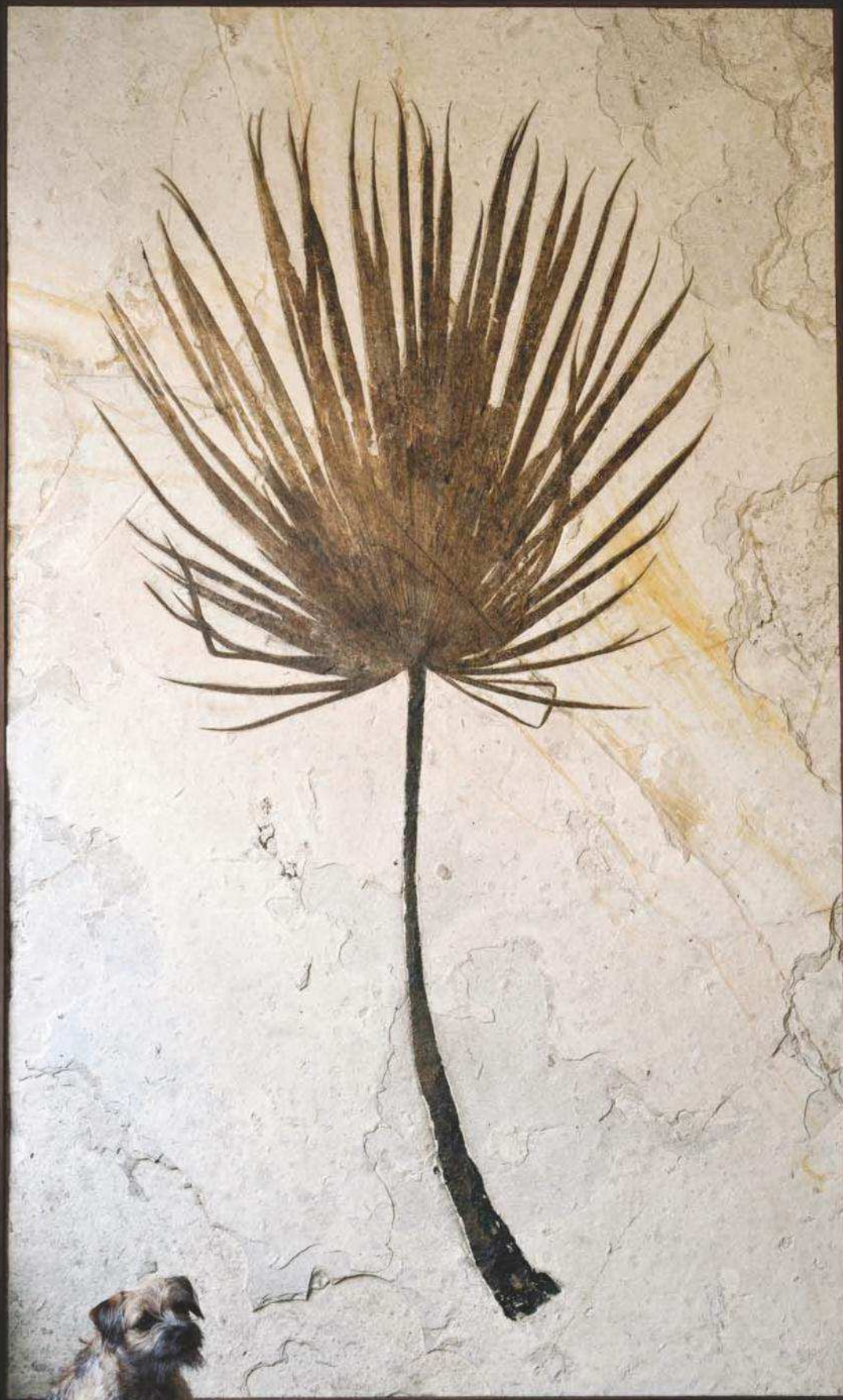
**14-17 FEBRUARY 2019 PARAMOUNT PICTURE STUDIOS, MELROSE AVE, LOS ANGELES, CA FRIEZE LA.** Frieze goes to Hollywood. Details: frieze.com.

**7-10 MARCH 2019 PIERS 92 & 94, 12TH AVE, NEW YORK, NY THE ARMORY SHOW.** Unmissable 20th- and 21st-century art. Details: thearmoryshow.com ■



One of approximately 100 naive English watercolour portraits, c1850-70, of characters and their trades, to be shown by Robert Young Antiques at Masterpiece London, 28 June-4 July

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**Sotheby's** EST. 1744  
Collectors gather here.

A pair of Russian Imperial gilt-bronze-mounted Malachite Vases, Imperial Lapidary Workshops, circa 1845  
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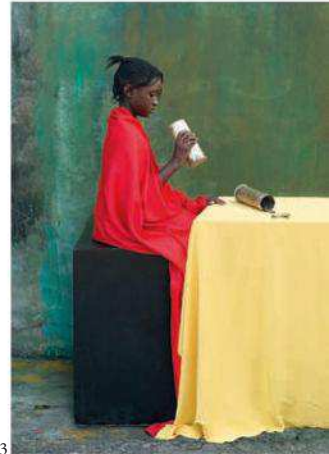
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# SERIOUS pursuits

Auctions, antique fairs and diverting activities,  
chosen by Grace McCloud



This photograph, taken in 1862, records two samurai on the first shogunal mission to Europe, having stopped in Hong Kong. The figure on the right looks tense, his fists clenched. Taken five years later, an unrelated portrait by Shimooka Renjō shows a scruffy-looking *rōnin*, a masterless warrior, luggaged-laden and sad. Such swords-for-hire were often shunned from society, forced to eke out a living through petty crime. It's tempting to see in the his penury, or in the official's tautness, a strained air. Maybe it's fair too – for these are portraits of the last samurai, taken in the dying years of the Tokugawa shogunate and the subsequent abolition of this warrior caste. These prints are incredibly rare – the majority of images of 'samurai' are in fact of dressed-up models, taken much later – and together with 38 others they form a staggering collection that Daniella Dangoor will present at **THE LONDON PHOTOGRAPH FAIR**, running at King's College, London's, Great Hall, 19-20 MAY. Each print reveals a new face that lived those twilight years. Even if the wistfulness one reads in their gazes is a product of hindsight, it takes nothing from the power of this collection, researched and catalogued by Sebastian Dobson. The fair is worth a visit for this display alone. Details: photofair.co.uk.

## BRITAIN

**UNTIL 27 MAY BRIGHTON BRIGHTON FESTIVAL.** David Shrigley has signed an agreement promising his illustrated talk won't be in the slightest bit boring. Since he's guest-directing the whole festival, it seems a safe bet that nothing else will be either. Details: 01273 709709; brightonfestival.org.

**UNTIL 15 JULY NOTTS AND DERBYS THE GRAND TOUR.** Nottingham lace, Renaissance sugarcraft and nature in art are just a few of the topics covered in this celebration of Midlands creativity, then and now. Details: thegrandtour.uk.com.

**17-20 MAY SOMERSET HOUSE, STRAND, LONDON WC2 PHOTOGRAPHY ON A POSTCARD.** Yours, anonymous: as part of Photo London, visitors can for just £55 buy a one-off work by a world-renowned photographer. The catch is that you don't know who it might be... Details: 020 7089 6203; artonapostcard.com.

**18-20 MAY OXFORD TOWN HALL, ST ALDATE'S, OXFORD HANDMADE OXFORD.** Crate stuff: Diana Tonnison's boxes of lustrous ceramic mackerel or fat summer figs corner the market. Details: 020 3490 6556; handmadeinbritain.co.uk.

**18-28 MAY CHARLESTON, FIRLE, LEWES, E. SUSSEX CHARLESTON FESTIVAL.** This year's line-up explores Bloomsbury and beyond – Jeanette Winterson reconsiders *Orlando*; there's suffrage, satire and ceramics; and David Attenborough asks whether animals can be artists. Details: 01323 811626; charleston.org.uk.

**22-24 MAY LONDON CLERKENWELL DESIGN WEEK.** Installations, talks, workshops and more, taking place from Spa Fields to Farringdon. Details: 020 3225 5200; clerkenwelldesignweek.com.

**23-24 MAY CHRISTIE'S, KING ST, LONDON SW1 THE COLLECTOR.** Three sales in two days celebrate the decorative arts. Details: 020 7839 9060; christies.com.

**30 MAY BONHAMS, NEW BOND ST, LONDON W1 WASSENAAR ZOO.** Seeking further feathers for your collecting cap? John Gould's *A Century of Birds* is just one of the sumptuous ornithological folios leading this library sale of more than 2,400 volumes from a Dutch zoo. Details: 020 7447 7447; bonhams.com.

**6 JUNE 25 BLYTHE RD, LONDON W14 EUROPEAN AND ASIAN WORKS OF ART.** Face value: all eyes are on a collection of 195 rare mask netsukes showing grinning men and leering monsters. Details: 020 7806 5541; 25blytheroad.com. ▷



1 Milton M. Miller, *Senior Members of the First Shogunal Mission to Europe, 1862*, The London Photograph Fair, 19-20 May. 2 Diana Tonnison, *Cornish Mackerel XVI*, 2018, Handmade Oxford, 18-20 May. 3 Anon., *SW Boy*, 2014, Photography on a Postcard, 17-20 May. 4 Richard T. Walker, still from *an is that isn't always*, 2015, The Grand Tour, until 15 July.



5 Jean Baptiste Audebert and Louis Pierre Vieillot, from a first edition of *Oiseaux dorés ou à reflets métalliques*, 1800-02, Bonhams, 30 May. 6 Alfred Beurdeley (after Etienne Avril), ormolu and Wedgwood-mounted mahogany/ebony side cabinet, late 19th-century, Christie's, 23-24 May. 7 Barbara Hepworth, *Spiral*, 1959, Sotheby's, 12 June



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# SERIOUS pursuits



1



2



3

1 Chinese famille-vert plate, c1700-20, Drove House Antiques at Windsor Antiques Fair, 8-10 June. 2 John Hawkesworth, illustration of a Maori's tattooed face, published 1773, Altea Gallery at London Map Fair, 9-10 June. 3 Willem de Kooning, *Untitled XVIII*, 1976, Christie's, 14-18 May. 4 Vincent van Gogh, *Raccommodeuses de Filets dans les Dunes*, 1882, Artcurial, 4 June.



4

6 JUNE MACDOUGALL'S, ST JAMES'S SQUARE, LONDON SW1 **RUSSIAN ART**. Scenes from Soutine, Shishkin and others. A grape-filled still life by Ivan Khruvsky is our pick of the bunch. Details: 020 7389 8160; macedougallauction.com.

8-10 JUNE ROYAL WINDSOR RACECOURSE, MAIDENHEAD RD, WINDSOR, BERKS **WINDSOR ANTIQUES FAIR**. Fancy a flutter? The going looks good at the inaugural edition of the fair, taking place at Windsor racecourse. Details: 01886 833091; penman-fairs.co.uk.

9-10 JUNE ROYAL GEOGRAPHICAL SOCIETY, EXHIBITION RD, LONDON SW7 **LONDON MAP FAIR**. A specialist fair with a loyal following, this year's event features over 40 exhibitors. Details: londonmapfairs.com.

11 JUNE WESTMINSTER ABBEY, DEANS YARD, LONDON SW1 **THE QUEEN'S DIAMOND JUBILEE GALLERIES OPEN**. Readers will remember we ventured up to the abbey's triforium in August 2015. Now you can too – the first major works since Hawksmoor and Wren's time are complete. Details: 020 7222 5152; westminster-abbey.org. 12 JUNE SOTHEBY'S, NEW BOND ST, LONDON W1 **MODERN AND POST-WAR BRITISH ART**. Holy grail: Hepworth's *Spiral*, leading the sale, has a perfect 'o' through its core. It's a wonder to behold. Details: 020 7293 5000; sothebys.com.



5



6

## OUTSIDE BRITAIN

**FRANCE** 1 JUNE FONDATION CARMIGNAC, PORQUEROLLES, ILES D'HYERES **GRAND OPENING**. Fondation Carmignac, which supports contemporary artists, has turned a whole Mediterranean island into an exhibition space, with immaculate gardens populated by sculpture and a Provençal farmhouse to house its 300-strong collection. Isle say! Details: carmignac.co.uk.

4 JUNE ARTCURIAL, ROND-POINT DES CHAMPS-ÉLYSÉES, PARIS **IMPRESSIONIST AND MODERN ART**. Ear, ear! This major sale features the first Van Gogh to be put up for auction in more than 20 years. Details: 00 33 1 42 99 20 20; artcurial.com.

**ITALY** 26 MAY-25 NOVEMBER APPLIED ARTS PAVILION, ARSENALE, SESTIERE CASTELLO, CAMPIELLO TANA, VENICE **A RUIN IN REVERSE**. As the demolition of London's brutalist Robin Hood Gardens estate is underway, fragments of the façade will be transported from Poplar and rebuilt in Venice – forming the V&A's contribution to the biennale. Inside, Do Ho Suh's high-tech installation looks at the disappearing structure's interiors and plans. Details: vam.ac.uk.

26 MAY-25 NOVEMBER GIARDINI DELLA BIENNALE, VENICE **THE BRITISH PAVILION**. The second of our highlights from the Venice Biennale. The British pavilion, Island, explores refuge and exile in a post-Brexit world. It's the work of Caruso St John with Marcus Taylor. Details: venicebiennale.britishcouncil.org.

**SWITZERLAND** 12-17 JUNE MESSE BASEL, MESSEPLATZ, BASEL **DESIGN MIAMI/BASEL**. On your Marx: punters will race to Heritage Gallery's stand, whose array of Soviet art is nonpareil. Plus, for admirers of François Halard's Polaroids of his own collection (see May issue), the photographer has curated this year's Design at Large section. Details: basel2018.designmiami.com.

12-17 JUNE VOLKSHAUS BASEL, REBGASSE, BASEL **PHOTO BASEL**. Go with the float: head to Prince House Gallery for Gerhard Vormwald's 1975 party-piece picture of helium-filled balloons – and a body. Details: photo-basel.com.

**USA** 14-18 MAY CHRISTIE'S, ROCKEFELLER PLAZA, NEW YORK, NY **20TH-CENTURY WEEK**. The auction house's major New York sales feature 40 objects from the collection of Joan and Preston Robert Tisch – from Giacometti bronzes to dynamic De Kooning canvases. Details: 001 212 636 2000; christies.com



5 Gerhard Vormwald, *Uschi an der Decke*, 1975, Prince House Gallery at Photo Basel, 12-17 June 6 Evgeny Nikitin, 'Cosmos' vase, 1960s, Heritage Gallery at Design Miami/Basel, 12-17 June. 7 The Westminster Retable (detail), c1270-1280, Westminster Abbey, 11 June

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Deirdre Dyson's bespoke carpets and rugs are hand-knotted in Nepal using the finest Tibetan wool and Chinese silk. Some designs – ideal for fitted applications – are suitable for tufting in 100 per cent wool. Lady Dyson's motifs all begin with the hand and employ her unparalleled eye for colour. Carpets are made to order and can be created in any size, variation or colourway. Pictured is 'Sea Mist' from this year's 'Horizons' collection, hand-knotted in wool and silk, £1,320 per sq m. *Deirdre Dyson, 554 King's Rd, London SW6 (020 7384 4464; deirdredyson.com)*



Established in 1924, La Manufacture Cogolin continues to weave handmade bespoke rugs and carpets on 19th-century jacquard looms in its historic atelier. Blending tradition and contemporary design, the brand is rich in both archival collections as well as recent collaborations with designers such as India Mahdavi, Charles Zana, Elliott Barnes, Laurent Buttazoni and Julie Richoz. Each rug is handmade to the client's specifications by weavers using century-old techniques. Shown here: wool/cotton/jute 'Isotopie', 2.80 × 3.80m, £14,275 approx (as shown). A limited selection of stock is also available on the website. *La Manufacture Cogolin. Ring 00 33 1 40 49 04 30, or visit [manufacturecogolin.com](http://manufacturecogolin.com)*

# WONDERFUL UNDERFOOT

Four makers of luxurious bespoke carpets and rugs offer riches for the eye - and fulfilment for the sole.  
Photography: Anders Gramer



Established in 2005, Amy Kent Bespoke Rugs is a beautiful collection of handmade weaves, exquisitely crafted in India and Kathmandu. Over the past ten years, Amy has developed a range of designs that are both classic and contemporary, suiting traditional and modern interiors alike. All rugs are made to order and can be completely customised – any size can be specified and the company has an extensive range of colour tufts to choose from. Its aim is to help you create a unique piece that's truly bespoke for your home. Shown: 'Morocco' from Amy Kent's 'Art on Rugs' collaboration with her sister, the artist Lucy Kent; hand-knotted wool and art silk with gold thread, 2 × 3m, £5,100 (as shown). Amy Kent. Ring 07979 594651, or visit amykent.co.uk

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Silk Avenue is renowned for its bespoke service and its 'anything is possible' mentality. Proud of its made-to-order products, the firm's skilled team help develop clients' creative visions, offering the finest, most luxurious materials and an extensive colour palette. The company often works closely with celebrated interior and fashion designers, as well as artists, always developing exciting new approaches to rug design. Shown: 'Painterly Pavings', designed by Studio QD, which is hand-knotted with the base in 100 per cent pure silk and the design slightly raised in wool and in silk. *Silk Avenue. Ring 020 7371 6860, or visit [silk-avenue.co.uk](http://silk-avenue.co.uk)*



# network

Sophia Salaman chooses the best merchandise and events worldwide



Reflex's 'Pininfarina Segno' collection combines innovative architectural style with classic Italian flair. The range features a modular sofa, a table, a cabinet, a bookcase and two lighting systems. With clean, elegant lines and dynamic shapes, the designs use materials such as copper and Canaletto walnut. Ring 00 39 0422 8444, or visit [reflexangelo.com](http://reflexangelo.com).



This spring Loewe will launch a series of large-scale tapestries, blankets and tote bags showcasing the diverse range of craftsmanship around the globe. For inspiration to create the weavings, creative director Jonathan Anderson and his team travelled to all parts of the world to explore different types of artisanal methods and craftsmanship. Visit [loewe.com](http://loewe.com).



As the leading source of luxury furniture in London, GLL offers its international client base the best in bespoke services. The company oversees some of the world's most luxurious interior-design projects, with painstaking focus on the minutiae. Global Luxury London, 87-89 Wigmore St, London W1 (020 7486 8445; [globalluxurylondon.com](http://globalluxurylondon.com)).



Deirdre Dyson's 'Horizons' collection is made up of five rug designs. One of these, 'Seascape' (left), is inspired by ocean colours, from the shallows to the depths. Another, 'Skyscape', captures the shades of the heavens with streaks of sunlight breaking through. Dyson Gallery, 554 King's Rd, London SW6 (020 7384 4464; [deirdredyson.com](http://deirdredyson.com)).



Since 1911, Mirror Fair has been custom-making looking-glasses, and today, using the same meticulous craftsmanship, the New York firm has added mirrored panelling and glass mouldings to its roster. Both commercial and residential projects are catered for. Mirror Fair, 320 East 95th St, New York, NY 10128 (001 212 288 5050; [mirrorfair.com](http://mirrorfair.com)). ▷

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## THE BEST HOMES ARE MADE, NOT BOUGHT

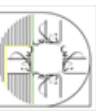
Use the value of your house to create the interior of your dreams

As an avid reader of *The World of Interiors*, it's clear you cherish your home and enjoy making it as charming and valuable as possible. You may not know that you can release the money from your home, tax-free, without moving or selling. Your home can provide you with additional funds to realise some of your ambitious plans. Think of your home as your silent partner, there to invest in your projects when you need it – letting you get on with the creative planning. The list of projects is endless, including landscaping, interior design, adding family annexes, architectural improvements, art collections, wine cellars, sunrooms and complete revamps. The product to do this all is called a Lifetime Mortgage and its popularity is growing every year.

It's available to UK resident homeowners aged 55 and over who want to take money from their properties without committing to monthly repayments. Last year over £3 billion was released this way\*. Not all went on to do home improvements. Many of those using their home in this way chose to help family members at critical junctures in their lives. A keen investment in their life at the right time could pay dividends for them – school and university fees being one example. Others planned their ambitions for travelling and adventure over the coming years, knowing they could draw the additional finances from their home when required. It's nice to know after investing so much time and money into your home, it can start to pay you and your family back ■

**ACHIEVE YOUR GOALS** To find out how you can unlock the wealth tied up in your property, request a 2018 guide from equity release specialist Responsible Life by calling 0800 756 3942

*This is a Lifetime Mortgage, which may reduce the value of your estate and may affect your entitlement to state benefits. To understand the features and risks, ask for a personalised illustration. Responsible Life Ltd is authorised and regulated by the Financial Conduct Authority*



# network

Sophia Salaman explores the latest developments in the world of luxury



Graff's latest range of jewels is inspired by Laurence Graff's art collection, which includes pieces by Warhol, Haring and Basquiat. But some of the most distinctive designs have been drawn from the calligraphic works of Cy Twombly to create these contemporary masterpieces. Graff, 6-8 Bond St, London W1 (020 7584 8571; graffdiamonds.com).



A museum in Tokyo is mounting an exhibition about French jewellery house Chaumet, offering a journey through its history, style and culture since 1780. Some 300 pieces will be on display as well as objets, paintings and drawings. *The Worlds of Chaumet: The Art of Jewellery since 1780* runs at the Mitsubishi Ichigokan Museum of Tokyo, 28 June-17 Sept.



With its collection 'Natural Wonders: The Legendary Styles of Jean Schlumberger', Tiffany has brought to life one of its own legends' unparalleled designs. Through precious gemstones and diamonds, as well as unparalleled craftsmanship, his distinctive aesthetic has been revived. Tiffany, 25 Old Bond St, London W1 (0800 160 1837; tiffany.co.uk).



Founded in 1896, Van Cleef & Arpels has a rich heritage of exceptional craftsmanship in jewellery making. Its two founders shared a passion for precious stones as well as a pioneering spirit. In 1906, they were one of the first jewellers to set up shop in Paris's Place Vendôme. Van Cleef & Arpels, 9 New Bond St, London W1 (020 7493 0400; vancleefarpels.com).



William & Son has introduced ruby to its 'Beneath the Rose' collection. The addition comprises a full suite of jewellery types, including a necklace, bracelet and earrings featuring almost 100 carats of rose-cut rubies set in white and rose gold surrounded by diamonds. William & Son, 34-36 Bruton St, London W1 (020 7493 8385; williamandson.com) ■

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1 'Penelope 63', by Mary Bergtold Mulcahy, £75, Les Indiennes. 2 Saffron 'Marusya', £76, Volga Linen; trimmed with 'Anney



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1 'Catlin', by Rodolfo Dordoni, £15,390, Minotti.

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Lined with pots and paved with river stones, a terrace on top of the dorm bedroom enjoys panoramic sea views. The table is by Unipol.

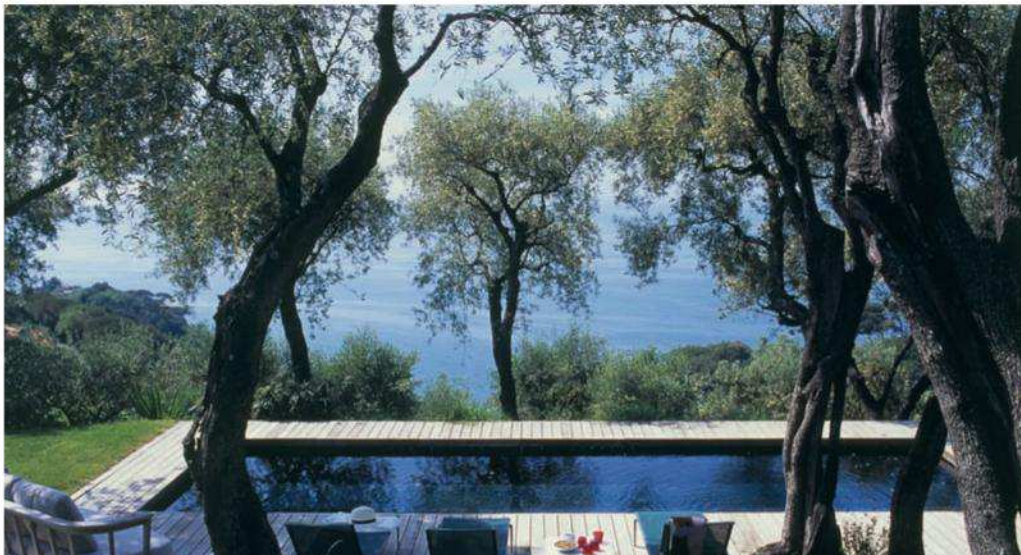
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# MADLY, STEEPLY

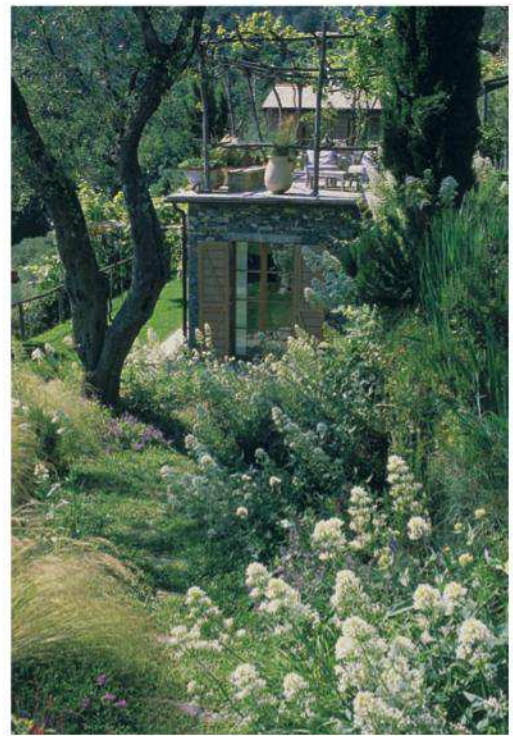
When she discovered a plot high above Portofino the architect Terry Dwan was truly smitten. No matter that it was full of old washing-machines, subject to byzantine building restrictions and accessible only by buggy. After an epic uphill battle, that fly-tip now feels like heaven. Text: Elfreda Pownall. Photography: Ricardo Labougle





This page: Dwan drafted in the landscape designer Stefano Baccari, a friend, to create the garden. He has planted young olive trees among the old (top) and made simple paths punctuated with cypress trees by laying stones in the grass (middle right). Even the swimming-pool manages to appear almost naturalistic (bottom) - its walls were painted black, making the water look dark at its surface. Here and there the twisted trunks of olive trees frame views of the sea. Salvia, alliums and *Lycianthes rantonetti* form a violet and silver bed near the base of one (middle-left)





This page, top: the terrace outside the dormitory is covered by a canopy of wooden laths, which was custom-made in Sicily. A banksia rose and a fragolino grapevine grow up the aluminium supporting poles.

Middle left: the cedarwood 'Maui' chairs and tree-trunk tables are Dwan designs for Riva 1920. Middle right: grass steps are barely visible between clumps of *Stipa tenuissima* and white valerian either side of them. Bottom: cantilevered steps, which are typical of Liguria, lead up to a bed planted with giant feather grass, penstemon and *Caura lindheimeri*.



In the living area  
a chaise-longue by  
Antonio Citterio  
for Flexform sits  
under the arm  
of a Le Corbusier  
'Lampe de  
Marseille'. The  
cherry-wood table  
is a Dwan design



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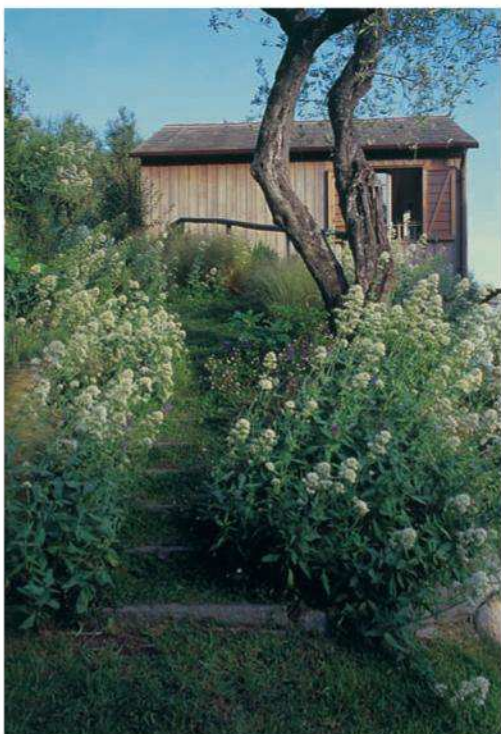
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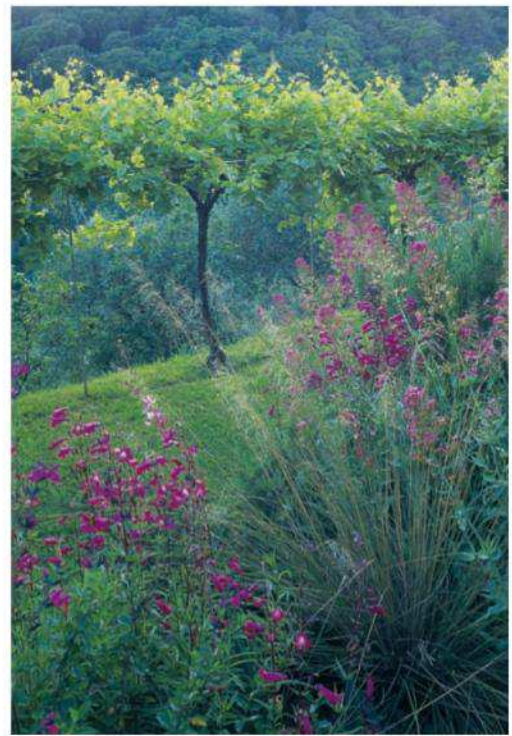




This page: the main living area occupies the top floor of a split-level building that is clad in wood (top). Grass steps fringed with white valerian and *Stipa tenuissima* connect it with the garden's lower terraces (middle left). In another bed the stipa is interspersed with *Gaura lindheimeri* and, beyond them, a young cypress tree (middle right). Going from the living area to the bedrooms can involve a sideways stroll through the garden, a fact Dwan loves. In one of these - the so-called 'hippie room' - a four-poster bed opposite two sets of french doors gives occupants delightful views







This page: Dwan makes a gentle nod to Shaker style throughout her family's holiday home. It is seen in the 'hippie room' (top), where hats, bags, a wall light and mirror hang on a simple peg rail, and in one of the bathrooms (middle left). Shaker meets Modernism in the dorm, meanwhile, where Dwan has mixed Le Corbusier wall lamps by Nemo with a trio of cherry-wood beds designed by her and made by Riva 1920 (bottom). Similarly there is a motif evident in the garden planting, with penstemon and gaura (middle right) making repeat appearances throughout. Here they face a row of newly planted vines



## IMAGINE LIVING

on an unspoiled bosky hillside overlooking a turquoise sea, completely quiet, seeing just the stars at night, and surrounded by nature. Heaven! Terry Dwan did imagine all that when she bought a piece of land above Portofino in Liguria. But there is always a serpent in paradise – it has taken 19 years to realise her Eden. The discovery of the site arose from a family tragedy. ‘Helen was six and Peter was two and in 1999 I was pregnant with a third child,’ says Dwan. ‘We [she and her husband, the architect Antonio Citterio] needed a holiday house for a larger family. We bought a house in the town of Portofino, but halfway through the term I lost the baby. In December I said to Antonio: “Why don’t we take a walk up the hill?” There had been a restaurant up there, and the land was for sale. I bought it in January 2000. I could never have done that with a newborn.’

Although Portofino is only two hours by plane from Milan, where she and her husband run their separate architecture-and-design companies, it is centuries away when it comes to construction practices. Clearing the site of the rubbish that had been dumped there – broken washing machines, smashed chairs – was back-breaking, and seemingly endless, but simple compared with navigating the local building restrictions. The hillside is jealously guarded by the Portofino park authority, something for which Terry is grateful, despite it often taking four years to get a simple permission. Of the seven huts on the site, six had been used for storage by farmers cultivating the olive trees on the terraced hillside, and the slightly larger one, at just under four metres by six, had been the restaurant. As soon as she bought the site Dwan took up residency in Portofino. ‘It was funny, coming from Los Angeles, such a heavily populated city, to find myself a citizen of a place with 600 inhabitants,’ she says.

Structural engineering was a regular dinner-time topic when Dwan was growing up, one of four children of a chemical engineer, and from an early age she was a devotee of the work of the architect Pier Luigi Nervi. When her mother died, her father married a woman with five children, and family holidays were spent camping. A trip to the Olympic National Park in Washington state, with its caverns and sequoia trees cloaked in moss, reminded her of Nervi’s work, and confirmed in her an ambition to make architecture that responds to nature.

After a first degree, two years with an architecture practice in Los Angeles, a postgraduate degree at Yale, and a Fulbright scholarship to Rome, she was more qualified than Citterio when they met on a project in Amsterdam in 1985, though he was her boss. ‘At that time I had more architectural knowledge, but he had the clients,’ she says. They became business partners in 1987 and married in 1989, but by 1993 they ‘were fighting all the time and realised it was better to work separately’.

Work on her hillside moved very slowly indeed. ‘It rains a lot in Liguria and the weather works against you,

and in a remote village you don’t have much control over a project,’ she says. ‘On a typical building site I can pop in quickly and unexpectedly, but here in a village it’s slow. Slow is an understatement!’ Factor in the difficulty of getting to the site – only a tiny car or a three-wheeled horticultural buggy can get up the hillside, and even then it takes 30 minutes – and you can see where the 18 years went. She and the children camped in the defunct restaurant at first, with a leaching field for sewage, gas bottles for heating, and aqueduct water.

Although they are now connected to mains water, gas and electricity, Dwan relishes the fact that you have to go outside in rain, wind or sun to reach another building. Three of them are complete, two of two storeys, with concrete cores but clad in wood, and one of a single level clad in stone. There is a quiet reading room in one with black window frames intended to encourage contemplation of the view, as through a picture frame. The main living room and kitchen, on the top storey of a wooden building, has wonderful views of the sea and surrounding hills to the front, and double doors at the back that open on to the higher level behind.

Underneath it is the ‘hippie’ bedroom with its four-poster bed, red wall and sublime views, and a shower room and a bathroom behind. There is a dormitory in the stone-clad building, with three cherry-wood Shaker-style beds in a row and, outside it, a modern terrace planted with banksia roses and a vine of the exquisite fragolino grape, which tastes like wild strawberries. Another vine grows over a rustic frame of robinia wood on the terrace above, where Dwan’s ‘Borgos’ chairs for Driade sit on paving of rounded river stones alongside pots of *Verbena bonariensis* and grasses.

Four years ago Dwan contacted her friend Stefano Baccari, a landscape designer who has worked for such interior-design stars as Paola Navone and Patricia Urquiola, to make a natural garden. He already knew the site – as a teenager he and his friends used to ride their horses to the restaurant there. ‘It has the most perfect micro-climate and wonderful soil,’ he says. ‘There are all sorts of wild orchids and other extraordinary species. Here in Liguria they had very little space on the terraces, so the olive trees were planted close together, and they grow tall and very graceful.’ He has made the place even more romantic, impossible as that seems – grass steps fringed with white valerian and *Stipa tenuissima* grass amble down beside the buildings from terraces above. ‘I love that you have almost to push the plants aside as you walk,’ he says. Surrounded by a simple teak walkway, the swimming-pool is equally low-key, with a black interior that causes the water to ripple dark green at its surface. ‘The children love coming here,’ says Dwan. And what of the star architect? ‘Antonio complained all the way but loves it now we have a bathroom en suite’ ■

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A rustic arbour and an old olive tree offer shade in a casual alfresco dining area. Driade makes the 'Borgos' chairs, which were designed by Dwan

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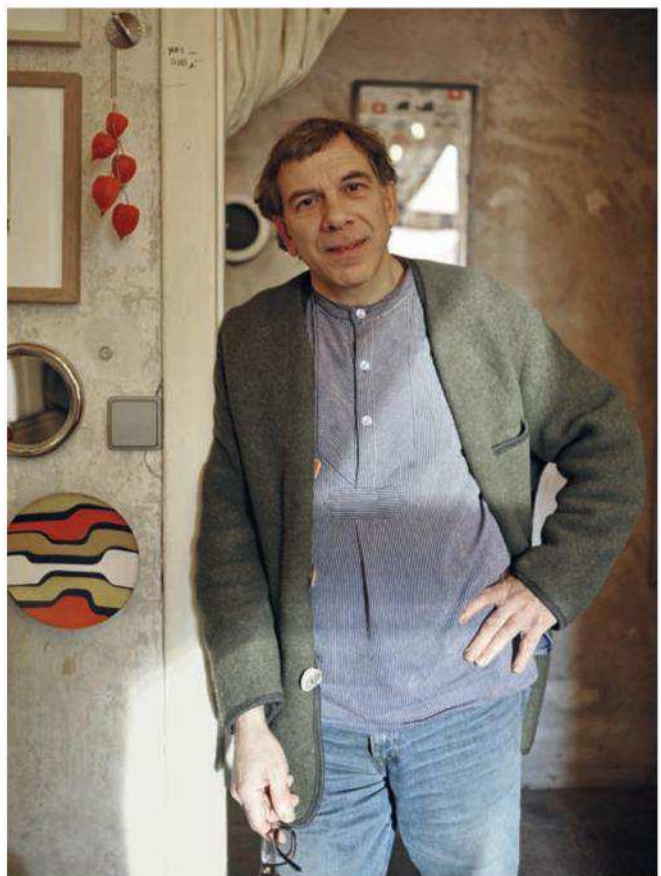
# DIAMONDS IN THE ROUGH

Carefully chosen objets trouvés dot the bare plaster walls of Ward Hooper's Berlin flat. The previous occupant, an elderly lady, had refused entry to the block's developers, preserving the interior in aspic, and – her ancient wallpaper aside – the new tenant has run with that decision. Throw in Eames furniture and the designer's own aluminium pendant lamps, and the result is an inspired blend of polish and *povera*. Text: Ben Fergusson. Photography: Christoph Theurer

Left: on the bedroom wall hangs a sleigh-like object – in fact it's the splint designed by the Eameses for the US army during World War II. Formed around Charles Eames's leg, it's made of bent plywood and resin. The techniques used to make it led directly to the development of the duo's 'LCW' chair. Above: on the window sill is a Dieter Rams radio, designed in 1964 for Braun. It's one of many mid-century products made by the German firm in Ward's flat.

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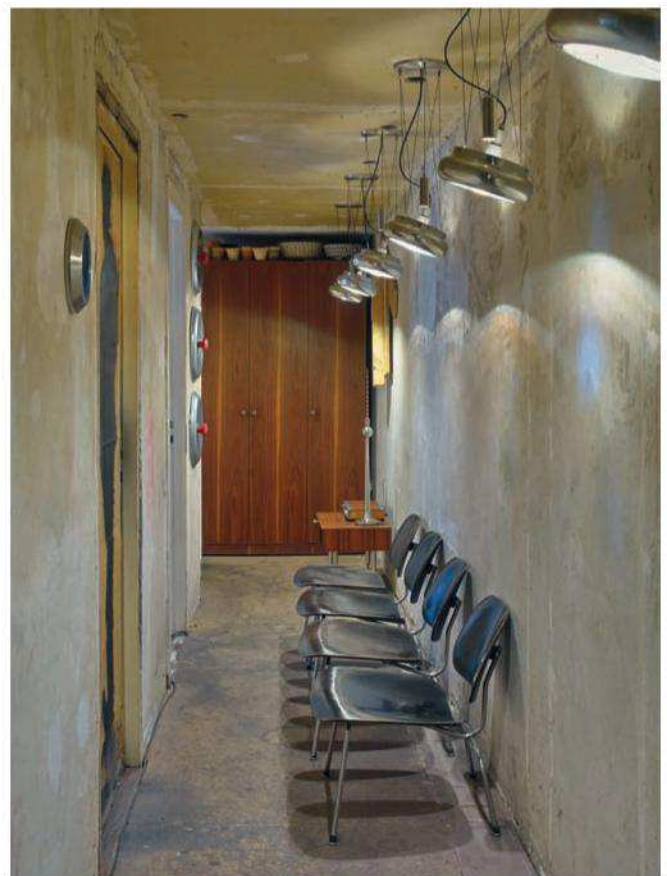




Top: the bigger of the two paintings above the bed, in the style of Man Ray, was found at a Berlin flea market. To the left hangs, among other things, a large glass lens and a globe pendant. Above left: the aluminium zigzag piece by the door is a souvenir from the Jewish Museum, representing the layout of Daniel Libeskind's revival building. Above right: 'Wood' (Glasgow). To see what's in front of a framed piece of the wall over the doorway to his bedroom, see slide 14.

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Top: Ward collects antique coat hangers, which decorate a corner of his room. Above left: on this wall they're displayed between a found picture of a horse and a text painting by the British artist and poet David Robilliard. Above right: in the hallway, as in the rest of the apartment, the walls have been stripped of wallpaper and left unpainted. A row of Ward's coat hangers here from the unfinished MDF ceiling, illuminating four Danish LCM chairs.

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## WARD 'SKIPPER'

Hooper's diminutive apartment is in a huge turn-of-the-century block on a busy street in Berlin's central Mitte district. The road is marked by what has become the former East's signature mix of down-at-heel charm and rampant gentrification. Opposite a run-down *Kneipe*, or pub, and an ancient optician's, a concept store offers indoor cycling and yoga, next to a café selling date-and-spinach power-balls that promise, in English, to 'fill your body with goodness'.

The narrative of East Berlin's gentrification is intimately bound up with the story of Ward Hooper's apartment. The New York designer moved into the flat ten years ago after the previous tenant, an elderly lady, was evicted. Fearing rent rises, she had exercised her right – which is enshrined in Germany's highly regulated property market – to refuse entry to her landlord's builders, and so the building was renovated around her, and her flat remained untouched. When Ward moved in, it didn't have a sink and was still heated by a coal oven.

For the majority of tenants, and certainly for most designers, this might have represented an irresistible blank canvas. But, as Ward tells me: 'I renovated all my previous flats. But once I took down all the wallpaper here I gave up on the idea of trying to make it perfect. I adopted it the way it was. Or we adopted each other.'

The contrast with the surrounding building is striking. Accessed through a cobblestone courtyard and a silent modern lift concealed within an iron shaft overgrown with Art Nouveau tendrils, Ward's door opens to reveal unpainted plaster walls, a bare wooden floor and a neat row of Eames moulded-plywood lounge chairs. Above them hang a series of Ward's own aluminium pendant lamps. This interplay of the dilapidated and the polished sets the tone for the rooms beyond.

The relatively spartan hallway opens directly onto the bedroom. Here, too, traces of the flat's history are visible in the stripped-back surfaces: ancient red lino still clings to the floor, the ceiling is taped and patched. But filling every wall, every surface, is a breathtaking array of objects, paintings, photographs and prints. Sourced from the city's junkyards and flea markets, these pieces have been arranged, not on the basis of any kind of thematic taxonomy, but simply by form and colour.

The collisions and contrasts are delightful. A Rothko-esque watercolour by Ward Hooper Sr hangs above Mario Bellini's lipstick-red 'Minerva Pop GA45' portable record player. Higher up, a handmade wooden glider launches itself from a Perspex bracket. On the adjacent wall, two Kay Bojesen monkeys dangle from a picture frame, their warm amber wood echoed in Charles and Ray Eames's leg splint for the US Army and the veneer of a 1970s Bang & Olufsen wall-mounted radio.

These objects have not been gathered and displayed with any sense of irony. Ward simply finds them beautiful. He speaks as

enthusiastically about an oil painting as he does about a well-made coat-hanger. When I ask about one with bristles on the arms, he takes it down, shows me how it folds and can be used to brush down one's suit, then presses it into my hands to hold.

The materiality of things is key to both the objects he collects and those he makes. With his partner, designer Tina Roeder, he recently produced a series of vases and sculptural objects. Milled from solid blocks of brass, they are gratifyingly tactile, thanks to their surprising weight and coldness. And his democratic approach to collecting also applies to the materials he uses. When I ask about a lathed cactus pot, he says, 'Oh, this is Eternit. It's a fibre cement. I used to love that stuff. It cuts beautifully, but it makes so much dust. Which used to be full of asbestos, of course.'

There is still no sink in the bathroom.

The only nod to comfort in the kitchen is a modern induction hob, buried among pots, plates and utensils, a sculpture made of ball-bearings, a painted giraffe, sheets of green marble propped against the wall, a 1950s steel cake stand, and what looks like a giant rusted corkscrew. 'That was the first thing I found in the junkyard,' he tells me, as he brews up in a squat iron teapot. 'I didn't know what it was. When I unscrewed the top and poured out [the contents], my hand filled with mercury. It's an industrial mercury container.' When he passes me the milk jug, I discover it's an old sake bottle made of porcelain. Perfectly weighted, it's delicately pinched where my fingers grip it.

There is no storage in the flat, bar a single set of industrial drawers in the kitchen; everything else is on display. The openness and generosity with which Ward collects extends to the stories he

tells about his own life through these objects. He shares his professional triumphs and frustrations, the deep affection he has for his family, his sadness at the friends he has lost, many of whose paintings hang on the walls. He mentions his parents often. His father was a designer, his mother an artist. They lived on Long Island in a converted barn painted powder pink and Tiffany blue. Like Ward, his mother was a collector. 'She had a room full of dolls, hundreds of them. And a Christmas room, just with festive objects – wooden German toys, that sort of thing.'

Back at the door, I ask about a strip of 1950s wallpaper in a frame decorated with sailors and boats. 'My mother never threw anything away,' he tells me. 'When we cleared out her house, I found this little roll of wallpaper from my old bedroom.' From the frame edge, he plucks a photograph. In front of the same wallpaper, a young 'Skipper' Hooper dressed in a striped Breton sailor's top sits on a remarkable chair, the high back an iron silhouette of a French sailor, like a Jean Cocteau pen-and-ink drawing. Every object in the image is intriguing and charming, aesthetics, theme and emotional content in perfect balance ■

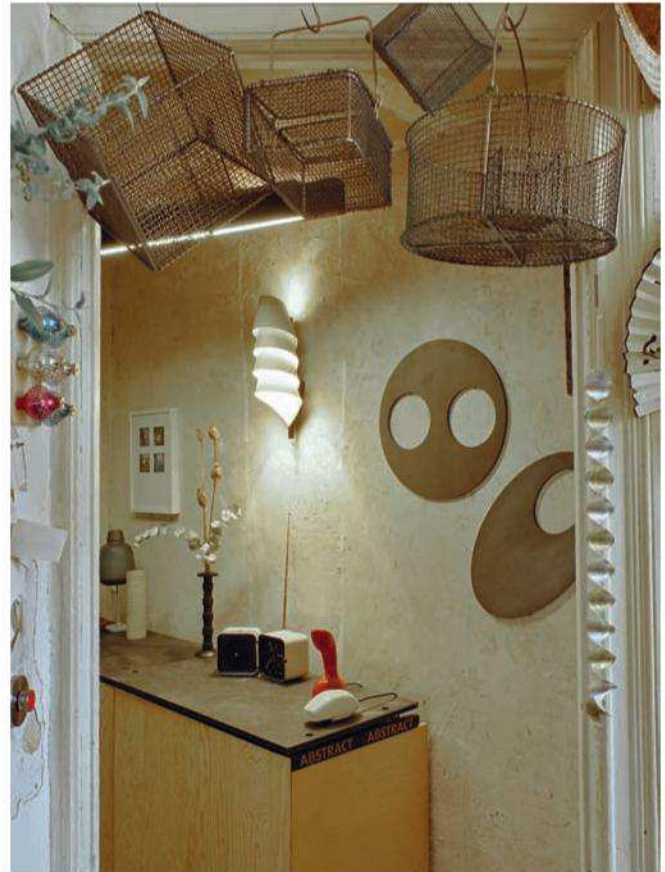
*Tina Roeder and Ward Merrill Hooper. Visit [studiotinaroeder.com](http://studiotinaroeder.com)*



This page: on the back of a closed door hangs a 'Shadowman' painting by the Canadian-born artist Richard Hambleton, whom Ward knew. Until he died last year he was one of the few surviving stars of the 1980s New York art set that included Jean-Michel Basquiat and Keith Haring. Opposite, top left on a low table is the hallway's 1970s Bang & Olufsen record player and a 1970s model of Bellini's TM glider. Ward milled it from aluminium.

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Top right: a collection of fryer baskets hangs from the ceiling. The red 'Ericofon' below, designed in 1956, was the first phone to integrate the dial on to the handset. Above left: the kitchen's modern induction hob and new cast-iron and copper cookware contrast with the old cabinet and shelves, which are filled with unusual treasures including a toaster, a whisk and a bread slicer. Above right: Woodard Design's 'Copper' fibre optic pendant lights are used to illuminate the space.

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# PRACTICE PERFECTED

Jonathan Reed's new home was once a cosmetic-surgery clinic, embedded in the private medical establishment of Harley Street, London. The interior designer's diagnosis of the 'really gruesome' skeleton he inherited led to his re-connecting the interior spaces and adding patina to the skin, while still retaining some of its cool formality. Sophie Barling booked a consultation. Photography: Simon Upton

Left: the sitting room's TV is mounted on a steel easel – Jonathan took its shape from a Georgian shaving stand. 'I hate tellies over the mantel and this one you can adjust for wherever you want to sit.' Top: in the entrance hall, a self-portrait by Scottish playwright and artist John Byrne keeps an eye on arrivals. Jonathan designed the floor, which was



A 2001 screenprint by Bridget Riley – *Composition with Circles 2* – runs the length of a horsehair sofa with fumed-oak plinth. This was designed by Studio Reed, as was the scagliola coffee table, which stands on a 'Salerno grå Kristianstad' rug, designed by Barbro Nilsson in 1948. The patterned cushions are woven by a Chilean women's collective



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Top: a built-in banquette, something of a Reed signature, makes for a cosy dining area in a corner of the sitting room. The walnut armchair, the one with white seat pads, is by Ole Wanscher. Above: the two kitchen worktops are different colours of volcanic stone, dipped in ceramic glaze. The sink is teak, as is the compost-bin lid to its left – Jonathan’s ‘favourite thing in the whole place’. Opposite: a Dominic Schuster mirror hangs above the fireplace, which is a Chelsea Design Local

**BY THE TIME** I reach the designer Jonathan Reed’s London home, I’m feeling all the apprehension associated with an imminent dental appointment. My route has taken me down Harley Street, past sash windows with masked faces examining things under microscopes, and basements illuminating the making of what look like orthodontic moulds. Brass door plaques announce dermatologists, gynaecologists, haematologists... My nerves are soothed, however, as soon as I see the light through Reed’s window: anomalously non-clinical, reassuringly warm.

On the other side of that window a pair of rescue staffies, Lewis and Harris, sprawl in front of a fire. (The Hebridean names came about because Reed’s partner, fashion designer Graeme Black, is Scottish; and Reed was wearing a Harris Tweed jacket when he and Black adopted their charges from Battersea.) The dogs lie at the edge of a pool of rippled light cast by a blurred-glass, steel-framed mirror over the fireplace. As with everything in this apartment that’s not already museum-quality furniture, it bears some of the hallmarks of a Studio Reed commission: handcrafted to the very highest standard, with an emphasis on materiality (qualities that have seen Reed’s services sought by the likes of David Bowie and Claudia Schiffer).

While the Georgian fire surround is original, it won’t have framed a blaze like this for some time. Like many of the houses on these streets, this one was built in the 1790s and later repurposed by the medical establishment. When the ground floor came to market not long ago, it had last been used as a cosmetic-surgery clinic favoured by cast members of *The Only Way is Essex* and was, Reed says, ‘really gruesome’. But, with planning permission already in place to convert the floor to residential usage, ‘everyone told us: “Grab it!” Because you just don’t get the opportunity in these streets.’

What was then required was substantially more than a decorative nip and tuck. And there was a huge amount of space to rationalise, thanks to Edwardian additions extending beyond the main Georgian house, all the way to the mews behind. One of these add-ons is now the couple’s bedroom, but was originally a billiard room. ‘I like to think there must have been a kind of travelling salesman of billiard rooms,’ says Reed, ‘because so many of these houses have one, built in the garden between the house and the mews. And then later I think they made really good consulting rooms, because they were big and had skylights.’ Reed opened up the connections between the house proper and the rear additions; from the glamorous gloss-black entrance hall you now see through the length of the apartment to a set of Terry Frost collages hanging cheerily above a splendid bath on the furthest wall.

This isn’t the first time the designer has fashioned something beautiful out of the insalubrious: about six years ago he rescued a mews house from its most recent incarnation as an internet brothel (*WoI* Nov 2012). After more than a year of work on it, he and Black had barely settled in when someone made them an offer too good to refuse, wanting everything, right down to the bed linen. ‘We can do it again,’ Reed insisted – and so they did, first in Whitechapel, and then, ‘because I can’t stop looking for the next opportunity’, here in the land of medical marvels and misadventures.

Context is important to Reed, so while the mews, being a former stable, provided a canvas for the Yorkshireman’s



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Left: in the skylit bedroom (once a billiard room) is a Georgian bench formed from a single plank. The patinated-brass articulating lamps, made in Germany, are based on line drawings by Edouard-Wilfred Bouquet, a designer linked to the Bauhaus. Top: a 1920s French woven-pearwood wardrobe faces a Simon Gaiger sculpture. Jonathan came up





Top: a view from the entrance hall through to the bathroom. An 1890s vase by Ruskin can be seen left. Above: the central courtyard has a grid floor, designed by Jonathan, to give it 'that feeling of a fire escape'. Opposite: a set of collages by Terry Frost hangs over the bath, and two showers are suspended over a teak floor, so there's no 'hanging around waiting for your soap to get over'. The oil-dish-rails are from DeLuna

love of rough texture and the (slightly) rustic, this required something cleaner, more formal. 'I always think that a successful interior is a mix that suggests itself,' he explains. 'It's informed by the history, by what's around it, inside and out. I can't get my head round the idea of cut-and-paste interior design.' So although he says it's very unlike him to have a 'colour story', the flat's monochromatic scheme was inspired by the shiny-black doors and white façades of its Harley Street environs. 'And when these houses were turned into medical practices, there was this rash of lovely black-and-white mosaic work done in lobbies and outside the front doors.' Reed's own Neoclassical nod to these pavements covers the hallway floor, where a coat stand plays its part in what might be the chicest of waiting-rooms.

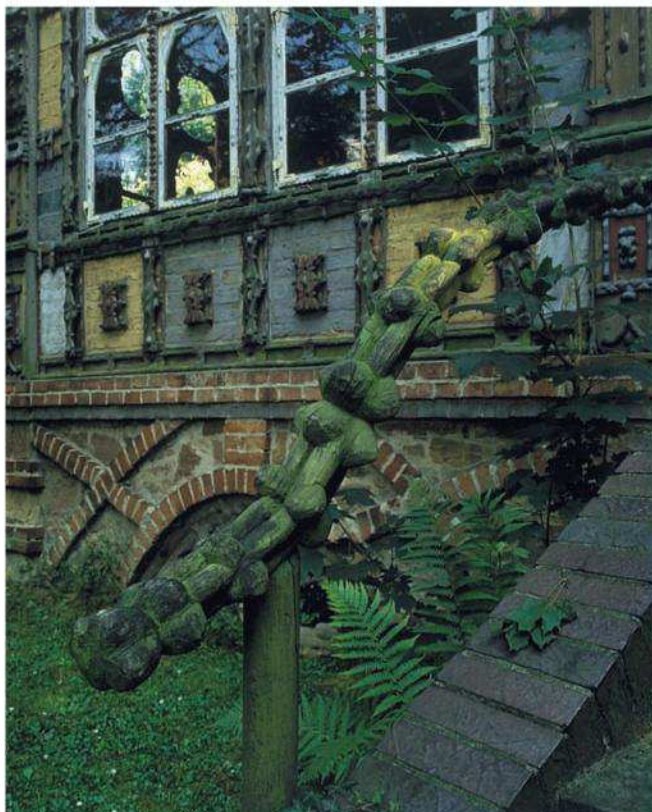
Formal and clean at first glance it certainly is, but, once you look more closely, texture and patina are everywhere. Herringbone tweed covers the walls of the double reception room, whose curtains were hand-woven in Nepalese nettle fibre before being dipped in natural dye. Reed commissioned a foundry in Edinburgh to make the bronze base of his dining table, which is modelled on the oval cross-section of a bulrush. In the adjoining space, the kitchen worktop is volcanic stone immersed in ceramic glaze – not only a beautiful material to behold, but, as Reed points out, resistant to heat, knives and lemon juice.

Indeed, part of the beauty of all this is its functionality. Covering most of one wall is a black-lacquer dresser, the corners rubbed off to reveal hints of red underneath. For this Reed designed hinged pocket doors that, huge though they are, can either disappear smoothly into the cabinetry or swing across to shut away the hum of the dishwasher, or dinner-party detritus ('there's nothing worse than seeing a pile of pots you don't want to deal with because you're still getting drunk'). Sliding glazed doors reminiscent of Japanese screens divide the kitchen and living areas. Because he was refused permission to make these pocket doors, Reed had to find a way of surface-mounting them, and took inspiration from barn-door sliding tracks. They look, of course, like they could have been done no other way. Here and throughout the apartment, Baroque strains float grandly out of hidden speakers. The choice of music, stylistically apt as it feels, is yet another instance of this designer's penchant for problem-solving: the qualities peculiar to Baroque apparently alleviate tinnitus, from which Reed suffers.

But even in a place so finely tuned, accidents will happen. Especially when you like to entertain friends, as this couple does. 'For me a corner is a lovely thing,' says Reed. 'That whole idea of settling in with a bunch of people and feeling enclosed.' For that purpose, he designed a built-in banquette and had it covered in leather made from hides cured by the only tannery in Britain still using oak bark, then skived down thin enough for upholstery. 'The colour changes over time; it started a lot paler, and now we're getting to chestnut. It will become London tan eventually – especially if people pour wine over themselves like my friend Adam did the other Sunday...' Ah. Is there such a thing as too much patina? Not in this case, Reed assures me. 'That's the way this thing is going to develop...' And we're going to love it even more that way.' (Adam, if you're reading this: I think you got away with it) ■

To contact Jonathan Reed, ring 020 7565 0066, or visit [studiodreed.com](http://studiodreed.com)





# JILT COMPLEX

Waiting for the return of his fiancée, who was working away from home, Karl Junker – once a promising artist – began building a sprawling carved-wood house for their life together in the German town of Lemgo. But his betrothed never returned, abandoning him without a word. The house became his life's work – a strange shrine to a lost love, its murals and cradles a tribute to the family he never had. Text: Barbara Stoeltie. Photography: René Stoeltie. First published: Feb 1995

Right: the house is situated on the road from Lemgo to Hamelin.

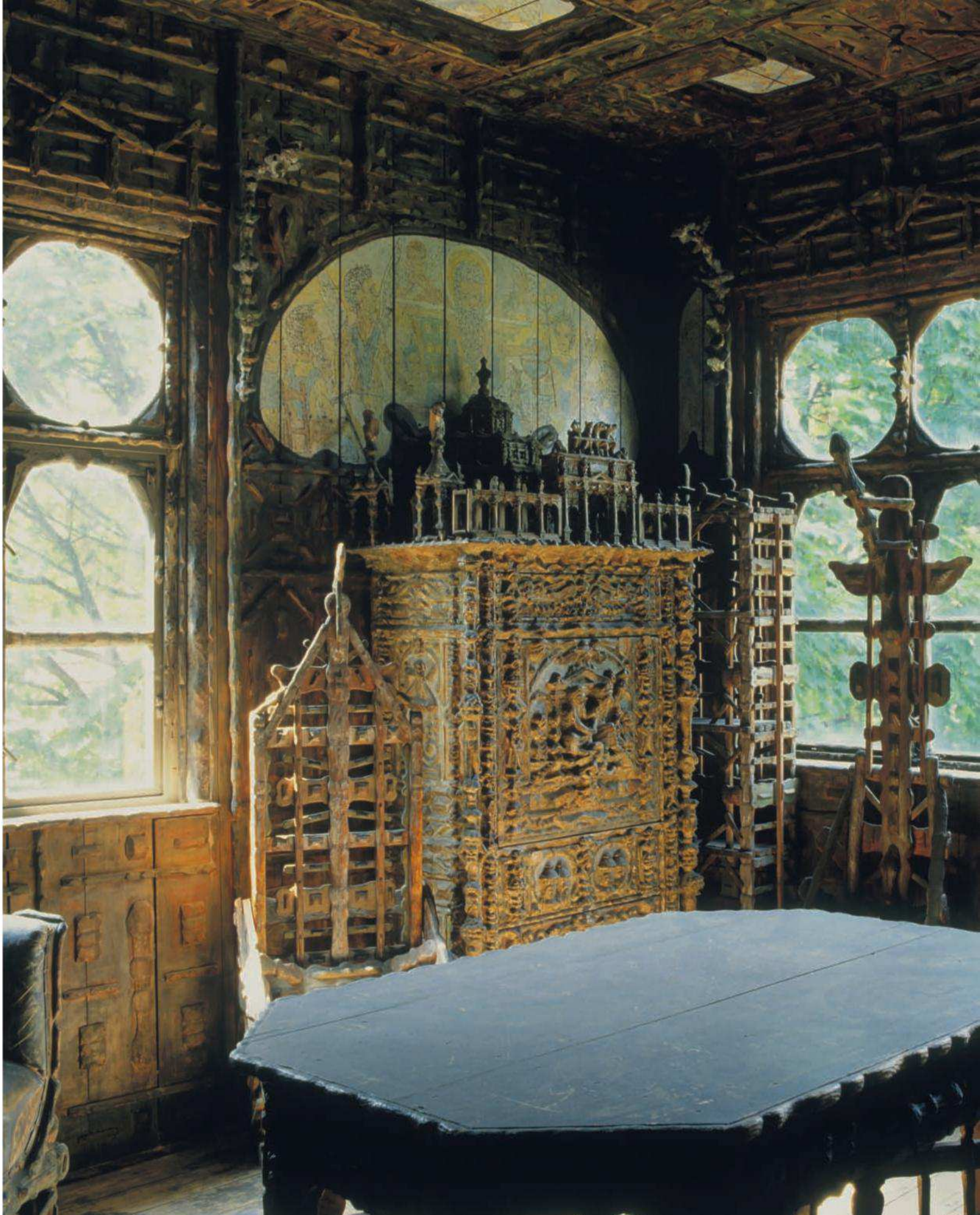
The carvings are made of pine, oak and lime, while the smaller ornaments and masks bracketing the uppermost windows, showing Junker and his would-be wife, are oak. Top: once vividly painted in shades of red, blue and yellow, the house has faded over time





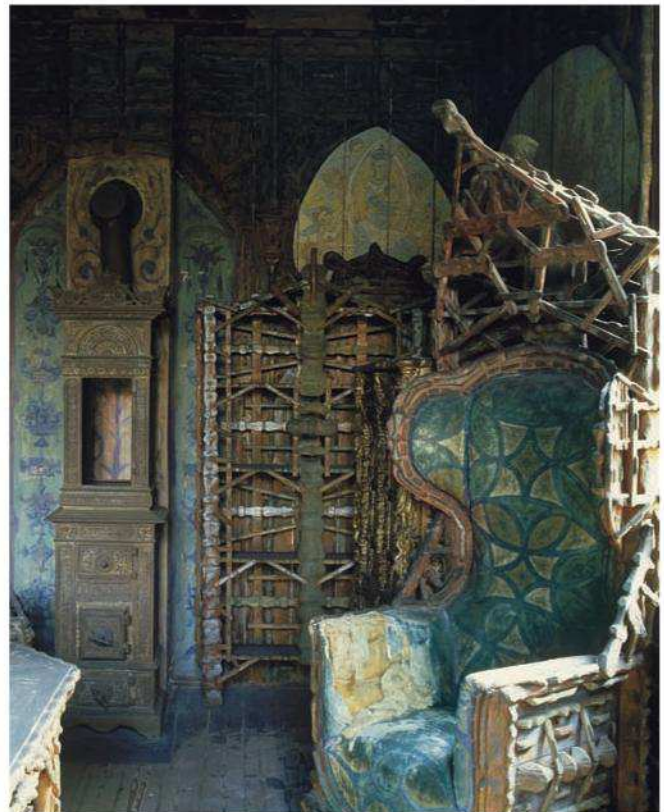
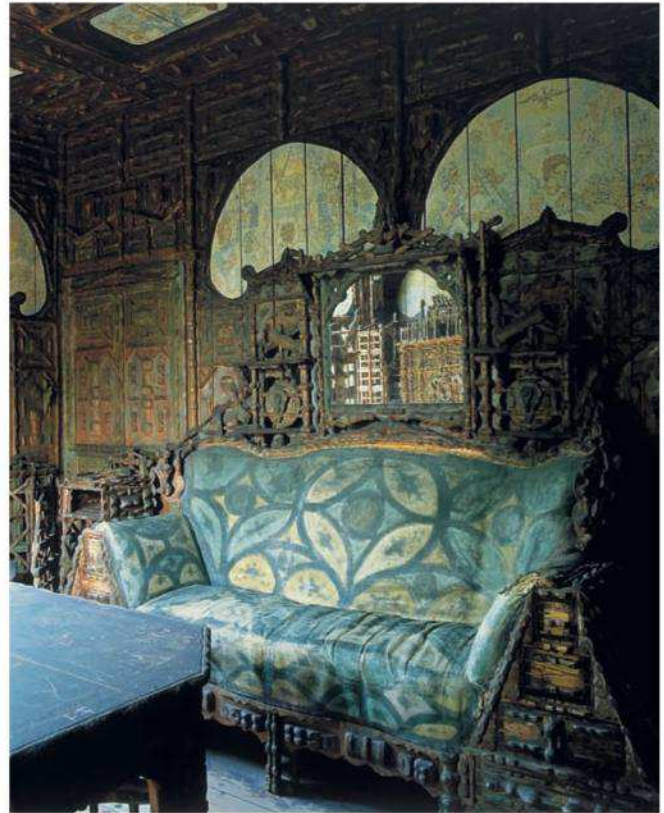
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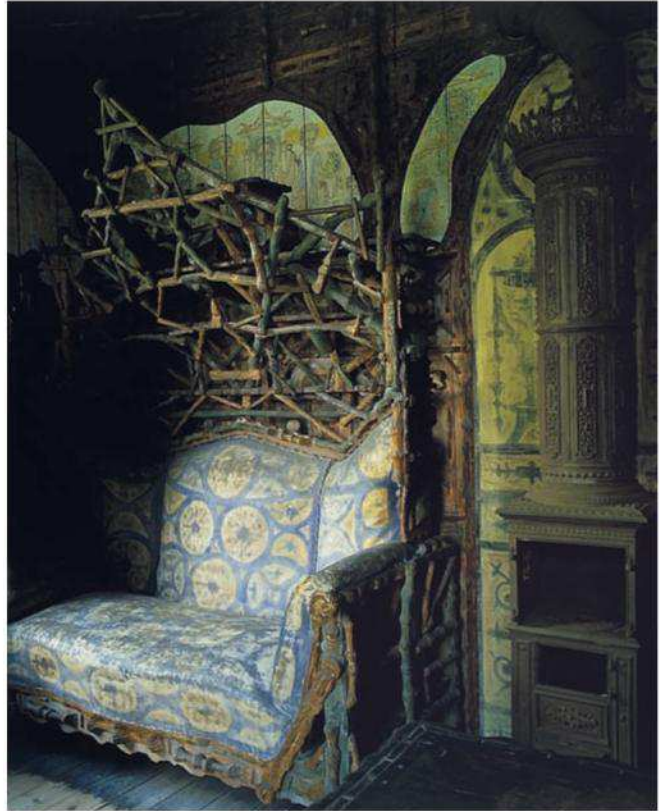
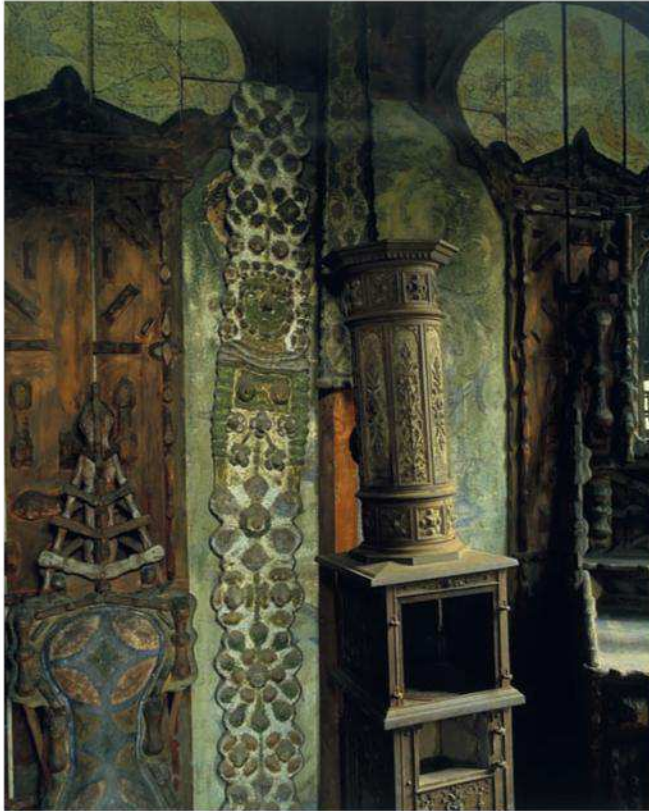
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Left: the furniture in the first-floor dining room was all made by Junker, who was taught to carve by the cabinetmakers that made Lemgo famous. The elaborate chest in the corner held his papers.  
Top and above: the artist used paint to decorate the upholstery of his carved furniture, which he built with peculiar wooden coronets





**IT COULD BE** the plot of a 19th-century melodrama. A young painter leaves the small town where he was born to seek his fortune abroad; he eventually returns home and falls in love with a local girl. He asks her to marry him. The girl has to leave the country and promises to return before long. But she never does.

All the painter's letters are returned to him unopened. He has already built and furnished a house for his future wife and has even installed a cradle in the nursery for their future first-born. Overwhelmed by melancholy, he eventually goes mad and dies.

Soppy melodrama? If you like. Above all, it's a tale far removed from our own time. Yet this was all the real-life story of Karl Junker, a native of the little town of Lemgo in North Rhine-Westphalia in the heart of Germany, who would astonish the world by creating one of the strangest and most fanciful houses imaginable.

Junker was born in 1850, the son of a master blacksmith. Both his parents and his brother died when Karl was still a boy, so he was brought up and educated by his grandfather. After learning Latin he was apprenticed for a year to a cabinetmaker, then completed his military service in Munich before enrolling in the city's academy of fine arts. His talent won him prizes, and he embarked on a study tour of Italy, visiting such places as Florence and Venice. He seemed destined for a bright career as an artist, but it was not to be. He returned from the land of Michelangelo and Veronese ten years later with only a sketchbook. His early promise seemed to have evaporated but he still saw himself as an artist and held his head high. Re-entering the provincial life of his home town, he soon found himself a fiancée. Unfortunately, the girl had to leave for a while – only a year – to work as an au pair for a rich family in Holland. There was a tearful farewell, but Junker didn't plan to waste the time before his true love's return.

In 1889, Herr Junker, now 39 years of age, made an official request to the authorities of Lemgo for permission to build a house. He wanted a home of his own in which to live with his future wife and, if possible, masses of children, whom Karl loved. In his application he stated that he wanted to decorate the façade in several colours, adding gilt in certain places, and that for the interior he envisaged 'walls and partitions with sculpted motifs and mural paintings'. It was clear Junker

Top left and right: in the bits of wall he didn't cover with elaborate woodwork, Junker painted frescoes. Many have religious overtones, depicting an idealised 'happy family', an image with which the bachelor was obsessed. Opposite: in the kitchen's arched recess is a large stove created by local firm Blümchen to Junker's specifications. As well as being used for cooking it heated all the water in the house

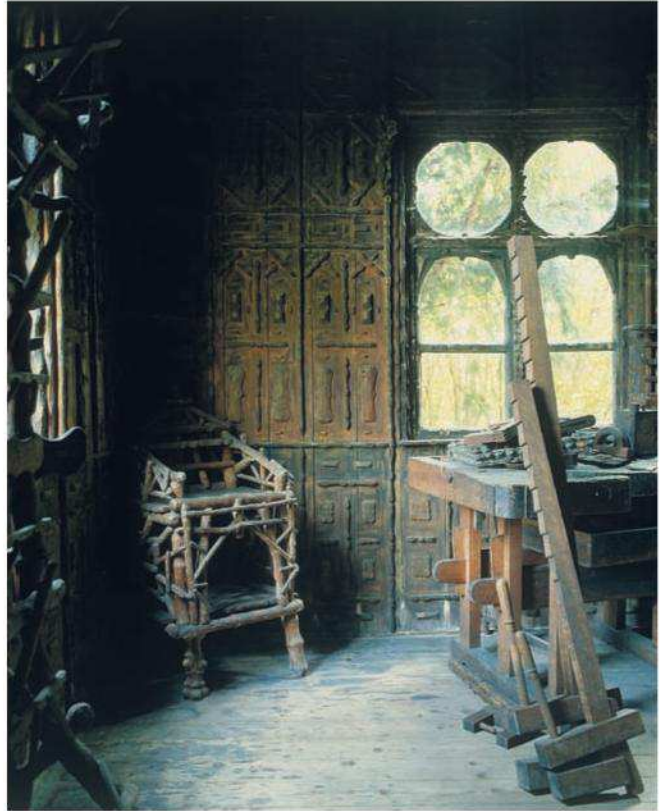
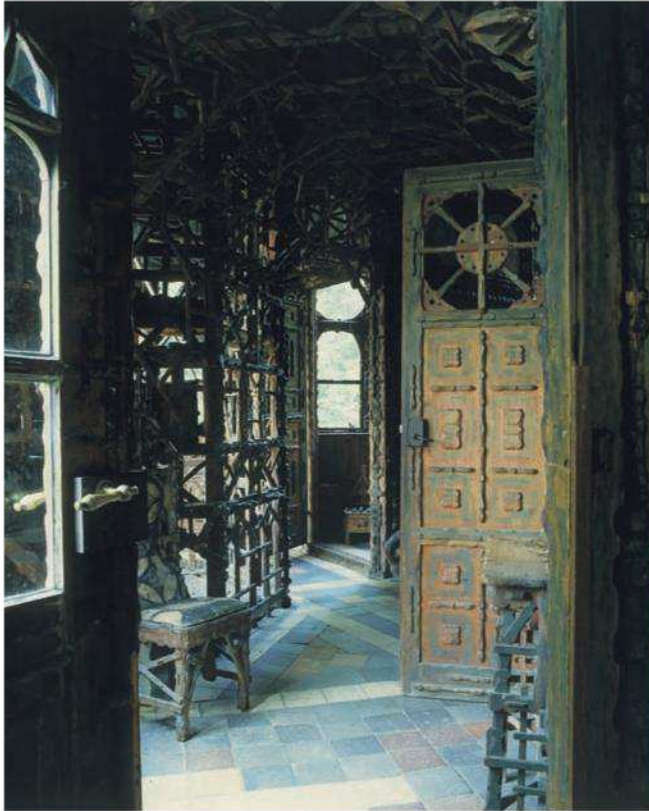






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was aiming high. When he soon learned that his fiancée's return would be later than originally planned, he also had time to engage a carpenter to carry out the main structural work.

On the ground floor, a corridor leading to an antechamber, a studio and a kitchen took shape. On the first floor, which was served by a generously proportioned staircase, there was a broad salon, a dining room, a master bedroom and two further bedrooms for children. And on the top storey Karl Junker installed several guest-rooms, an attic and a tiny belvedere. The house was furnished with tables, chairs, beds and cradles, all made with Junker's own hands. He decorated every square inch of the house – down to the floorboards and the upholstery – using a bluish paint that he applied in touches, creating geometric motifs and emphasising details. There were a number of cast-iron stoves and, at a time when most of Lemgo's inhabitants had to be content with outside loos, Herr Junker went so far as to install one inside, behind the vestibule and close to the entrance.

This was true luxury; he devoutly hoped it would meet with his fiancée's approval. Her letters had grown fewer latterly and one of his own had been returned stamped 'unknown'. Junker was worried, but his work engrossed him. He painted his strange pictures and surrounded them with primitive frames of his own making. Later he even found collectors who were willing to buy his work: Herbert von Garren in Hanover and Paul Arndt in Berlin. There was a talk of commissioning Junker to sculpt a fountain for one of the squares in Lemgo, but this came to nothing. Already his relentlessly primitive and expressionist manner was beginning to upset people.

Shortly afterwards, his wife-to-be vanished without trace in Holland. Junker sank into despair. He went to seed, let his prematurely white beard grow and only left home to take occasional meals at the neighbouring *Gaststätte*. He had too much work in his house to attend to anything else. He had to carve – day and night – and he thought of nothing else.

Art critics of the day and, indeed, of our time have been baffled by Junker. What could so have obsessed the man to make him cover the exterior, the interior and the furniture of the house with thousands of carvings? Everyone who comes to Lemgo is staggered by the Junkerhaus, an unholy blend of the witch's cottage in Grimm's *Fairy Tales*, the hut of an African chief and the consulting rooms of Dr Caligari. Today nearly 10,000 visitors a year troop open-mouthed past

Top left: the labyrinthine entrance hall, in which a carved screen separates the front door from the corridor. Top right: Junker's studio.

A door leads from here to the garden so that as he was working, the artist could hear the neighbours' children playing. Opposite: all over the house, woodwork covers the walls like a second skin, and the bare bones of the building – supports, trusses, beams – are visible





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the work of this German Picassiette – or Facteur Cheval, depending on your point of view. Every wall, chair and table has been covered with decorative elements and daubed with grey and blue paint. The carvings sometimes resemble bones, sometimes branches. You get the uneasy impression that you’ve stumbled into a catacomb in which everything has been petrified, preserved and applied by the hand of a maniac.

Karl Junker was indeed a mad genius. Twenty years of labour night and day; scores of maquettes of phantasmagorical architecture; 1,500 artworks stacked in the storage cellars of the Commune of Lemgo... All this is hardly the output of a conventional man. Some people have called his work the first great expressionist oeuvre – ‘a single project which unites the disciplines of sculpture, architecture and painting’. Others, like the psychiatrist Gerhard Kreyenberg, called the creations of the ‘Lemgo eccentric’ a classic example of the kind of art that proceeds from mental illness. Some claim that the region favours the growth of such fantasies, noting that Junker wasn’t the first of Lemgo’s oddballs. What about the famous Hexenbürgermeisterhaus, a Gothic building to which rumours of witchcraft still cling? And nearby Hamelin, with its surreal legend of the Pied Piper?

Luckily Junker’s house and his work survived the Nazi onslaught against ‘degenerate art’, the bomb attacks of World War II and the machinations of modern property speculators. In 1962, the Junkerhaus was purchased by the municipal authorities – only just in time.

Today the people of Lemgo still show a strong affection for the curious building and its former inhabitant, who is said to have encouraged local children to play in his garden so he could watch them from his window. One former keeper of the Junkerhaus claims that when his mother was a little girl she once took a tray to Herr Junker when he was sick in bed. Observing the fright in the child’s eyes, the strange old man said, ‘Don’t be afraid of me, little one. I have never hurt anyone.’

An old, rare photograph of Karl Junker taken just before his death in 1912 shows him with a maquette of his house. It’s an obvious hoax: the model has clearly been stuck on the portrait, as a montage. Yet somehow the picture tallies perfectly with the enigmatic character of this man ■  
*The Junkerhaus, 36 Hamelner Strasse, 32657 Lemgo, Germany. For opening times, ring 00 49 526 166 7695, or visit [junkerhaus.de](http://junkerhaus.de)*

This page: this photograph of Junker, with his unkempt white beard, supposedly shows the artist in his studio working on a detailed architectural model of the house. In fact, the image has been manually manipulated – the maquette superimposed on the portrait. Opposite: the main bedroom was in fact empty, a symbol of the owner’s betrayal by his fiancée. Junker instead slept in a small single room





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# BEAU SELECTOR

Now that the exclusive club Annabel's has changed owners, moved next door and been dressed to the nines, applications to join have rocketed. Sadly, many won't make it past the velvet rope guarding the Georgian town house in Mayfair, where, as the Condé Nast chairman Nicholas Coleridge reports, a new kind of member is at the head of the queue. Photography: James McDonald

This page: on the staircase leading down to the basement nightclub, the walls are lacquered in a Macau red. The carpet, with Renaissance-influenced leopards, is by Linney Cooper. Opposite: in the entry hall, a life-size plaster Pegasus by George Jackson is suspended from a Jules Verne inspired silk hot air balloon in the lightwell above. The hall's ornate, subtle, curvingly reveals the post-clubroom behind.

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Top: the lobby's crystal candelabras, made in 1915, featured in *Paris When It Sizzles*, starring Audrey Hepburn. Above left: after the one in Buckingham Palace, this original cantilevered staircase is the second largest in London. Above right: acquired from a private collection last year, and valued at £20-£30 million, Picasso's *Girl with a Red Beret and a Pompom* has been renamed *Annabel*. Opposite: the Flower Piece was inspired by a Butler & Wilson diamond-encrusted flower-potting ring, held up by Diabolo Curiosa to indicate the required level of being

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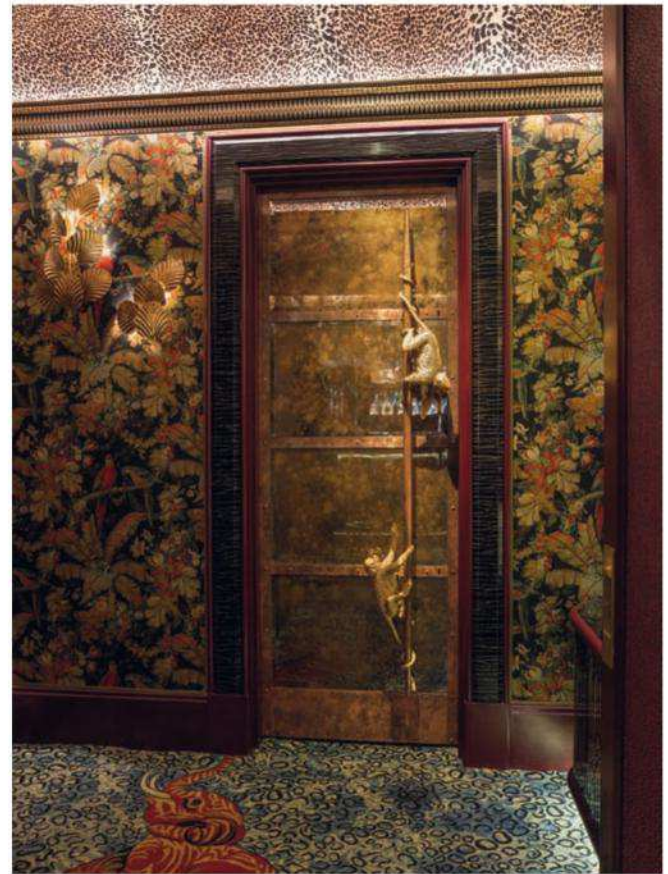
The ground-floor dining room features Pierre Frey fabrics, Fortuny lamps and panel paintings of the topiary gardens at Levens Hall, Cumbria. These are by Gary Myatt, as is the trellis of roses (each bloom was individually painted from life). Customised Soane barstools line up along the backlit pink-onyx bar beyond





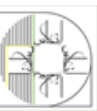
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Top: the Elephant Room, overlooking Berkeley Square, is so named for its De Gournay wallpaper, customised by MBDS with gold-leaf backing. Above left: the basement nightclub is inspired by Wenzel Peter's depiction of Adam and Eve in the Garden of Eden. Above right: the Legacy Room. Its interior (opposite) is reserved for the club's 100 or so founder members. Inside is a tiny bar with museum-quality paintings by Medallini, Chagall and Picasso, and furniture by Rosenthal. Duffel coats, plus an underlit floor made of paper-thin slices of cork

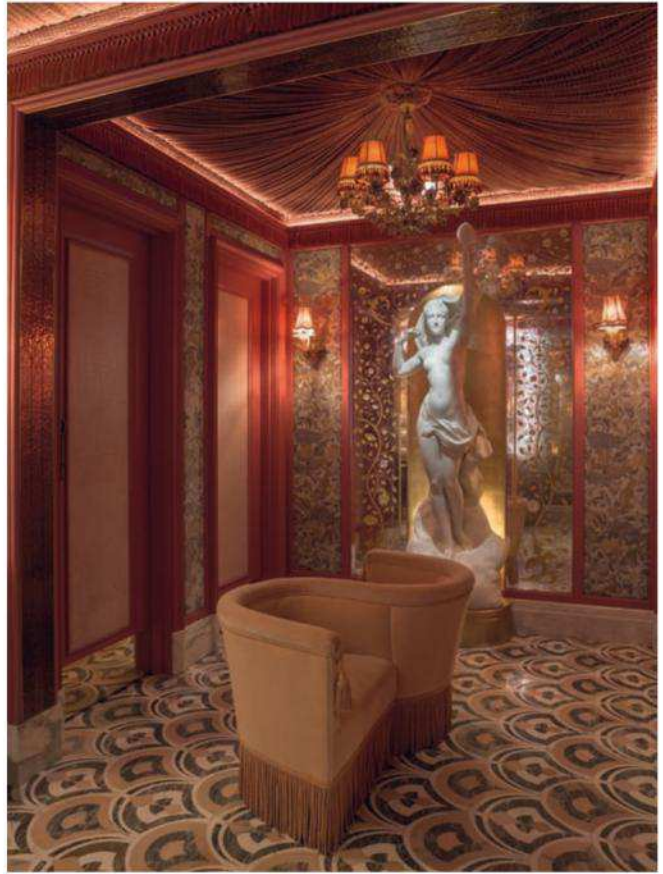
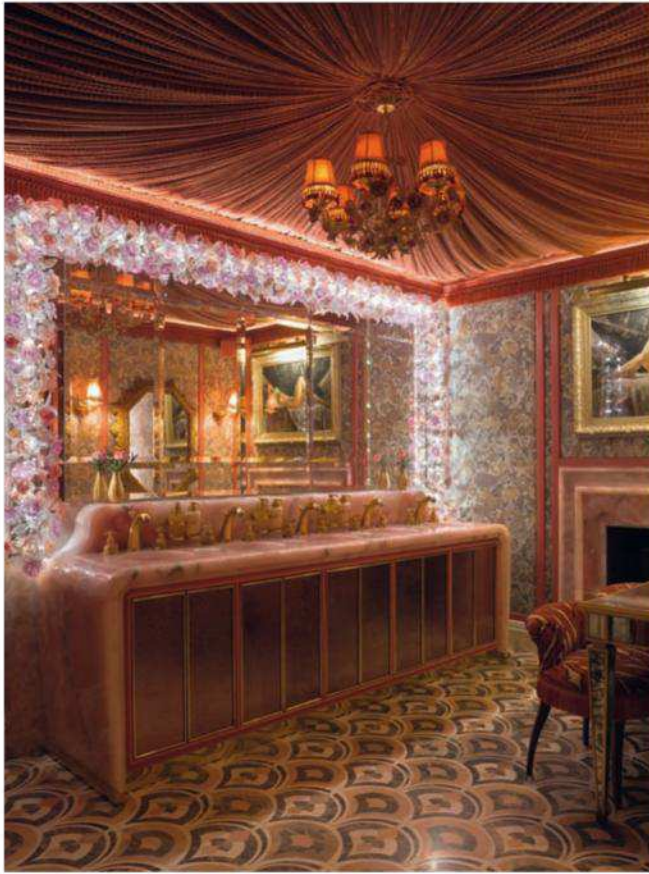
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Top left: a Murano-glass floral lit mirror-surround adds glitz to the nightclub's powder rooms, complete with a pleated-fabric ceiling inspired by tented canopies. Top right: in front of antique mirror glass with painted gold details, Pierre Federspiel's *Allegory of Truth or Beauty* faces a velvet conversation chair. Above left: in the upstairs ladies' loo, the scalloped pink-onyx sinks feature gold swan taps. Above right: a marble sculpture. One of the thousands of silk swans on the ceiling meet an embroidered silk wall covering by Pierre-François.

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**ON THE** sunny side of Berkeley Square, behind the polite façade of a Grade I Georgian town house, lies the most ambitious, most audacious, most bling, most expensive and awe-inspiring interiors project seen in the capital for decades. It's the new Richard Caring-owned Annabel's, replacing the old Mark Birley-invented Annabel's two doors along. The new version has emerged from its labyrinthine basement heritage to occupy all four floors of a vast mansion, incorporating a mews house behind and a courtyard with retractable roof. Martin Brudnizki (aka MBDS's) design caters to a new London in a new England, snazzier and more opulent than anything seen before.

What 'style' is it designed in? I suggest PMT-FM: post-modern, transitional, fusion-maximalism. As Bryan Ferry used to sing: 'All styles served here...' It nods towards the 1920s in its ocean-liner plush, to the old Pera Palace hotel in Istanbul, to Stephen Tennant and Cecil Beaton, but other rooms are Beaux Arts, Mexican, Islamic, Mogul, African and Las Vegas in influence. It is a house of many chambers – I counted eight glistening bars, seven dining areas.

There is a weight and confidence to Brudnizki's work, a multilayering of fabrics and ideas. If in doubt, put it all in. 'Richard kept telling me: "Go crazy, don't hold back,"' says Brudnizki. And he took him at his word. The Swede has been a restaurant and club designer of maximum influence in recent years (Sexy Fish, the Ivy, Scott's, the Beekman in New York, Café Boulud in Toronto, Cecconi's West Hollywood), but the new Annabel's is surely his apogee.

Allow me to walk you through the club, from ground floor to top, and then double-back down to the basement nightclub. A Picasso greets you at reception, along with a

suspended plaster Pegasus by George Jackson dangling from the light well. There is a vast dining room with rose-and-trellis murals by Gary Myatt, and topiary scenes from Levens Hall in Cumbria (*WoI* May 2012). Beyond is a seven-metre backlit pink-onyx bar, with tapestry-covered Soane stools for 12, Fortuny lampshades and Pierre Frey fabrics. Beyond, in the courtyard, under the retractable glass roof by Waagner Biro, is another glorious area of tables, and a yellow-and-green mosaic bar that speaks of the South of France.

There is a fin-de-siècle Turkish-style cigar salon, with pastiche portraits of figures from Dutch masterpieces puffing away, and a giant humidor cabinet of great artistry. Murano chandeliers and tapestry hang everywhere. The Elephant Bar is hung with De Gournay Oriental wallpaper and layered in gold leaf, the sofas topped with black leather cushions. There are private dining chambers of barely imaginable glamour. One of these, the Silver Room, contains the polished candlesticks and vast *garniture de table* once belonging to Queen Adelaide, wife of William IV.

Another, the Flower Room, has panels twinkling with ceramic and diamanté flowers, embroidered silk walls from Pierre Frey and at least five other floral fabrics in play. Upstairs can be found a Mexican bar 'for the young – mobile telephones can be used', with copper-leaf ceiling and post-revolution Latin portraits.

A ladies' loo, with many thousands of silk peonies attached to the ceiling, pink-onyx basins with gold swan taps, and cubicles with mother-of-pearl doors and pink metal leaf gilding overhead, is something to be seen, and I only hope you will. The gents' keeps the side up with églomisé mirrored panels depicting grizzly bears, squirrels and owls, and urinals formed like tree logs. Another men's loo is macabre, with skulls in the cubicles and gargoyles basins.

And let's not forget the nightclub in the basement. 'Paradise lost, the fall of man,' notes Brudnizki of his inspiration. A jungle bar, African-themed dancefloor, elephants, tigers, rich tapestry stools... all are here.

And then, concealed behind a special door with gold dancing-monkey handles, is the Legacy Room, available only to super-rich founder members. Inside, a tiny but striking bar looks out on a dozen masterpieces by Picasso, Chagall, Modigliani. It is the VVVIP area inside a VVIP nightclub. You imagine the dramatic personae of *The Night Manager* as members, in their final redoubt.

'This club, it's about a journey,' says Brudnizki. 'You come in here and you feel glamorous. The project is just so important, taking something that was a respected part of the London scene for so long, and making it something else. With this Annabel's, the full reinvention of Mayfair is complete. First there was 5 Hertford Street [the rival club run by Robin Birley, son of Mark], now this.'

The new Annabel's is incredible, in the purest sense of the word. It triumphantly captures a particular mood, and a particular world. There will be those, no doubt, who will mourn Original Annabel's, with its cast of prancing dukes, playboys and posh English girls. New Annabel's is designed for another time, another culture altogether. And, as the saying goes, the past is a foreign country ■

Annabel's, 46 Berkeley Square, London W1 (020 7629 1096; [annabels.co.uk](http://annabels.co.uk)). Membership, which is subject to approval, starts from £1,250. Martin Brudnizki Design Studio. Ring 020 7376 7555, or visit [mbds.com](http://mbds.com)





Opposite: the upstairs gents' features *verre églomisé* mirrored panels by Paul Clifford with pictures of trees, squirrels and owls. Out of view, the urinals are shaped to look like logs. This page: a life-sized grizzly bear, made by Wood; Fox Willow, press up a full length mirror

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Cy Twombly's living quarters were on the piano nobile. This room looks on to an inner courtyard, fitted between the back of the building and the rock on which it's perched. The small Roman torso and column in here are part of the painter's collection of archaeological finds. Opposite: *Shield of Achilles* (part of *Fifty Days at Ilium*, which Twombly dubbed his painting of the world).

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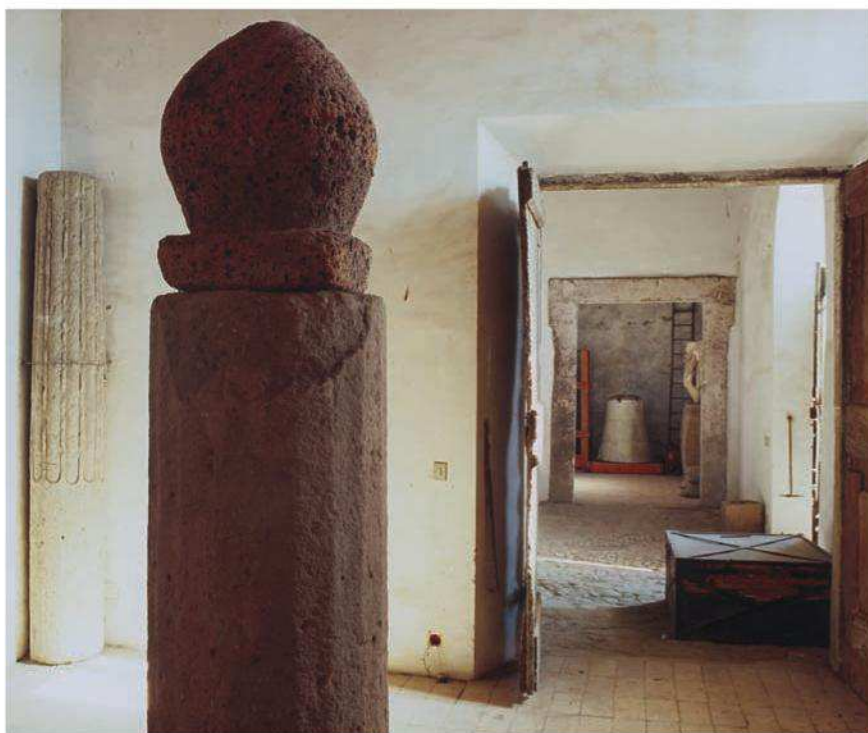
HILADELPHIA MUSEUM OF ART, GIFT (BY EXCHANGE) OF SAMUEL S. WHITE SRD AND VERA WHITE, 1989, 1989-90-1, COPYRIGHT: © CY TROMBLY FOUNDATION

# ET IN ARCADIA EGO

Seeking pastoral paradise, Cy Twombly – a painter with a penchant for Poussin and the ancients – bought a ruinous palazzo near Rome. Restoring its noble rooms, he created a spartan retreat, where he read Homer and displayed his collection of Classical sculpture and architectural fragments. He also worked here and in 1977 began his most epic work in the airy studio – a heroic retelling of the *Iliad*. Text: Morella Caracciolo. Photography: Tim Beddow.

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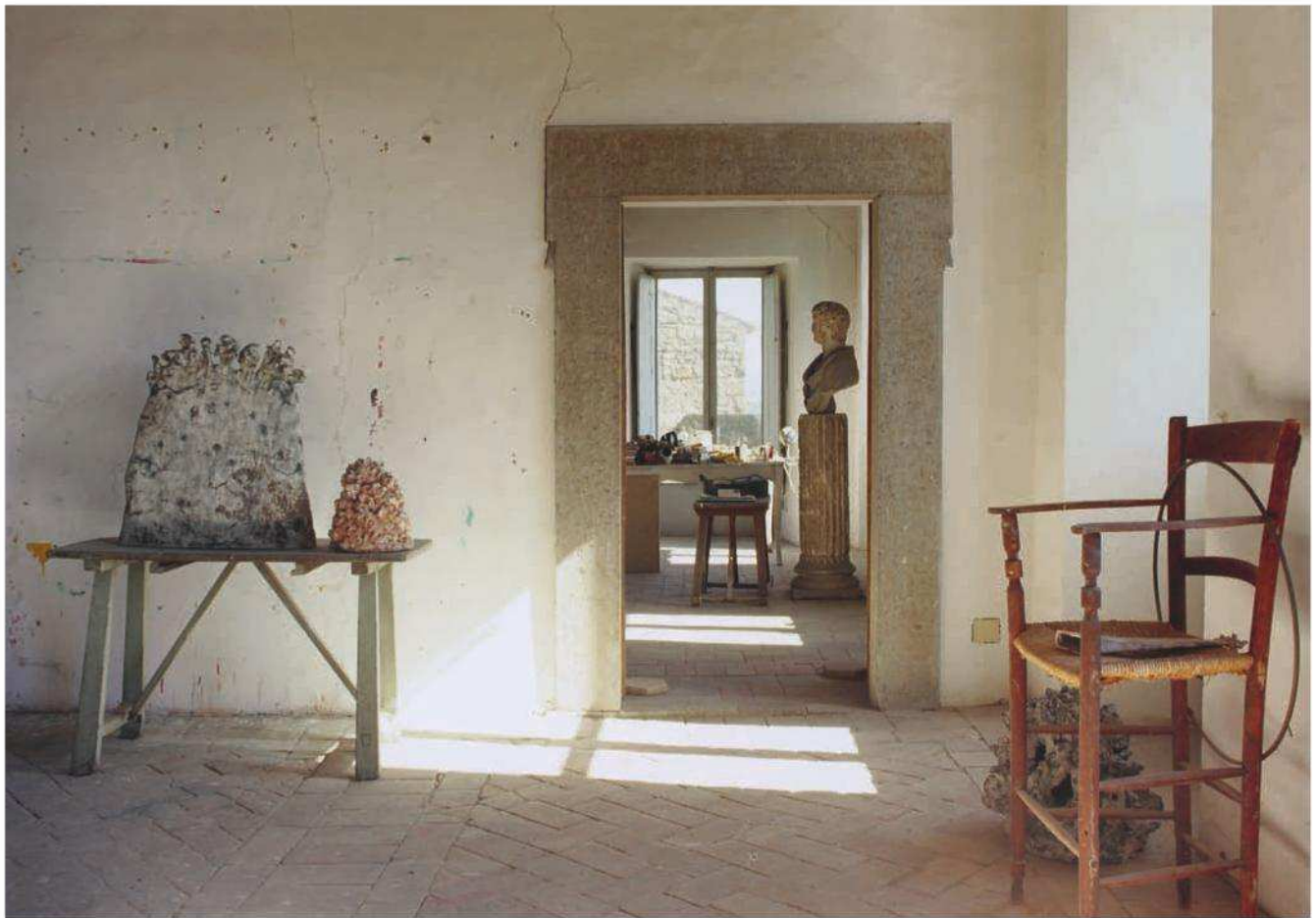
Right: the entrance hall's cobbled floors date back to the second half of the 16th century, when the palace was built. Top: Twombly's son, Alessandro, thinks the draped figure is possibly a Roman copy of a Greek sculpture. Above: in this room adjoining the hall, which the architect used for storage, Francesco raffero a pine cone and columns.





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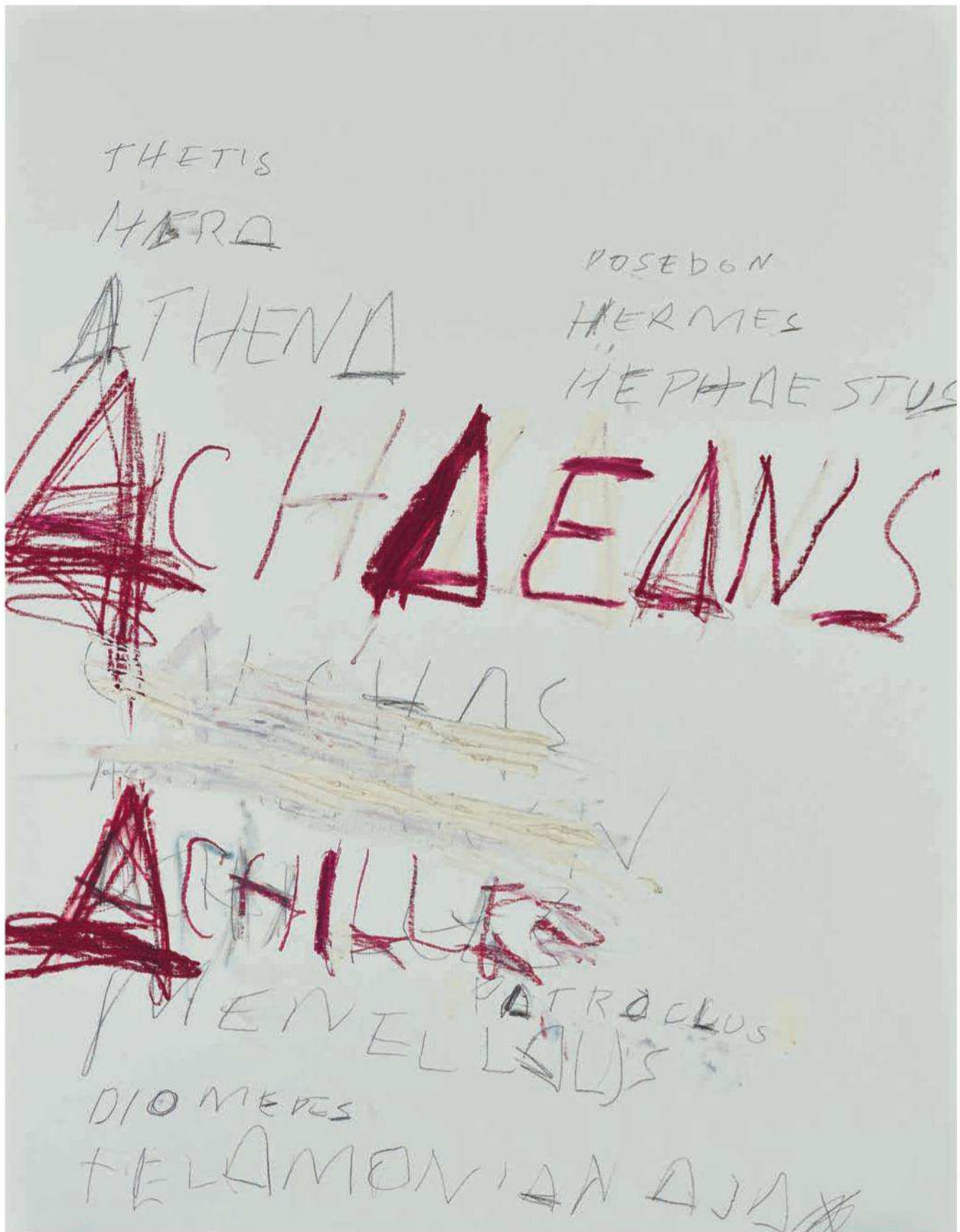




Top: the elder Twombly's studio on the first floor now displays sculptures by his son. To the left of the doorway, which Cy and his brother-in-law found in an antique warehouse, are a large bronze and a smaller terracotta piece. On the floor, next to the chair, is *Nature Assessment I*, 1997. Above the figure of Alexander's head are his four smaller busts and coins: *Prison*, 2015, and *Assessment*, 2004, reside on the first floor.

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PHILADELPHIA MUSEUM OF ART, GIFT (BY EXCHANGE) OF SAMUEL S. WHITE SRD AND VERA WHITE, 1969, 1969-90-2, COPYRIGHT: © BY TWOMBLY FOUNDATION

Opposite, bottom right: in the studio, a headless Roman centurion stands sentry in front of a wall still bearing chains that once held up Twombly's Flemish tapestries. The tables are slabs of travertine on iron legs. This page: the artist began working on *Fifty Days at* *Utopia*, which is based on Alexander Pope's translation of Homer's *Iliad* in 1777. This new collaboration is called *Homage to the*

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**ALESSANDRO TWOMBLY** was 15 when, in 1974, he received a phone call from his mother, the portrait painter Tatia Franchetti. ‘Cy has found the place he’s been looking for,’ she said. The teenager received the news with relief. His father’s search for a summer retreat not too far from Rome, where he had moved in 1957, had come to an end. ‘Cy wanted to be close to nature,’ his son recalls. ‘We were happy for him when found the right place.’

The ‘place’ in question is a 16th-century palace perched high on a rock overlooking Bassano in Teverina, a Medieval village some 90km north of the capital. ‘Probably even more than the architecture,’ Cy Twombly revealed in an interview in 2000, ‘I’d be drawn to landscape. That’s my first love.’ With its constellation of extinct volcanoes, crater lakes and thick forests, the scenery of Tusciana (where the Etruscans settled some 3,000 years ago) has a mythical aura. Centuries of papal control over these lands through the Farnese family protected the area from feudal settlements and uncontrolled urbanisation. During the Renaissance other Roman families were allowed to build villas and gardens that characterise this region: Bomarzo, Vignanello, Villa Lante della Rovere.

The palace, with its imposing portal, was built for a local aristocrat in the second half of the 16th century. A grand staircase leads from the vaulted hallway to a sumptuous piano nobile with high ceilings and a bird’s-eye view of the valley. A second floor is where the sleeping quarters were originally located. By the time Twombly arrived, the building had been downgraded to storage space and a granary. Windows and doors were missing and the place was in a ruinous state. But to Twombly – a man who’d once declared he would have liked to have been Nicolas Poussin ‘in another time’ – it was a relic ensconced in an Arcadian landscape.

The question now was how to transform the battered old palazzo into a liveable space without erasing its patina. Twombly didn’t need to look far to find an answer. His brother-in-law Baron Giorgio Franchetti, an engineer and one of the most audacious patrons of contemporary artists in Italy during the second half of the 20th century, was a connoisseur of architectural history. His taste was

legendary. In the course of his life he restored and salvaged dozens of crumbling castles, palaces and farmhouses, many of which he ‘assigned’ to his artist friends. Alessandro – who inherited the palace after his father’s death in 2011 – recently fished out from Cy’s papers a long-lost document in which his uncle, the baron, recounts the story of the restoration.

‘Working for an artist is always a challenge,’ Franchetti wrote, ‘especially so if the artist is Twombly,’ who thought a building held ancient spiritual memories in its very fabric. The brothers-in-law enrolled four local bricklayers who were under strict instructions: use the same materials, the same techniques and even ‘the same rhythms that were natural at the time the building was erected’. Cement was used sparingly and hidden from sight. And don’t rush – one needs time to tune into the genius loci. Terraced gardens and an inner court were dug into the rock on which the palace leans. A small wing, enclosing one side of the court, was built *ex novo*. Centuries-old cotto floors, mantelpieces and doors were found by scouring markets and dealers all over central Italy. ‘It took me three years to restore and 50,000km driving back and forth from Rome,’ Franchetti notes. On his trips roaring across the Roman *campagna* (he was a reckless driver), Twombly often sat beside him.

‘Good architecture made [my father] thrive and gave him the energy and input he needed for his work,’ says Alessandro. A well-established artist himself, he recalls long summer days visiting his father after the restoration was completed. Rooms, he says, were coming alive with magnificent objects, including a collection of 16th-century Flemish tapestries. Furniture was spare but good: 18th-century beds, 17th-century Roman chairs and cabinets, a Chinese opium bed, where Alessandro often slept. Scattered around these interiors were several archaeological finds, including a Roman copy of a draped Greek figure at the entrance, an Etruscan pine cone in another room and several ancient columns, a passion of Cy’s. Some of the objects are still there, as he left them. Others, such as the Flemish tapestries, have been moved elsewhere.

Life here was spartan. There was no help. Alessandro, deft at cooking fish, would sometimes arrive from Rome with the catch of the day. Nicola del Roscio (*Wol* June 2004), Cy’s long-time partner, had his own room; Tatia Franchetti, who married Twombly in 1959 and with whom she maintained a close friendship, occupied quarters on the top floor. But to the artist, the space was an open-ended structure that revolved around his work. Every morning he would spend a few hours in bed, surrounded by the exquisite tapestries filled with flowers and birds, reading Homer. After breakfast he would make his way to the studio. There, in the late 1970s, he painted *Fifty Days at Iliam*, ten panels that represent the pinnacle of Twombly’s lifelong preoccupation with Greek and Roman mythology (now owned by the Philadelphia Museum of Art).

Twombly relished the isolation of Bassano. Before mobiles and the internet, the only way to contact him was to call a neighbour. Today the place seems, if possible, even more remote. But though he cherishes the palazzo, and the memories attached to it, Alessandro does not find it conducive to his work. ‘The light is perfect,’ he says, ‘but there’s something about the loneliness of this place and the rugged landscape all around it that depletes my energies. It’s just too harsh.’ These days the palace’s interiors host several of his own sculptures, beautiful, mysterious forms that could have jumped out of one of those Flemish tapestries. Cy, one suspects, would be pleased with his son’s choice to protect his father’s legacy without becoming entrapped by it. ‘To my mind one doesn’t put oneself in place of the past,’ he once said, ‘one only adds a new link’ ■

‘Cy Twombly: *Fifty Days at Iliam*’, by Carlos Basualdo, will be published by Yale in August.





Opposite: the façade of the 16th-century palazzo looks down over an embankment of tuff stone. This page: Twombly's bedroom still houses his 18th-century iron bed and headboard, made using a tapestry fragment. The chair is from the same period, while the sculptures – one on the pedestal and another on the floor – are two of an edition of four bronzes made by Alexander in 1999.





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# VANITAS PROJECT

With its sombre shades and tightly grouped tableaux, this 1730s town house in Hereford has all the qualities of a Dutch still life. A school in a previous existence, it is now home to two artists, pieces by their secular idols – and the most macabre of memento mori. As temporal abodes go, it's all rather lovely, says Simon Martin. Photography: Simon Upton

In the office hangs a 'PH 5' lamp designed by Poul Henningsen in 1958, which reflects owner Clare Woods's enthusiasm for Danish design. To the left, giant Lego heads (in fact, playful storage units) and a poster by friend Brian Griffiths are reminders that 'Life is a Laugh'. The lithograph over the mantelpiece is by Peter Deig, published by Counter Editions.

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Top: a grandfather clock stands in the hallway. Above: hung atop the kitchen range is a 1940s school print called 'Holiday', by John Tunnard. Woods purchased it for her husband, Des Hughes, following a retrospective at Pallant House Gallery. Left: Hughes cast the 'ugly pumpkins' on the table, which is a 1950s Jean Prouvé design. The red 'Gnomes-Saint-Esprit' stool at the end, shaped like a tree stump, is by Philippe Starck.





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Left: the sitting-room chimney piece displays a collage by Ed Kluz. Top: Hughes made the sculpture of a twig shaped like a pointing hand, seen against the window, and the silhouettes of the couple's children, Sid and Stripey, on the left-hand wall. Above: on the landing a vintage shop cabinet for Cadbury's chocolate houses bronzes by Hughes, cast from flint stones. The monochrome painting, *The Russian Speck* (cf. it is by Woods





This page: chartreuse accents zing against racing-green walls in the bathroom, where a stained-glass roundel, bought in Leominster and probably showing St Bede, is illuminated against the window. Opposite: above the acid-bright towels, chiming with objects such as a Victorian taxidermy goldfinch on the bedroom mantelpiece beyond, is a lithograph that the couple discovered in a second-hand shop in St Ives. The reader had no idea that it was the work of Graham Sutherland, as the signature had been covered up by an overly large mount.

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**ANTHONY TROLLOPE**, that great chronicler of life in an imaginary cathedral city, would probably have been perturbed by the macabre objects encountered in one of the outwardly staid houses in Hereford's sequestered cathedral close. In one room, under a glass dome, a skull rests on a pile of Ladybird children's books, while in another a large jar houses a monstrous form: greying flesh that could be an ingredient for a dark-magic ceremony. Former residents of the house, including the cathedral organist and various clergymen, might call for an exorcism. But this is no setting for a black sabbath, rather the home of two of Britain's leading artists. Finding beauty, and even humour, in the unsettling is at the heart of Clare Woods and Des Hughes's work, and so it should be no surprise that these are the objects with which they choose to live. But such memento mori often have a deeply personal connection. The 'monster in the jar' might be a saint's relic, or a remnant of a pickled Damien Hirst installation, when in fact it is part of Woods's colon, preserved following an operation and painted by her a number of times – a modern take on a vanitas, if you will.

Like many artists of their generation, for many years Woods and Hughes were based in the East End of London, but, wanting more studio space and a healthier setting in which to raise a family, they moved to a farmhouse in the Welsh Borders. Five years ago, realising that 'the house and grounds were a full-time job', they retreated to this 1730s town house, exchanging several acres for 'a patio garden as big as our double bed'. It could almost have been fated – they had admired the place from the outside for a while, and even have a photograph of their children, Sid and Stripey, sitting on the steps some years before they acquired it. Both artists talk of always wanting to live in a Georgian town house, which might have something to do with the circumstances of how they met. More than 25 years ago they were students at Bath School of Art, where their studios and halls of residence were in Somerset Place, a Grade I crescent.

They went on to train at Goldsmiths in the early 2000s under the conceptual artist Michael Craig-Martin, like the older generation of

YBAs (or Young British Artists). This is no minimalist 'white cube', however, but a family home with a particular sense of history and place. When they moved in they set about erasing the institutional blandness, a hangover from its years as part of Hereford Cathedral School. Each room has its own distinct palette. 'It's all Clare,' Hughes says. 'I'm nearly colour-blind. She has chosen them all – generally the darker, the better.' Although a sculptor by training, Woods is best known for her paintings in oil and enamel on aluminium panels, often in moody tones drawn from nature – earthy browns, camouflage greens, acrid yellows and fleshy pinks. An upstairs bathroom is painted in what Woods calls 'cow-pat green', though it is lifted by incandescent accents from fabric and artworks, including a luminous lithograph of a cuckoo, which she created for the Arken Museum of Modern Art in Denmark, and a stained-glass panel of a saint (probably Bede) wearing a cloak of complementary lime green, which was found in an antique shop in nearby Leominster.

The comfortable domesticity of the couple's home, with its mixture of antiques and design classics by the likes of Robin Day, Poul Henningsen and Jean Prouvé, is in marked contrast to the industrial studio space they share a short cycle ride away. There Woods is able to work on a huge scale, painting flat on trestle tables, while Hughes can set about the messy task of casting his playful sculptures. Work only intrudes on their home in the ochre office space where they organise the logistics of their professional lives. Hughes recalls visiting Henry Moore's Hertfordshire home, Hoglands (*WoI* Oct 2007), while exhibiting at the Yorkshireman's foundation and being impressed by 'the modesty of [Moore's] office, the tiny desk where he ran the empire, with his assistant alongside... slightly similar to our own set-up'. Moore is his great artistic hero, while hers is the sculptor Barbara Hepworth, along with the painters Paul Nash and Graham Sutherland. All around the house there are casual totems that reveal their infatuations: a Hepworth lithograph in the hall, cushions made from fabric designed by Moore in the living room and, hanging above their kitchen table, one of his 1950s school prints, a present from Hughes to Woods. Perched on a radiator by Woods's desk is an LP of Benjamin Britten's *War Requiem* with a devastated landscape by Nash on the cover – 'the perfect combination of sound and image coming together', she says. 'I keep meaning to get it framed, but there it is.'

On mantelpieces and other surfaces there are objects with emotional ties, and pairings that speak of lives and interests shared. A glass shop display for Cadbury's forms a cabinet of curiosities, housing some of Hughes's small bronze sculptures cast from flints, together with things made by his late father, a DIY enthusiast. The couple's son, Sid, would challenge his grandfather to create objects from found materials, such as a toy gun made from a piece of wood. The black humour in Hughes's work was undoubtedly shaped by his parents' eccentricities and by the Catholic iconography that filled the house in Birmingham in which he and his four brothers were raised. One of them once told Woods: 'It's funny how, for someone so anxious, you've built yourself a haunted house.' Both artists note how, despite being in the city centre, the house somehow still feels 'separate', isolated even, albeit in a different way to the countryside. This is echoed in a collage by their friend Ed Kluz that hangs over the sitting-room mantelpiece and depicts a mysterious country house in an otherwise empty landscape. Yet for all their conjuring, so far no spectres have appeared. Hughes remains hopeful. 'I'd love to see a ghost,' he says with a sigh ■

To contact Des Hughes, visit [des-hughes.com](http://des-hughes.com). To contact Clare Woods, visit [clare-woods.com](http://clare-woods.com)

This page: a Niki de Saint Phalle lithograph adds further joy to the couple's turquoise bedroom. 'Des is a real fan and I've grown to like her work,' says Woods. Opposite: the Welsh blanket reflects her interest in traditional textiles. She picked it up on a recent trip across the border. Sitting on top is a patchwork quilt made by her much-loved grandmother, whom the artist cites as a great influence on her life and home.

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In the living room, a portrait of Nina Grieg by Franz von Lenbach hangs next to Mathias Skeibrok's bust of Bjørnstjerne Bjørnson, who wrote the lyrics to the national anthem. The chandelier was a 60th-birthday gift to Grieg from the ladies of Bergen





# FANTASIA ON A FJORD

Charged with orchestrating a new musical identity for his nation, Edvard Grieg built a home overlooking that quintessentially Norwegian sight, a saltwater inlet. Though the composer worked in a simple cabin by the shore, the villa above was arranged in a cosmopolitan key, complete with chandeliers, pseudo-Rococo furniture and, naturally, a Steinway. Still, the rustic boards cladding the walls struck a patriotic chord, write Sigurd Sandmo and Thomas Heimered in the rear of his 175th anniversary. Photography: Antony Colle

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**THE WOODEN** villa sits on its own on a small hill overlooking the island-dotted fjord. The dramatic panorama dominates any first impression: a sweep of steep crags and idyllic beaches fringing the serene Lake Nordås, which eventually merges with the North Sea. But there is much more to Trolldhaugen (its name meaning ‘Troll Hill’) than the view. This was the home of Edvard Grieg, the world-famous composer charged with the monumental task of creating the sound of a nation on the verge of independence; as such, the structure could almost be said to be built on the foundations of Norwegian identity. Composing in a small wooden cabin he had built at the water’s edge, Grieg was immersed in the most quintessentially patriotic landscape he could imagine. Here he married elements drawn from German Romanticism and Norwegian folk music, with melodies entirely his own.

Grieg, who was born in Bergen in 1843 into a well-connected, musical family of Scottish descent, was already an established composer when he hired his cousin Schak Bull to design his house. The location they chose, approximately 10km from Bergen’s old city borders, only 20 minutes by the Oslo-bound train on the brand-new railway, was just isolated enough – allowing for peaceful retreat, but still within reach of the cosmopolitan society Edvard and his wife, soprano Nina Hagerup, had enjoyed on their concert tours of Europe. In 1885, the house stood complete, and the family of two moved in. The Griegs were

thrilled – at first. It was ‘the best work I have ever done’, he wrote. ‘No other opus has filled me with greater exuberance.’

The winter that year was as cold and hostile as you’d expect. The young architect had obeyed his client’s wishes for high ceilings and larger windows than usual on the ground floor. There was no electricity or running water inside the house, and the wood-burning stoves had little effect. A photograph of Grieg at this time shows him dressed in full outdoor attire, perched on a ladder above the fire. The composer’s health was always a concern – his lungs had been ravaged by pleurisy during his studies in Leipzig – and Trolldhaugen was quickly demoted to a summer residence, with the Griegs spending the months from September to May further south. When warmer weather returned, however, the house became filled with visiting friends, family and fellow artists, and the couple would entertain them lavishly. Hanna and Sofia, their long-serving maids, presented the finest champagne and oysters, and music was played until the early hours.

Compared to other villas of the time – not least the fairytale turrets of the ‘little Alhambra’ built on nearby Lysøen island by the virtuoso violinist and composer Ole Bull, who was the first to recognise the young Grieg’s prodigious talent – Trolldhaugen is not especially distinctive. The relatively modest two-storey building has a spacious living room, dining room and kitchen on the ground floor; the veranda



Top: the ceiling height, wooden walls and absorbent qualities of the plush furniture make for superb acoustics, ideal for the musical soirées that Grieg held regularly. Above: the ‘Model B’ Steinway of 1892, a wonderful present the Griegs received for their silver wedding anniversary.

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The Medieval-inspired chair with dragon armrests, left, uses the traditional patterns of peasant culture, while the bullion-fringed one to its right draws urbanely on the Rococo era. Overlooking them both is a bust of the Danish composer Johan Peter Emilius Hartmann

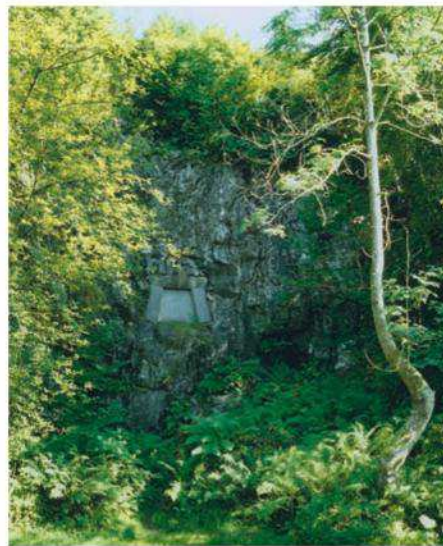




was glassed in to create a winter garden in 1906. On the first floor, the master bedroom faces the morning sun; a small room under the square tower acted as a second, more private sitting room. Much like Grieg himself, who missed the whirl of city life when here for extended periods, but longed for his country retreat when away on lengthy concert tours, the décor is caught between two worlds. Bare walls of unpainted, unpapered Norwegian pine boards – normally found only in peasants’ or fishermen’s huts in the late 19th century – stand in stark contrast to the lavishly ornamented pseudo-Rococo furniture, the golden chandeliers and – the centrepiece of the living room – the 1892 Steinway grand piano. High culture collides with a holiday spirit; the ambience may have been more relaxed, but social etiquette still prevailed.

Outside, a well-tended garden kept the wilder landscape at a dignified distance, while a path led down to the red, shingle-roofed hut that Grieg had built in 1891 to escape the chatter of guests and the clatter of the kitchen. At the end of his working day, he would leave a note on the desk: ‘If anyone should break in here, please leave the musical scores, since they have no value to anyone except Edvard Grieg.’

When Edvard died in 1907, Nina continued to live in the house, but in 1919, she sold it to her husband’s cousin Joachim, and almost all the Griegs’ personal belongings were auctioned off. Manuscripts, articles, letters and books were donated to the



Bergen Public Library, and the composer’s hut was dismantled and transferred to the Norwegian Museum of Cultural History in Oslo. In 1925, Joachim donated the house to the district of Fana, an area later swallowed by Bergen, and in 1928 it opened as a museum. A small committee restored the villa, and the elderly Nina was requested to return from Copenhagen to help arrange the dining and living rooms as the Griegs would have had them. (The kitchen interior has since been removed to accommodate visitors.)

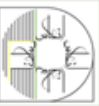
The ashes of the composer and his wife are stored here, too, in a dolmen-like tomb set into the mountainside and marked with their names in a runic script. But Trolldhaugen lives on. Today, it’s a bustling museum, part of the KODE group, which includes Bergen’s principal art gallery as well as the homes of Ole Bull and another Bergen-born composer, Harald Sæverud. The site welcomes over 75,000 visitors a year and stages an annual programme of 500 recitals in a contemporary concert hall, sunk into the hillside to blend into its surroundings. In the year of Grieg’s 175th birthday, his work is still reverberating here. For all its epic qualities, its grand ambitions to distil the history, landscape and folklore of Norway, his music is just as bound up with, and marked by, the quiet intimacy of summer days here by the lake ■ *Edvard Grieg Museum Trolldhaugen, 65 Trolldhaugvegen, 5232 Paradis-Bergen, Norway. For opening times, ring 00 47 55 92 29 92, or visit [griegmuseum.no](http://griegmuseum.no)*

Top: architect Schak Bull is considered a virtuoso of historicism. Trolldhaugen, with nods to Swiss chalet style and a tower inspired by Long Island summer houses, bolsters that reputation. Above: he also designed the couple’s dolmen-like tomb. In 1893, Bull started a society that fought for local preservation rights, and in 1907 Edvard Grieg’s bequest established the grounds for the present museum.

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Henrik Ibsen, represented in Stephan Abel Sinding's statue, asked Grieg (seen in the photograph above it) to write incidental music for his epic, *Peer Gynt*. The work is balanced by a bust of Laura Gundersen, an actress who premiered Grieg's melodrama *Bergljot* in 1885.



# inspiration

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



1 The Narnia-like cloakroom at Annabel's club might be too much for most houses (page 186), but hang your clothes in Clock House Furniture's hexagonal tented cupboard (£2,185) and you won't miss out on the fun. Ring 01620 842870, or visit [clockhouse-furniture.com](http://clockhouse-furniture.com).

2 The pink powder room at the Mayfair club features onyx basins in the appropriate shade (page 194). Nod to the style with House of Hackney's quartz pink 'Limerence Daley' lampshade on a pineapple stand (right; £531), or go bananas with black 'Artemis Daley' on a macaque base (£659), redolent of the creatures clambering up the Legacy Room door (page 193). Ring 020 7739 3273, or visit [houseofhackney.com](http://houseofhackney.com).

3 Hot-air balloons, a winged horse, a giant bear: the decorations at the exquisite new members' society reads like a fairy story (page 186). This braid (top; £192 per m) and trim (£850 per m) from Watts of Westminster are just two of the embellishments giving such a splendid finish. Ring 020 7376 4486, or visit [watts1874.co.uk](http://watts1874.co.uk).

4 Less is certainly not more at the new Annabel's on Berkeley Square. Pierre Frey's corail 'Fleur de Rosée' (top; £357.60 per m) and emerald 'Lampasso Uccelli' (£720 per m), by Luigi Bevilacqua for Alton-Brooke, are just two of the floral fabrics joining the party (pages 186 and 189). Ring Alton-Brooke on 020 7376 7008, or visit [alton-brooke.co.uk](http://alton-brooke.co.uk). Ring Pierre Frey on 020 7376 5599, or visit [pierrefrey.com](http://pierrefrey.com).

5 Annabel's basement nightclub is where the wild things are. The Renaissance leopards on the carpet were bespoke from Linney Cooper (page 187), but the firm can fit you out with this big-cat 'Axminster' design from £70 per sq m. Ring 020 7610 6888, or visit [linneycooper.co.uk](http://linneycooper.co.uk).

6 Furniture maker George Smith is behind many of the elegantly trimmed seats for revel-

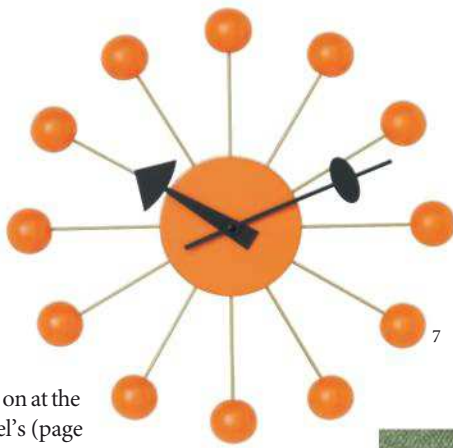


PHOTOGRAPHY: MARC EGGIMANN (7); SIMON WITHAM (3, 4, 5)

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lers to perch on at the new Annabel's (page 192). You could fit most of your mates on this bespoke 'Fairhill' sofa, £8,500 (excluding fabric). Ring 020 7384 1004, or visit [georgesmith.com](http://georgesmith.com).

7 Ward Hooper seeks out mid-century treasures (page 160). The originals are hard to find, but Vitra's reproductions of George Nelson's 'Ball' clock (£230) and an Eames chair (£750) would please Hooper himself. Ring 020 7608 6200, or visit [vitra.com](http://vitra.com).

8 Jonathan Reed covered his sofa with an ashy Rogers & Goffigon fabric. The company's 'Tourmaline', \$92 per yd, comes in (from top) aurora, light grey, guava and more. Ring 001 203 532 8068, or visit [rogersandgoffigon.com](http://rogersandgoffigon.com).



9 For his apartment in central London, Jonathan Reed collaborated with Delisle on an alabaster hall light (page 167). It's yours for £9,762 approx. Ring 00 33 1 42 72 21 34, or visit [delisle.paris](http://delisle.paris).



10 A pair of mirrors by Dominic Schuster, known for mimicking old mercury glass, top fireplaces in Jonathan Reed's Marylebone home (page 170). Schuster's 5mm old silver 'Georgian' drawn glass, costs from £850 per sq m. Ring 020 8874 0762, or visit [dominic-schuster.com](http://dominic-schuster.com).

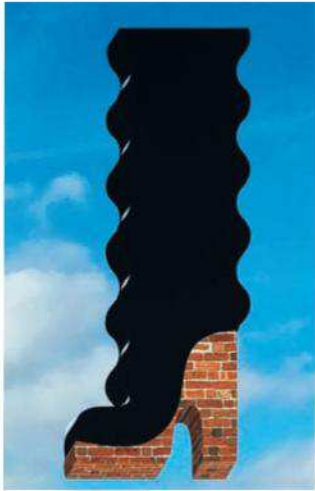


11 Those not perched on the banquette by Jonathan's dining table may find themselves on Soane Britain's 'Enlarged Opera' dining chair (page 170; from £4,100.) Ring 020 7730 6400, or visit [soane.co.uk](http://soane.co.uk).

12 Jonathan Reed has a 'Salerno' rug (top; £4,615 approx per sq m) in his living area (page 168). The original, woven by Märta Måås-Fjetterström's studio, was a gift to an Italian village from the Royal Swedish Air Force in thanks after a plane crash. The 'Ljusa Plador' rug (£4,009 approx per sq m) was designed by Marta herself. Ring 00 46 706 71 78 36, or visit [mmf.se](http://mmf.se).



# inspiration



1 Clare Woods and Des Hughes have John Tunnard's *Holiday* (right) from the 'School Prints' series above their cooker (page 209). The Hepworth Wakefield has relaunched the project with six modern artists, including Anthea Hamilton (left), giving as many schools a set. The remaining 85 editions cost £500 each and an exhibition of the works at the gallery continues until 3 June. Ring 01924 247375, or visit [shop.hepworthwakefield.org](http://shop.hepworthwakefield.org).

2 White towels don't cut the mustard when you can have ones in... mustard, like those in the Hereford house (page 213). Chartreuse 'Christy Supima' cost from £4. Visit [debenhams.com](http://debenhams.com).

3 Green with envy over Clare Woods and Des Hughes's sitting-room fireplace (page 210)? This olive-tiled 'Edwardian' insert and hearth from Twentieth Century Fireplaces costs £1,380. Ring 0161 429 9042, or visit [c20fireplaces.co.uk](http://c20fireplaces.co.uk).

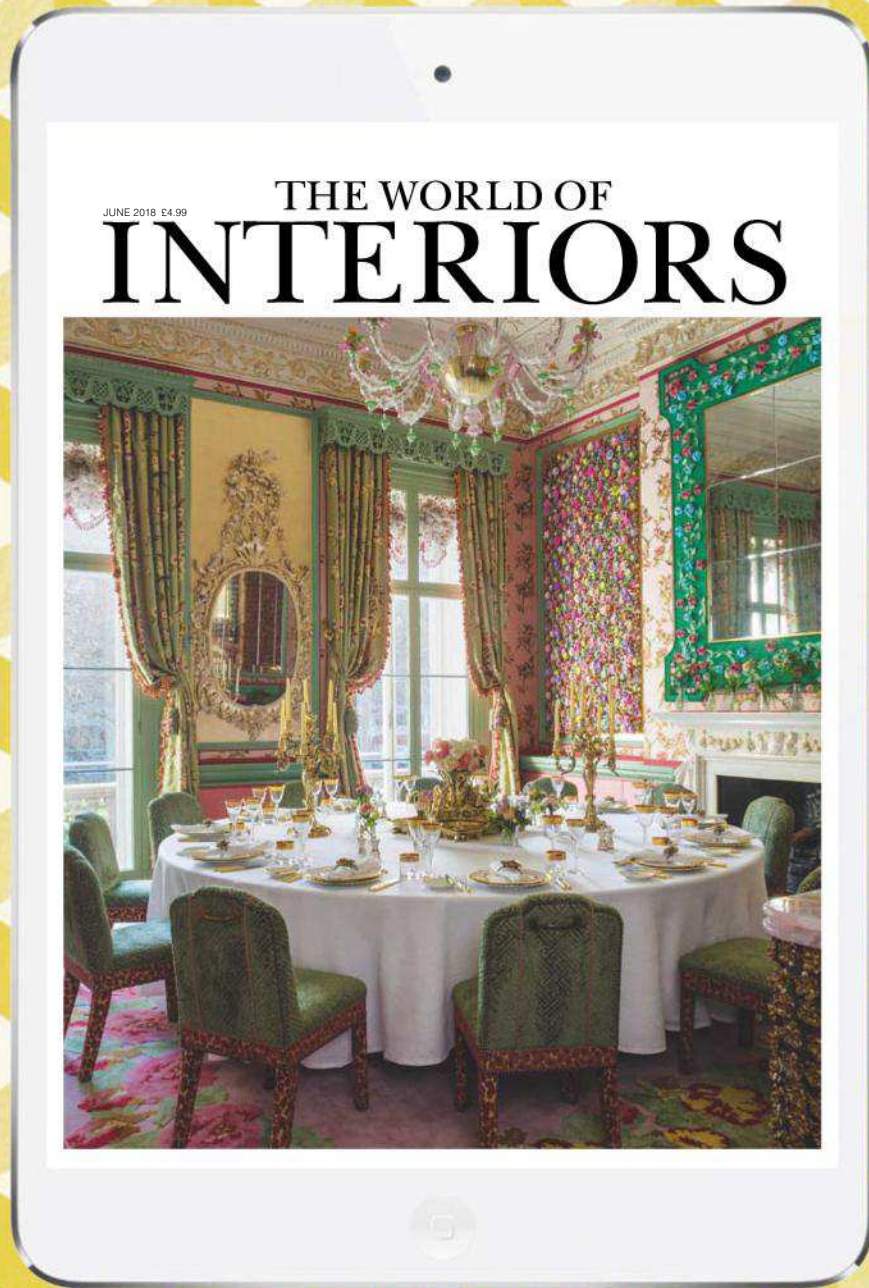
4 The artist couple painted their own bath (page 212). An easier option is Drummonds' 'Tweed' tub, available in any hue, from £3,420. Ring 020 7376 4499, or visit [drummonds-uk.com](http://drummonds-uk.com).

5 Fittings are spare in Terry Dwan's Italian home, but they are the best of the best. Le Corbusier's '1949/52' light, £705, is seen in the living room (page 154) and dorm (page 157). Ring Naken on 01986 781663, or visit [naken.co.uk](http://naken.co.uk).

6 Given their house's sunny spot, Terry Dwan's family can likely be found outside on the 'Mau' (middle; from £2,869 approx) and 'Bora Bora' chairs (from £3,751 approx; page 153). Both were designed by the architect for Riva 1920 - as was her 'Betty' bench (top; from £3,184 approx). Ring Heal's on 020 7896 7534, or visit [heals.co.uk](http://heals.co.uk) ■

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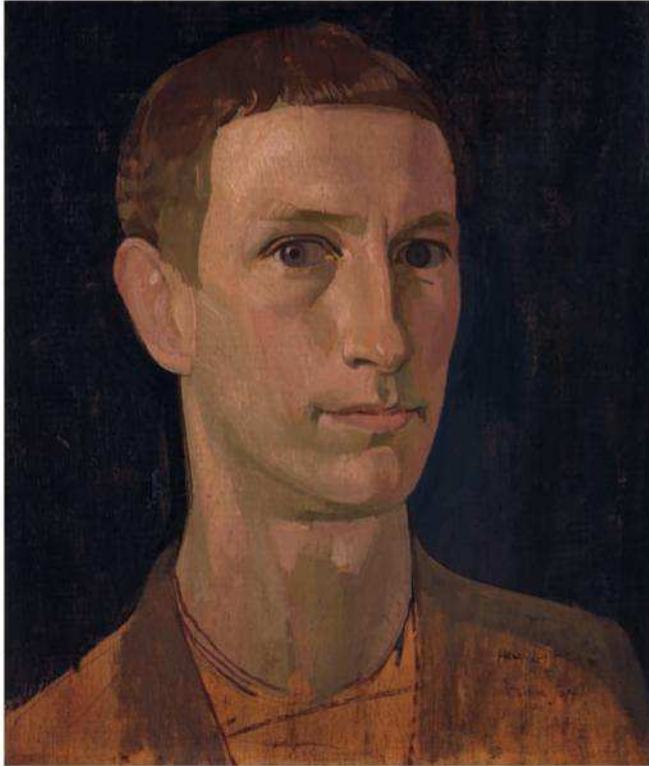
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Henry Lamb **SALISBURY MUSEUM** The King's House, The Close, Salisbury, Wilts **MESSUMS WILTSHIRE** Place Farm, Court St, Tisbury, Wilts

'Out of the Shadows' is an apposite title for Salisbury's Henry Lamb retrospective, as the artist has long been overshadowed by his friends, his tutors and early champions – such as Walter Sickert – and his brilliant student Stanley Spencer. Lamb lived in Chelsea, Paris and Brittany before World War I; he embraced bohemia and dressed like an 1860s dandy. He could easily be a character in Anthony Powell's *A Dance to the Music of Time*.

Born in 1883, Lamb was brought up in Manchester and educated at its grammar and medical schools. He escaped to London in 1905, enrolling at Chelsea School of Art, where he flourished under the tutelage of William Orpen and the mighty Augustus John, who introduced him to sybaritic Chelsea life. Lamb had brought a local lass with him, the enticing Nina Forrest, with whom he subsequently eloped to Paris. Their marriage was stormy. Henry called her Euphemia, after Mantegna's painting of the eponymous saint, but saintly she was not; she became an outrageous femme fatale, model and mistress to fleets of men, among them Jacob Epstein, Duncan Grant and Aleister Crowley.

Many of Lamb's compelling and unusual portraits of his famous friends and peers have come to define the sitters – and, perhaps, to eclipse their creator. One such is his 1914 painting of Lytton Strachey, in which the great critic and biographer appears seemingly boneless and inert, on the edge of a wicker chair, with interminably elongated legs and astonished eyebrows. The 1930 portrait of Evelyn Waugh, with a full-frontal hypnotic stare, captures the sitter's superciliousness.

*The Tea Party*, 1926, is bathed in the raw-umber glow of late afternoon. Stanley Spencer, to whom Lamb was mentor, is shown holding forth to the other sitters: the balding artist in the foreground, a coal merchant and his wife in their Sunday best, and the writer Frederick Leverton Harris. Lamb depicts himself as a detached observer, his back to the viewer, expressing the loneliness that was to be assuaged two years later when he married Pansy Pakenham, eldest daughter of the Earl of Longford. They lived happily at Coombe Bissett, near Salisbury, and, amid general squalor (Henry's motto was 'dinner before dust'), played host to assorted Bloomsberries and Bright Young Things.

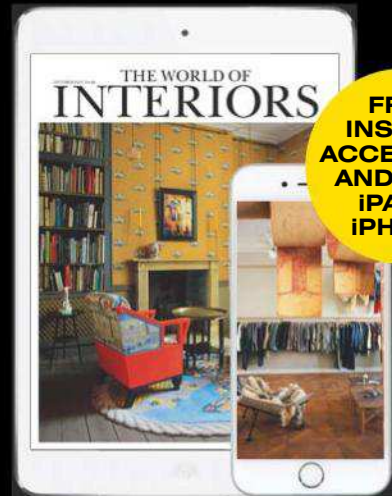
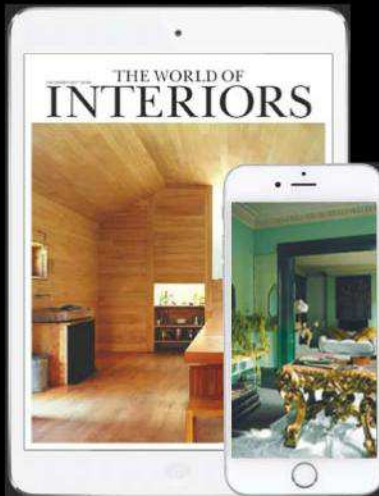
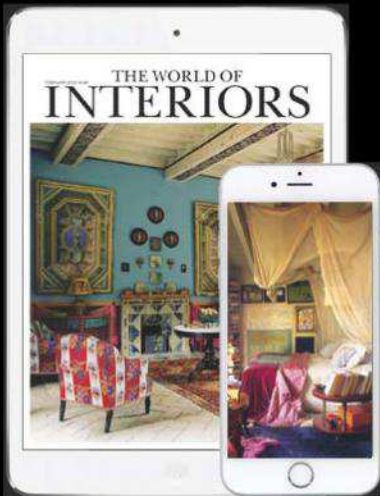
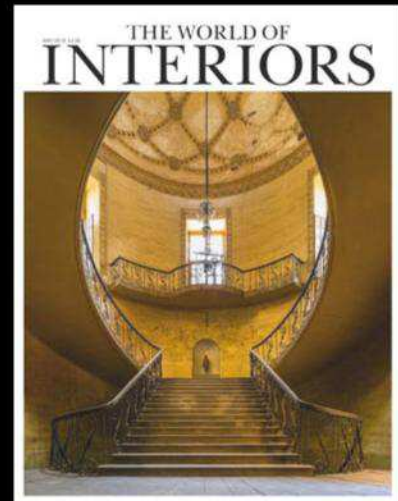
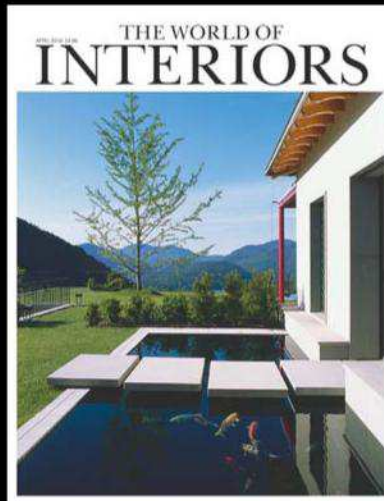
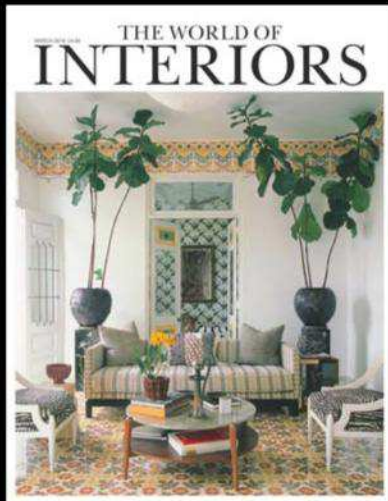
Lamb's charm and erudition garnered him trusteeships at Tate and the National Portrait Gallery and election to the RA; Messums will show his preparatory drawing for his portrait of Neville Chamberlain, painted on the eve of World War II. As illustrious as he was, his later commissions were conscientious but wooden, and portraiture became passé; crippled by arthritis, he died in 1960. In a letter to Waugh, Pansy Lamb wrote: 'You see English society of the 20s as something baroque and magnificent', and to some extent so did Henry; he was an artist of his time, who left a significant record of its faces. **HENRY LAMB: OUT OF THE SHADOWS**, at Salisbury Museum, runs 26 May-30 Sept, Mon-Sat 10-5, Sun 12-5, and is accompanied by a book by Harry Moore-Gwyn, published by Paul Holberton, rrp £25. **HENRY LAMB RA: PEOPLE & PORTRAITS**, at Messums Wiltshire, runs 26 May-8 July, Wed-Sat 10-5, Sun 10-4 ■ CELIA LYTTTELTON is an artist and writer

Opposite: *The Tea Party*, 1926, oil on canvas, 1.85 x 1.44m. This page, top left: *Self-Portrait*, 1914, oil on panel, 36.8 x 31.8cm.

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Lee Bul HAYWARD GALLERY Southbank Centre, Belvedere Rd, London SE1

South Korean artist Lee Bul has shown little in the UK, despite a 30-year international career during which her work has developed with impressive logic. Bul, born in 1962, had a traumatic childhood. Her parents, intellectual dissidents in the Korean dictatorship, were constantly harassed and forced to move house. This led Bul to feel a disconnection from society, which fed into her confrontational early performances in which she used her body as a battlefield. She hung upside-down, bound and naked, to talk about the experience of abortion; and appeared in the street dressed in freakish outfits sprouting body organs (*Cravings*, 1989).

If such work was about Bul herself being rendered half-human by the constraints of society, then the sculptures that followed were of half-human forms. Her surreally inspired series of 'Monsters' (1998-2011) could have emerged from a metamorphosis gone wrong. The female 'Cyborgs' (1997-2011) posit humans reaching perfection by merging with machines – yet their missing limbs and heads suggest that the ideal is far from achievable, even before they mutate into deviant hybrids of flora, insects and machines ('Anagram', 1999-2005).

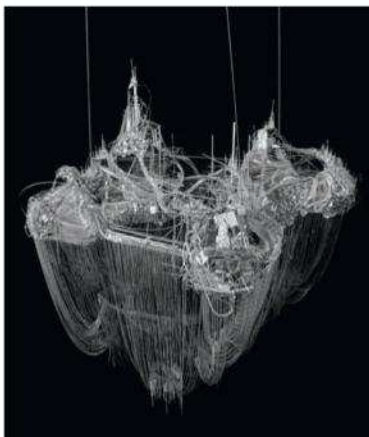
In 2005 Bul's focus moved on from inventing fictive bodies to realising imagined architectures, a shift towards encompassing the whole of society. These larger environments are built with liquidly baroque exuberance, but are ruins, consistent with a further failure of utopian aspiration. Instead of sculpting half-humans, Bul now pulls the actual bodies

of viewers into the labyrinthine mirrored structure of *Via Negativa II* (2014), fragmenting them into otherness via multiple reflections.

The echoes of Modernist buildings in her work will resonate with the cleanly restored Brutalism of the Hayward. Bul is interested in 'how people in the past envisioned their utopian future' while being in accord with Lyotard that grand narratives of progress and liberation are no longer possible. *Stenbau No. 2* (2007), for example, is directly based on Bruno Taut's drawings of implausible glass cities in the Alps; and the metallised zeppelin balloon of *Willing To Be Vulnerable* (2015-16) points up the failure of that particular fantasy of travel. She has also alluded to JG Ballard's vision of achieving completeness by being subsumed into technology, as in his 1973 novel *Crash*, which is driven by how flesh meets metal in

car accidents. Bul's paintings, too, are semi-organic, for she uses hair, leather and other animal materials: velvet manufactured from the excrement of silkworms; the mother-of-pearl secreted by shellfish.

Though Bul's themes are serious, indeed rather melancholic, they give rise to complex and rich combinations of shinily seductive materials. The visiting public may be perplexed as they ponder the half-human, the concept of the self in the modern era and our attitude towards the future – but they will also be wowed. LEE BUL: CRASHING runs 30 May-19 Aug, Mon, Wed, Fri-Sun 11-7, Thurs 11-9 ■ PAUL CAREY-KENT is an art writer and curator based in Southampton



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## Life in Motion: Egon Schiele/Francesca Woodman

TATE LIVERPOOL Albert Dock, Liverpool

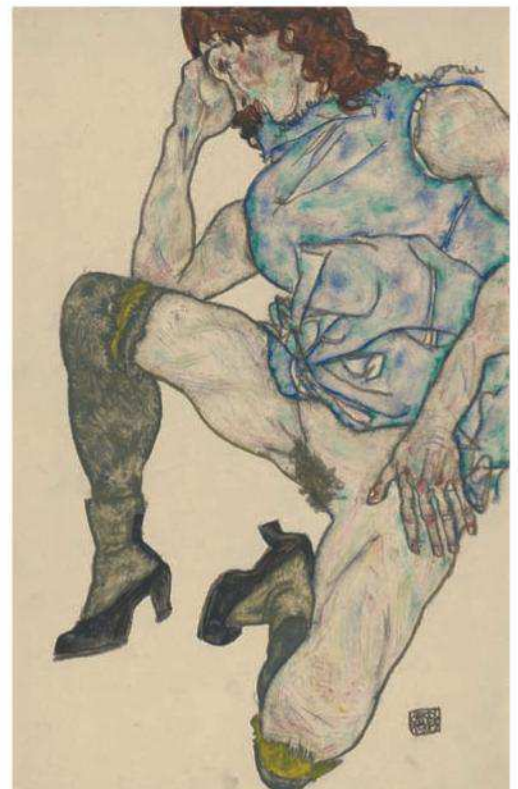
Decades have passed since the Austrian artist Egon Schiele (1890-1918) and the American photographer Francesca Woodman (1958-1981) last made a picture, yet neither's work has lost a scintilla of its extraordinary voltage. Both were precocious, if not prodigies – Woodman took her first, sublimely beautiful self-portrait at 13; Schiele began drawing at 18 months (according to his mother, that is). Both died young too, but not before producing masses of work. But why the comparison? What can the caustic scratchings in oil and ink of an Expressionist painter in turn-of-the-century Vienna possibly have in common with a kooky teenaged girl making photographs under the shadow of the Rocky Mountains in the 1970s? Well, quite a bit, as it happens.

A new exhibition at Tate Liverpool will demonstrate the several overlooked ways in which the work of these two artists converges. *Life in Motion* concentrates on portrayals of the body – a well-trodden subject that both Schiele and Woodman made entirely new. Both made extensive use of their own bodies in their work, partly for convenience, one assumes, but also because it permitted a scalding level of scrutiny, one that is uncomfortably intimate at times. And rarely are these bodies at rest. They crumple and arch, leap and coil. Identity is unmoored, emotions in flux.

Take *Self-Portrait in Crouching Position*, from 1913, in which Schiele seems about to vault from the frame, his body a mass of bony angles and sharp corners. Above claw-like limbs, the lips are obscenely red, the face stricken. Such extreme distortions were a world away from the classical nude and horrified many. Can we see reflected in them the Vienna of his contemporary, Freud, where sex and death were unusually prevalent? Schiele's father died of syphilis when he was a boy, for instance – is this why illness often seeps into his bodies, in green-tinged, enflamed flesh, in hollow eye sockets? 'They were intended to look buckled under, the bodies of those who are tired of life, suicidal,' Schiele said.

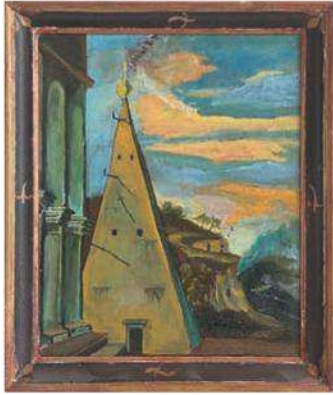
This is really where Schiele and Woodman diverge, because her images, though coloured in part by her eventual suicide, and sometimes quite gothic, set as they are against a decay-filled backdrop of peeling wallpaper and velvet chairs, are actually very witty, funny even. And although Woodman is very often naked in the pictures, they bear none of the brutal sexuality that marks Schiele's women. Those in which Woodman contorts her body, meanwhile, tugging it with clothes'-pegs or sticky tape, are simply visual puzzles in the Surrealist vein rather than tortured or lurid.

Is the correlation between the two artists overly stretched, then? I think it is, at points, but there are enough moments in the exhibition where the comparison is so true and so startling that it brings you up short, flushing the work with new meaning. That's got to be good. **LIFE IN MOTION: EGON SCHIELE/FRANCESCA WOODMAN** runs 24 May-23 Sept, Mon-Sun 10-5.50 ■ LUCY DAVIES writes on art and photography for the 'Telegraph'



From top: Francesca Woodman, *Untitled*, 1975-80, photograph, gelatin silver print on paper, 14.1 x 14cm; Egon Schiele, *Self-Portrait in Crouching Position*, 1913, gouache and graphite on paper, 32.3 x 47.5cm; Francesca Woodman, *Untitled*, 1975-80, photograph, gelatin silver print on paper, 14.1 x 14cm.

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1 Seeing double – Pia Pizzo, *Untitled*, 1965, at Sotheby's S2. 2 Loving the ruins – Celia Lyttelton, *Telmessos Burial Tombs*, 2013, at Serena Morton. 3 Dreaming spires – John Thomson, *Panorama: the Chao Phraya River and Rattanakosin Island*, 1865, at the Brunei Gallery.



4 Singular market – Lorenzo Vitturi, from 'Money Must Be Made', 2017, at Flowers. 5 Baby boon – Baltasar Lobo, *Motherhood*, 1986, at Connaught Brown. 6 Sole trader – Tarka Kings, *Cressida's Garden*, 2017, at Offer Waterman. 7 Step out – Julian Opie, *Faime*, from 'Walking Statuettes', 2017, at Alan Cristea



LONDON

**ALAN CRISTEA GALLERY PALL MALL, SW1** *Until 16 June. Mon-Fri 10-5.30, Sat 11-2 (closed 26 & 28 May).* New and recent editions by Julian Opie, including work in three dimensions: bronze or painted model-board statuettes of passers-by; screenprinted tower-block sculptures.

**AUSTIN DESMOND FINE ART PIED BULL YARD, WC1** *11 May-30 June. Mon-Fri 10.30-5.30, Sat 11-2.30.* Work from Pinochet's Chile. Mario Fonseca censored his own self-portraits, masking his eyes or blurring his face, while Mauricio Valenzuela shot in fog and low light to weight his photographs with a sense of oppression.

**BELMACZ DAVIES ST, W1** *Until 16 June. Mon-Fri 9.30-6, Sat 11-5.* They just want your extra time: a synaesthetic 27-artist group show/jam paying tribute to the music and image of Prince.

**BERNARD JACOBSON GALLERY DUKE ST, SW1** *Until 30 June. Mon-Fri 10-6, Sat 11-2.* Fluid situation: William Tillyer has collaborated with poet Alice Oswald to create a sequence of watercolours and words on the theme of water.

**BRUNEI GALLERY AT SOAS THORNHAUGH ST, WC1** *Until 23 June. Tues, Wed, Fri, Sat 10.30-5, Thurs 10.30-8.* Intrepid Scottish photographer John Thomson (*WoI* Aug 1997) offered his glass-plate negatives of south-east Asia to collector Henry Wellcome in 1921, but died before negotiations were concluded. Preserved in the Wellcome Library ever since, they have now been digitised and printed at large format.

**CASTOR PROJECTS RESOLUTION WAY, SE8** *17 May-23 June. Fri, Sat 12-6.* A dab hand in Deptford: Claire Baily's wall-based sculptures, moulded from Jesmonite or pulped paper.

**CONNAUGHT BROWN ALBEMARLE ST, W1** *31 May-30 June. Mon-Fri 10-6, Sat 10-12.30.* Sensual bronzes by Spanish sculptor Baltasar Lobo (1910-93).

**COPPERFIELD COPPERFIELD ST, SE1** *10 May-23 June. Wed-Sat 12-6.* Eight artists skewer the British seaside experience and detect a whiff of prejudice – or is that Alex Farrar's *Sweat Paintings*?

**CRANE KALMAN GALLERY BROMPTON RD, SW3** *Until 9 June. Mon-Fri 10-6.* Dynamic, richly coloured abstract works by Stanley William Hayter, founder of Paris print studio Atelier 17.

**ESKENAZI CLIFFORD ST, W1** *10 May-1 June. Mon-Fri 9.30-5.30, 12 & 13 May 10-5, 19 & 26 May 10-1.* A scholarly but no less bizarre display of *gogottes*: 30-million-year-old sandstone concretions found at Fontainebleau, used to adorn the gardens at Versailles, and admired by the Surrealists and Henry Moore. *Plus*, fine Song Dynasty ceramics.

**ESTORICK COLLECTION CANONBURY SQUARE, N1** *Until 24 June. Wed-Sat 11-6, Sun 12-5.* Chic flicks: exploring Modernist architecture's influence on 1930s Italian cinema via film clips, sketches and photographs from the RIBA archives.

**FLOWERS KINGSLAND RD, E2** *11 May-30 June. Tues-Sat 10-6.* Lorenzo Vitturi's series of work navigating the vast Balogun Market in Lagos, Nigeria. He uses his purchases – household goods, prayer mats, gourds, animal horns – as the basis for painted and collaged assemblages, and photographs the vendors so that their identities are concealed by their wares.

**LONG & RYLE JOHN ISLIP ST, SW1** *24 May-22 June. Tues-Fri 10-5.30, Sat 11-2.* Kate Montgomery's small and intense casein paintings of interior spaces, dominated by the play of pattern.

**LORFORDS LONDON LANGTON ST, SW10** *10 May-1 June. Mon-Fri 9.30-5.30.* Perky Dada-esque collages by writer Wolf Mankowitz (1924-98).

**NUNNERY GALLERY BOW RD, E3** *Until 24 June. Tues-Sun 10-5.* The textile trade along east London's River Lea is resurrected by historic fabrics (a 1769 calico from Robert Jones & Co's Old Ford manufactory; William Morris's 'Lea') and new work making use of traditional dyes.

**OFFER WATERMAN ST GEORGE ST, W1** *24 May-20 June. Mon-Fri 10-6, Sat 12-4.* Tarka Kings's coloured-pencil drawings are contradictory in nature, being minutely, almost scientifically observed, but hazy and dream-like in effect.

**OSBORNE SAMUEL DERING ST, W1** *10 May-8 June. Mon-Fri 10-6.* Aegean genie: 50 magical paintings and drawings of Hellenic subjects, direct from John Craxton's estate, to accompany the British Museum's 'Charmed Lives in Greece'.

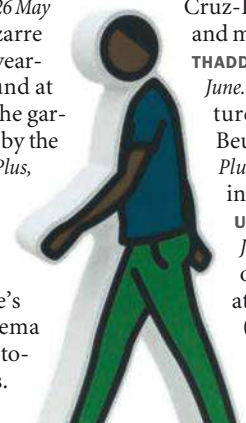
**PANGOLIN KINGS PLACE, YORK WAY, N1** *Until 2 June. Mon-Sat 10-6.* William Tucker made *Subject and Shadow* in 1962, but destroyed it because he couldn't reconcile the two elements. The solution occurred to him last year, so the 83-year-old re-made the piece for this show of slick early work and craggy later bronzes.

**SERENA MORTON LADBROKE GROVE, W10** *Until 9 June. Tues-Fri 10-5, Sat 11-4.* Crumbling ruins, Arcadian landscapes and shadowy mythological figures in paintings by Celia Lyttelton (who writes about Henry Lamb on p.227).

**SOTHEBY'S S2 ST GEORGE ST, W1** *Until 13 July. Mon-Fri 10-6.* The first of two London surveys this summer about experimental artist-run gallery Signals. True to its restless spirit, this show will be re-hung (with work by Carlos Cruz-Diez, Liliame Lijn, Mira Schendel and many others) at regular intervals.

**THADDAEU'S ROPAC DOVER ST, W1** *Until 16 June. Tues-Sat 10-6.* Zoomorphic sculptures and clay-wrapped tools from Beuys's installation *Stag Monuments*. *Plus*, Alvaro Barrington's paintings in (all colours of) flesh tones.

**UCL ART MUSEUM GOWER ST, WC1** *Until 8 June. Tues-Fri 1-5.* The mixed fortunes of women artists who won prizes at the Slade in its early years. Some (Gwen John, Winifred Knights) met with success; others failed to overcome prejudice.





1

**OUTSIDE LONDON**

**BATH HOLBURNE MUSEUM** *Until 1 July. Mon-Sat 10-5, Sun, bank hols 11-5.* Silver tableware from the Goldsmiths' Company collection. *25 May-16 Sept*, stately progress: National Trust houses (temporarily) give up their Dutch Golden Age paintings for a touring exhibition.

**BIRMINGHAM IKON** *Until 3 June. Tues-Sun, bank hols 11-5.* Rie Nakajima's sound works, made by moving, striking or otherwise activating dozens of small found objects spread out on the floor. *Until 10 June*, forty years on: Langlands & Bell have been working together since they met at Middlesex Poly in 1978. Here, reliefs, portraits and animations probe the architecture and infrastructure of global tech giants.

**CARDIFF MARTIN TINNEY GALLERY** *Until 2 June. Mon-Fri 10-6, Sat 10-5.* In Kyffin Williams's robust landscapes, villages and hills are built up from impasto oils layered on with a knife. **COLCHESTER FIRSTSITE** *Until 28 Oct. Mon-Sun 10-5.* Complete with wobbly postcard stands, this creaky display of Bronze Age artefacts from an outmoded museum is in fact a mischievous mixture of eBay finds and works in bronze from the stable of London gallery Hauser & Wirth. Classicist Mary Beard had a hand in the tongue-in-cheek affair, which was first presented at Frieze last autumn.

**COMPTON WATTS GALLERY** *Until 3 June. Tues-Sun 11-5.* Hammersmith & Fulham Council lends out its Cecil French Bequest of Pre-Raphaelite paintings and drawings, normally hung at Leighton House. *Until 10 June*, paintings and prints by Richard Bawden, son of Edward (see pp.108-113) are teamed with those of Chloë Cheese, the daughter of Bawden senior's pupil and collaborator Sheila Robinson.

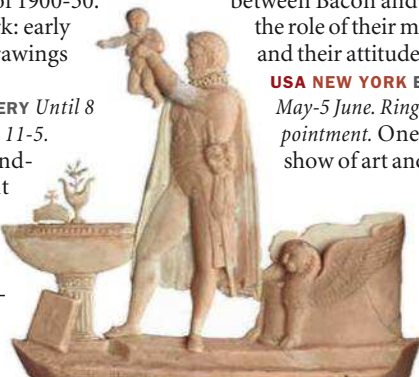
**EDINBURGH FRUITMARKET GALLERY** *Until 3 June. Mon-Sun 11-6.* Tiny fierce paintings, drawings of body parts or tools that veer from the suggestive to the downright rude, and 'language pieces' – texts and conversations about art that became part of a conceptual practice – by New York artist Lee Lozano (1930-99).

**SCOTTISH NATIONAL GALLERY OF MODERN ART** *Until 10 June. Mon-Sun 10-5.* Sex on the beach: Edward MacEwan Baird's Surrealist take on *The Birth of Venus*, painted as a wedding present for his friend James McIntosh Patrick, figures in a survey of Scottish art of 1900-50.

*Until 16 Sept*, body of work: early paintings and recent drawings by Jenny Saville.

**HASTINGS JERWOOD GALLERY** *Until 8 July. Tues-Sun, bank hols 11-5.*

Lyrical paintings responding to the Cornish light and later meditative works by Paul Feiler, German-born but St Ives-based, whose centenary falls this year.



**LYMINGTON ST BARBE MUSEUM & ART GALLERY** *Until 10 June. Mon-Sat 10-5, Sun 10-4.* Divining intervention: painter Mary Anne Aytoun-Ellis and poet Clare Best's collaborative work inspired by secret tracts of water in the south of England. *16 June-23 Sept*, how artist Norman Wilkinson came up with the scheme to cover World War I warships with dazzling pattern.

**PETWORTH KEVIS HOUSE GALLERY** *Until 23 June. Tues-Sat 10-4.30.* Grain store: Anne Desmet's selection of contemporary wood engravings. **MONCRIEFF-BRAY GALLERY** *19 May-17 June. Wed-Sat 11-4, Sun 11-2.* Summer show of sculpture in the landscaped garden and Sussex barn.

**POOLE POOLE MUSEUM** *26 May-30 Sept. Mon-Sun 10-5.* This handsome, heavyweight Augustus John survey focuses on his early and mid-career drawings and etchings.

**SNAPE MALTINGS LETTERING ARTS TRUST** *Until 24 June. Mon, Fri-Sun 11-5.* The work of designer and calligrapher Berthold Wolpe, creator of Britain's most widely used advertising typeface (Albertus, as I'm sure you know).

**SUDBURY GAINSBOROUGH'S HOUSE** *Until 17 June. Mon-Sat 10-5, Sun 11-5.* Cedric Morris's student Maggi Hambling selects from 100 of his works, a recent bequest to this museum.

**WELBECK HARLEY GALLERY** *Until 17 June. Mon-Sat 10-5, Sun 10-4.* Loves labourers: overcoming huge technical challenges, Clare Twomey has made porcelain lithophanes at A3 size depicting workers on the Welbeck estate. *Until 15 July*, small functional and larger sectioned pots by Northern Irish maker Adam Frew. Plus, sculptures, panels and vessels picked out by the National Glass Centre, Sunderland.

**WEST BRETTON YORKSHIRE SCULPTURE PARK** *Until 2 Sept. Mon-Sun 10-6 (grounds), 10-5 (chapel), 11-4 (Longside Gallery).* Chiharu Shiota's cloud of thread occupies the chapel. See April issue. *26 May-28 April 2019*, a root-and-branch presentation of work by Italian artist Giuseppe Penone, who is interested in the intersection of art and our natural environment.

**FRANCE RUEIL-MALMAISON ATELIER GROGNARD** *Until 9 July. Mon, Wed-Sun 1.30-6.* How Napoleon commissioned art to reinforce his position.

**SWITZERLAND BASEL FONDATION BEYELER** *Until 2 Sept. Mon, Tues, Thurs-Sun 10-6, Wed 10-8.* The first exhibition to examine the relationship between Bacon and Giacometti considers the role of their muse Isabel Rawsthorne and their attitudes to their studios.

**USA NEW YORK EERDMANS FINE ART** *15 May-5 June. Ring 00 1 212 920 1393 for appointment.* One careful owner? A fun show of art and objects from the collections of famous figures, including Bogart and Bacall's limed-oak chest as well as socialite CZ Guest's rattan bicycle ■

collections of famous figures, including Bogart and Bacall's limed-oak chest as well as socialite CZ Guest's rattan bicycle ■

- 1 Back to black – Harry Hudson Rodmell, *RMS Oceanic being repainted*, 1919, in Lymington.
- 2 Tale of a tub – Augustus John, *Washing Day*, c1915, in Poole.
- 3 Pecking order – Ambrosius Bosschaert the Younger or Abraham Bosschaert, *Blackbird, Butterfly and Cherries*, c1635-45, in Bath.



2



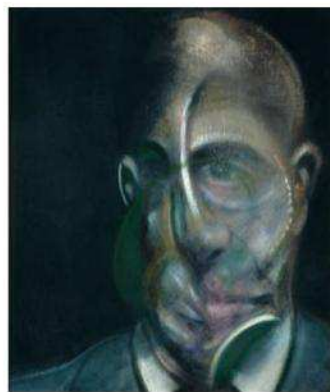
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- 4 Any old iron – bronze head from eBay, in Colchester.
- 5 Lucky strike – Giuseppe Penone, *Lightning Tree*, 2012, in West Bretton.
- 6 Friends like these – Francis Bacon, *Portrait of Michel Leiris*, 1976, in Basel.
- 7 Wax lyrical – after Louis Lafitte, *Baptism of the King of Rome*, 1811, in Rueil-Malmaison



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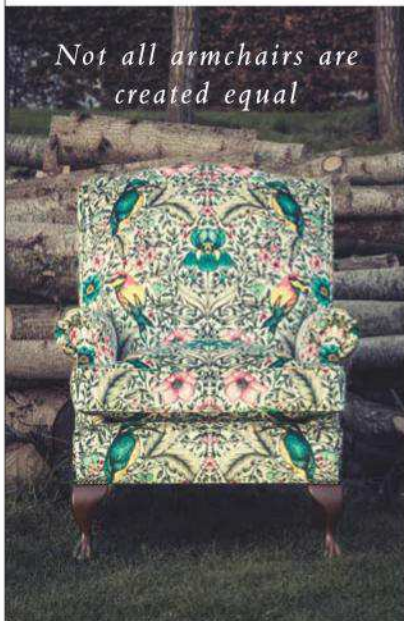


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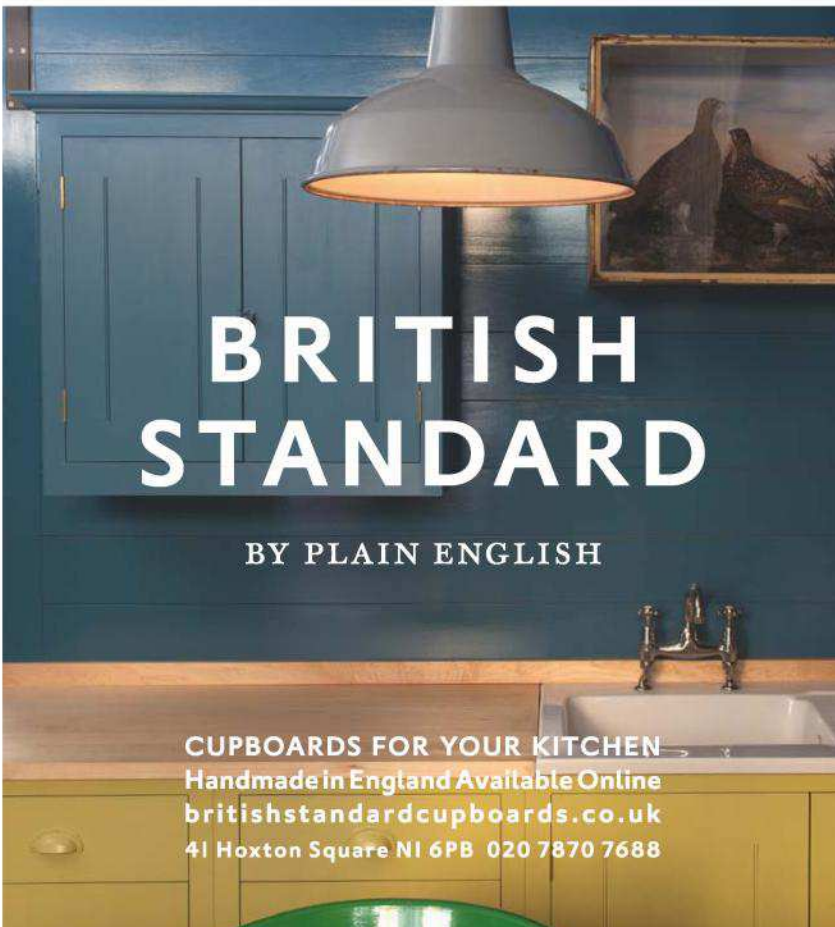


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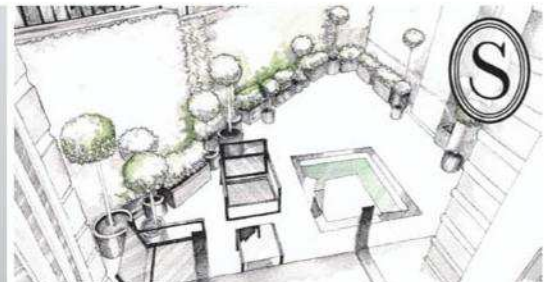
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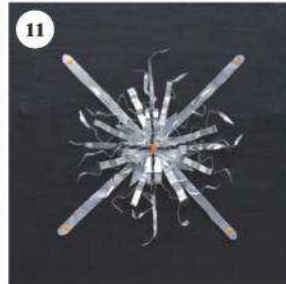
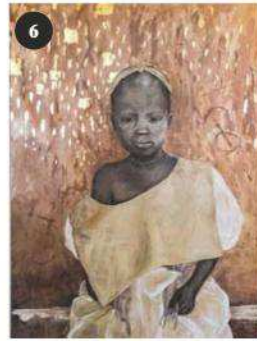
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**1. SOPHIA KHAN** is a New York based traveling artist, whose ethereal watercolours celebrate the timelessness of majestic sites throughout the world. Subjects include Venice, Tuscany, Morocco, Spain, and Paris. To collect her art, or to commission a painting inspired by a place memorable to you, visit [www.sophiakhanstudio.com](http://www.sophiakhanstudio.com)

**2. ABIGAIL MORRIS** is a contemporary artist from the western United States. A majority of her abstract- impressionist paintings are created entirely by hand, without paint brushes or palette knives. Her work can be found in private collections around the world. For enquiries about commissioning or purchasing a piece, email [abigailmorrisartwork@gmail.com](mailto:abigailmorrisartwork@gmail.com) or visit her websites [www.abigailmorrisart.com](http://www.abigailmorrisart.com) or [www.saatchiart.com/abigailmorris](http://www.saatchiart.com/abigailmorris)

**3. CHAYA MALLAVARAM** is a modern impressionist and abstract painter based in the suburbs of Boston, USA. Inspired by the works of Monet, Van Gogh and the colours from India where she grew up, she combines vibrant colours and bold textures in her paintings. For more information, visit [www.chayafineart.com](http://www.chayafineart.com) or email [chaya@chartzie.com](mailto:chaya@chartzie.com)

**4. MARYANNE KATSIDIS** is an emerging artist based in Melbourne, Australia. Inspired by human behaviour, her paintings shine a light on our society, one that believes that being ourselves is not enough, instead using the canvas to ignite a vibration and conversation of self-acceptance. Visit [www.maryannekatsidis.com](http://www.maryannekatsidis.com) or email [maryanne@maryannekatsidis.com](mailto:maryanne@maryannekatsidis.com) to find out more.

**5. ANNIE MORAN** is an artist based in New Orleans, USA, whose work is in a growing number of private and public collections. Her delicate yet powerful watercolours and interior murals reflect a deep appreciation for nature and culture, particularly that of New Orleans and the Gulf South region. Gallery quality prints are available at [www.anniemoran.com](http://www.anniemoran.com) For commissions and originals, email [info@anniemoran.com](mailto:info@anniemoran.com)

**6. SUSI ROOD** is a South African artist who draws inspiration from all of Africa's beauty, people and unique landscapes. Her subject matter varies greatly. She uses paint in many ways to create the mood and an emotional response from the viewer, not just a visual sensation. The earthy colours that she is drawn to depict the very nature of Africa. Her works are infused with emotion which is derived from the subject being painted. For more information, visit [www.susiroodart.com](http://www.susiroodart.com)

**7. MARTHAN MASTERSON** uses her paintings to chronicle her life

her paintings evoke a rich visual harmony derived from the juxtaposition of precision and randomness. Pictured is "Southern Comfort", 60" x 12", acrylic on canvas. For more information, contact Octavia Gallery, New Orleans, LA or Houston, TX, or [marthanhmasteron.com](mailto:marthanhmasteron.com)

**8. CHRISTOPHER BRODY** is an artist in the Hudson Valley region of New York, USA. With a firm belief in the value of handcraft as art, he specialises in mosaics, art pottery, and bespoke tile for installation. Shop available pieces or enquire about custom work at [christopher-brody.com](http://christopher-brody.com)

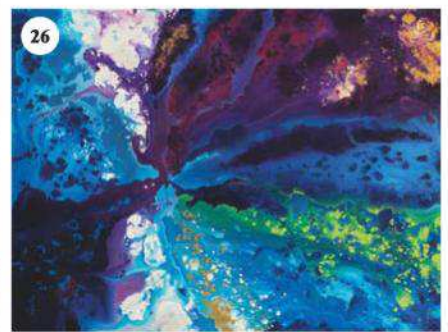
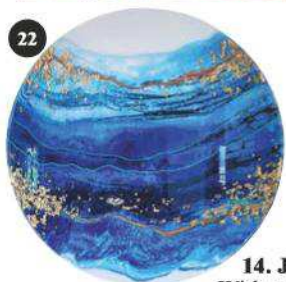
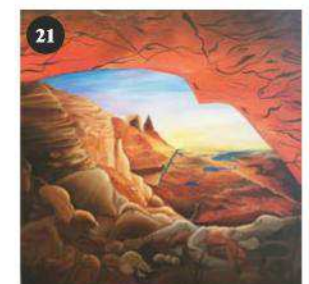
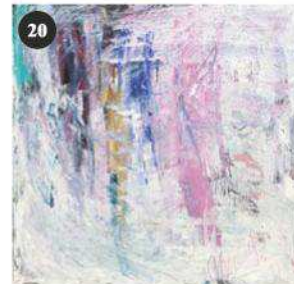
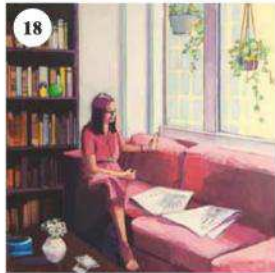
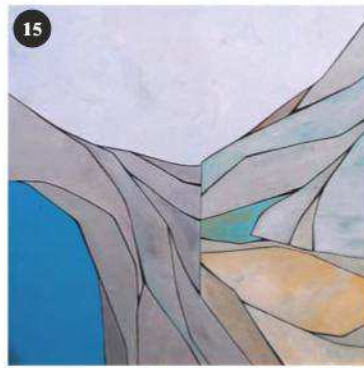
**9. RUTH WALDRON** is inspired by nature. Her work is abstract and vibrant in colour and movement. Working on paper and canvas using acrylics and mixed media, her intention is to provoke pleasure and positivity through dynamic colour and form. Contact her at [ruthwaldronart@gmail.com](mailto:ruthwaldronart@gmail.com) or find on Instagram @ruthwaldronart

**10. ELENA GUAL** developed her own style after studying classical art. Wishing to captivate the public with her mosaic paintings, mainly figurative or landscapes, by mixing the stillness of the "masters techniques" with the fluidity and strength of the contemporary art. She moved to the UK from Spain to develop her passion and is now based in London. For information about her work and / or commissions, visit [www.elenagual.art](http://www.elenagual.art)

**11. JOHANNA MERKELL** is an emerging artist living in Sweden. Working with different materials and metals, she takes inspiration from nature and fantasy to create her pieces. Find her on Instagram @artbymerkell or for more information and commissions email [artbymerkell@gmail.com](mailto:artbymerkell@gmail.com)

**12. FLO SCHELL** is a NY Metro-based artist known for vibrant colouring and expressive work. Her pieces are emotional and strong; often purchased as signature pieces for a special room. Her work has exhibited in NY and NJ at urban studio unbound, torche' gallerie and Monmouth Museum. Commissioned works reside in Australia and Canada. Find out more at [www.floschell.com](http://www.floschell.com)

**13. MARTA SFORNI** is an Italian painter living between Venice and Berlin. Her highly decorative oil paintings, watercolours, monotypes and drawings are inspired by the glorious interiors of Venice's secret palaces. Murano glass chandeliers, mirrors and textiles are an endless journey towards the discovery of abstraction and ornament. For more information or commissions, contact [info@martasforni.com](mailto:info@martasforni.com) or visit [martasforni.com](http://martasforni.com)



**14. JANA YOUNG** is an artist based in Atlanta. With a background in textile design, her work has maintained an organic aesthetic inspired by nature, texture, and design. While experimenting with new materials and surfaces, she primarily focuses on the fluidity of inks and watered down acrylics. Visit [www.janainkandpaper.com](http://www.janainkandpaper.com) for more information.

**15. MELANA BONTRAGER** resides near Seattle, WA. She uses ink and acrylic medium to create compositions which explore human emotion. Melana has degrees in Fine Art and Art Therapy which inspire both her experimental techniques and the emotional intimacy with which she creates. Visit [mbontrager.com](http://mbontrager.com) or [mbontragerart](https://www.instagram.com/mbontragerart) on Instagram to find out more.

**16. HENNY LATUL** is a landscape painter and a digital art maker, based in the Netherlands. Her semi abstract landscapes are inspired by light, space and silence. Turning her paintings into multi exposures, she succeeds in creating mysterious landscapes. For purchase and commissions, visit [www.hennylatulart.nl](http://www.hennylatulart.nl) or see her most recent work on Instagram [@ny\\_latul](https://www.instagram.com/ny_latul)

**17. CATALINA GOMEZ-BEUTH** is a Colombian artist, based in the United States. Her art celebrates peoples' diversity, avoiding the boundaries created by skin colour emphasizing the gestures of the subject with vibrant colours around it. Visit [www.catalinagomezbeuthart.com](http://www.catalinagomezbeuthart.com) or email [catagomezbeuth@gmail.com](mailto:catagomezbeuth@gmail.com)

**18. SARAH CREASMAN** is located in Fayetteville, Arkansas. Her work portrays interior, domestic narratives. She works from family photographs, and paints objects from her current home into the image. Her work focuses on visual representation of memory and created memory. Visit [www.sarahcreasman.com](http://www.sarahcreasman.com) or email [sarah@sarahcreasman.com](mailto:sarah@sarahcreasman.com) for commission enquiries or search Instagram [@sarahpaintings](https://www.instagram.com/sarahpaintings) to see more.

**19. HEIDI LOWELL** is a watercolour artist living in Austin, Texas. Her beloved watercolour mosaics can be found online and in galleries. She is currently completing an artist residency at Wild Basin Nature Preserve. To find out more, visit [www.heidilowell.art](http://www.heidilowell.art) or email [heidi@heidilowell.art](mailto:heidi@heidilowell.art)

**20. CHRISTINA COTTINGHAM** is an abstract expressionist artist based in Charlotte, NC. The way she attacks her canvas with vigorous gestural expressionism and intuitively uses unique colour combinations has gained attention around the globe. Visit her site at [www.christinacottinghamfineart.com](http://www.christinacottinghamfineart.com) and follow her story on

**21. ROXANE GABRIEL** always had a love for art growing up but didn't get into oil painting until she started her consulting business which allowed for free time between clients. She hopes to inspire and affect people with her love for art and dreamlike visions. For more information, visit [www.roxanegabrielart.com](http://www.roxanegabrielart.com) or email [roxanegabriel@gmail.com](mailto:roxanegabriel@gmail.com)

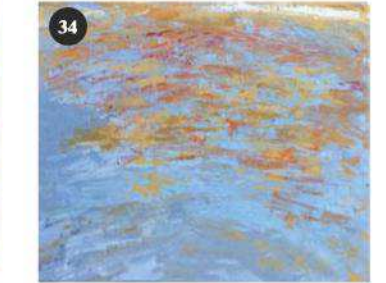
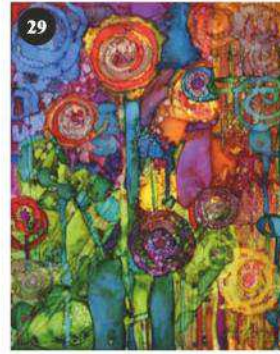
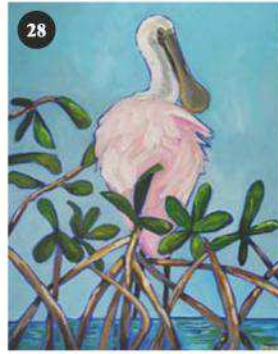
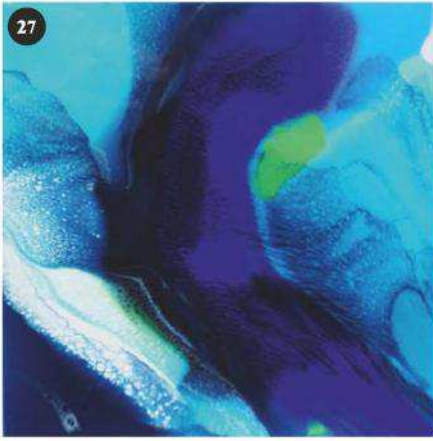
**22. KRISTIN MILLER** is an Australian based abstract resin artist. She travels the world finding her inspiration through nature and beachscapes. Her artworks portrays the tranquillity, balance and connection between nature and herself. She uses the technique of various layers to create an illusion of depth and complexity, along with a stunning glass finish. Visit [www.kristinmillerart.com](http://www.kristinmillerart.com) or email [kristinmillerartist@outlook.com](mailto:kristinmillerartist@outlook.com) to commission a piece.

**23. EMMA BENNETT** is a graduate of Dartington College of Art, now residing in West Sussex. Her abstract expressionism captures the tumultuous facets of the natural world, selling in countries all over the world. Visit [ArtFinder.com/emma-bennett](http://ArtFinder.com/emma-bennett) or Instagram [@e.bennett\\_artwork](https://www.instagram.com/e.bennett_artwork) or email [emmabennett122@hotmail.co.uk](mailto:emmabennett122@hotmail.co.uk) for more information.

**24.** At the centre of **ANJA HRBATSCHKE**'s art is a love for aesthetics and topics within society. Her art stands for being bold which is reflected by her use of strong colours and various materials. In 2019 her work will be seen in 5\* Hotels throughout Germany. Find her on Instagram [@anja\\_hrbatschek\\_art](https://www.instagram.com/anja_hrbatschek_art) or visit [www.anjahrbatschek.com](http://www.anjahrbatschek.com) for further information.

**25. JOCELYN CLAIRE BURKE** is a Canadian artist painting abstract memories of wild places and sensory experiences. Through personal visual languages of colour and mark-making, she collaborates with collectors and designers on custom works to create a sense of place that is in conversation with the environments they're made for. To learn more or enquire, visit [www.jocelynburke.com](http://www.jocelynburke.com) email [jocelyn.burke@gmail.com](mailto:jocelyn.burke@gmail.com) or search Instagram [@jocelyn\\_claire\\_burke](https://www.instagram.com/jocelyn_claire_burke)

**26. JENNIFER BLIX** is an American modern expressionism artist specialising in custom fluid acrylics. Her technique of blending paint and water in specific varying ratios creates dynamic flows that she layers to portray difficult emotions and situations. Featured artwork is "Ripped." To learn more, visit [www.jenniferblixart.com](http://www.jenniferblixart.com)



**27. AMELIA MILLS** is a British resin artist based on the Norfolk coast. Inspired by the sea and the importance of ocean conservation, she creates beautiful works that capture the vibrant colours and dynamic movements of the oceans. Recently commissioned by British Airways First to create the magazine's "Water" themed cover. Visit [www.ameliamills.com](http://www.ameliamills.com) to find out more.

**28. TAMEIA KOSHIOL** is an abstract impressionistic painter working in acrylic and oil on canvas. A Florida based artist, passionate about colour, her work is a reflection of the warm lush scenery that brings her joy and happiness. For more information, visit [www.tamelakoshiolart.com](http://www.tamelakoshiolart.com) or email [tamela@tamelakoshiolart.com](mailto:tamela@tamelakoshiolart.com)

**29. VICKI BARRY** is an alcohol ink artist captivated by vibrant, transparent colour. An endlessly inspiring and beautiful medium, alcohol ink lends itself well to both floral and abstract art. Find a catalogue of her work at [vicki-barry.pixels.com](http://vicki-barry.pixels.com) For original paintings, commissions, or custom-sized giclee reproductions, contact her at [vickibarryart@gmail.com](mailto:vickibarryart@gmail.com)

**30. LYNNETTE DRIVER** is an emerging abstract artist from North Carolina. After a career as a muralist and decorative artist in the Chicago area, she moved to the Blue Ridge Mountains. She uses the beauty of nature surrounding her to guide her colour choices and inform her abstract works. For more information, visit [www.lynnnettedriver.com](http://www.lynnnettedriver.com) email [lynnnettedriver1@gmail.com](mailto:lynnnettedriver1@gmail.com) or search Instagram @lynnnettedriver

**31. LAURA JENKINS** is a self-taught artist that resides on the Eastern Shore of Maryland. With its rural charm of waterways, marshes and delightful seaside, there is never a lack of inspiration. She is represented by The Red Queen Gallery in Onancock, Virginia; another seaside village with equal appeal. Her work aims to capture the beauty that surrounds us. Visit [laurajart.com](http://laurajart.com) or email [ljsophie@aol.com](mailto:ljsophie@aol.com) to find out more.

**32. SUZANNE GUILD** is an American artist from Mississippi. Her mixed media abstracts focus on the relationship between light and dark. Inspired by listening to praise music, she desires to bring joy through her art. Visit Instagram @suzanneguildart or email [suzanneguildart@gmail.com](mailto:suzanneguildart@gmail.com) for

**33. EMILY DUCHSCHERER KIRK** is a Somerset based expressionist. She explores emotions with acrylic and inks and uses vibrant colours to create deep textured art. Featured is "Where The Wild Flowers Grow" 100x50cm. Available for commissions, email [emily@wallartbyemily.co.uk](mailto:emily@wallartbyemily.co.uk) or search @emilyduchscherekirkart on social media. Visit [www.wallartbyemily.co.uk](http://www.wallartbyemily.co.uk) to see more.

**34. KATRINA ROSE**'s work is influenced by light and her recent paintings tend towards impressionism and are now created mainly with a palette knife. Pictured is "Reflections", acrylic, 30 x 25cms. Visit [www.katrinarose.co.uk](http://www.katrinarose.co.uk) or contact [katrinamerose@gmail.com](mailto:katrinamerose@gmail.com) to find out more.

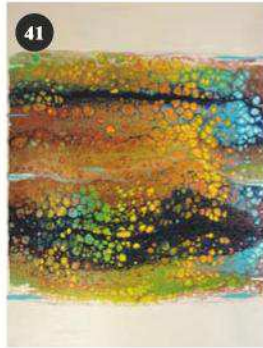
**35. AMY JOBES** is an impressionist painter based in North Devon, UK. Her landscapes are inspired by the huge skies and endless horizons of the stunning local coastline and Exmoor. Sign up to her mailing list at [www.amyjjobs.com](http://www.amyjjobs.com) or email [amy@amyjobs.com](mailto:amy@amyjobs.com) to find out more.

**36.** Abstract work is wonderfully freeing! **AURORA WINKLER** hopes her paintings, with their wild patterns, textures and colours, welcome the viewer into a thoughtful and open ended narrative space within their mind, where they can spin their own story of place and time. Visit [www.aurorawinklerart.com](http://www.aurorawinklerart.com) or email [awinklerart@gmail.com](mailto:awinklerart@gmail.com) to find out more.

**37. LIZ NICHOLS** is an American artist based in Chattanooga, Tennessee. Using oil and a touch of gold leaf she creates ethereal paintings inspired by nature's light, movement, and beauty. Her work expresses a moment of admiration and wonder. Visit [www.liznichols.com](http://www.liznichols.com) for more information.

**38. ARRINGTON MAGNY** is a contemporary abstract artist. Living between cultures and countries contributes to the breadth of experiences synthesised in her layered compositions. Magny's work is shown and collected around the world. International shipping available. For more information, visit [www.arringtonart.com](http://www.arringtonart.com) or email [contact.arrington.art@gmail.com](mailto:contact.arrington.art@gmail.com)

**39. INGRID CHING** is an abstract artist who focuses on raw emotion and the everyday world to elicit an unfiltered emotion. Her unique style combines vibrant colours, vivid texture, combined with glitter, and sequins, and crystal embellishments for an overwhelming experience for the senses. Visit [www.ingridandching.com](http://www.ingridandching.com) or Instagram @ingridandching to find



**40. CHRISTINA HIBBARD's** bold and bright abstract paintings are inspired by her roles as a woman and a new mother. She paints intuitively, meaning she doesn't have an end goal in mind. She shows in the Washington, DC metro region. Visit [www.christinahibbard.com](http://www.christinahibbard.com) to find out more.

**41. Uruguayan painter VERONICA DE OLIVEIRA** settled in Barcelona 20 years ago. She creates in acrylic on canvas or wood, works full of strength and movement playing with colour and fractal structures thus achieving vibrant and unique works. Email [verodeolive@yahoo.es](mailto:verodeolive@yahoo.es) find on Instagram [@verodeoliveira.art](https://www.instagram.com/verodeoliveira.art) or call +34 722 371 672 to find out more.

**42. MARCELA SOLANA** is an emerging artist and designer from Guadalajara, Mexico. Known for using mainly acrylic in her paintings she creates bold and almost hypnotic works portraying intricate images of everyday objects. Visit [www.marcelasolana.com](http://www.marcelasolana.com) or email [info@marcelasolana.com](mailto:info@marcelasolana.com) for more information or special requests.

**43. KELLIE NORTH** is a highly regarded conceptual photographer and visual artist from Queensland, Australia. Kellie merges traditional photography with digital art to create painterly images described as whimsical, evocative and thought-provoking. She creates a beautiful collaboration between viewer and artist as the viewer enters the sometimes abstract world of each image. Visit [www.kellienorthcreative.com.au](http://www.kellienorthcreative.com.au) or email [hello@kellienorthcreative.com.au](mailto:hello@kellienorthcreative.com.au) for pricing and information.

**44. LAUREN NEVILLE** is an abstract artist based in Charleston, S.C., who is known for her signature gold leaf edges and bold acrylic colours. Her most recent paintings reflect the sonogram heartbeat of a baby and are the perfect accessory to complete any nursery. Visit [www.lnevilleart.com](http://www.lnevilleart.com) for more information.

**45. EMILY MERCEDES** is an artist in Austin, Texas. Her colourful watercolour and ink paintings often evoke nostalgia. She offers fine art prints and original paintings at [www.emilymercedes.com](http://www.emilymercedes.com) Email [emilymercedesart@gmail.com](mailto:emilymercedesart@gmail.com) with custom requests or enquiries or check out her Instagram [@emilymercedesart](https://www.instagram.com/emilymercedesart)



**1.** Through sustainable initiatives and dedication to creating a beautiful product, **BRANDON RUDIN** is committed to handcrafting furniture that is functional, durable and that most importantly fits the individual needs of each client. The River Edge Bench features an artistic blend of warmth and flowing lines. For more information, visit [www.bsrwoodworks.com](http://www.bsrwoodworks.com)

**2. 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](mailto:info@rugstoreonline.co.uk) or view [www.rugstoreonline.co.uk](http://www.rugstoreonline.co.uk)

**3.** A new shape matchstrike from the **LUCY COPE LIMITED's** matchstrike collection. All matchstrikes are hand blown crystal made in England by their team of highly skilled crafts people. Prices start from £172. For more information, visit [www.lucycope.com](http://www.lucycope.com) email [lucy@lucycope.com](mailto:lucy@lucycope.com) or call 01249 650446.

**4.** Driftwood door handle collection by **PHILIP WATTS**. Each handle is lovingly made by hand in Philip's workshop in Nottingham. Available in solid aluminium, brass and bronze. Visit the website for more beautiful examples of unique door furniture at [www.philipwattsdesign.com](http://www.philipwattsdesign.com)

**5. LUCY JAMIESON** is an independent producer of period inspired textile prints, designed to invest your home or interior with that unique and special touch. Ideal for curtains, throws, upholstery, wall hangings or wherever your imagination takes you. Visit [www.artemisiadesigns.co.uk](http://www.artemisiadesigns.co.uk) to see the full range of designs. Bespoke projects undertaken.

**6. GENTLE RATTLE OF CHINA** offers stunning pieces of antique porcelain. Each piece of handmade antique is a unique work of art, adding history and grace to your home. Bespoke pieces can be sourced to fit any interior design – whether modern, eclectic or traditional. Visit [www.gentlerattleofchina.com](http://www.gentlerattleofchina.com) and use code WO14 for 10% off, or call 07973 515799 to find out more.



**7. THE LOFT @ MORE HALL** offers a range of rolls and lengths of designer fabrics, braids and fringes, cushions and table lamps. Sarah also buys in designer end of roll fabrics from customers. Visit [www.more-hall.com](http://www.more-hall.com) or call 079680 57873 to find out more.

**8. STEEL AND GRAIN CO** are passionate about the 'Industrial Chic' aesthetic. They are a family business that create bespoke furniture as well as sourcing unique one offs, statement lighting and accessories, all driven by a fascination of mixing utilitarian design with worn textures and the warmth of raw, aged woods. Featured is their original "Two Key Opening Porthole" mirror. Visit [www.steelandgrainco.com](http://www.steelandgrainco.com) or call 07701 091800 to find out more.

**9. Munich based dealer MICHAELA KOHLRUS** specialises in antique objects from China and Japan for the European interior. Porcelain, wood sculpture and textiles from 1850 to 1960 are carefully selected for their uniqueness and for their quality. To see the beautiful East Asian collection, visit [www.michaelakohlrus.de](http://www.michaelakohlrus.de)

**10. SIGNS BY UMBERTO** specialises in reverse hand painted typographic artwork onto glass. Using traditional gilding techniques and the highest quality materials to make bespoke glass panels to suit a range of interiors. Visit [www.signsbyumberto.co.uk](http://www.signsbyumberto.co.uk) or call 07578 621912 for more information.

**11. IT'S ALL GREEK.** Fine reproductions of classical art, including bronze, marble, ceramics and jewellery. Find them at 25a Museum Street, London WC1A 1JU. Call 020 7242 6224 or visit [www.itsallgreek.co.uk](http://www.itsallgreek.co.uk)

**12. POOKY** offers a fabulous range of beautiful lamps, lampshades, pendants, and more all at affordable prices. They have also just launched a gorgeous range of mirrors. Everything is easily browsed at [www.pooky.com](http://www.pooky.com) and delivered free. Email [hello@pooky.com](mailto:hello@pooky.com) or call them on 020 7351 3003 and their customer services team will help however they can.

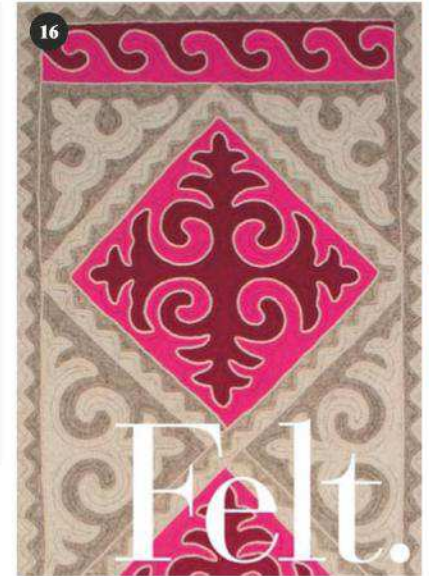
**13. IMOGEN DI SAPIA** is a maker of luxury handwoven textiles for the home; using heritage craft aesthetics and hand-spun yarns, she blends beautiful textures to create unique blankets in subtle, muted colour ways. Each collection is comprised of one-off and limited edition studio pieces. Handmade in Brighton, UK. Visit [www.brightmoon.co](http://www.brightmoon.co) to find out more.

**14. THE PIANO SHOP BATH** spans 3 Georgian shop fronts, over 2 floors with workshops in central Bath. In addition to displaying over 100 new and traditional pianos they have a striking selection of bespoke, painted and textured finished pianos to choose from. Find them at 1 & 2 Canton Place and 1 Walcot Terrace, Bath, BA1 6AA. Call 01225 427961 or visit [www.thepianoshopbath.co.uk](http://www.thepianoshopbath.co.uk)

**15. HICKS & HICKS'** traditional freestanding bath tub on bun feet is hard to distinguish from an original antique. A central waste, overflow and no tap holes gives you the option of placing the taps where you choose. The bath is also available without feet. From £3,999. For more details, call 01306 710411, email [info@hicksandhicks.com](mailto:info@hicksandhicks.com) or visit [www.hicksandhicks.com](http://www.hicksandhicks.com)



**16. 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](http://www.feltrugs.co.uk) to find out more.



**17. SISTERS ANTIQUES** specialises in large military and navy binoculars. They restore repair and polish them in their own workshop. Their binoculars are fully guaranteed and are in very good working order. You can view their collection at [www.sistersantiques.co.uk](http://www.sistersantiques.co.uk) or by appointment at 470 King's Road, London. For more information, call Bassam Moujaes on 07796 400314.



Sisters Antiques

**18. FIGURE2GROUND STUDIO** produces surface designs for architectural and interior projects. Featured here is a sample from their catalogues, Verandah, Promenade, Ardenza and Beale Street. Figure2Ground's work is suitable for engineered, bespoke and seamless repeat applications. They can make it work for your project. Call +353 89 4077009, search Instagram @Love2idle or visit [www.Figure2Ground.com](http://www.Figure2Ground.com)



**19. MILLETTIA DESIGN** is a surface pattern design studio specializing in Marquetry and modern inlay to create highly ornate surfaces for interiors and furniture. Designs stem from a passion for nature and pattern. Pieces are created using laser cut technology to produce incredibly precise products. Visit [www.millettia.com](http://www.millettia.com) or call 07502 456379 for more information.

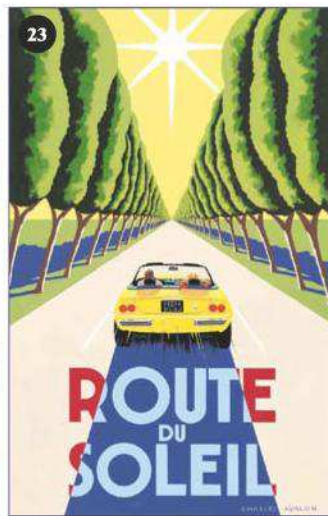


**20.** A new creative company of art, run by artist **KARIN ROSE DUBOIS**, who has a nomadic wanderlust for living, bringing original and artful urban-rustic photography, art and style to interior lovers. Personalise your living space with downloadable digital print combinations at [www.urbanrusticnomad.com](http://www.urbanrusticnomad.com)



**21. GREGG BAKER ASIAN ART** established in 1985 specialises in Japanese art with the focus on folding screens, Buddhist art and Post-war abstract painting. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log on to [www.japanesescreens.com](http://www.japanesescreens.com) for more information. Pictured is a two-fold screen depicting a traditional Japanese cart with summer flowers, 19th century, Edo period, Japan.





**22. 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](http://www.ligne-roset-westend.co.uk) or email [trade@ligne-roset-westend.co.uk](mailto:trade@ligne-roset-westend.co.uk) to find out more.

**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](http://www.pullmaneditions.com)

**24. HANGMAN.** Picture hanging services from Peter Haslam Fox, who has a wealth of experience transforming private homes and public spaces through artwork. Peter offers a friendly, professional and competitively priced service and has an excellent reputation. London, Home Counties and further afield. For further information, visit [www.hang-man.co.uk](http://www.hang-man.co.uk) or call 07970 576410.

**25.** Since 1983 the master craftsmen at **REVIVAL BEDS** have been using trusted, time-honoured techniques to build luxurious beds to last for a lifetime. Available in 15 natural wood or pastel paint finishes, each bed also comes with free delivery and installation. To request your free wood samples and brochure, visit [revivalbeds.co.uk](http://revivalbeds.co.uk) or call 01777 869669.

**26.** For 30 years, Tim Newbold has been designing and installing bespoke cupboards and kitchens for **DOMUS FURNITURE**. He has now fallen in love with table design, creating all forms of occasional tables, including bedside, side and coffee tables. Visit [www.domustables.com](http://www.domustables.com) email [info@domusfurniture.co.uk](mailto:info@domusfurniture.co.uk) or call 01562 744221 for more information.

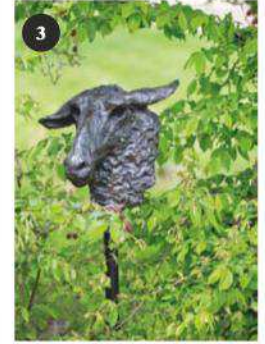
**27. DEVOL KITCHENS** – Designers and makers of handmade English kitchen cupboards. deVOL have four beautiful kitchen ranges; The Classic English, Real Shaker, Air Kitchen and their most recent addition, the highly acclaimed Sebastian Cox Kitchen by deVOL, a unique urban rustic design. All deVOL furniture is made in their workshops in Leicestershire and can be viewed at their Cotes Mill headquarters, Tysoe St. London showroom and their beautiful new showroom and house located in St. John's Square, Clerkenwell. Visit [www.devolkitchens.co.uk](http://www.devolkitchens.co.uk) or call 01509 261000 for more information.

**28. SKÖNA TING** is a young Swedish brand that focuses on Scandinavian design. They have a love for old botanical prints and produce posters, greeting cards, interior décor, and gift items with a vintage touch. Visit [www.skoning.com](http://www.skoning.com) to view the whole range or take a look at their Instagram [@skona\\_ting](https://www.instagram.com/skona_ting)

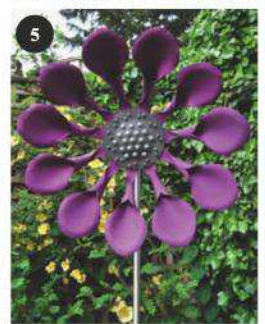
**29.** New Worcestershire business **FOX & FETTLE**, launches their first fabric collection. Shown here, Curio Summer Linen Lampshade, also available in Silk, Velvet and various sizes. Prices start at £90. To see their full collection, visit [www.foxandfettle.com](http://www.foxandfettle.com) or call 07767 782294.



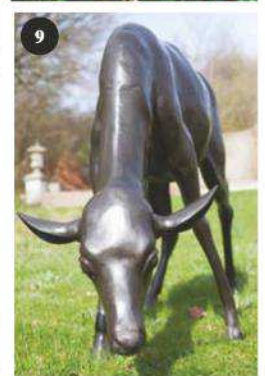
**1. STEPHEN CHARLTON** is an award-winning sculptor who creates witty, unique bronze animal sculptures that are perfect for garden landscapes. Limited to an edition of only nine, these magnificent works stand proud in bronze that purposefully adorns any garden and delights the heart. Stephen's work has been showcased at the Chelsea Flower Show, National Trust, English Heritage and Rococo Gardens. See more at [www.stephencharlton.com](http://www.stephencharlton.com) or call 07940 916759.



**2. Joolz Doncaster** is behind the wonderful, dynamic willow creations that are **WICKED WILLOW**. At the yurt workshops in Cove, Joolz can create beautiful, life-size and life-like bespoke willow sculptures. Expect to enjoy these durable pieces for decades to come. For more information, visit [www.wickedwillowcreations.weebly.com](http://www.wickedwillowcreations.weebly.com)



**3. JANE SHAW SCULPTURES** demonstrate her passion for capturing the movement and overall essence of both animals and wildlife. Her award winning work in bronze, for the home and on a larger scale for the garden, shows her ability to portray the power and character of her subject by using strong, spontaneous and gestural strokes which gives a sense of immediacy to her work. Visit [www.janeshawsculpture.com](http://www.janeshawsculpture.com) or call 07771 823371 to find out more.



**4. IVAN BLACK**'s current work uses his unique methodology to create forms that mutate upon the introduction of energy. Ivan takes inspiration for his designs from iconic natural forms, combining a fascination with mathematical formulae and the pioneering spirit of the British engineer to create a synergy between science, art and technology. His work has been exhibited at galleries and sculpture parks worldwide and is included in several significant private collections. Works are available from stock or by commission, visit [www.ivanblack.co.uk](http://www.ivanblack.co.uk) or call 01834 849564 for further information.



**5. JULIE GROSE** is an exceptionally talented sculptural blacksmith. She crafts unique metalwork made to commission. For more information, visit [www.juliegrosemetaldesign.co.uk](http://www.juliegrosemetaldesign.co.uk) or call 07960 192475.

**6. SALVAGED SECRETS** are an independent family business based in Cheshire, with decades of experience in antiques and reclamation. They specialise in sourcing original and attractive vintage pieces from across the country, with the aim of helping you find the perfect unique adornment for any indoor or outdoor space. They also professionally handcraft unique and original bespoke pieces of furniture for your home and garden using a variety of salvaged materials found throughout the UK. Visit [salvagedsecrets.co.uk](http://salvagedsecrets.co.uk) or call 01625 472537 to find out more.

**7. SHEPTON CLASSIC STONE** offer a wide range of high quality decorative dry-cast stone garden products. Renowned for their stone balustrade, other stone garden products include planters, urns, bird baths, sundials, stone seats and more. Based in Somerset, but can deliver overseas too. All of the stone garden products are made from dry-cast stone and not made using concrete. They also offer a "made to order" service. Visit [www.sheptonclassicstone.com](http://www.sheptonclassicstone.com) for more details.

**8. STEVEN ATKINSON**'s sculptures fuse the traditional and modern whilst exploring the tension between the corporeal and the constructed. This piece and others will be exhibited at on form, 10th June - 8th July 2018. Visit [www.onformsculpture.co.uk](http://www.onformsculpture.co.uk) or [www.stevenjohnatkinson.co.uk](http://www.stevenjohnatkinson.co.uk) for more details.

**9. ADAMS BRONZE** specialises in life-size animal statues and fountains. Created to last a life-time outdoors, their products are cast in bronze and finished in a patina of your choice. Browse their catalogue or, for specific requests, find out about their custom-made service. Visit [www.adamsbronze.com](http://www.adamsbronze.com) or call 01364 649005 to find out more.

**10.** With Summer just around the corner, **ROBEYS** is delighted to present the latest collection of outdoor furniture from Borek. Pushing the boundaries of design and innovation, Borek's latest collection embraces the outdoor life in all of its colourful beauty and splendour brightening up any terrace or outdoor area. Consisting of the ultimate in seating comfort, stylish outdoor tables and range of outdoor living accessories in a variety of colours to create a cheery yet sophisticated and contemporary design. For more information, call 01773 820940 or visit [www.robeys.co.uk](http://www.robeys.co.uk)



**11. ANDREW KAY** is an award winning sculptor whose work can be seen throughout the world. His life-size sculptures capture the essence of wild animals using deceptively simple form. Visit [www.andrewkaysculpture.com](http://www.andrewkaysculpture.com) or call 07740 306412 to find out more.





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**2. MAIA** arrives with a singular, iconic silhouette – a cobalt blue slide made with 100% Silk Charmeuse and Italian leather. Maia features a seamless construction, with no visible stitching. Its breathable, natural silk is graceful, yet strong, offering an elegant wearable shoe. Visit [maia.boutique](http://maia.boutique) to find out more.

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**7. PAMELA DUTTON** should have worked for National Geographic with a wanderlust that has taken her to every continent except Antarctica. Her career has spanned over 30 years, combining her passions of travel and design. Working predominately with Horn, Bone, Wood and Pearl, she transforms these natural elements into unique works of wearable art. Owning a piece of Pamela Dutton jewellery is a celebration of this spirit. Find out more at [www.pameladutton.com](http://www.pameladutton.com)

**8. ANYTHING GOES CERAMICS** is a vintage treasure trove of modernist art ceramics. From West German Fat Lava to Dutch brutalist pottery, there’s something to suit any interior, whether retro or modern. Visit [www.anythinggoesceramics.com](http://www.anythinggoesceramics.com) or Etsy for the full collection. Those visiting the Lake District can browse a selection at the ‘Pots and Paintings Gallery’ at 18 New Market Street, Ulverston.

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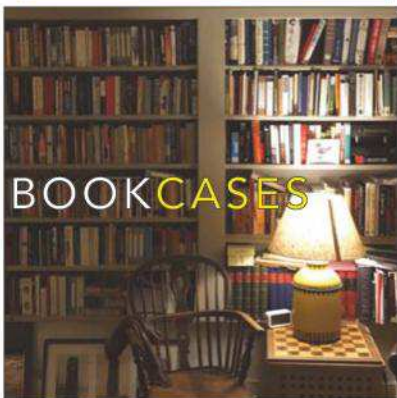


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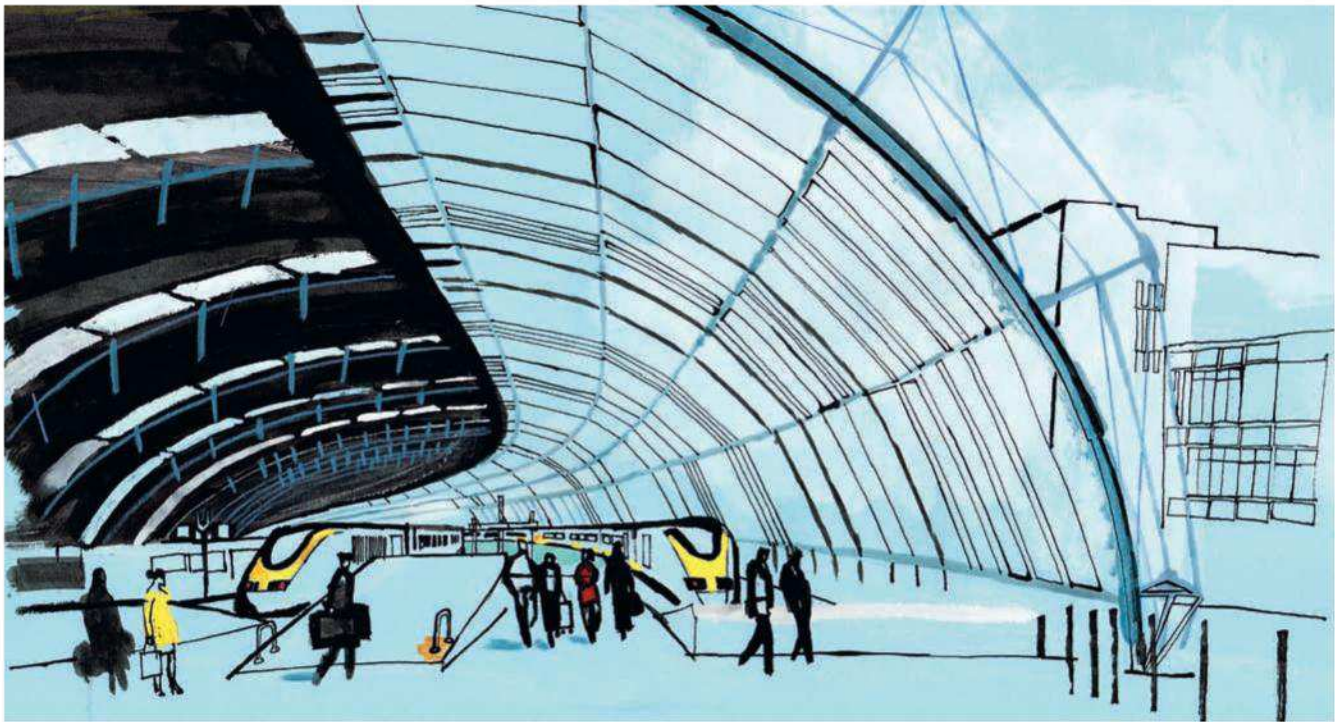
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## WATERLOO SUNRISE

THE RAIL TERMINAL LINKING BRITAIN'S CAPITAL, VIA THE CHANNEL TUNNEL, TO EUROPE WAS IN 1988 THE MOST THRILLING ARCHITECTURAL COMMISSION OF ITS DAY. SIR NICHOLAS GRIMSHAW REMEMBERS HIS WINNING PITCH, THE HARD WORK - AND SOME FRENCH BEMUSEMENT

Looking back 25 years, it is hard to remember how much the idea of the channel tunnel animated the nation. We felt this was the first time we were being joined to mainland Europe. People saw it as a tangible, factual and very real connection. It was permanent.

This caused trepidation in some people's minds. For instance, my mother, who had lived through World War II, saw it as a rather risky attachment. I joked with her that she was not to worry because we had incorporated an enormous plughole in the middle of the tunnel. We could simply fill it up with seawater if necessary. 'Oh, really?' she replied. I don't think she was reassured.

Our gateway to Europe, the International Terminal at Waterloo was a major public investment. Going back to the original competition in 1988, the enthusiasm among the participants was intense and undoubtedly stoked by the client's original letter, which said: 'This must be one of the most exciting commissions in Europe today.' It was certainly of huge importance to us. The building promised to be four times the size of anything we had done before. In our presentation, we talked about the 'exhilaration of departure' and 'the excitement of arrival'. We were determined to make this station at least as stirring and elegant as its Victorian forebears, such as Paddington and King's Cross.

We had a maxim in our office then, which we hold to now: you can't get a successful building without full and thorough participation of the client and the users. We therefore decided not to present a finished and finalised building, but an illustrated booklet instead; it contained all those factors we thought would be important in this very British *grand projet*. We covered everything from the avoidance of bottlenecks to how the building might be maintained. The client was surprised when we wanted to know the radius of the brushes on the cleaning machines, so that we could avoid sharp corners in the building plan and the platform cleaners could leave no crees up covered.

A real breakthrough for us was the idea of using all the space under the tracks as a giant foyer area, where passengers could wait in comfort for their train to arrive. A giant kinetic sculpture of fish was installed. Picking up the rumble of an approaching train, the fish began to swim, heightening anticipation.

At the end of the design stage, we arranged a fraternal meeting with our French counterparts - the architectural team working on the Gare du Nord - at the Brasserie Bofinger in Paris. We drew the short straw to show our scheme first, but were quite proud of what we had done. We all stood and held up an elevation that was six metres long - to the shock and horror of the French team opposite. They had no idea we saw the project in such an important and glamorous light. Their drawing simply showed a first-floor mezzanine along one side of the Gare du Nord, which allowed passengers to descend down to the platforms by travelator.

In fact, our Continental counterparts never seemed to see the project with the same sense of significance. Perhaps this was because London Waterloo (an embarrassing name from their point of view) never appeared on their departure board as anything other than one of dozens of capital cities in Europe to which you could travel. To them, there was no great emotion involved in being joined to the British Isles. This is probably just as true today.

Thousands of hours of work went into the details of this project - from the design of lost-wax castings made by an artificial-hip-joint manufacturer in Sheffield to the giant castings at the foot of the arches, which became like pieces of sculpture as the various roof members plugged into them.

This was a major step-up for our practice. Although we have designed railway termini ever since, I doubt any us will walk into a station anywhere in the world without thinking of Waterloo ■

*The project features in 'Superstructures: The New Architecture 1960-1990', which runs at the Sainsbury Centre, Norwich, until 2 Sept.*

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