AUGUST 2019

THE WORLD OF INTERIORS

Rococo à gogo:
Melodramatic makeover of a merchant's mansion in Cádiz

آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دوره‌های آموزشی دکوراسیون داخلی
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CONTENTS

AUGUST 2019

COVER Baroque concert – this densely layered dining room in a turreted pearl-fisher's mansion in Cádiz is a mise en scène united by its owner's theatrical vision. Call for an encore on page 50. Photograph: Tim Beddow

10 **ANTENNAE**
What's new in style, decoration and design, chosen by Nathalie Wilson

13 **ANTENNAE ROUNDUP**
Our selection of the best traditional sofas

18 **MOTLEY BREW**
From a Japanese betty to a Modernist globe, Miranda Sinclair bags her favourite teapots

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25 **BOOKS**
Reading on art, architecture and design

29 **SERIOUS PURSUITS**
Auctions, antique fairs and diverting activities

30 **TOUGH IT OUT**
If the barometer brings bad news, these outdoor fabrics will reign supreme, says Max Egger

35 **ADDRESS BOOK**
Suppliers in this issue

36 **NETWORK**
Merchandise and events worldwide

106 **INSPIRATION**
How to recreate some of the design effects in this issue, by Grace McCloud

108 **EXHIBITION DIARY**
Super gluers, the Frith generation, plus Charlotte Edwards's listings

128 **JOURNAL OF A FORENSIC BOTANIST**
A team of wood scientists at Kew are using their lab skills to fight the illegal logging trade

INTERIORS

40 **RECESS ALL AREAS**
At Stephenie Bergman's farm in rural Morocco, the ceramic artist stores her household items in moulds cut into the mud-built walls. She puts the art into earthen, says Marie-France Boyer

50 **A PILE OF PEARLS**
Bought in a *coup de coeur* by an aristocratic set designer, this merchant-built palace in Cádiz is richly cosmopolitan. And the oyster was once its world, discovers Celia Lyttelton

62 **ALL HANDS ON DECK**
Two sailing enthusiasts invited Thomas Jayne to skipper the revamp of their Long Island cottage. The tack he took kept everyone on an even keel, as Kevin Guyer discovers

88 **BIRDS OF A FEATHER**
The antiquarian obsessions of one family transformed a hillside eyrie in Hampshire into something steeped in borrowed history and rich aesthetics, as Ruth Guilding reports

98 **SWELL INTEGRATED**
The glassy floor of this Greek island villa visually merges with the Mediterranean. And the design represents a new wave of Arts and Crafts ideas, argues Timothy Brittain-Catlin

ART & ANTIQUES

80 **VOYAGER'S NEW ORBIT**
Feisty painter Frances Hodgkins sailed round the world to embrace Modernism. Enduring much hardship, she won round her peers and invented a new genre, learns Frances Spalding

FROM THE ARCHIVE

72 **MUD LARKS**
Filled with conceptual art and mid-century Modern furniture, this home on the Belgian coast is a John Pawson masterpiece, reckons Matt Gibberd. First published: December 2010

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Mah Jong Outdoor. Modular sofa per elements, designed by Hans Hopfer.
Doc. Pedestal tables, designed by Fred Rieffel.

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antennae

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

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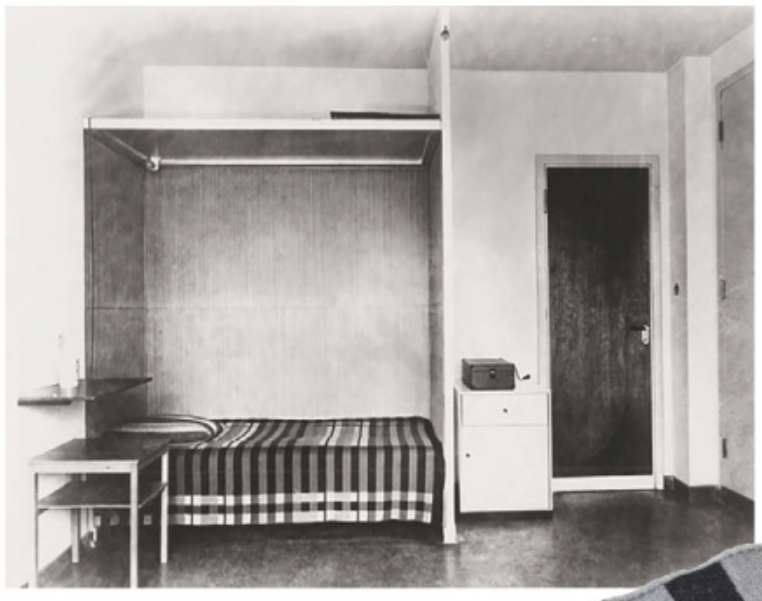

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1 'I am the colour woman, he is the real artist.' So says Francesca Wezel of Dillwyn Smith, who collaborated with her on 'Poison into Medicine', a collection of ten paint shades named after a Buddhist concept and based on a Renaissance artwork; prices from £23.60 for 1 litre. Ring Francesca's Paints on 020 7228 7694, or visit francescaspaint.com.

2 Prince Sigvard Bernadotte of Sweden (d. 2002) may have relinquished his royal rank after marrying a commoner, but his status as a functional designer is unassailable. His repertoire took in tin-openers and luxury lines for Georg Jensen, which lately expanded its range of 'Bernadotte' stainless-steel cutlery, table- and serveware; from £30 for a cake knife. Ring 00 45 38 14 90 44, or visit georgjensen.com.

3

3 The 'Prellerhaus' blanket was designed by Gunta Stölzl and executed at the Bauhaus weaving workshops in 1926, no doubt by students who lived in the dormitories (far left) for which they were destined. These 1.42 × 2.45m lamb's-wool versions (£450 each), by contrast, were created by Wallace Sewell along with Designshop Bauhaus Dessau and Stölzl's daughter, Monika Stadler, and woven in Lancashire. They're available in three colourways, including the original. Ring 020 7833 2995, or visit wallacesewell.com.

4

5

4 What with the upsurge in eco-conscious consumerism, new wood-flooring company Ark One is sure to make it to the top of the tree. Timber is taken from responsibly managed forests, scrap is turned into pellets for fuel, keeping waste to a bare minimum, and only natural oils and glues are used. Shown: larch, £115 per sq m. Ring 020 7625 2021, or visit arkone.co.uk.

PHOTOGRAPHY: SIMON WITHAM (1, 3, 9)

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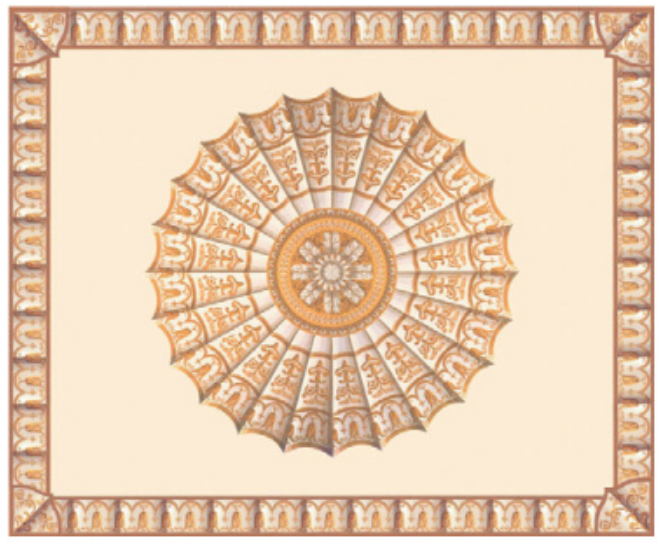
6

5 Do trot over to Max Rollitt, whose bespoke 'Galloping' table (£8,800) is inspired by a Piedmontese one from c1790. This version (of several) has a sycamore top and a red patinated base. Ring 01962 791124, or visit maxrollitt.com.

6 Lighting maestro Michael Anastassiades has hatched a new collection, 'Philosophical Egg'. The wall and ceiling fittings are a homage to the ostrich-egg pendant featured in a Piero della Francesca altar painting in Milan and are also available in a new petrol-blue powder-coated finish; from £462. Ring 020 7928 7527, or visit michaelanastassiades.com.



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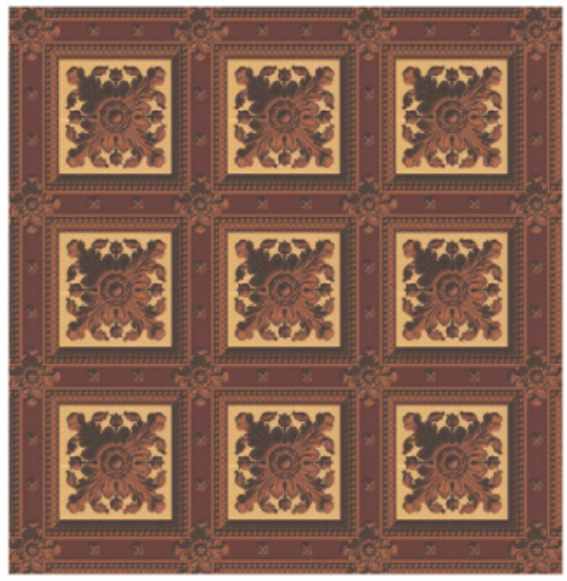

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7 Established in 1797, Zuber is not only the world's oldest wallpaper manufacturer, it also claims to be the last to make ceiling papers. Its 27 replicas of 19th-century patterns include (from top) 'Chauve Souris' and 'Chantilly' – and can be yours from £600 per ceiling. Ring 00 33 3 89 44 13 88, or visit zuber.fr.

8 Smeg, of vintage-style fridge fame, has added two more classics to its repertoire: this 'Butler' sink (top; £249) and the 'Farmhouse' (£299). Ring 0344 573 5573, or visit smeguk.com.

9 From cushions to curtains, George Spencer has a cut ruche and a spun cord for any occasion. 'Trimmings 8' consists of five passementerie styles in 12 colours; from £19 per m. Ring 020 7584 3003, or visit georgespencer.com.

9

10 Losing sleep over the look of your bed? Gebrüder Thonet Vienna has the ideal solution – or sedative – in the form of new headboards. Chiara Andreatti's 'Yvette' (left; £2,662 approx) was informed by the Belle Epoque, while 'Ottow' (£4,456 approx) is Storagemilano's tribute to Otto Wagner's 'Postsparkasse' collection of 1906. Both models are available in a black lacquer finish (pictured) or stained wood. Visit gebruederthonetvienna.com ■

10

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antennae roundup

Sofa lost its spring? These traditional seats will give your derrière a rare treat, says Miranda Sinclair

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1 ‘Diana Chester’, from £17,950, Baxter. 2 ‘Mama’, from £2,425, Atelier Ellis. 3 ‘Somerville’ from £4,719, George Smith. 4 ‘Howard’, from £2,275, The Sofa and Chair Company. 5 ‘Somerset’, from £6,600, Dudgeon Sofas. 6 Regency ebonised settee, from £10,500, Max Rollitt. 7 ‘Lille’, from £3,171, Julian Chichester. 8 ‘Serpentine’, from £9,000, Rose Uniacke. All prices include VAT. For suppliers’ details see Address Book ▷

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antennae roundup

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1 ‘Coleridge’ with ‘Zhouzhang’ cover, £2,120, Oka. 2 ‘Louis XV’, from £8,950 approx, Massant. 3 Scroll-back banquette, from £5,700, Paolo Moschino for Nicholas Haslam. 4 ‘Grane’, by Tyler Hays, from $23,000, BDDW. 5 ‘Albury’, from £14,640, Jamb. 6 Caned-back sofa, £1,665, Chelsea Textiles. 7 ‘Clarence’, £6,150, Beaumont & Fletcher. 8 ‘Editor’s’, from £2,690, David Seyfried. All prices include VAT. For suppliers’ details see Address Book ■

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BATHROOM SPECIALIST VITRA has maintained its position as a market leader by crafting products that flawlessly deliver on style and functionality. Its latest collaboration with Italian designer Claudio Bellini is a case in point of its boundary-pushing collections. The celebrated architect and designer has created the 'Equal' range, which marries the organic shapes found in nature with the architecture and bold lines of urban spaces. The modern bathroom is reimagined with pure shapes, monochrome hues and metallic finishes that create an aura of tranquility at the heart of any home.

Many of the furniture elements are no longer fixed to the wall, but free to be moved as you wish, allowing you to evolve your bathroom over time as needs change. Whether decorating a family-size bathroom or a downstairs closet, the 'Equal' collection ensures functionality for any space. The stylish washbasins, for example, are available in a range of five sizes, with the smallest just 40cm.

Clever storage options, such as suspended towel rails, open shelving and drawers, have all been designed with meticulous detail and use a combination of materials to add texture in a scheme. Offering functionality without compromising on style, the 'Equal' range proves once again why VitrA is at the top of its game.

To view the collection and learn more, visit vitra.co.uk

From top: 'Equal' wall-hung WC, bidet, double washbasin and lower units, paired with 'Eternity' roll holder, towel holder, and free-standing accessory unit, 'Vetro' flush plate, 'Cocoon' bathtub and 'Suit U' basin mixers. 'Equal' unit and washbasin. Opposite: 'Equal' wall-hung washbasins with towel rail, integrated metal frame and LED-illuminated mirror

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URBAN REVIVAL

Leading bathroom brand VitrA continues to inspire with its latest contemporary collection, designed in collaboration with architect and designer Claudio Bellini

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1 ‘Design K’ teapot, £68, Heal’s. 2 Marbled-enamel teapot, by Crow Canyon, £32, Labour and Wait. 3 ‘Castell’ teapot, £35, Habitat. 4 ‘Accidental Expressionist’ teapot, by 1882 with Martyn Thompson, £120, 1882. 5 Enamel teapot, £20, Nook. 6 Teapot, £295, Clive Bowen. 7 Coffee pot, by George Sowden for Hay, £69, Selfridges. 8 Small teapot with bamboo handle, by Christiane Perrochon, £677, Willer. 9 Teapot, by Kasper Aage and Kasper Würtz, £205, Sigmar. 10 Teapot, £28, Falcon Enamelware. 11 Fluted teapot, £91 approx, Royal Copenhagen. All prices include VAT. For suppliers’ details see Address Book ▷

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MOTLEY BREW

Gasping for a nice tea- or coffee pot to give your beverage a bit of leverage? Perhaps you'd care for no-nonsense enamelware – or maybe a Japanese kyusu is more your cuppa..? Whatever your taste, we can certainly cater for it. Put your feet up while Miranda Sinclair pours forth with a refreshingly rich assortment. Photography: Neil Mersh

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1 Stoneware ‘Imperial Flower’ teapot, £580, Mariage Frères. 2 Blanc-de-Chine dragon-spout ‘Phoenix’ coffee pot, £730, De Gournay. 3 ‘Polite Gold’ saucer and cup (not shown), £765 approx, Hering Berlin. 4 Porcelain ‘Carnets d’Equateur’ teapot, £620, Hermès. 5 ‘Italiano Malachite’ teapot, £300, Richard Ginori. 6 ‘Polite Gold’ teapot, £1,350 approx, Hering Berlin. 7 Gold teapot, by Meissen, £699, Harrods. 8 Platinum-glaze ‘Rivet’ teapot, by Astier de Villatte, £400. Liberty. 9 Teapot, £90, Wedgwood. All prices include VAT. For suppliers’ details see Address Book

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1 Sterling-silver ‘Luggage’ tea set, £50,000, Asprey. 2 ‘Thermique’ cafetière, by La Cafetière, £57, Richard Dare. 3 Porcelain ‘Soli’ teapot, by Fornasetti, £325, Amara. 4 ‘Pour Over’ kettle, by Kinto, £149, Richard Dare. 5 Stainless-steel ‘Form’ teapot, £170, Tom Dixon. 6 ‘Duet Bella Ronde’, by Bredemeijer, £99, Divertimenti. 7 ‘Japanese Betty’, by Suzuki Family and Postcard Teas, £59, Postcard Teas. All prices include VAT. For suppliers’ details see Address Book ▷

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1 Top-handled porcelain teapot, by Matthew Warner, £240, The New Craftsmen. 2 Fluted half-lace coffee pot, £228 approx, Royal Copenhagen. 3 'Tac' teapot, by Rosenthal, £57, Amara. 4 'Les Oiseaux' Japanese teapot, £142 approx, Gien. 5 'Cobalt' teapot, £135, Feldspar. 6 Stoneware 'Tourron' teapot, by Jars Ceramics, £66, Divertimenti. 7 'Blue Haze' teapot, by Thomas Allen, Richard Eaton and Sarah Redfern, £50, Denby. 8 'Garden Vine' teapot, £165, Ralph Lauren Home. Emulsion throughout: 'India Yellow No. 66', from £46.50 for 2.5 litres, Farrow & Ball. 'Persian Turquoise HC32', by Patrick Baty, from £48 for 2.5 litres, Papers and Paints. 'Drummond', from £45 per 2.5 litres, Little Greene. All prices include VAT. For suppliers' details see Address Book ■

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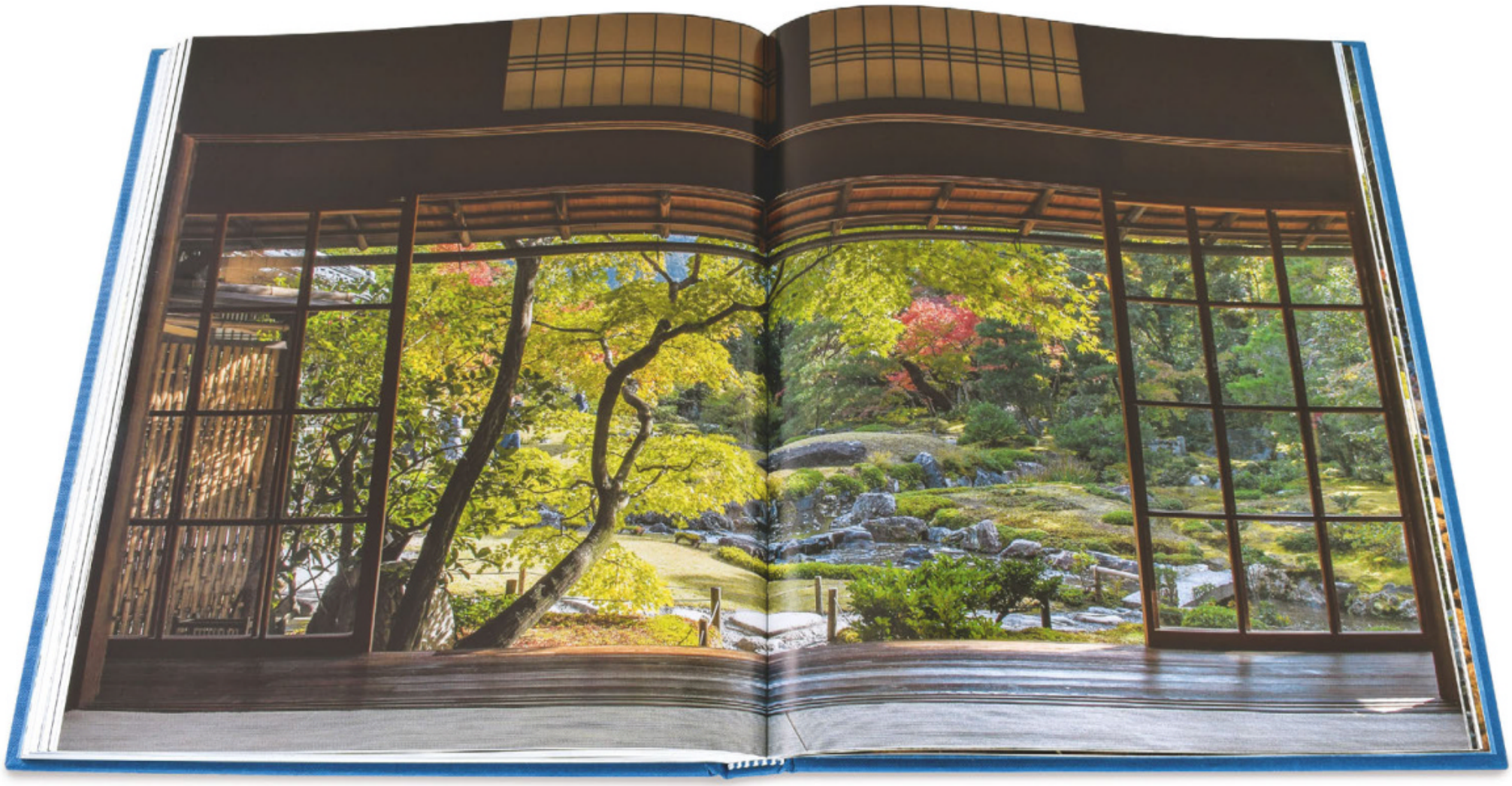
Cherry-blossom chasers, from hieroglyphs to emojis



JAPANESE GARDENS: A JOURNEY (by Monty Don and Derry Moore; Two Roads, rrp £35) You can't buy Zen off the shelf at the local nursery, which is why gardens made in an authentic Japanese style are rare in this country. More often, we have English ones that talk in what's perceived as a Japanese accent, where a few accessories – the stone lantern, the lacquered bridge, the maple tree – stand in for the real thing. Travelling to Japan last year, TV presenter/writer Monty Don and photographer Derry Moore went in search of that real thing, making their first journey during the famous cherry-blossom time in April, and their second in autumn to catch the *momijigari*, the 'red-leaf hunting' season, when maple leaves catch fire and azaleas blaze in a last defiant burst of colour.

The book is divided into two parts, reflecting the two journeys, with photographs liberally cast across double-page spreads: rocks, moss, temples, raked sand, more rocks. The chief focus is on particular gardens and parks, such as Sanzen-in, a Tendai Buddhist temple in Ohara that Don loves: Japanese cedars rising up from a rippling carpet of moss 'hyperreal, hallucinogenic and yet completely calming'. He is at his most entertaining, though, in the places he finds harder to like, such as the Fujimori tea garden in Kyoto, where the brew itself is as enticing as 'toad's bile' and the ritual 'stiflingly solemn'.

The conflict between Don's anarchist tendencies ('I instinctively see every rule as waiting to be broken') and the Japanese acceptance of control as a prerequisite plays out throughout the book. We are with him every step of the way. He has to set aside the 'careless abandon' of the English garden and knuckle down to the rigour of a style where 'nothing at all is left unattended to make the trees attain the perfect naturalness that nature so dismally fails to provide'.

Kenroku-en in Kanazawa, one of Japan's Big Three parks, is the only place that Don and Moore go to twice, both in spring and in autumn. There are superb pictures of the park in both seasons, but the ones taken later in the year are particularly riveting. They lay bare in great detail how trees are propped and trained to attain particular shapes (often there is more prop than tree) and how ropes made from rice straw are strung out, as from a maypole, to support from above branches that might otherwise collapse under the weight of winter snow.

Don fully appreciates this extraordinary attention to detail: the ritual knots of tarred string used to make a bamboo fence, the beauty of a cleft chestnut staircase, or a handmade rake. Some of the best parts of the book are those that concentrate on the tools and the techniques used by Japanese gardeners. He understands the respect, for instance, that Hiroshi Takeyama, a master of bonsai, has for the clippers he uses, handmade by a third-generation cutler, Mr Masakuni. The visit to Masakuni's collection of tools was, for Don, one of the highlights of the whole trip. This is an eclectic book, the accounts of historic sites intercut with vivid snapshots of the greening of modern Japan ■

ANNA PAVORD*'s 'The Tulip' will be published by Bloomsbury in a revised edition on 14 Nov*

To order *Japanese Gardens* for £29.75 (plus £4.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

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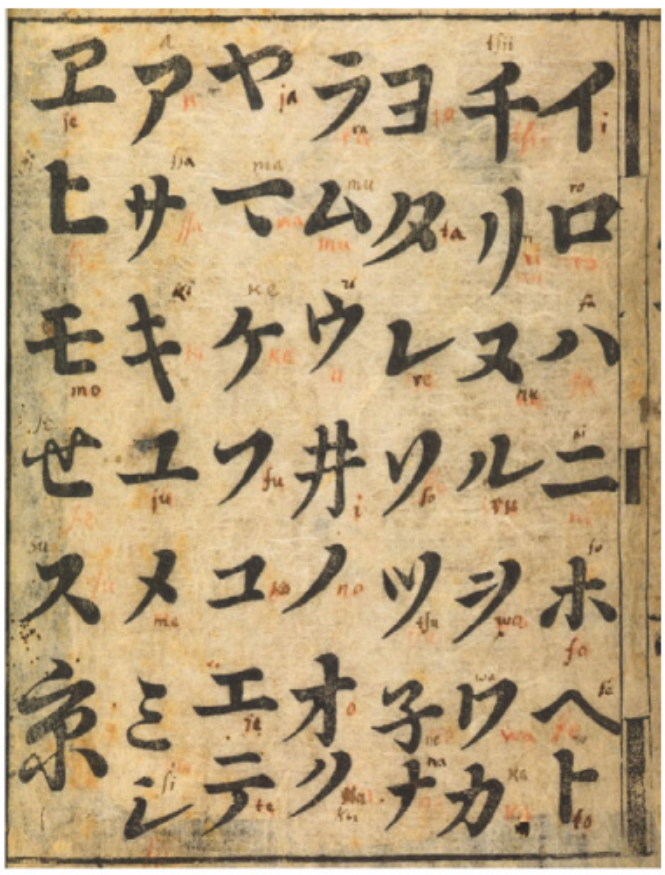

WRITING: MAKING YOUR MARK (ed. Ewan Clayton; British Library, rrp £25) Recent visitors to the expansive *Writing* exhibition at the British Library, to which this book is an erudite and inspiring accompaniment, may leave with a number of challenging questions. The first would reasonably be 'What took them so long?' The show and the book explore the prime reasons the BL exists at all – the written word, the storied invention and secret values of communication. The second question, doomy and inevitable, may well be 'Are we done here?' One samples these hugely varied objects – marble carvings, Latin psalters, Mozart's notebook, Tennyson's quill, Edward Johnston's Underground typeface – and one ends up with glass and electronics, pixels and microchips. I'm writing this on a computer, I'll send it through a cloud, and you can read it on an iPad. Not so long ago they must have thought the vellum scroll was It.

Ewan Clayton's inviting assemblage of essays and curiosities follows the show fairly closely, but expands on the big themes and revels in its curiosities. It begins with the earliest alphabets derived from accountancy and trade, and traces the thread from errant pictograms to full writing systems. Deciphering is key – not every letter of every word, but gist and meaning. Alphabetic scripts are tracked from cuneiform through Phoenician to Aramaic; even in its most primitive state, the Roman alphabet emerges as something extraordinarily modern.

I particularly enjoyed the focused interludes, where the narrative history pauses for a detailed consideration of one particular object. Gaze at the many exciting options available on the 1975 Double Pigeon Chinese typewriter, with its interchangeable 2,418 character slugs, including a 'special category character' denoting 'the Central Committee'. Readers old enough to remember handwriting 'methods' from school may shudder at the sight of the two wax tablets from second-century Egypt, part of an exercise book containing evidence of a Greek lesson. At the top of one tablet the teacher has written out a couple of neat lines; the pupil has tried to copy it, but gets off to a bad start and then runs out of space.

The technology of writing provides a fascinating subplot. The vital and illuminating message gets through, but is the palm leaf the way forward, or is it the wax tablet? Clay or limestone? And which quill for what material? Every age finds its own communicative purpose and form of transmission, and then they evolve. The hieroglyph is not set in stone, being merely the earliest emoji. And hasn't the Egyptian metal stylus used in schools 2,000 years ago recently been recycled for a Samsung phone? We fool ourselves if we think the latest app is the last word in anything.

One question remains. Why did the designers of this book choose for its title display text Berthold Wolpe's wonderfully enduring 1930s typeface Albertus, the same font selected for the V&A's David Bowie show and book? The answer has something to do with warmth and monumental emotion, and with our delight in human expression through the ages ■ SIMON GARFIELD *is the author of 'To the Letter' (Canongate)*

To order *Writing* for £21.25 (plus £4.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747

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Auctions, antique fairs and diverting activities, chosen by Magdalene Barclay

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‘Too desperate, troublesome or unfashionable for anyone else.’ So said Sir John Smith, co-founder of the Landmark Trust with his wife, Christian, of the buildings they chose to save. He would acquire properties; she would furnish them. Together they prevented the loss of, and joined forces on, otherwise overlooked small historic buildings. Find intimate decorative objects from their own estate for sale at **CHORLEY’S** from **23-24 JULY**. Details: chorleys.com.

BRITAIN

5 JULY-27 SEPTEMBER SERPENTINE GALLERY, KENSINGTON GARDENS, LONDON W2 **PARK NIGHTS.** An annual series of experimental, interdisciplinary works. Details: serpentinegalleries.org.

6-28 JULY CAMBRIDGESHIRE **CAMBRIDGE OPEN STUDIOS.** Sarah Went’s wheel-thrown porcelain, landscapes by Andrew Oliver and willow bicycle baskets by Catherine Tregaskes. Details: camopenstudios.co.uk.

10 JULY CHRISTIE’S, KING ST, LONDON SW1 **BOOKS AND MANUSCRIPTS.** A history of Western script in one sale. Details: christies.com.

UNTIL APRIL 2020 MULTIPLE LOCATIONS, LONDON **SCULPTURE IN THE CITY.** The Square Mile gets spruced up with new artworks. Details: sculptureinthecity.org.uk.

13-14 JULY LLOYD PARK, FOREST RD, LONDON E17 **WALTHAMSTOW GARDEN PARTY.** Hear music by Amadou and Mariam, a melodic duo from Mali, at this free festival in London’s first Borough of Culture. Details: walthamstowgardenparty.com.

17 JULY-2 AUGUST SOTHEBY’S, NEW BOND ST, LONDON W1 **MIND THE ART.** A charitable selling exhibition of artworks by Sotheby’s staff. Details: bwwmind.org.uk.

18-21 JULY THE NEC, BIRMINGHAM **SUMMER ANTIQUES FAIR.** See rare, classic postcards at this year’s special exhibition. Details: antiquesforeveryone.co.uk.

20 JULY WHITECHAPEL GALLERY, WHITECHAPEL HIGH ST, LONDON E1 **NOCTURNAL CREATURES.** The East End crawls with artistic activity for the second year of this late-night contemporary-arts festival. Details: whitechapelgallery.org.

20-21 JULY MULTIPLE LOCATIONS, LONDON **NATIONAL PARK CITY ROOFTOPS.** Twenty rooftops are opened to reveal panoramic London and its fauna: bee-spot at the Ham Yard Hotel hives or birdwatch at Dorich House. Details: london.gov.uk.

25 JULY-25 AUGUST EDINBURGH **EDINBURGH ART FESTIVAL.** Don’t miss the multisensory experience that is James Richards’s *Migratory Motor Complex* – an electro-acoustic installation at City Dome. Details: edinburghartfestival.com.

1-4 AUGUST THE NEC, BIRMINGHAM **THE FESTIVAL OF QUILTS.** An itch to stitch? Sate your passion for patchwork at this event. Details: thefestivalofquilts.co.uk.

1 AUGUST-5 SEPTEMBER SPITALFIELDS, LONDON **THE SPITALFIELDS JOURNEY.** From one of Britain’s oldest synagogues, the Bevis Marks, to Dennis Severs’s house, retrace the steps of Huguenot silk weavers. Details: dennisseversshouse.co.uk.

23-25 AUGUST JUPITER ARTLAND, BONNINGTON HOUSE STEADINGS, EDINBURGH **JUPITER RISING.** Scotland’s newest music and arts festival. Details: jupiterartland.org.

OUTSIDE BRITAIN

FRANCE UNTIL 3 NOVEMBER CHAUMONT-SUR-LOIRE **INTERNATIONAL GARDEN FESTIVAL.** A paradise-themed verdant extravaganza. Details: domaine-chaumont.fr.

USA 7 AUGUST SWANN AUCTION GALLERIES, EAST 25TH ST, NEW YORK, NY **VINTAGE POSTERS.** Pick a patriotic poster and put it on a wall. Details: swanngalleries.com ■

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1 Bridget Riley, *Blaze 1,* 1962, Edinburgh Art Festival, 25 July-25 Aug. **2** Samarkand rug, c1900, Chorley’s, 23-24 July. **3** Liverpool delftware puzzle jug, 1750, NEC Summer Antiques Fair, 18-21 July. **4** Marisa Ferreira, *Series Industrial Windows I*, 2018, Sculpture in the City, until April 2020.

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5 Lloyd Myers, Britishers You’re Needed/Come Across Now, 1916, Swann Auction Galleries, 7 August. **6** Dennis Severs’s house, The Spitalfields Journey, 1 Aug-5 Sept. **7** The palaeographical album of Pierre-Camille le Moine, 18th-century, Christie’s, 10 July

7

PHOTOGRAPHY: ROELOF BAKKER (6)

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TOUGH IT OUT

The elements of style need not be jettisoned just because of the, er, elements. These outdoor fabrics, from stalwart stripes to big-hearted botanicals, can resist whatever the weather has in store. Max Egger hails them. Photography: Anders Gramer

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1 ‘Pina Colada F68880-03’, £75, Osborne & Little. **2** Lapis ‘Key West Camo’, by Nina Campbell, £156, Summit Furniture. **3** Indigo ‘Suffolk Large Gingham Check’ oilcloth, £37.50, Ian Mankin. **4** Indigo ‘Barranca’, by Mark Alexander, £110, Romo. **5** ‘Meridian Stripe 2479-03’, by Pollock, £172, Altfield. **6** Sealife ‘Twine’, £107, Fameed Khalique. **7** Cobalt ‘Murnau’, £35, Designers Guild. **8** Red/navy ‘Lisboa’, by No 9 Jim Thompson, £130, Fox Linton. All prices are per m and include VAT. For suppliers’ details see Address Book ▷

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SWATCH

1 ‘Polo 1227-15’, by Brentano, £186, Altfield. **2** ‘Villetta’, by Les Créations de la Maison, £34, Grupo Lamadrid. **3** Caraibes ‘Patmos’, by Manuel Canovas, £109, Colefax & Fowler. **4** Citrus ‘Maupiti’, £132, Pierre Frey. **5** ‘Lost and Found’, by Kit Kemp, £130, Christopher Farr Cloth. **6** ‘Strange Loves T19048-008’, £127.50, Dedar. **7** Yellow ‘Oliver’, by Sunbrella, £55.65, Summit Furniture. All prices are per m and include VAT. For suppliers’ details see Address Book

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1 Arancio ‘Fiftyshades’, £75, Rubelli. **2** ‘Bellini’, by Brochier, £98, Altfield. **3** ‘Clark’, by Gastón & Daniela, £166, Abbott & Boyd. **4** ‘Montmartre 35255-1’, by Clarence House, £281, Turnell & Gigon. **5** Maize ‘Ituri’, £70, Romo. **6** Acacia ‘Palm Leaf’, £90, George Spencer Designs. All prices are per m and include VAT. For suppliers’ details see Address Book ▷

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1 Anemone ‘Tinos’, by Manuel Canovas, £100, Colefax & Fowler. **2** ‘Vogue 38320810’, £69, Casamance. **3** Rosa ‘De Medici’, by Chella Textiles, £128 per yd; **4** Passion fruit ‘Bermuda Stripe’, by Chella Textiles, £92 per yd; both Fameed Kahlique. **5** ‘Libeccio 10802-814’, £103, Zimmer & Rohde. Trim throughout: various colourways of ‘Saisons’ outdoor brush fringe, £32, Samuel & Sons. Dining chair throughout: ‘Echo’, from £195, Oka. All prices are per m, unless otherwise stated, and include VAT. For suppliers’ details see Address Book

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1882. Visit 1882ltd.com, or ring 020 3002 8023. Abbott & Boyd, Design Centre Chelsea Harbour, London SW10 (020 7351 9985; abbottandboyd.com). Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). Amara. Ring 0800 587 7645, or visit amara.com. Asprey, 167 New Bond St, London W1 (020 7493 6767; asprey.com). Atelier Ellis. Ring 020 3601 0538, or visit atelierellis.co.uk. Baxter. Ring 00 39 031 35 999, or visit baxter.it. BDDW, 5 Crosby St, New York, NY 10013 (001 212 625 1230; bddw.com). Beaumont & Fletcher, 261 Fulham Rd, London SW3 (020 7352 5594; beaumontandfletcher.com). C&C Milano, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). Casamance. Ring 0844 369 0104, or visit casamance.com. Chelsea Textiles, 13 Walton St, London SW3 (020 7584 5544; chelseatextiles.com). Christian Fischbacher, Design Centre Chelsea Harbour, London SW10 (020 7351 9332; fischbacher.com). Christopher Farr Cloth, 32 Chelsea Wharf, London SW10 (020 7349 0888; christopherfarrcloth.com). Clive Bowen, Shebbear Pottery, Shebbear, Devon EX21 5QZ (01409 281271; clivebowen.co.uk). Colefax & Fowler. Ring 020 8874 6484, or visit colefax.com. David Seyfried, Design Centre Chelsea Harbour, London SW10 (020 7823 3848; davidseyfried.com). De Gournay, 112 Old Church St, London SW3 (020 7352 9988; degournay.com). Dedar, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). Denby. Ring 01773 740899, or visit denbypottery.com. Designers Guild. Ring 020 7893 7400, or visit designersguild.com. Divertimenti, 227-229 Brompton Rd, London SW3 (020 7581 8065; divertimenti.co.uk). Dudgeon Sofas, Bartolozzi Mews, 100 Lillie Rd, London SW6 (020 7589 0322; dudgeonsofas.com). Falcon Enamelware, 39 Rosebery Ave, London EC1 (020 7837 9749; falconenamelware.com). Fameed Khalique. Ring 020 7351 2401, or visit fameedkhalique.com. Farrow & Ball. Ring 01202 876141, or visit farrow-ball.com. Feldspar. Ring 07732 291634, or visit feldspar.studio. Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). George Smith, 587-589 King's Rd, London SW6 (020 7384 1004; georgesmith.com). George Spencer Designs, Design Centre Chelsea Harbour, London SW10 (020 7584 3003; georgespencer.com). Gien. Visit gien.com. Grupo Lamadrid. Ring 00 34 93 209 6244, or visit g-lamadrid.com. Habitat. Ring 0344 499 4686, or visit habitat.co.uk. Harrods, 87-135 Brompton Rd, London SW3 (020 7730 1234; harrods.com). Heal's. Ring 0333 212 1915, or visit heals.com. Hering Berlin, 98 Potsdamer Strasse, D-10785 Berlin (00 49 308 105 4110; heringberlin.com). Hermès, 155 New Bond St, London W1 (020 7499 8856; hermes.com). Ian Mankin, 269-271 Wandsworth Bridge Rd, London SW6 (020 7722 0997; ianmankin.co.uk). Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). Julian Chichester, Design Centre Chelsea Harbour, London SW10 (020 7622 2928; julianchichester.com). Labour and Wait, 85 Redchurch St, London E2 (020 7729 6253; labourandwait.co.uk). Liberty, Regent St, London W1 (020 7734 1234; libertylondon.com). Little Greene, 3 New Cavendish St, London W1 (020 7935 8844; littlegreene.com). Mariage Frères, 38 King St, London WC2 (020 7836 1854; mariagefreres.com). Massant, 90 Ave Thomas Edison, 1402 Thines, Belgium (00 32 67 77 12 22; massant.com). Max Rollitt, Yavington Barn, Lovington Lane, Avington, Hants SO21 1DA (01962 791124; maxrollitt.com). The New Craftsmen, 34 North Row, London W1 (020 7148 3190; thenewcraftsmen.com). Nook, 153 Stoke Newington Church St, London N16 (020 7249 9436; nookshop.co.uk). Oka. Ring 03330 042042, or visit oka.com. Osborne & Little. Ring 020 8812 3123, or visit osborneandlittle.com. Paolo Moschino for Nicholas Haslam, 202 Ebury St, London SW1 (020 7730 0445; nicholashaslam.com). Papers and Paints, 4 Park Walk, London SW10 (020 7352 8626; papersandpaints.co.uk). Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Postcard Teas, 9 Dering St, London W1 (020 7629 3654; postcardteas.com). Ralph Lauren Home, 1 New Bond St, London W1 (020 7535 4600; ralphlauren.co.uk). Richard Dare, 93 Regent's Park Rd, London NW1 (020 7722 9428; trouva.com). Richard Ginori. Visit richardginori1735.com. Romo. Ring 01623 756699, or visit romo.com. Rose Uniacke, 76-84 Pimlico Rd, London SW1 (020 7730 7050; roseuniacke.com). Royal Copenhagen. Ring 00 45 3 814 4878, or visit royalcopenhagen.com. Rubelli, Design Centre Chelsea Harbour, London SW10 (020 7349 1590; rubelli.com). Samuel & Sons, Design Centre Chelsea Harbour, London SW10 (020 7351 5153; samuelandsons.com). Selfridges, 400 Oxford St, London W1 (0800 123400; selfridges.com). Sigmar, 263 King's Rd, London SW3 (020 7751 5801; sigmarlondon.com). The Sofa and Chair Company, Unit 1, Western Avenue Business Park, London W3 (020 8752 8935; thesofaandchair.co.uk). Summit Furniture, Design Centre Chelsea Harbour, London SW10 (020 7795 3311; summitfurniture.com). Tom Dixon, 4-10 Bagley Walk Arches, Coal Drops Yard, London N1 (0330 363 0030; tomdixon.net). Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Wedgwood. Ring 01782 282651, or visit wedgwood.co.uk. Willer, 12-14 Holland St, London W8 (020 7937 3518; willer.co.uk). Zimmer & Rohde, Design Centre Chelsea Harbour, London SW10 (020 7351 7115; zimmer-rohde.com) ■

1 'Samurai 208859', £103, C&C Milano; trimmed with 'Saisons' outdoor brush fringe, £32,

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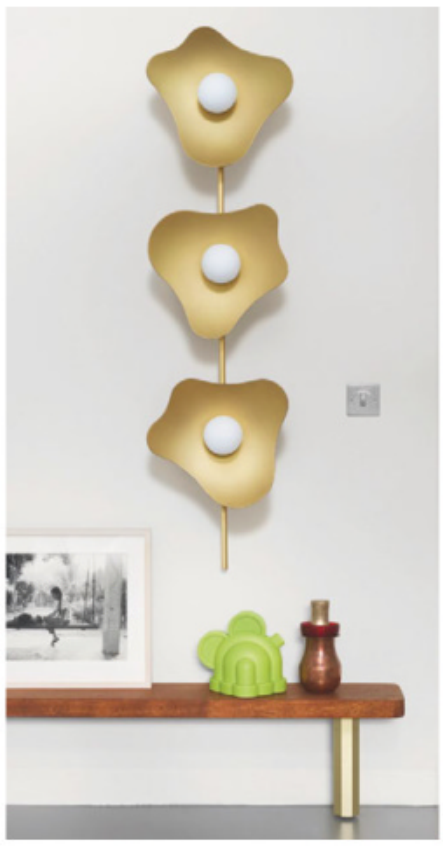

In their special 'Earth to Sky' collection, design duo Doshi Levien present lights almost as artworks in their own right, and not just functional objects. Each of the seven magical sculptures in the range explores the relationship and balance between linearity, geometry and free forms. Ring 020 7739 3631, or visit doshilevien.com.

Volga Linen's collection consists of fabric by the metre, ready-to-hang curtains, cushions and accessories, as well as table, bed and bathroom linen. Made exclusively in Russia, the range comprises drawn-thread cloth, sheers, stripes, spots, plain weaves, paisleys and checks in stunning colours. Ring 01728 635020, or visit volgalinen.co.uk.

The Ark is a sculpture in London created by the French/Argentinian designer Pablo Reinoso. The piece – pictured at the Fiac fair in Paris – will sit outside the new Lincoln Square development, near to the Royal Courts of Justice and the London School of Economics, and draws inspiration from the neighbouring institutions. Visit lodhagroup.co.uk.

For his luxury home-fragrance collection Matthew Williamson took inspiration from his travels around the world. Consisting of candles and room diffusers in five signature scents, the range, available from Amara, shows the designer's love of vibrant pattern, colour and texture. Ring 0800 587 7645, or visit amara.com.

Ochre brings its understated glamour and elegance to Pimlico Road, in London, in the form of a new showroom. The 80sq m open-plan space will display the company's furniture and contemporary lighting as well as showcasing some of the best in British craftsmanship. Ochre, 24 Pimlico Rd, London SW1 (020 7096 7372; ochre.net). ▷

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Farrow & Ball: Recipes for Decorating by Joa Studholme is the go-to book for ideas and tips for your home. Thirteen case studies of inspirational interiors (shot by James Merrell) show how the right colour, combined with light and space, can create harmonious effects. The book is published by Octopus, rrp £30. Ring 020 3122 7222, or visit octopusbooks.co.uk.

The 'Tiào Lóng' tea humidor from Lotusier's 'Cha-Jing' collection is made from figured sycamore, features a dragon design and comes with four crystal containers, along with a stainless-steel strainer and scoop. Visit lotusier.com. The 'Tiào Lóng' is available exclusively at Harrods, 87-135 Brompton Rd, London SW1 (020 7730 1234; harrods.com).

Built in 1905 by Stanford White, the Chatwal hotel is the epitome of old-school glamour and is just minutes from New York's theatre district. It was restored in 2010 by architect Thierry Despont and has 43 suites, 14 of which come with a private terrace, bar and butler. The Chatwal, 130 West 44th St, New York, NY 10036 (001 212 764 6200; thechatwalny.com).

Cogolin's 'Personalités' collection features rugs called 'Cardinal', 'Conti', 'Ellington', 'Varin' and 'Theo' – all designed by Elliott Barnes. They are made from wool, cotton and jute, and woven in narrow panels on 19th-century jacquard looms at the company's headquarters in Cogolin. Ring 00 33 1 40 49 04 30, or visit manufacturecogolin.com.

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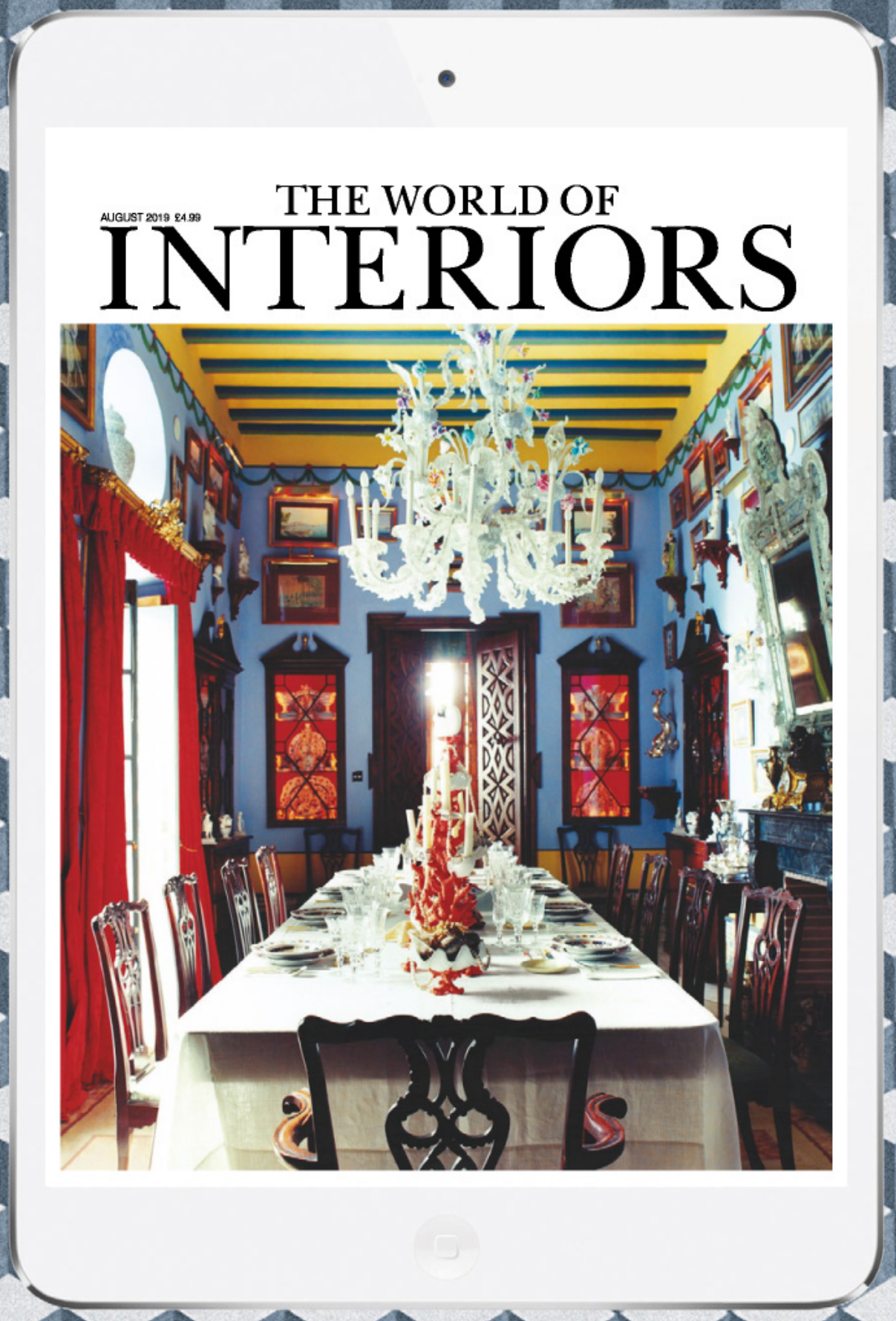

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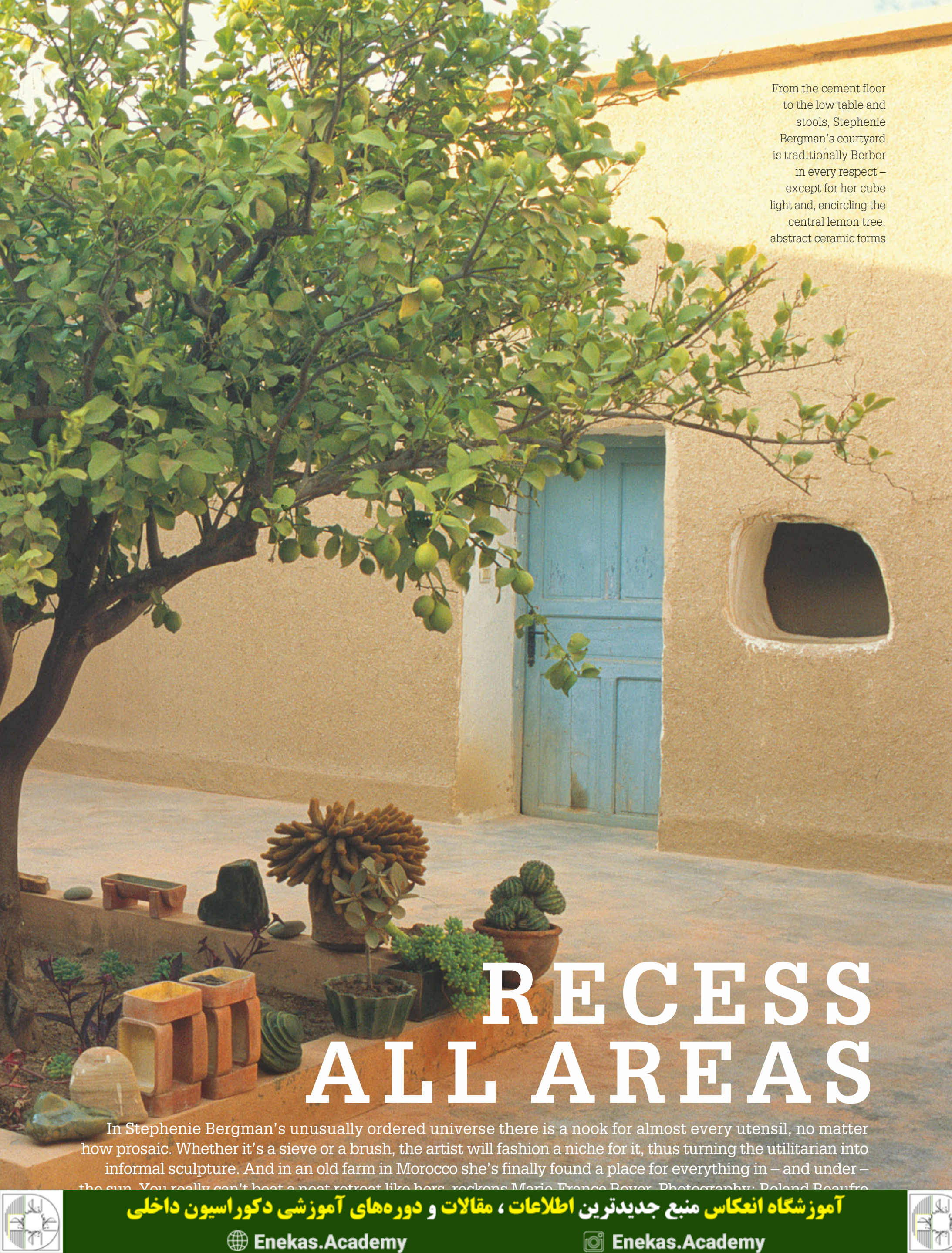

From the cement floor to the low table and stools, Stephenie Bergman's courtyard is traditionally Berber in every respect – except for her cube light and, encircling the central lemon tree, abstract ceramic forms

RECESS ALL AREAS

In Stephenie Bergman's unusually ordered universe there is a nook for almost every utensil, no matter how prosaic. Whether it's a sieve or a brush, the artist will fashion a niche for it, thus turning the utilitarian into informal sculpture. And in an old farm in Morocco she's finally found a place for everything in – and under – the sun. You really can't beat a neat retreat like hers, reckons Marie-France Boyer. Photography: Roland Beaufre

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The gingham curtains hanging from the worktop in the kitchen conceal bottles of butane gas as well as crockery. To the left of the map of Morocco, one of Stephenie's monumental vases sits in a nook through to the living room

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At the far end of Stephenie's bedroom, a door painted lemon-yellow to match the Boucherouite rug and peg rail leads to a bathroom. She has placed a ceramic screen – her take on a lace curtain – in the nook above the trunk

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This page, clockwise from top left: on its longest side, the U-shaped divan in the narrow living room is large enough to accommodate an overnight guest; even something as simple as a plastic sieve has its own neat little niche here; the stairs in what would have been the animal quarters lead to the roof. The stools at its base are concrete and topped with ceramic; the owner made all the cushions on the sofas, which she has covered with traditional Berber blankets; standing in the shade of a pepper tree, Stephenie is reflected in a piece of mirror that she has sunk into the mud wall

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This page, clockwise from top left: why litter the floor of the hall with shoes when you can store them in the wall? Here they sit in moulded blocks, while recesses elsewhere in the house are more roughly formed; pots, sculptures, stools and lamps are displayed in the showroom; Stephenie made the bedspread and the wall shelf in her office. It's here that she receives clients and sits to design – photographs of her work are pinned to the noticeboard; the bristles of a broom pick up the green and lemon-yellow palette; an abstract mosaic set in cement marks the threshold between courtyard and kitchen

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Opening straight on to the courtyard, Stephenie's room is one of the few in the old farm with an outside window. She made the bedside tables, picture frame and wall sculptures, while both the blanket and carpet are Berber

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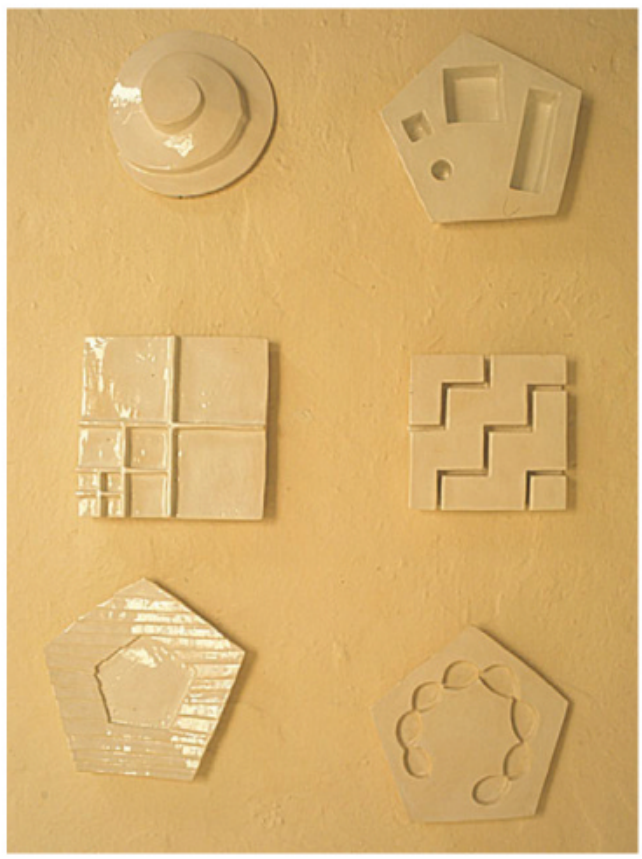
STEPHENIE BERGMAN first settled in Taroudant, in southern Morocco, a dozen or so years ago. The British artist had a small house right in the centre of town, and she worked with clay and glazes in various makeshift premises. At that time she was teaching pottery to deprived children, and she would regularly leave town to go on long walks in the mountains. She loved the tiny isolated souks where villagers travelled by donkey to sell a few oranges, figs or even basic tools made in their own forges. Having quickly picked up rudimentary Berber and Arabic, she was soon able to ask for a mint tea… Thus she infiltrated this mud-built environment whose philosophy fascinated her. The cube-shaped houses with beaten-earth or cement floors and whitewashed walls, sometimes painted in broad blue or green stripes, are practically empty. Stephenie truly found herself in this economy of basics.

And then one day, fortuitously, she was offered the chance to buy one of these rural farms, complete with cowsheds and a large orchard of pomegranate trees, for herself. The earthen walls surrounding it are lined with thorns and cacti, whose prickly pears she eats in the autumn. The house itself was rickety. Initially, Stephenie used it as a workshop. She installed her kiln, and updated the electricity supply and the mains drainage. Little by little she put in a sink, bought a bottle of butane, a gas stove with two burners, a stool and a trestle table. She was wary of spoiling it all, taken as she was by the modesty and minimalism that she had observed in the mountains.



While organising a course for British art students she realised she had to make things more civilised. Some 30km away from the city, she needed to be able to feed and house her guests properly. She bought wooden beds locally, along with blankets woven from wool in natural colours, and placed them end to end to form a U-shaped lounge, traditional in this area. These provide a sleeping space but also somewhere to gather for mint tea. The low, round tables can also easily be taken outdoors.

Today, seven years after her purchase, she has properly taken possession of the premises and sometimes sleeps there, especially when she's been working late into the evening. 'I wouldn't like to have regular habits,' she says. 'It would feel like I was going to the office.' In the middle of the courtyard stands a lemon tree among a group of fake stones made of ceramic, as well as several pottery items that mimic succulents and other cacti. From here you can access six blue-doored rooms, each of which has its own function. Beneath an old pepper plant, a seventh door at the end of a small vaulted corridor leads to cowsheds converted into a studio. Dark and rectangular, these rooms are just two metres wide, enough space for a bed. Some have windows, others interconnect through openings – or rather holes – in organic shapes, and Stephenie found them really disconcerting.

From the main entrance you can go through either to the courtyard then the kitchen, or to the long room that serves as a showroom. The store for tools and materials adjoins the 'study', where Stephenie draws and makes her mock-ups. She has photos of her work displayed on the wall. The furniture consists of two chairs, a trestle table and a divan. In her bedroom, which gives on to the study and has a large en-suite bathroom lined with pink cement tiles, she has permitted herself a chest picked up in the market as well as an old pink 'AA Butterfly' armchair matching one in the entrance. Colour brings it all to life, with Berber blankets and rugs and a door painted matt lemon yellow, while several posters remind us of 20th-century art. 'I want as little furniture as possible,' says Stephenie. 'Everything has to be functional. Nothing should be for decoration. I also try to resist anything that might be considered a memento.'

Instead, Stephenie marks her territory with her own work. She has designed and made everything she really needs: lamps, clothes racks, vases and, above all, the niches that are cut into the soft mud-brick walls. These ceramic shapes are essentially recessed moulds that correspond to the shape of the shoes, brooms, colanders, pans, hammers, glasses, boxes of tissues and pencil holders she uses. Her studio in the Côte d'Azur employed the same sort of storage (*WoI* March 2006). She has also devised a kind of ceramic 'lace curtain' for her bedroom, as well as a sink and a whole utility set in the bathroom. 'This system helps me keep things in order and be able to find them.' Gleaming, glossy and almost always white, these surprising, sophisticated objects bear the stamp of Modernism. The style is dominated by cubes and right angles.

Although she rejects the idea of being influenced, Stephenie belongs to a whole family of artists. In Paris and London she haunts the exhibitions and museums in which she, as a solitary person, feels at home. She loves Brâncuşi, Jean Prouvé, Gio Ponti, Tadao Ando. 'I often go back to architects' work. I also love vernacular buildings or African and traditional textiles… but none more so than those by Anni Albers or Sonia Delaunay or even Tony Cragg, Ishigami or Francis Alÿs, which I also think are great.'

When it gets too hot, Stephenie leaves Morocco for Europe. She travels a great deal, often alone, from the Baltic countries to the Balkans through Crimea – wherever her fancy takes her. Recently she has been working for interior decorators. First, for a house in Tangier she designed some tall partitions made from superimposed 3 × 1.5m modules, taking her inspiration from a staircase she had created in London for Josephine Quintavalle (*WoI* May 2011). Then she constructed a succession of bas-reliefs and wall lights for Jean-Louis Deniot following on from those for François Gilles in Taroudant (*WoI* Nov 2011). All the while she continues to make flat abstract forms for hanging on walls, as well as imaginary 'stones', monumental vases and boxes. It's not clear whether they have a function or are sculptures. 'Obviously I'm pleased to have commissions, but if I have too many I lose my way,' she says. 'I don't know where I am any more. I even end up repeating myself. So, exploring a ravine, a waterfall, a gorge, finding some new pebbles in a dried-up mountain stream or spending seven hours stuck on a bus on an entirely foreign road – all that is necessary for me' ■

To contact Stephenie Bergman, visit stepheniebergman.com

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Opposite: miniature flat sculptures are hung like plaques on the wall. This page: toothbrush- and bottle-holders are integrated into the bathroom tiles. Even the pierced oblong light above the mirror is ceramic

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A PILE OF PEARLS

Aptly enough for an 18th-century pearl-fisher's mansion, La Bella Escondida in Cádiz offers no clue to its precious contents from outside. But prise open the door and all manner of treasures are revealed, from iridescent Imari china to Murano chandeliers. Celia Lyttelton is dazzled by the cultured touch of its set-designer owner. Photography: Tim Beddow

Left: Nicolas Luca de Tena, who has worked for the Spanish royal family as an art restorer, painted the trompe-l'oeil urns and terracotta-coloured niches in the entrance. Sgraffito faux stone and stucco by muralist Dusan Curcovic decorate the walls, adding to the sense of fading grandeur. The sarcophagus bath, one of two here, is a 17th-century copy of a Roman original. Top: an imperial staircase lies behind a triple arch

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Top: the street outside can just be glimpsed through a wrought-iron inner gate and the open front door. Above: Nicolas Luca de Tena is also responsible for the paint effects on the walls of the first-floor landing. Right: the glazed gallery is hung with ancestral portraits, many of which Manuel Morales de Jódar bought for a song from his relatives

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The gilt Rococo pelmets above the windows in the drawing room once adorned the Palacio de Villapanés in Seville, which is now a hotel. Two enormous 19th-century Murano chandeliers have been adapted for electricity

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Top: the porcelain looking-glass frame is the work of Italian ceramicist Rita del Pra. Above left: from the street there is very little to suggest the splendours that lie beyond La Bella Escondida's front door. Above right: tightly packed oriel windows and juliet balconies. Opposite: of Cádiz's 126 surviving watchtowers, Manuel's is the only octagonal one. Its paintwork mimics Moorish tiles

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The set of La Granja glasses on the dining-room table is complete – despite being more than 200 years old. Miraculously, the 19th-century Staffordshire Imari service has also survived without a single piece being broken

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IF STONES COULD speak then this merchant's house in Cádiz would have volumes to say. It would tell of the great trade routes, of merchant ships unloading unimaginable riches from the Indies such as tobacco, silks, pearls, gold and silver, all to the plangent strains of flamenco and the heart-rending *Pearl Fishers' Duet*. For the southern Spanish port is one of the oldest continuously inhabited cities in Europe, founded in c1100BC by the Phoenicians. Its golden age, however, was the 18th century, when most of the goods that the country traded with the Americas passed through its waters; by the 20th century veritable lakes of Jerez sherry were being shipped from here to Britain.

Dating from 1730, the mansion itself was built by actual, real-life pearl-fishers, who had a licence allowing them to harvest oysters in the Spanish colonies along the Atlantic and Caribbean coasts. Its current owner, flamboyant octogenarian Manuel Morales de Jódar, is a Spanish nobleman and something of a magpie with a discerning eye who delights in textiles and textures, religious artefacts, and artful arrangements of ornaments and ephemera. The history of his ancestors, like that of his home city, isn't short on intrigue either. His mother's family were wine exporters but fell foul of the Communists, who burned down all their properties in Andalusia during the Spanish civil war. 'My father was the olive-oil consul in America, selling green olives to the US governor,' he says. 'It gave us our cosmopolitan lifestyle, unheard of during Franco's regime.' Over the decades Manuel himself has amassed all kinds of collections, including one of immaculate carriages, which once a year get an outing at the Seville Fair when he receives Portuguese royalty.

He and Carlos Marañón de Arana, his civil partner, bought the house in the 1970s 'in a *coup de coeur*' and set about renovating the interiors, ripping out 1950s and 60s accretions and replacing them with antique doors and windows. A set designer, Manuel studied at the Accademia di Belle Arti in Venice (his thesis was on Visconti's *The Leopard*) and went on to work for La Fenice and the Metropolitan Opera House. That set designer's appreciation of a good mise-en-scène has never left him when renovating and fur-

nishing historic houses, including El Palacio de San Benito (*WoI* Jan 2016) and this, La Bella Escondida ('the Hidden Beauty').

The name refers to its imposing three-tiered tower (complete with weather vane and a sundial), which is impossible to see from the street. Old Cádiz boasts 126 of these lookouts in total, mostly whitewashed and all commanding views of the port, allowing captains to see when their ships had come in; each would have had its own flag so that crews could identify them from afar. According to Manuel, there is a melancholy story attached to his tower, which has a painted faux-ceramic façade and is unique for being octagonal rather than square. It was erected, he says, when the granddaughter of the *pêcheur* of pearls married a nobleman. 'One of their daughters was a nun at the monastery next door and her father, the marquess, built this mysterious, enigmatic tower symbolising the winds to remind her of her family of origin.'

You find La Bella Escondida on a street in the old quarter of Cádiz, down narrow labyrinthine lanes that Laurie Lee likened to a Levantine ghetto. The entrance is relatively unremarkable except perhaps for a knocker in the shape of Fatima's hands clasping apples that greets visitors; certainly it is modest when compared with the scale and grandeur of what awaits the visitor inside. Once over the threshold, you enter a courtyard flanked with sarcophagus baths, with walls of peeling stucco, and real and trompe-l'oeil urns in niches. An imperial staircase at one end ascends to the first floor and a glazed gallery, where a suite of rooms leads off a passageway.

The style throughout is predominantly Genoese – Rococo in essence and more elegant and delicate than heavy Baroque – thanks, in part, to an influx of merchants from that Italian port in the 16th century. Andalusian and Empire touches have been added here and there, and a soupçon of Isabella II's Romantic look. It is a subtle fusion of influences. Look closely and you will see that the house is a hymn to the shell, with porcelain coquilles abounding in the form of mirror frames, lamp bases, ornamental obelisks and faux-coral candelabra by the Italian ceramicist Rita del Pra. The palette, meanwhile, owes much to a Mark Rothko work owned by the late Frédéric Castet, who was a friend of the owner as well as being Dior's fur designer. 'The Rothko painting in Frédéric's house in Paris inspired my colours, which I mixed specially: aubergine, a little bit of strawberry, blue marine and apple green,' says Manuel munificently. 'The dining room is painted in the colours of the Brazilian flag in honour of a Brazilian friend.'

The drawing room has six french windows with studded Andalusian shutters and heavy rich-green velvet curtains crowned with gilded Rococo pelmets. A pair of Murano chandeliers emphasises the height of the room. One can imagine Lord Byron being received here in 1809 soon after having embarked on his first grand tour, a euphemism for his licentious exploits chasing after 'the finest women in Spain, the Cádiz Belles', as he wrote in a letter to his mother. If the drawing room is Byronic then the atmosphere of the bedroom is pure Stendhal. Painted a restrained sombre green with gilded friezes of laurel leaves, it features an Empire bed that was once occupied by the French naval officer Pierre-Charles Villeneuve, who was on the losing side in the Battle of Trafalgar. The craven Ferdinand VII then gave it to another admiral, Nuncias, who lived here at one time.

That small detail somehow sums up La Bella Escondida, a house that is freighted with history and where the past haunts the present. Successive owners have made their mark here over the years, and the frescoes, trompe l'oeil and ceramics added by contemporary master craftsmen and artists are but another layer in this exquisite centuries-old palimpsest of taste ■

For more information about El Palacio de San Benito, ring 00 34 954 88 33 36, or visit elpalaciodesanbenito.com

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Opposite: the bathroom resembles a campaign tent, albeit one with a mural of naked sailors. The wash bowls and jugs are Napoleonic. This page: the guest-room's marquetry furniture in the ornate Dona Maria style is Portuguese

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This page: a southeastern view across the property's meadow looks towards a greenhouse restored at the same time as the Boat-house. Landscape gardener Larry Weaner removed all invasive species and brought in native plants, also restoring neighbouring wetlands. Opposite: the shingle-clad architecture is typical of the eastern American seaboard from the 18th century to the present. The 1930s house is 'landmarked' thanks to its location on Oyster Bay, and so the exterior had to be conserved and maintained as found

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ALL HANDS ON DECK

When the Lawrences, passionate sailors both, asked Thomas Jayne to make their shingle cottage ship-shape, the decorator had his craftsmen make everything on site to reduce waiting time. At close quarters, its tongue-and-groove walls, wicker furniture and model boats give the Long Island retreat a relaxed elegance suitable for informal family gatherings. Kevin Guyer likes the cut of its jib. Photography: Don Freeman

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Top: in the ‘view room’, hanging below a new cornice ledge, the seascape of 1939 is by US Impressionist Hildegarde Hamilton. At the far window sits an early 17th-century English oak coffer. Above left: nautical lanterns framing the dutch door are older than the house. Above right: curtains in ‘Eté Moscovite’ floral voile by Tissus Tartares flank Betsy’s terracotta reliefs of bees on blossoms. Opposite: Thomas Jayne’s ‘epiphany’ here was to raise the ceiling to follow the roof line. The masonry fireplace had to be rebuilt as a result

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Top: Thomas enlarged the interior doorways in the kitchen, with its Ian Ingersoll custom-made Shaker-style stools arrayed along the island. Above: in the ‘art room’, a 19th-century Swedish Allmoge cabinet from New York’s Dienst & Dotter stands against a hand-painted solid-colour wallpaper from Adelphi Paper Hangings. Opposite: in the dining room, a landscape by one of Betsy’s instructors at the New York School of the Arts. Henry Finkelstein, hangs above an English Gothic Revival console with a filigree-carved apron

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In the upstairs bedroom/painting studio, two Carl Malmsten side chairs face a pencil-post canopy bed from Barton Sharpe. It's topped with a tasselled hanging based on an antique Balinese embroidery produced by Simon Peers's company Lamba in Madagascar. The mantel is lined with 18th-century delft tiles

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SURELY EVERYONE has heard of Oyster Bay, a Long Island settlement some 40 miles from Manhattan, even if they think they haven't. Just cast your minds to the 1928 Cole Porter number *Let's Do It* and the lyrics 'oysters down in Oyster Bay do it/Let's do it, let's fall in love.' Like the celebrated town's mischievous molluscs, I too have done it, I've fallen in love – though in my case it's with a modest but perfectly delightful two-storey, six-room shingle cottage on those very shores.

One of several properties in the area owned by Hunt and Betsy Lawrence, the Boathouse, as the couple have named this bewitching bolthole, overlooks Oyster Bay Harbor, where commercial oyster harvesting has been a mainstay since the 17th century. The town's golden age, however, was the period between the 1890s and the 1930s, when the hilly farmlands of Long Island's North Shore were transformed into country estates by some of America's most illustrious families – Vanderbilts, Astors, Whitneys and Morgans chief among them – who had amassed vast fortunes during the industrial revolution. It was then that this stretch of land facing Long Island Sound, a tidal estuary of the Atlantic Ocean separating Connecticut and Long Island, became prime real estate and earned the soubriquet the Gold Coast. Over the course of those 50 or so years more than 500 mansions were built, some as faux châteaux, others in the then-fashionable shingle-cottage style. Louis Comfort Tiffany built Laurelton Hall, his 84-room, Arabian Nights-inspired Art Nouveau mansion, near here – though it was sadly lost to fire in 1957. Also close by is Sagamore Hill, the home of Theodore Roosevelt; until he died in 1919, the US president spent much of his time at what he called his Summer White House.

The Lawrences' house itself was built in the 1930s, and had a small extension added some time in the 1950s. It had remained in the same family's hands until Hunt and Betsy bought it in 2010 and commissioned the New York-based decorator Thomas Jayne to design the breezy interior. The setting couldn't be more enchanting. Facing south on to the tranquil harbour, it is bathed in soft, translucent light reflected off the water, and is bordered by a meadow of protected wetland. 'When we got rid of all the invasive plants, butterflies and native birds such as egrets and mallard ducks came,' says Betsy. 'From our main residence I can walk along the beach and arrive here in five minutes.' As well as the beach stroll, the Lawrences' guests can also choose to access the property by launch or by the paved road running behind it.

From the pier, a path leads to the cottage's entrance – a stable door flanked by storm lanterns – and into the casually elegant interior beyond. Jayne's aesthetic here occupies a middle ground between artful and informal – and is all the better for it. 'The project took over a year to complete,' explains Egan Seward, head designer at Jayne Design Studio. 'Everything was made on site, so there was no waiting time for things to be fabricated.' It was the Lawrences who decided to call the cottage The Boathouse, on account of its proximity to the harbour, where they anchor their impressive array of sailing yachts. Kathryn McGraw Berry, an architect who also worked on the project, says: 'The property came with the pier, which you are no longer allowed to build in Oyster Bay.'

That pier was a large part of the appeal for the Lawrences, who had become passionate about sailing since first moving to the area in 2001. 'After Hunt and I moved here, we collected a fleet of wooden sailboats, which we race against other classic boats in the Oyster Bay racing series in the spring and fall,' says Betsy. 'The boats are handicapped by employing a pursuit start. The racing boats, which are moored outside The Boathouse, include the *Annie Caie*, a 1935 Crocker cutter; the *Banzai* and *Nautilus*, a pair of 1905 Herreshoff sloops; and the *Clio*, a 1921 Fife sloop, which was Sir William Fife's personal boat. And between 2015 and 2017 we built historic replicas of two Fife eight-metres from the 1930s, the *Invader II* and *The Defender*.' In 2010 the couple established the Oakcliff sailing centre, with the aim of 'raising the calibre of sailing in the United States'. It is now one of the official training centres for the US sailing team.

In keeping with this theme, a charming flotilla of antique model boats sits on a high ledge running around the sitting-room walls, mirroring in miniature those anchored outside. The strong decorative effect they create is rivalled by Betsy's own expressive, colourful paintings – mostly of oversized flowers and insects – on display throughout the house. While it is used mostly for family get-togethers and celebrations with friends, the Boathouse also accommodates a painting studio in a bedroom-cum-workspace upstairs – a spin, if you like, on the 19th-century bohemian artist's garret. Betsy's interest in the visual arts led her in 2017 to set up the New York School of the Arts, where she herself regularly attends classes as well as serving as president.

Thomas Jayne is a classicist and his work, which is rooted in historical tradition, follows many of the dictums set forth by Edith Wharton and Ogden Codman Jr in *The Decoration of Houses*, their late 19th-century interiors bible. 'Two things that deeply influenced my aesthetics were my graduate studies in the Winterthur Program in American Material Culture and my time at Parish-Hadley Associates,' says Jayne. 'Albert [Hadley] liked me because I liked American things. What I learned there was how to use things in a comfortable way.' His work here certainly embodies the relaxed elegance that is key to American style ■

Thomas Jayne. Ring 001 212 838 9080, or visit jaynedesignstudio.com

Top: a detail of the studio mantel with paintings and sculptures by Betsy. Opposite: the tongue-and-groove master bathroom also features two paintings from her 'Coneflower' series, painted on old wooden shutters. The '1910 La Chapelle' fixtures are by Lefroy Brooks

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MUD LARKS

The master minimalist John Pawson showed he's not averse to a bit of mischief – or indeed muck – when he designed this otherwise pristine Belgian flat. Why else would he have allowed artist Richard Long to sully his white walls with silt from a river? Just mind the shadow gap, says Matt Gibberd. Photography: Eric Morin. First published: December 2010

In the sitting room a Donald Judd artwork hangs above one of two 'Skater' chairs by Preben Fabricius and Jørgen Kastholm. To create the site-specific piece behind the sofa, artist Richard Long brought his own mud from the Avon and applied it directly to the white-painted walls

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Above: Pawson designed the double-sided sofa in the sitting room. Below: a group of 1950s 'T' chairs by Ole Wanscher surround the 'Surface' dining table by Terence Woodgate, which was made extra long for the space, with a Hans Wegner pair beyond. Opposite: a Louis Poulsen lamp sits on the desk in the library, which is lined throughout in oak. The yellow leather chairs are by Ejnar Larsen and Axel Bender Madsen

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THERE IS an old saying that every Belgian is born with a stone in his stomach. Passing through Knokke, one starts to wish they'd keep them there. Drunk on dormers and plastered on pilasters, the residents of this exclusive seaside resort have engaged in a ritual regurgitation, building misshapen mansions and bulbous blocks in just about every architectural style since the Romans founded Gallia Belgica. In a remote corner of town, however, things are really rather different. Located on the piano nobile of a demure apartment building is a space of exemplary architectural quality.

This is the latest minimalist masterpiece by John Pawson. I am fortunate enough to be invited as the owners' guest for the evening, and park myself on a vintage Grete Jalk stool to be treated to shrimps and steamed brill. They show me one of Pawson's earliest renderings of the apartment, which depicts a majestic 20m-long central space with a sculptural black kitchen unit and a fixed-glass picture window. The reality is identical. 'John knew immediately what he wanted, and the design hardly deviated from his initial concept. When he first visited, he went to the pier, and he walked along the beach and the nature reserve, picking up stones and shells. He became a part of the landscape.' What Pawson has done is connect the space umbilically to its site, which is one of the finest imaginable, with views of the sea one way and of the nature reserve the other (complete with horses serenely milling about). It's like being in the National Gallery with a Constable on the wall in front of you and a Turner behind.

I know what you're thinking, though. It can't be difficult to do what Pawson does… a few shadow gaps and a vat of white emulsion. Part of the problem with his rigorously reductive approach is that it's spawned a legion of ill-informed imitators. You know the sort: property developers with pointy shoes. What's great about Pawson is that he doesn't take himself too seriously. 'There were lots of jokes when I first started. "When are you moving in?" was the favourite,' he says. 'My sister even sent me a blank piece of paper in the post.'

To experience a space designed by John Pawson, however, is to witness a quality of finish unmatched by any other architect. Wandering around the apartment, I find myself transfixed by junctions, the points at which divergent materials meet and inanimate objects are held in tension. In the bathroom, for instance, the stainless-steel towel rail is precisely parallel with the onyx shower screen, its legs meeting the floor exactly in the middle of the lava-stone tiles. The plasterwork embraces the edge of light switches in perfect rectangles, shafts of artificial light meet at a datum halfway down each wall, and the door to the study slides open with just the right amount of ceremony. Lashings of oak add warmth to the space, preventing it from feeling clinical. And as for the paintwork, it's not white at all. It's whatever colour the North Sea light and the scudding clouds decide it should be.

Much of the credit for the quality of the craftsmanship can be attributed to Jan Vanderplaetsen, a Belgian architect who oversaw the project from nearby. Pawson

Top: a pair of stools designed by Grete Jalk stand beneath the volcanic-lava-stone counter in the kitchen area, which has a signature arcing John Pawson tap. Opposite: in typical Pawson fashion, shadow gaps surround skirting-free walls, and the lighting, by Isometrix, is recessed

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also speaks very highly of his project architects, Mark Treharne and Ben Collins. 'I was never able to design on my own,' he tells me. 'I always needed a foil. They laugh at my jokes in the office because I'm paying them, but they put up a very big fight if I try to change things.' Fortunately for Pawson, he didn't need to duke it out with his clients, who were, on the whole, entirely receptive to his ideas. They also have very good taste, and have populated the space with an extraordinary collection of original Modernist furniture by the likes of Poul Kjaerholm, Hans Wegner and Peter Hvidt. They are especially proud of their newest recruit, an early prototype of Alvar Aalto's 'Paimio' chair.

Whisper it, but there is also some art on the walls, including a Donald Judd and a sensational site-specific piece by Richard Long. The owners invited Long to the apartment and allowed him to wreak havoc in any way he saw fit. 'He splashed around in the mud outside,' Pawson explains, 'but decided the colour wasn't good enough, so he brought his own from the River Avon.' Taking the stepped outline of Dutch gable ends as his cue, he used a set square to map out a shape in pencil on the living room's painted plasterwork. Then, in a frenzy of artistic endeavour, bandana wrapped round his considerable head, he plunged his hands into a bucket of mud and slapped and flicked and caressed it on to the wall from one corner of his ziggurat to the other. The result is a highly textured foil to Pawson's unruffled interior. Not content with one solitary artwork, Long accessed his inner Belgian and expunged some rocks on to the balcony, their half-moon formation referring to the lunar influence on tidal patterns.

When I interview Pawson in his King's Cross studio, he exudes a warmth and jocularity entirely at odds with the asceticism of his architecture. The previous evening he was at the after-party for the Mercury Prize, where the xx (sic), a band managed by his son Caius, emerged victorious. 'Caius has certainly got a better brain than mine,' he says with the magnanimity of a proud father. 'Funnily enough, the xx are often described as "minimalist", and all of their graphics are in black and white.'

Pawson the architect has had a far-reaching influence, something the Design Museum acknowledged [in 2010] by asking him to put together an exhibition of his work. It featured photographs, models, films and architectural elements of his most seminal projects, as well as letters from the likes of Karl Lagerfeld and Bruce Chatwin. At the heart of the exhibition was a 1:1 installation where visitors could experience one of his spaces for themselves, kind of like a decompression chamber for stressed-out Londoners: Pawson's straight lines really can cure the bends. He doesn't seem keen on the term 'retrospective', perhaps because of its finality. And why should he? Although now in his sixties, John Pawson retains the sprightliness of youth, and shows no signs of slowing down: he reckons he currently has 27 projects on the go. 'I've never had a moment's boredom,' he says. 'And I lived in Halifax for 24 years' ■

John Pawson has designed a range blankets for Tekla. For more information, ring 00 45 28 728 703, or visit teklafabrics.com

Top: an early prototype of Alvar Aalto's 'Paimio' chair sits proud in the bedroom, which has uninterrupted views of a nature reserve. From the front of their apartment the owners look across the North Sea. Opposite: an onyx shower screen contrasts with lava stone in the bathroom

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VOYAGER'S NEW ORBIT

Already successful as a painter in her native New Zealand, in 1901 Frances Hodgkins set sail for Europe, hungry to 'measure myself with the moderns'. Always on the move, the eccentric artist finally settled in Britain, where, despite facing adversity, she impressed contemporaries with her reinvention of the still life. Now, 150 years after the émigrée's birth, Frances Spalding celebrates this lost star in the firmament of 20th-century art

Top: in this professionally taken photograph of 1920 Hodgkins was aiming to boost her profile. She donned a chestnut-brown wig, feeling that women artists with grey hair were often disregarded. Right: when Hodgkins painted the assured *At the Window*, c1912, she was in Paris for a four-year period, and had taught watercolour painting for a year at the Académie Colarossi, the only female teacher on staff

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This page: this bold watercolour and charcoal drawing (c1912) of a woman looking dispassionately at her face in a mirror conveys its subject through minimal means. Opposite, clockwise from top: depicted tossing a salad sits Hodgkins's new friend *Rosamond* (1909), a 'refined little thing […] not yet 30, living alone in Paris, where such things are not generally done'; this dramatic portrait of *Mrs Lovell Reddie* (1916) acts like a clarion call for artistic freedom. Amid a torrent of black and rushing lines emerges the still face, touched in with sophistication; as seen in *The Hill Top* (detail), c1908, Hodgkins knew how to handle watercolour in order to suggest movement, light and breezes

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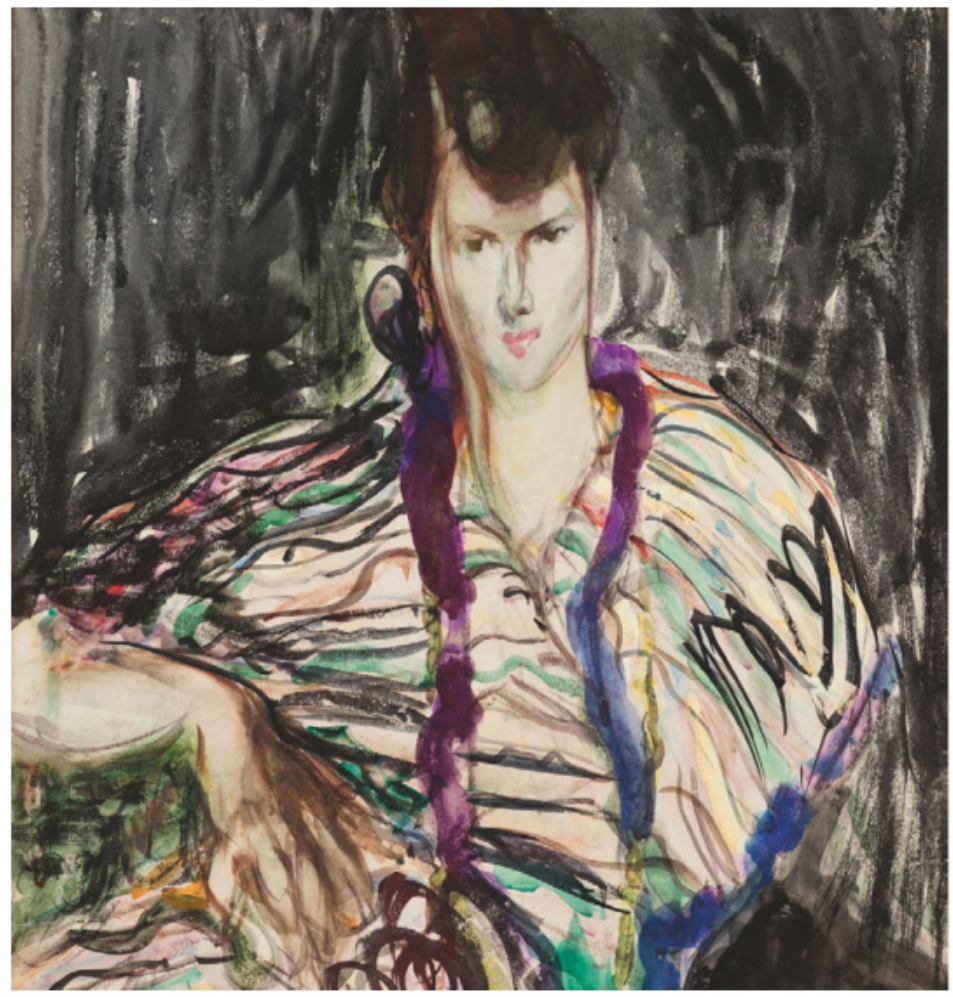

PREVIOUS PAGES, LEFT: EH MCCORMICK PAPERS, EH MCCORMICK RESEARCH LIBRARY, AUCKLAND ART GALLERY TOI O TAMAKI. PHOTO: LANGFIER LTD, LONDON. RIGHT: ART GALLERY OF SOUTH AUSTRALIA, ADELAIDE. OPPOSITE: AUCKLAND ART GALLERY TOI O TAMAKI. THIS PAGE, CLOCKWISE FROM TOP: THE UNIVERSITY OF MELBOURNE ART COLLECTION. PHOTO: LEE MCRAE; PRIVATE COLLECTION; MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

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Top: in the late 1920s Hodgkins invented a new genre, still life-in-landscape, the two joined together in one image – as with *Wings over Water*, 1931-32. Above left: the lyrical oil painting *Evening*, c1931-32, has the associative logic of a song. Above right: here portrayed by Hodgkins in c1930, Cedric Morris was one of the New Zealander's most stalwart friends and supporters, in good times and bad. She shared his belief that feeling licensed expressive distortion. Opposite: in *Self Portrait: Still Life*, c1935, Hodgkins evokes her absent presence through the things she loves – a shoe, a belt, her scarves, some flowers and a vase

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THIS PAGE, CLOCKWISE FROM TOP: LEEDS ART GALLERY; LEEDS MUSEUMS AND GALLERIES. PHOTO: © LEEDS MUSEUMS AND GALLERIES/BRIDGEMAN IMAGES; TOWNER ART GALLERY, EASTBOURNE, SUSSEX; PRIVATE COLLECTION. OPPOSITE: AUCKLAND ART GALLERY TOI O TAMAKI

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FRANCES HODGKINS joined the ranks of the avant-garde in Britain in the 1930s. Ben Nicholson declared: 'her vision is very much her own'. Barbara Hepworth was impressed by her courage and dedication, and Henry Moore said that her individual sense of colour meant you could tell a Hodgkins painting from a long distance away. John Piper commissioned her to produce a colour print for his Contemporary Lithographs project, while his wife, Myfanwy, wrote the first monograph on her work for the Penguin Modern Painters series. Hodgkins was a good deal older than these artists and her nomadic lifestyle had left her steeped in experience. She was wise, humorous, a little eccentric. 'I am wayward,' she once said, 'but what artist worth his salt is not? But au fond – deep in my work – I am steadfast and as steady as a rock.' When Piper showed her a rather prim lithograph by Eric Ravilious of Newhaven harbour, she tilted her head to one side and said: 'So glad he didn't put in a seagull.'

She had been born in 1869 in Dunedin, in the lower part of New Zealand's south island, near to what is often said to be 'the end of the world'. Yet she was enormously proud of her country of origin. Nothing explains her early life better than an interview she gave in 1913: 'We were an English family in a Scottish settlement. Probably we learned something from our environment. My father loved, and ardently pursued, art under all sorts of difficulties and discouragements as you may imagine in so new a country.' Of his children, only she and her sister were inspired to follow him 'in the thorny way', and she found great success as a painter, teacher and newspaper illustrator. 'Perhaps I ought to have been content with what was a very interesting life, but I felt I was only groping; that I had not realised myself; that I wanted to see the masterpieces of all time; learn what was being done in my chosen medium, and measure myself with the moderns. So I sailed for the old world…'

It took time for her to earn the necessary money for this trip: her father died young, leaving the family unable to maintain their comfortable way of life. From then on, until she was granted a Civil List pension in her seventies, Frances Hodgkins had to work in order to live. She was almost 32 by the time she departed for Britain, with a colonial's high expectation of all that the country had to offer. She fell severely ill during the journey, but had recovered enough when the boat reached Marseilles to relish her first experience of a Mediterranean town, its colours and light. By comparison, her initial impressions of London were disappointing.

She lived on the qui vive, and soon heard of a painting school in France, where Norman Garstin, one of the Newlyn School, was teaching. From then on she remained intensely mobile, moving from place to place and country to country in search of good subjects to paint. The outbreak of World War I obliged her to return to Britain, where she settled in Cornwall, at St Ives, partly for economic reasons, and found a very good studio. After the return to peace she recognised that London, not Paris, must now be the focus for her hopes of sales and exhibitions. But she still took off whenever possible, in part because during the interwar years France was a cheaper place to live.

Watercolour had for many years been her medium of choice. Teaching its techniques was also an important source of income for her. Yet her art never stood still, nor did she ever develop an unaltering signature style. In the early 1920s Cedric Morris, who had become a friend, encouraged her to revive her earlier attempt to master oils. He and his partner, Arthur Lett-Haines, were convinced that this change of medium brought out a fresher and more lyrical mode in her work. Yet despite her feisty character she was prey to misfortune. At one point, Morris and Lett-Haines found Hodgkins dangerously ill in a London flat that had no facilities, as she lacked the money to pay the bills. They took her back to their home in Suffolk and put her right. Before long she was painting again, and grumbling, in the midst of Constable's countryside, about the excessive green in the landscape and too much red brick.

It was probably Morris's faith in her art that drew her to the attention of the Seven and Five Society. She first exhibited with this group in 1927 and two years later was elected a member. Simultaneously she began painting still lifes, not set in interiors or in front of windows with a view, but actually placed in the landscape. Once free of any man-made structures or limitations, these works seem to breathe new life; they can offer a cornucopia of interest, yet their insistence on the eye is calmed and detached by the surrounding space, light and colour in the landscape. It was a subtle and skilful ploy that earned her new fame.

When Myfanwy Piper entered the Lefevre Gallery in 1940 to see an exhibition of Hodgkins's gouaches, she was at first overwhelmed by 'a dazzling live quality'. Hodgkins had for many years played in her art on the dialogue between representation and abstraction. In this 1940 show, her independence of vision was again to the fore. Piper noted that in her pictures the boats, flowers, wreckage and litter had shed their ordinary life and been given new functions. 'So the paintings are aloof and self-sufficient: they rely on no sly relations with the rest of the world for their effect.'

Hodgkins made two visits to New Zealand after she first left, but never properly went home. 'I have vowed not to return till I have written the name of Frances Hodgkins in capital letters across… the scroll of fame,' she once announced. She died in 1947, and though there have been many exhibitions of her work in New Zealand since then, she has never returned in such strength and quantity as can be found in the current one at Auckland Art Gallery, which celebrates the 150th anniversary of her birth ■

'Frances Hodgkins: European Journeys' runs at Auckland Art Gallery Toi o Tāmaki, Wellesley St, Auckland 1141, Aotearoa New Zealand, until 1 Sept. For opening times, ring 00 64 9 379 1349, or visit aucklandartgallery.com. The accompanying catalogue, edited by Catherine Hammond and Mary Kisler, is co-published by Auckland University Press and Thames & Hudson. 'Frances Hodgkins', by Samantha Niederman, one of five titles in a new series on modern women artists, is published by Eiderdown on 12 Sept

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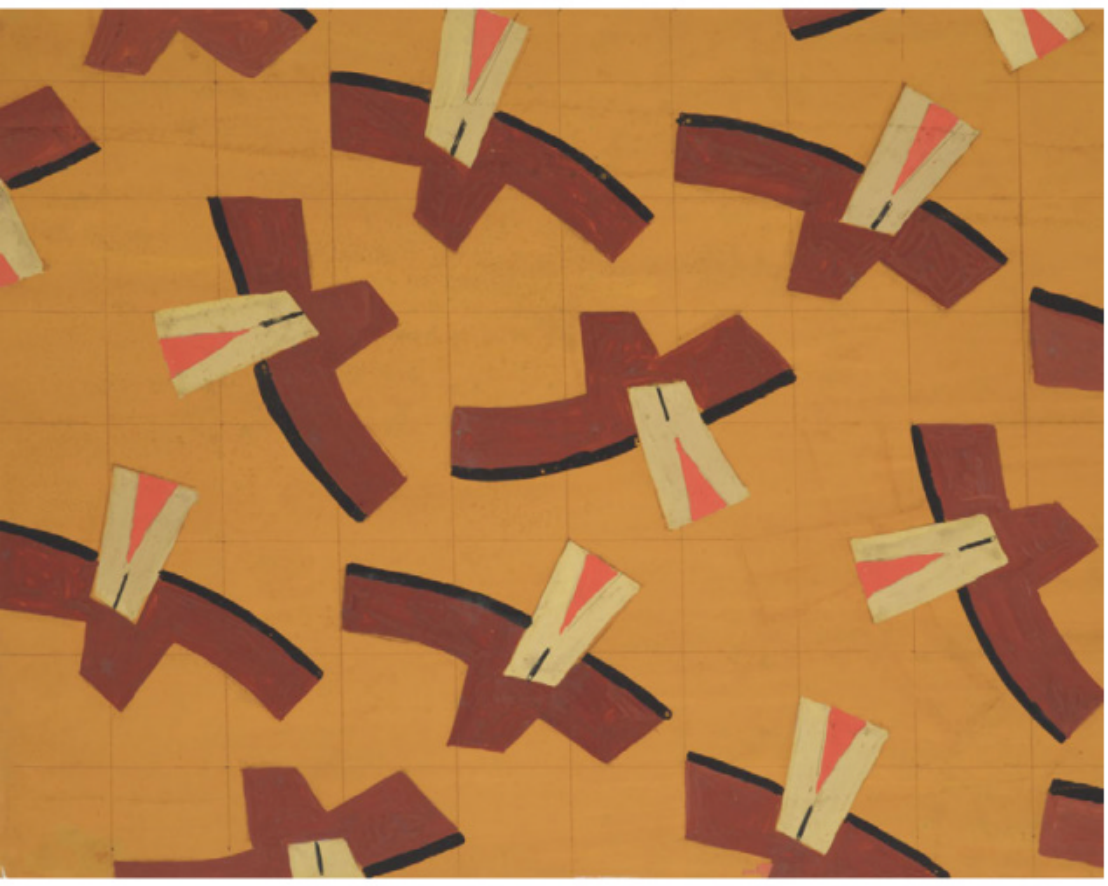

Right: this 1928 portrait of Hodgkins is by Cedric Morris. He wrote of her: '… she was completely unconventional, rather comic especially to look at, was witty in a strange oblique way…' Above all, he thought her 'very gallant' and a 'completely original' painter. Other works: these gouache textile designs (all untitled; all c1925) Hodgkins produced for the Calico Printers' Association in Manchester, where she worked when struggling to make ends meet as a painter. Dispatched by the CPA in the same year to Paris to see its landmark Exposition, she quickly introduced greater modernity into the organisation

ORTRAIT: AUCKLAND ART GALLERY TOI O TAMAKI. ALL TEXTILE DESIGNS: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

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The kitchen's tongue-and-groove and unvarnished parquet floor are original, surviving from c1904. Anthony Rye introduced the gloss paint and the Aga in 1954, when mains water was piped up the hanger

BIRDS OF A FEATHER

When Anthony Rye bought Sparrow's Hanger from a distinguished ornithologist in the 1940s, he added an upper storey and lined the walls with centuries-old panelling salvaged by three generations of his antiquarian family. Now his son-in law, Alastair Langlands, inhabits the hillside eyrie in Hampshire, from where the retired schoolteacher can look out at the surrounding beech woods thronged with avian life. Text: Ruth Guilding. Photography: Antony Crolla

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An 18th-century brass chandelier, never electrified, and silver sconces frame the fire surround. On an Arabian carpet stands a heavily cushioned bergère with a Persian rug draped over the back. The architectural model on the mantel is a projected plan for converting Sparrow's Hanger into two storeys

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Top: in the entrance hall stands an oak longcase clock by Watkin Owen of Llanrwst. The chest of drawers dates from 1680. Above left: elements of the staircase were said by architectural historian Sir John Summerson to have come from Henry VIII's Nonsuch Palace. At its top perches a Charles II walnut armchair, and at its foot sit two Regency japanned chairs beneath watercolours by Mary Fedden. Above right: at the far end of the living room can be seen the Bechstein grand piano chosen by concert pianist Harriet Cohen for Anthony Rye's mother

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Top: in the sitting room, beneath *Devon Woods* by Edward Bawden, an early Gimson washstand found by Alastair in a local garden serves as a desk. Above left: two dockyard paintings by Gaetano Meo and a London view by art historian William Gaunt hang above a dulcitone. Above right: propped on 17th-century Spanish tiles, this fragment of antiquarian painted glass in the dining room was rescued from the 1994 fire that blackened the entire house. The photograph is of Alastair's father, John, a celebrated sportsman who invented the Jaffa Cake

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This page: in the ground-floor bedroom, the little metal fireplace dates from 1904. Above, the heavily ghosted mirror (of a kind favoured by the owner's old friend Robert Kime) mistily reflects a brass sconce and paintings by Matthew Rice and his mother, Pat Albeck. Opposite: dominating the other side, this elegant Hepplewhite bed belonged to Alastair's parents-in-law, who sold it to their friend the art critic Thomas Earp. Alastair bought it back from his widow and supplied the half-length floral curtains, which hide one of Rice's watercolours of Venice

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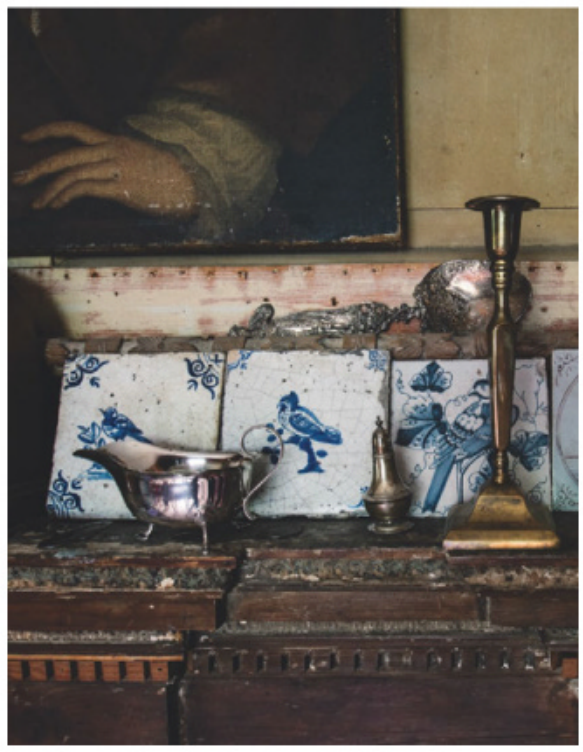
THE HOUSE in a beech hanger in the Hampshire hills seems to be growing in the trees, if you can see it at all. Its windows look down through a veil of green to the slope opposite where a few sheep keep the grass down. It is home to Alastair Langlands, a cultivated man with a beautiful voice who was for a time an inspirational and influential member of staff at the liberal private school Bedales. His father-in-law's family first arrived here in 1893 when Walter Rye rode vigorously out from London on his touring tricycle and bought a weekend cottage at the hill's bottom. 'He was an inventor of three words in the Oxford Dictionary,' says Alastair, 'obstacle race, spelling bee… and another, which has just escaped me.'

Since then Walter Rye's descendants have colonised several more cottages and village houses close by, but the one in which we are standing has a far more curious history than any of these. It was built in 1904 by the distinguished Victorian ornithologist Richard Bowdler Sharpe as a single-storey eyrie on the bungalow model in which to house his family. Inside, every square inch of the walls and ceilings was closely panelled out in tongue-and-groove, but then in the 1950s this metamorphosed into something quite different. 'My antiquary father-in-law, Anthony Rye, his father, Frank Gibbs Rye, and grandfather, Walter, used to collect old panelling, because in the 1900s, 20s and 30s things were being thrown out all the time,' says Alastair. 'It was a hobby. Walter was an antiquarian who saved several old buildings from destruction, including Frognal House in Hampstead, and when they found a country house that was being demolished, they took the panelling and pilasters off the bonfire and stored it in a large barn in Thames Ditton.' Anthony Rye was also a lawyer with a London practice and a discerning eye, and when his father died in 1947, leaving him some 'good' Chippendale, he wanted a weekend place that was fit to receive it. Buying Bowdler Sharpe's little house, he inserted four bedrooms into the roof space to make an upper floor reached by an imposing barley-twist staircase and spent the next decade 'antiquing' everything else, sorting through architectural salvage and panelling the downstairs reception rooms to hide their ubiquitous tongue-and-groove. 'He put most of it up himself to get this kind of mitreing… Some bits are original and scraped, some he produced to match. He had intended to paint it all, but cleaning it was such a terrible job he then never got around to it,' says Alastair. The effect as you cross the threshold is of coming into an old house of around 1700, perhaps the humbler little sibling of Ham House in Richmond.



When Alastair along with his wife and young family decamped to the village from London, 'my father-in-law, who hadn't worked since 1935, said: "My boy, I think you need a job."' So Alastair went to Bedales

Top: two fine, tall Chinese Buddhist monk chairs face each other in front of niches artfully created by Rye. They include 18th-century Wedgwood found in Richard Scott's shop in Holt. Above: Alastair bought some delft tiles from Gabor Gosa in the 1960s for £1 each

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to run their junior school with ‘a strong idea that it was the one school I should like to teach in, and I absolutely fell in love with it’. In one of the dining room’s curved alcove cupboards stand a pair of tall lidded urns that were made bespoke at the Bridgewater pottery for his 60th birthday by a beloved former pupil, the artist-cum-designer Matthew Rice, although Alastair has turned their laudatory inscriptions to face the wall. The kitchen remains utilitarian and unembellished except for a gallery of family photographs and is all the better for that. The sitting room (‘a Regency room’) contains the grand piano chosen for Anthony Rye’s mother and Rye’s early 19th-century sofa. ‘The paint colours are my father-in-law’s but I relish them very much. He was a most entertaining man – a raconteur, a poet and an artist,’ says Alastair. Behind is the little, cool, dim, downstairs back bedroom jettied into the hillside with a half-tester bed and bottles of home-brewed cider that are being fermented by his son, Gabriel, who lives with his young family in the longhouse that they built at one end of this one.

‘You should see the book room,’ says Alastair. ‘It was intended to be papered in punched leather but it was 1954, and the war was still raging – with rationing – so my mother-in-law found this wallpaper which does an extraordinarily good job of being silk, or stump work, or whatever you like to imagine.’ He writes things here, notably the text for his old friend Robert Kime’s book, drafted when they stayed together at the eminent decorator’s house in Provence. ‘The jolliest bit was the captions. I had to talk about things I knew nothing about, vases and textiles,’ he says. ‘It was enormous fun.’ Alastair has a finely developed aesthetic sense too. ‘I like very much the artisan mannerisms of the 17th century. Almost any Civil War house. And then Arts and Crafts houses, and Gimson,’ he says.

Settled on seven acres of woodland in one direction and sheep-grazed meadows in the other at the end of a muddied cart track that climbs steeply up in defiance of modern car tyres, this once ‘scruffy little weekend bungalow’ enshrines a deep pastoral calm. Jacob sheep provide the answer to all the grass, for Alastair’s children know a great deal about sheep. Cressida went to be a shepherdess in the Falkland Islands soon after leaving school, and Gabriel learned lambing hands-on one springtime in Denmark. Now he is a sought-after builder in green oak who advises on historic buildings and teaches barn building to the pupils at Bedales on Mondays. There are a couple of goats and some hens, and the tall, rustling beeches are alive with birds: long-tailed tits, tree creepers, wrens, thrushes, robins and wood pigeons. It’s a school holiday and his grandchildren are making a camp down by the stream. ‘It is heaven!’ says Alastair ■

Gabriel Langlands. Visit thetravellingbarn.co.uk

Top: Anthony Rye enlarged Sparrow’s Hanger with dormer windows and paved the terrace with York stone. The reused rainwater head bears the date 1720, the year of local pastor/naturalist Gilbert White’s birth. Above: Alastair sits in the porch, a bird book in hand

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SWELL INTEGRATED

With the Mediterranean mere metres away, this house on the Greek island of Kastellorizo doesn't look like it could get much closer to the sea – until you step inside, that is. Architect Annarita Aversa has laid turquoise glass underfoot downstairs, lending the impression that the occupants are walking on water. They're not the only things that appear to float in this radical intervention. Taking a dip inside, Timothy Brittain-Catlin is buoyed by the attention to detail. Photography: Ricardo Labougle

Opposite: architect Annarita Aversa selected shades of blue that would help Nicoletta Fiorucci's house on Kastellorizo harmonise with its surroundings. This page: the view southeast from the water's edge takes in the island's Medieval castle and, at the foot of the hill, the dome and minaret of an 18th-century mosque, built during the Ottoman occupation – and a reminder that Turkey is only three kilometres or so from here

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The glassy sitting-room floor stretches out towards the water and appears to merge with it, giving guests a sense of being at one with the sea. The divan sofa is an Architetti Artigiani Anonimi design – the house inspired the practice's 'Mediterraneo' collection shown in Milan

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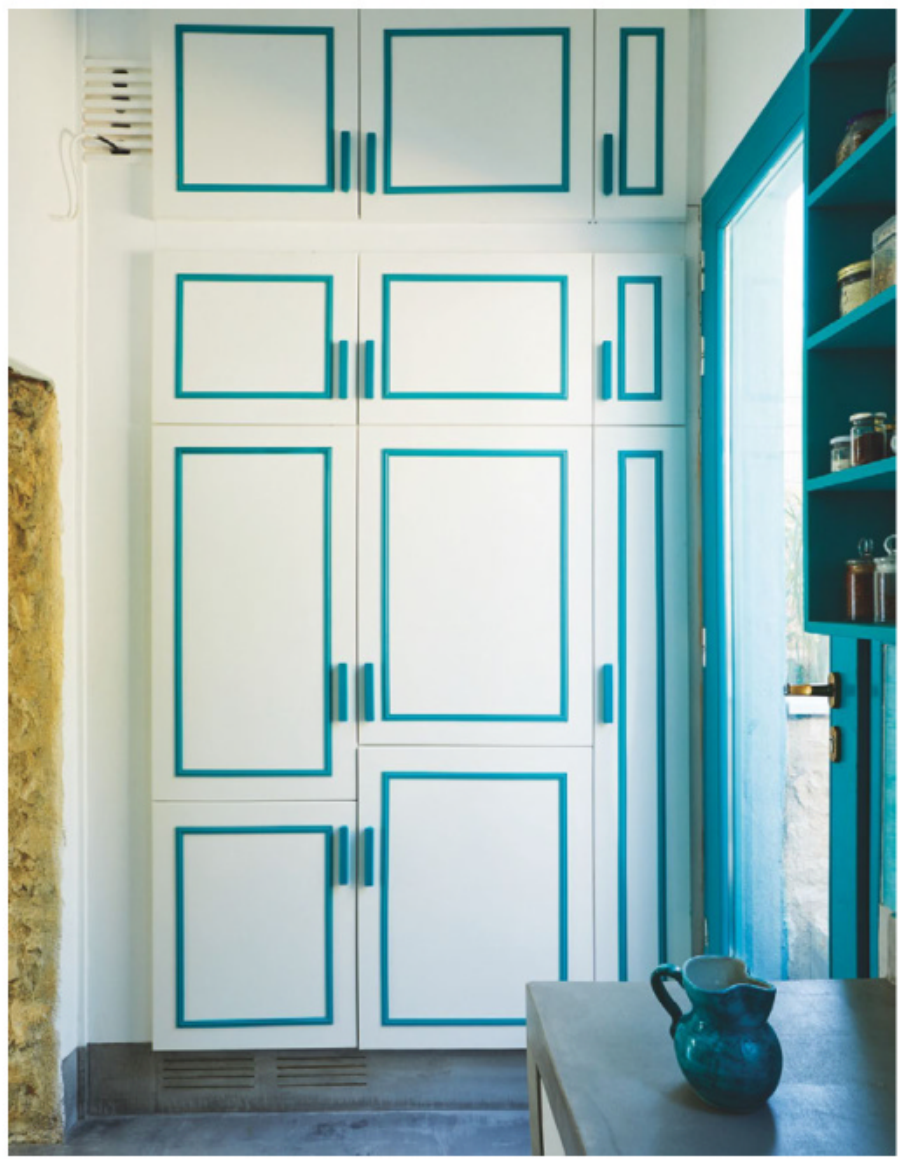

Top: Annarita's deftness is seen to full effect on the west wall of the ground floor. She designed fittings that only lightly touch the walls, which gives the interior an ethereal character and emphasises the beauty of the masonry. Above left: like the palette, the rustic timber-and-rope furniture throughout – bought from a local market – serves to highlight the elemental qualities of the old building. The tiny kitchen is glimpsed at the back of the room. Above right: here fitted cupboards maximise space. The door to the right leads to a small rear garden

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Top: upstairs, the shower room is separated from the sleeping area by panels of glass and horizontally ribbed panels – a subtle nod to shutter louvres and to the laths that were used in traditional construction techniques. Above left: facing southeast, the balcony off Nicoletta's bedroom has views over the harbour to Kastellorizo village, the only one on the island – it also catches the morning and midday sun. Above right: articulated, exposed pipes are used for water and electricity throughout the house – as well as for hanging clothes

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THE DESIGNERS of the Arts and Crafts movement are having a bit of a moment just now, and when one comes across a place like this, it is easy to understand their perennial appeal. For this small detached house on the tiny Greek island of Kastellorizo, scarcely three kilometres from the southern coast of Anatolia, has 'pavements like the sea', to borrow the immortal words of WR Lethaby, the great guru of late-Victorian designers. The phrase comes from a book called *Architecture, Mysticism and Myth* (1892), which described the architectural legends of antiquity, in this case the palace of Solomon and that of the City of Brass in the *Arabian Nights*, and of great churches from Canterbury Cathedral to St Mark's in Venice and Hagia Sophia in Constantinople. These were buildings in which the floor seemed to be made of water, so that those who stepped on to it felt themselves at one with the fundamental elements from which the earth is made and at the mercy of the powers of creation.

That is how it seems when one is cradled by the sea and the heavens. This waterside home on the western side of the bay at Kastellorizo has a ground floor paved with glass. Thus, says the architect Annarita Aversa, when you are within you feel united with the waters of the harbour, or even floating on them. Taking her cue from the work of Peter Zumthor, a kind of Swiss magician when it comes to working on and with old buildings, she resisted any temptation to restore the 19th-century house and instead added something new that grew naturally from it. The houses on the island are, by and large, unchanged since they were built. And so the structure dominates, uncluttered by partitions and fittings (there were some in there from the 1980s, in fact, when the project began, and she swept them away). This glassy floor is part of what she sees as an installation rather than a conversion.

For this reason all the necessary incursions required by modern life are detached somewhat from the old fabric, and form networks or boxes within the space. The new steel staircase, for example, has been designed so that it is sited away from the wall, and it rises unencumbered rather in the way of a simple ladder placed in some of the oldest stone houses. That cabinet under the stairs is also designed so that it sits lightly in its place rather than looking too much like a piece of built-in furniture. All the electrical wiring is housed in brass conduits that sit over the walls instead of being cut into them; and the upstairs shower room with all accoutrements takes the form of a delicate box. Some of this is walled-in glass, but not everyone wants to see their friends doing the necessary things that go on in there, so there are screens, some movable, with horizontal slats derived from an authentic vernacular type of partition wall. These too float away from their junctions with the stone walls, and they stop well short of the open roof. Thus the whole of the rest of the floor is given over to a generous bedroom space that faces directly over the bay.

There are no houses behind this one on the mountainside, and the precise shade of blue that Annarita has chosen for all the painted objects was selected in order to make a delicate contrast with the red and the yellow of its neighbours either side, so one can really experience a feeling of being in a state of delicate balance with one's surroundings. There is nothing left to chance here. If the ground floor is the sea, the upper one is an ethereal meeting place between the ground and the heavens.

Annarita grew up on the Amalfi coast in Italy, and she works both from a studio there and from her practice in Milan. She established her office in 2013, with the Lethabean, or Zumthoresque, name of Architetti Artigiani Anonimi (that is, Architects Artisans Anonymous). The idea is to emphasise the collaborative nature of their work, which, whatever the scale or the medium, Annarita sees as being architecture rather than interior or product design. That applies too to some of the furniture that she and her 'anonymous' team has designed for it, in true Arts and Crafts fashion. As with her approach to the house itself, these pieces, which inspired her 'Mediterraneo' collection shown in Milan, were derived from historical models rather than being copied from them. They have a modest anonymity that enhances the space around them, another of the delicate balancing acts which characterise this house. It is Annarita's extraordinary respect for the old fabric of the buildings that she works on, and the primacy that she gives it, that mark her out as a modern designer.

The house at Kastellorizo was designed for Nicoletta Fiorucci, a London-based art collector and philanthropist, as a holiday home, especially for the autumn when the climate is at its most lovely, and it forms a backdrop for family gatherings. She met her architect through shared friends, and they hit it off immediately: Annarita has also completed a flat for her in Monte Carlo, and they are about to start work on a third project.

Annarita's great strength, says Nicoletta, is that she feels so strong a connection with the natural world, from the mountains to the sea, the sun to the moon: somehow her architecture manages to channel all of these. Annarita herself describes her work as 'interpretation' – that is, you see the old house itself as if it has been enhanced through her installations, not altered or modernised. We really are back in the ferment of the late 19th century here, seeing the world through the eyes of some of the most learned and sensitive architects the world has ever known ■

To contact Architetti Artigiani Anonimi, ring 00 39 02 3660 1256, or visit architettiartigianianonimi.com

Top: across from the owner's bed, rustic seats of different sizes are arranged as if for an imminent visit by Goldilocks and the three bears. To the right, a glass panel has been set in the floor over the stairs. Opposite: continuing the aqueous theme, reverse-painted-glass tiles of many shades of iridescent blue line the shower enclosure. Designed by Architetti Artigiani Anonimi, they were handmade in Rome by Studio Silice

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inspiration

Some of the design effects in this issue, recreated by Grace McCloud

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1 Lino-printed with roses, honeysuckle, alliums and more, the wallpaper in the dining room of Hunt and Betsy Lawrence's Long Island cottage is blooming marvellous (page 67). No need to dig around for it – terracotta/blue 'Gardeners', by Marthe Armitage, costs £420 per 10m roll from Hamilton Weston. Ring 020 8940 4850, or visit hamiltonweston.com.

2 An embroidered textile tops Hunt and Betsy Lawrence's bed, its brightly hued tassels the jewels in this fabric crown (page 69). Partial to a Technicolor trim ourselves, we found this gem: Villa Nova's 'Tufty T84-01' (£14.50 per m). Ring Romo on 01623 756699, or visit romo.com.

3 With its simple tapered posts and unshowy finials, there's something of the Shaker style about the Lawrences' bed (page 69). The same can certainly be said of Max Rollitt's 'New Gloucester', which is inspired by early 19th-century American furniture and is yours for £10,850. Ring 01692 791124, or visit maxrollitt.com.

4 After a dip in the sea, visitors to the waterfront house on Kastellorizo can dry off with a towel the colour of the Med – see them stacked in a basket in the sitting room (page 100). *Peshtemals*, as they are known, were first created for hammams, but these 'Ibiza Summer' towels cost £26 each from Bohemia Design. Ring 0131 555 2485, or visit bohemiadesign.co.uk.

5 Readers will know that the barely-there table in the Belgian flat was made extra long for the space (page 74). But did you know that Terence Woodgate created the svelte 'Surface' in conjunction with a Formula One car designer, John Barnard, for Established & Sons? Or that it's still available to buy? Race to Twenty-twentyone, where prices start at £59,400. Ring 020 7837 1900, or visit twentytwentyone.com.

6 The owners of the Pawson pad like a dash of mid-century Modernism with their minimalism; Aalto, Wegner and Kjaerholm all appear in the spartan schemes. Our pick? The 'PH 2/1' table lamp by Poul Henningsen for Louis Poulsen (page 75), which is from £565 from Chaplins. Ring 020 8421 1779, or visit chaplins.co.uk.

PHOTOGRAPHY: LIAM STEVENS (1, 2, 4, 7, 11, 12)

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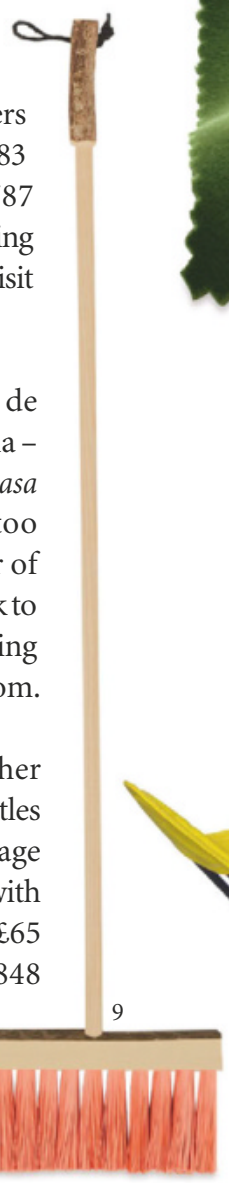
7

8

7 Red and green should never be seen… unless you clash them as cleverly as Manuel Morales de Jódar. Inspired by his curtains (page 54), we came up with this combo: Gainsborough's 'Westminster F300-11' (top; £107.40 per m) and Designers Guild's 'Royal Velvet FRC2174-11' (£83 per m). Ring Gainsborough on 01787 372081, or visit gainsborough.co.uk. Ring Designers Guild on 020 7351 5775, or visit designersguild.com.

8 It's no surprise Manuel Morales de Jódar, a set designer, goes in for drama – take the theatrical chandeliers in his *casa* in Cádiz (pages 54 and 58). If you too eschew a simple spotlight in favour of more flamboyant fittings, why not look to Baccarat's 'Solstice', from £21,000. Ring 020 3318 6087, or visit uk.baccarat.com.

9 Trust Stephenie Bergman, with her eye for quirky detail, to match the bristles of her broom to her pastel rooms (page 45). Bring some cheer to your chores with one of Geoffrey Fisher's creations – £65 from the Conran Shop. Ring 0844 848 4000, or visit conranshop.com.



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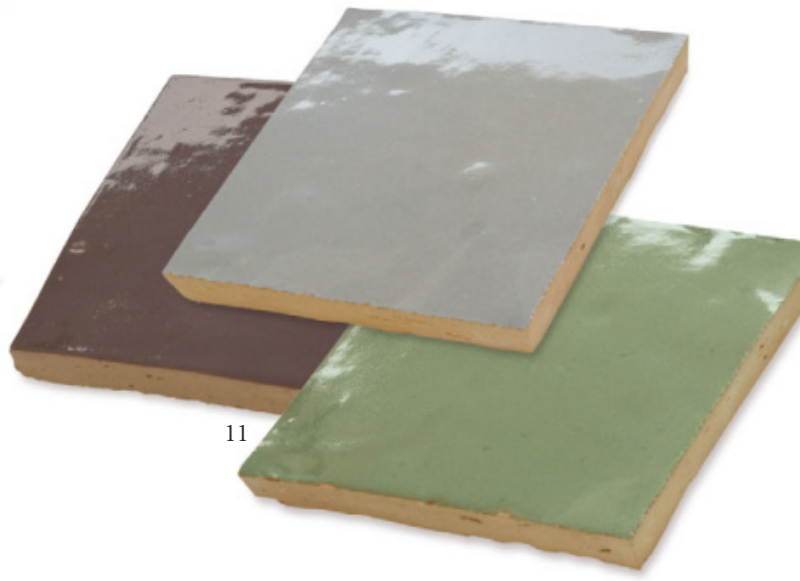
10 The 'AA Butterfly' chair may have been designed in 1938, but the chance to own one hasn't fluttered by – as Stephenie Bergman shows (page 43). Made in Design sells them in a kaleidoscope of hues for £469. Visit madeindesign.co.uk.



11

11 A Moroccan *zellige* may be traditional in Taroudant, but the way Stephenie Bergman uses the tiles isn't, propping an array of colours behind her kitchen sink (page 42). Admiring her ad hoc approach, we sourced similar shades from Mosaic Factory. Shown from left: '1067'; '1017'; and '1056' (all £117.60 per sq m). Ring 020 3514 0483, or visit mosaicfactory.com.

12 How we wish Frances Hodgkins' graphic textile designs were still in production – especially the blocky rust/ochre repeat (page 87). Luckily, Christopher Farr Cloth's rose 'Span' (£145 per m) makes a good stand-in. Ring 020 7349 0888, or visit christopherfarrcloth.com ■

12

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John Redington (publisher-retailer), *Saint George and the Dragon*, c1860s, tinsel print heightened with watercolour and applied decoration, 28 × 21.5cm

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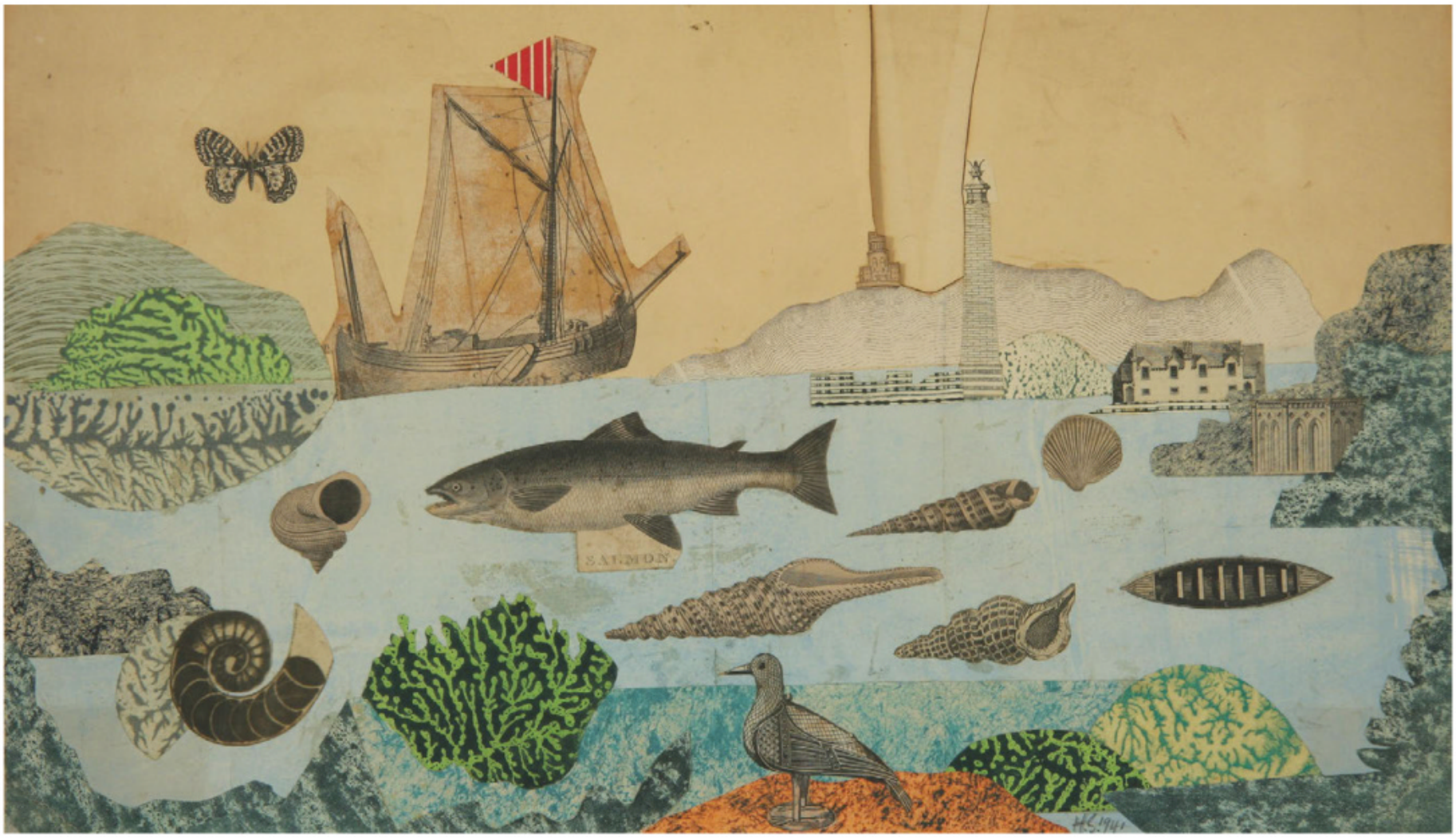
EXHIBITION



Cut and Paste: 400 Years of Collage **SCOTTISH NATIONAL GALLERY OF MODERN ART** Belford Rd, Edinburgh

In 19th-century Britain, the curator of this exhibition informs us, nothing was safe from a pair of scissors. Cutting and sticking lay at the heart of many of the accomplishments that ladies were encouraged to acquire, including embroidery, quilling, shell and feather work, assemblage (of almost anything, it seems), scrapbooking, patchwork, artificial flower-making and découpage.

Examples of all these are on show in Edinburgh in the first comprehensive survey of collage in its many forms. Included are more than 250 works from the 16th century to the present, with some being far from the fine art you might expect to see in a national gallery. The art is there, of course: Max Ernst; Eileen Agar; a lovely Julian Trevelyan collage of Sussex fields from 1938, featuring cut-outs from the Communist newspaper *The Daily Worker*. In fact, the idea for the exhibition was conceived when the gallery acquired an early Picasso collage titled *Bottle and Glass on a Table*. (There is still much scholarly hoo-ha over whether Picasso or Braque 'invented' the medium.)

Working with a much broader definition of the term, however, curator Patrick Elliott has been able to bring in more unexpected objects too, such as anatomical 'flap books' from the 16th century, whose paper doors open to reveal the insides of the human body, and a hand-painted Chinese wallpaper of c1820 from Temple Newsam, Leeds (*WoI* March 2019), enlivened with cut-out birds from Audubon's book *Birds of America*. George Smart's proto-'Fuzzy-Felt' portraits of the 1820s and 30s, made of offcuts from his tailor's shop, seem to have garnered him more fame in his day than his skills as a couturier. Edward Bawden's paper dolls and Tirzah Garwood's three-dimensional chapel tell of collage from Great Bardfield. And a child's bedroom door from 1987-2000, covered in Scooby-Doo, Snoopy and 'Give Blood' stickers, is a miraculous survival, on loan from the Museum of Childhood in Edinburgh.

By the early 19th century the arrival of machine-made paper saw production of collage-related 'miscellanies' flourish, and folding screens, Valentine's cards and album-making really took off. For instance, one could buy all manner of tiny clothing and accessories from specialist shops to stick on to tinsel prints depicting actors and famous figures. The invention of photography lent itself to a multitude of creative uses too: composite images, photomontage and even the magical addition of fairies and gnomes to your pictures.

Not surprisingly, then, collage is hard to pin down. The word itself derives from the French verb *coller* – 'to glue' – but the range of the exhibits described here attests to how quickly any definition might come unstuck. Happily, whatever curatorial glue they have used to bring together such an eccentric (in the best way) selection, this exhibition offers something for everyone who has ever wielded scissors to artistic effect. **CUT AND PASTE: 400 YEARS OF COLLAGE** runs until 27 Oct, Mon-Sun 10-5 ■ JANE AUDAS *is a design and craft writer and curator*

OPPOSITE: PRIVATE COLLECTION. THIS PAGE, TOP: THE MURRAY FAMILY COLLECTION, UK AND USA. BOTTOM: THE SCOTTISH GALLERY, EDINBURGH

Top: Humphrey Spender, *The Canal*, 1941, 28.2 x 40.8cm. Above: Pat Douthwaite, *Happiness is Green Shield Stamps*, 1969, 120 x 90cm

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William Powell Frith: The People's Painter **MERCER ART GALLERY** Swan Rd, Harrogate

This summer, lovers of Victorian paintings, especially the lively panoramic canvases that were the speciality of William Powell Frith, should take a trip to Harrogate. The Mercer Art Gallery has gathered loans from more than 25 collections, headed by HM The Queen's, to celebrate 200 years since the Yorkshire artist was born at nearby Aldfield. Loved by the public even if he was mocked by fellow artists, from the 1850s Frith earned wide recognition in Britain and overseas, particularly France, through the roaring trade in engravings of his works as well as reproductions in newspapers and magazines. His crowded scenes were even recreated as tableaux for audiences at the Theatre Royal Drury Lane, a hugely popular, now largely forgotten 19th-century entertainment.

In 1854, the year after he was elected a Royal Academician, Frith exhibited *Life at the Sea-Side (Ramsgate Sands)*, a canvas teeming with visiting Londoners enjoying themselves on the beach, which was an immediate popular success – and was subsequently acquired by Queen Victoria. It captures recognisably Dickensian characters such as a fashionably dressed young 'masher', hawkers and entertainers, and Pooterish middle-class families from Peckham. In-jokes include prim girls in large bonnets who are holding improving books while averting their gaze from the nude male bathers, a well-known feature of Ramsgate's seafront. However, this vivid human commentary, typical of Frith's oeuvre from his early years as a portrait painter in the 1830s, led to disparagement by his peers. When *The Derby Day* was exhibited at the academy to huge acclaim in 1858, John Ruskin offended Frith by saying that, while it was 'quite right and proper that this English carnival should be painted', 'such a work should not be in a museum'.

The delicious details for which Frith is so loved offer telling evidence of everyday English life. One example is the affectionate family scene *Many Happy Returns of the Day*, which he painted between 1854 and 1856, initially working in oil sketches that were the key preparation for his complex schemes. His wife, Isabelle, and several of their 12 children are shown toasting one of the young offspring at her birthday party. Negus, a sweet warm punch made from port mixed with sugar and spices, fuels the celebration, along with an iced cake, oranges and apples. A maid with her arms full of tributes – a doll, a Noah's ark and cards – and the garlands of flowers in the girl's hair and around her chair reinforce the sense of occasion. Even the grandfather figure on the far right of the composition, who was modelled on a workhouse inhabitant and seems more interested in his newspaper, is drawn into the toast. Ironically, at this point Frith had another large family with his longstanding mistress, whom he married after his wife died.

Frith himself died in 1909 aged 90, outliving the contemporaries who had scorned him; but his reputation has been rebuilt over the past 50 years. To Grayson Perry, for instance, the painter is 'one of the superstars of Victorian art'. **WILLIAM POWELL FRITH: THE PEOPLE'S PAINTER** runs until 29 Sept, Mon-Sat 10-4, Sun 12-4 ■ PHILIPPA GLANVILLE *is an art historian and curator*

Top: *The Derby Day*, 1856-58, oil on canvas, 1 x 2.2m. Above: *Sherry, Sir?*, 1852, oil on canvas, 28.5 x 23.5cm

TOP: TATE. BOTTOM: MERCER ART GALLERY, HARROGATE BOROUGH COUNCIL

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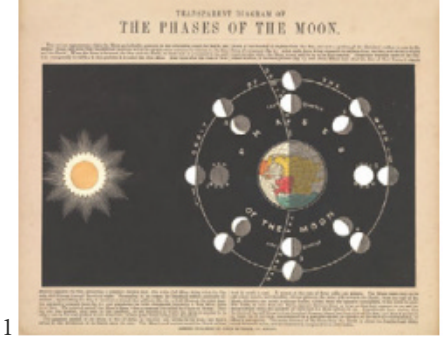

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1 Lunar modules – James Reynolds, *Transparent Diagram of the Phases of the Moon*, c1846-60, at the National Maritime Museum. **2** Dark star – Helene Schjerfbeck, *Self-Portrait, Black Background*, 1915, at the RA. **3** Net worth – Frank Dobson, *The Balloon Apron*, 1918, at IWM London.

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4 Armchair traveller – Dickens's copy of *Arctic Explorations*, 1868, at the Charles Dickens Museum. **5** Knock knock – 'rapping hand', at the Wellcome Collection. **6** Analyse this – Barbara Ker-Seymer & John Banting, *Alix Strachey*, 1930s, at the Freud Museum. **7** Game of thrones – Ima-Abasi Okon, *Parables for the BLAZER*, 2018, at Chisenhale Gallery

LONDON

BOW ARTS BOW RD, E3 *Until 25 Aug. Tues-Sun 10-5.* Designed to mimic rare materials such as ivory and tortoiseshell, Parkesine was invented in Hackney Wick in 1865. This show of early plastic objects is the latest in a series tracing east London's industrial heritage.

BRITISH LIBRARY EUSTON RD, NW1 *Until 27 Aug. Mon, Wed-Fri 9.30-6, Tues 9.30-8, Sat 9.30-5, Sun 11-5.* A history of writing in 100 objects, including ancient Greek homework, Mozart manuscripts and tattooing tools. *Until 8 Sept,* Da Vinci decoded: Leonardo's notebooks.

CHARLES DICKENS MUSEUM DOUGHTY ST, WC1 *Until 3 Nov. Tues-Sun 10-5.* London may have been his 'magic lantern', but both Dickens and his novels travelled far beyond the city. This exhibition charts their globe-trotting via the author's leather travelling bag, a Manga *Christmas Carol*, and a copy of *David Copperfield* that accompanied Scott to the Antarctic.

CHISENHALE GALLERY CHISENHALE RD, E3 *Until 1 Sept. Wed-Sun 12-6.* Mass-produced furniture and personal possessions are repurposed in Ima-Abasi Okon's sculptural installations.

FOUNDLING MUSEUM BRUNSWICK SQUARE, WC1 *Until 1 Sept. Tues-Sat 10-5, Sun 11-5.* Art of noise: music by 1980s pop maestro Martyn Ware and rambunctious work by contemporary artist Nicola Bealing complement pictures by Hogarth in a show about his flair for capturing the 18th-century London soundscape.

FREUD MUSEUM MARESFIELD GARDENS, NW3 *Until 4 Aug. Wed-Sun 12-5.* 'Fix on Oedipus your eyes,' exhorted Sophocles; Freud certainly did. The mythical king was the logo of *The International Journal of Psychoanalysis*, founded 100 years ago, and he's also a leitmotif in this presentation of art and archive material exploring the publication's influence and visual identity.

GAGOSIAN GROSVENOR HILL, W1 *Until 3 Aug. Tues-Sat 10-6.* Two's company: the double figure in Bacon paintings – erotically entwined, violently grappling or even physically fused.

GARDEN MUSEUM LAMBETH PALACE RD, SE1 *Until 15 July. Mon-Fri, Sun 10.30-5, Sat 10.30-4.* Elongated semi-abstract canvases by Ivon Hitchens, songs to his six acres in Sussex (*WoI* June 2019). *Until 4 Aug,* George Rowlett's impasto paintings.

HAMILTONS CARLOS PLACE, W1 *Until 16 Aug. Mon-Fri 10-6.* Erwin Olaf's painterly photographs of female sitters.

IWM LONDON LAMBETH RD, SE1 *5 July-5 Jan 2020. Mon-Sun 10-6.* Only 7 per cent of this museum's art collection was evacuated during World War II, in most cases to the country homes of its trustees. This show looks at what was selected for safekeeping, and at the steps taken to protect cultural treasures at other British institutions.

JERWOOD ARTS UNION ST, SE1 *Until 18 Aug. Mon-Sat 10-5, Sun 12-5.* The Jerwood Makers Open. Look out for work by Tana West, whose ceramic-based practice has seen her making glazes from estuarine mud and trekking to St Petersburg to visit a museum of soil science.

LYNDSEY INGRAM BOURDON PLACE, W1 *Until 2 Aug. Mon-Fri 10-6.* Ann-Marie James paints or prints aluminium panels with liquid imagery that quotes Hokusai's *The Great Wave*, while her intricate monochrome drawings are based on scudding clouds in prints by Dürer.

MODERN ART HELMET ROW, EC1 *6 July-24 Aug. Wed-Sat 11-6.* The first exhibition outside the USA for 92-year-old Lois Dodd, whose quiet paintings linger over her immediate environment: flowers, gardens, windows (from outside looking in, and inside looking out).

NATIONAL MARITIME MUSEUM ROMNEY RD, SE10 *19 July-5 Jan 2020. Mon-Sun 10-5.* It's a phase they're going through: museums everywhere are marking the 50th anniversary of the Apollo 11 mission this month. This cultural and scientific celebration of our satellite ponders our relationship with the Moon – in our imagination, from afar, and at first hand.

PACE GALLERY BURLINGTON GARDENS, W1 *Until 14 Aug. Tues-Sat 10-6.* Elegant American abstraction: Jo Baer, Mary Corse, Agnes Martin.

ROYAL ACADEMY OF ARTS PICCADILLY, W1 *Until 12 Aug. Mon-Thurs, Sat, Sun 10-6, Fri 10-10.* The 251st Summer Exhibition. *Until 29 Sept,* Félix Vallotton's disquieting art. See July issue. *20 July-27 Oct,* Helene Schjerfbeck (1862-1946) was as preoccupied with her ageing features as Rembrandt was. The neglected Finnish painter's increasingly abstract self-portraits are the big draw in this 60-work survey.

SOUTH LONDON GALLERY PECKHAM RD, SE5 *Until 1 Sept. Tues, Thurs-Sun 11-6, Wed 11-9.* Bamboo structures house Liz Johnson Artur's photographs documenting black communities.

WELLCOME COLLECTION EUSTON RD, NW1 *Until 15 Sept. Tues, Wed, Fri-Sun 10-6, Thurs 10-9.* Hey presto! Props, spirit photographs and posters reveal how magic tricks the mind. *Until 26 Jan 2020,* Jo Spence's confrontational photographs and a web series by Oreet Ashery dissect our attitudes to bodies, illness and death.

WHITECHAPEL GALLERY WHITECHAPEL HIGH ST, E1 *Until 25 Aug. Tues, Wed, Sat, Sun 11-6, Thurs, Fri 11-9.* Michael Rakowitz resurrects lost or overlooked histories, such as the Beatles' cancelled gig in Israel or the persecution of Istanbul's Armenian Art Nouveau architects. Here he shows date-syruptin reconstructions of artefacts destroyed in the Iraq war, stone books carved from the rubble of the Bamiyan Buddhas, and an inflatable model of a 1950s tower block.

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OUTSIDE LONDON

BRISTOL RWA *Until 1 Sept. Tues-Sat 10-5.30, Sun 11-5.* Hot on the heels of other elementally themed exhibitions on the sea and the air, this show will kindle your interest in art depicting or deploying fire, with work by Turner, John Martin, Ravilious, David Nash (see Cardiff), Cornelia Parker and other bright sparks.

CAMBRIDGE KETTLE'S YARD *9 July-22 Sept. Tues-Sun 11-5 (galleries), Tues-Sun 12-5 (house).* Anon and on: scientific instruments, taxidermy, scrimshaw and artworks by unknown hands, from the archives of 13 Cambridge museums. *Plus,* Loewe Craft Prize winner Jennifer Lee's soft-edged stoneware vessels, hand-built from her huge archive of coloured clays, in a display designed to evoke her studio.

CARDIFF NATIONAL MUSEUM *Until 1 Sept. Tues-Sun 10-5.* A major survey of David Nash's cut, carved and scorched wood works, marking the publication of a book about his 50 years living and working in a former Methodist chapel in north Wales (*WoI* Aug 2002).

EDINBURGH FINE ART SOCIETY *25 July-31 Aug. Mon-Fri 10-6, Sat 10-4.* Over the past few years, as opening-night gifts for her husband David Hare, Nicole Farhi has been making small, hand-painted *ciment fondu* heads of the literary figures that he has featured or adapted in his plays: Wilde, Chekhov, Ibsen. Now she's showing a whole host of these writers' busts, with limited-edition bronze casts for sale.

NATIONAL MUSEUM OF SCOTLAND *Until 25 Aug. Mon-Sun 10-5.* Counting brass and copper as currency and status symbol in 19th-century west and central Africa. *Until 10 Nov,* tartan, broadswords, bone chanters, cockaded bonnets and other artefacts illustrate how the Jacobite rebellions captured artistic imaginations and shaped Scottish identity.

HASTINGS HASTINGS CONTEMPORARY *6 July-6 Oct. Tues-Sun 11-5.* Sea change: the beachside Jerwood Gallery relaunches as a new independent space, with inaugural shows offering a special focus on painting – Roy Oxlade, his teacher David Bomberg, and Israeli-born, Danish-based colourist Tal R.

LIVERPOOL WALKER ART GALLERY *Until 18 Aug. Mon-Sun 10-5.* Art inspired by the cinema. *Until 26 Aug,* our cup runneth over: tea-room fixtures and fittings feature in a 250-work Mackintosh blockbuster.

NOTTINGHAM NOTTINGHAM CONTEMPORARY *Until 1 Sept. Tues-Sat 10-6, Sun 11-5.* Key works by experimental film pioneer Lis Rhodes.

OXFORD ASHMOLEAN MUSEUM *25 July-12 Jan 2020. Mon-Sun 10-5.* A mouth-watering show on the culinary life of the Romans, with 300 objects – from villa mosaics to kitchen-drain dregs – leaving Naples and Pompeii for the first time.

PENZANCE PENLEE HOUSE GALLERY & MUSEUM *Until 7 Sept. Mon-Sat 10-5.* Inspired (by a Laura Knight painting, in fact) to leave London for Lamorna in 1910, Alfred Munnings took to life in Cornwall with gusto; he hired a local lad to be his groom, rode out with the hunt, and even bought his own cow to pose in his pictures. This show reveals more about his time there than the story of his ill-fated marriage.

ST IVES TATE ST IVES *Until 1 Sept. Mon-Sun 10-5.20.* Huguette Caland's cheekily decorated kaftans and sensual paintings depicting the female form as an undulating landscape.

SOUTHAMPTON JOHN HANSARD GALLERY *Until 17 Aug. Tues-Sat 11-5.* Artists pay tribute to boundary-testing female makers, writers and performers of the 1920s and 30s, including Virginia Woolf, Barron & Larcher and flame-haired club owner Ada 'Bricktop' Smith.

SWANSEA GLYNN VIVIAN ART GALLERY *Until 1 Sept. Tues-Sun 10-5.* Embroidery collages, drawings and melancholic monotypes by Frances Richards, wife of painter Ceri. *Plus,* touring show of contemporary drawings.

WYSING WYSING ARTS CENTRE *7 July-25 Aug. Mon-Sun 12-5.* This 11-acre rural studio complex celebrates its 30th anniversary with a magic-themed group show that adds a twist to the tale of the sorcerer's apprentice.

FRANCE LANDERNEAU FONDS HELENE ET EDOUARD LECLERC *Until 3 Nov. Mon-Sun 10-7 (10-6 from 1 Sept).* Boxes of delight: the history and influence of the cabinet of curiosities.

METZ CENTRE POMPIDOU-METZ *Until 30 Sept. Mon, Wed, Thurs 10-6, Fri-Sun 10-7.* Korean artist Lee Ufan's meditative, pared-down practice. *Until 13 Jan 2020,* hybrid, injured or mechanised bodies in the work of Rebecca Horn.

PARIS FONDATION CUSTODIA *Until 25 Aug. Tues-Sun 12-6.* Best known for his portraits of single figures, Frans Hals painted only four known family compositions –and they're all on display here. *Plus,* children in Dutch Golden Age paintings. *Plus,* show stopper: Marian Plug's landscape oils and watercolours.

ITALY VENICE PEGGY GUGGENHEIM COLLECTION *Until 2 Sept. Mon, Wed-Sun 10-6.* 'The instant I felt it I wanted to own it,' wrote Peggy Guggenheim of the little Jean Arp bronze that became the first work in her collection. Fitting, then, that this 70-work retrospective of the restlessly experimental Dada artist should travel here from Dallas.

USA NEW YORK THE MET FIFTH AVENUE *Until 27 Oct. Mon-Thurs, Sun 10-5.30, Fri, Sat 10-9.* How Polynesian artists used natural forms and materials to express divine power. *Plus,* height of sophistication: Berlin-based Alicja Kwade's sleek stone and steel solar-system sculptures are installed on the roof ■

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1 Somewhere over the rainbow – Tal R, *Babylon*, 2017, in Hastings. **2** Highland fling – Richard Waitt, *The Piper to the Laird of Grant,* 1714, in Edinburgh. **3** The mane attraction – Alfred Munnings, *Boy with a Pony*, 1905, in Penzance. **4** You can take it with you – portable shrine, Fiji, early 19th-century, in New York.

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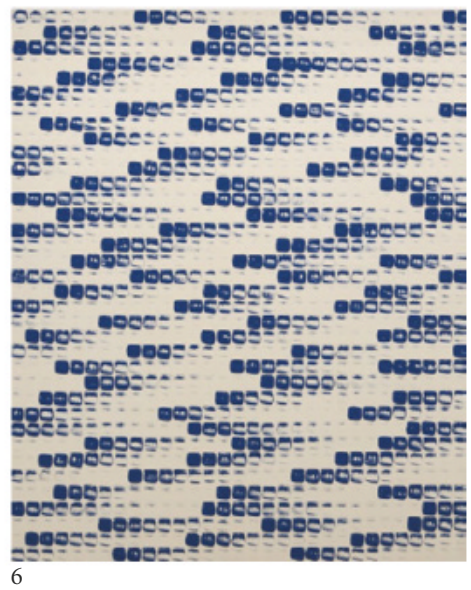
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5 Fish in chips – polychrome panel from the House of the Geometric Mosaics, Pompeii, 100-1BC, in Oxford. **6** Dot matrix – Lee Ufan, *From Point* (detail), 1976, in Metz. **7** Hump day – dromedary automaton clock, Augsburg, 1595-1605, in Landerneau

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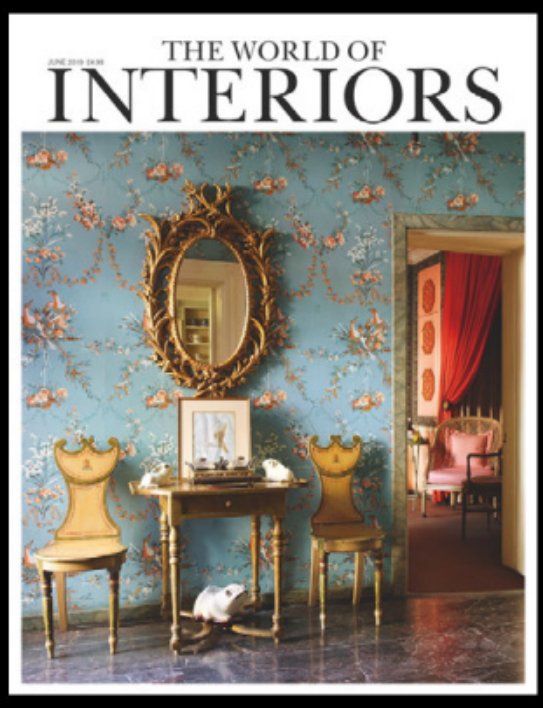

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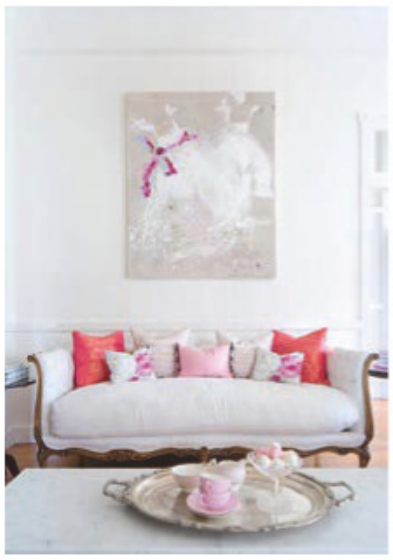

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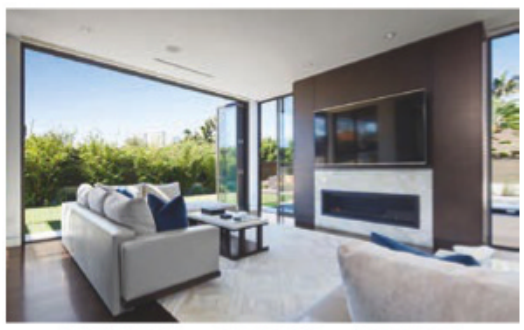

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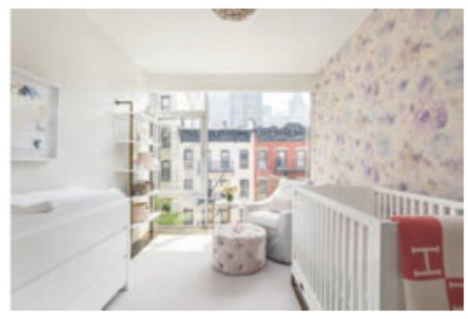

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Libby Blakey Designs offer a complete interior design service across London, Berkshire and the Home Counties and have over twenty years of experience. Libby is sought after for her exquisite taste and the sense of effortlessness with which she pulls houses together to create homes of warmth and originality.

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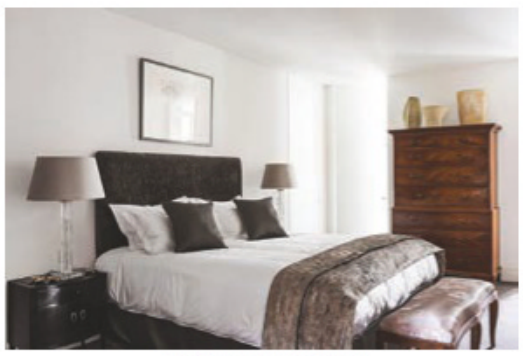
libbyblakey@gmail.com
@Libbyblakeyinteriors



PSW DESIGN

Paul Williams considers his role is to create bespoke environments for his clients. His attention to detail ensures that projects ranging in size from a city pied a terre, to a spacious family home are managed expressly with his clients in mind.

www.paullasalledesigner.co.uk
020 8947 8296
07913 346357

CHLOE INTERIORS

An interior design studio located in Puente Romano Marbella, striving to adapt to each client's taste and need and considering nothing is impossible. Their aim is to create each personal concept and bring every vision to life.

www.chloeinteriors.com
chloe@chloeinteriors.com
+34 615 189 080

ORLANDO INTERIOR DESIGN

Based in Cambridgeshire, they are committed to creating timeless and unique interiors that draw inspiration from the clients' personality, to best reflect their individual style and the architecture of their surroundings. From concept through to completion, the design studio offers a full end-to-end interior design and space planning service tailored specifically to meet the needs of the client.

www.orlandointeriordesign.co.uk
hello@orlandointeriordesign.co.uk
01733 200800

ALA'BELLA INTERIORS

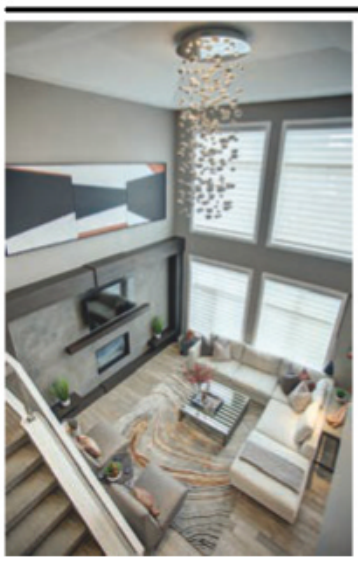
When Nylma Laureano started Ala'Bella Interiors she believed there was no reason to be married to one particular style. Designing should be treated in an individualistic way. The goal is for clients to love their space because it reflects who they are and elicits a feeling of comfort and home.

nylma@allabellainteriors.com
www.alabellainteriors.com
+1 727 871 3865

ASHLEY BOTTEN DESIGN

Influenced by fashion, architecture, design and art, Ashley Botten Design takes a thoughtful and collaborative approach to designing interiors. Each project is a journey of inspiration and discovery, which leads to details that reflect memories, interpret dreams and quietly pushes boundaries.

www.ashleybottendesign.com
ashley@ashleybottendesign.com



ANA INTERIORS

Canadian based boutique design firm specialising in delivering original, unable-to-leave spaces, in North America, the Caribbean, and abroad. Internationally awarded and published, Ana recognises the vital nature of ambience, nourishment and aesthetic in her process.

ana@anainteriors.com www.anainteriors.com
+1 403 827 2137 @ana_interiors

KERRYN DUNSHEA INTERIOR DESIGN

A boutique design consultancy in Wellington, New Zealand. With extensive international experience and knowledge, they offer a creative and tailored response to every client brief producing individual, elegant environments.

www.kerryndunshea.com

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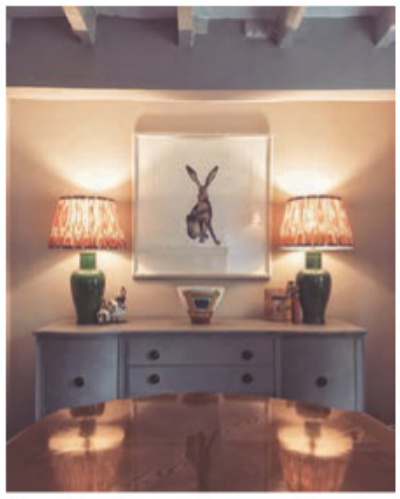
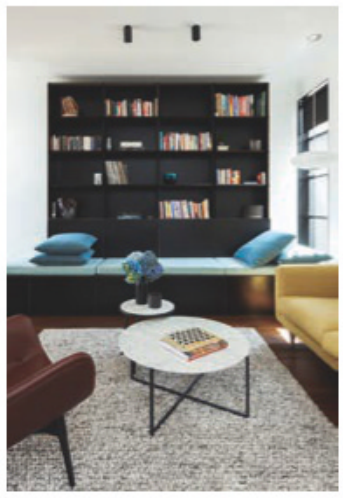


JWJ INTERIORS
Based in Berkshire, JWJ Interiors works with clients nationwide. With over 15 years' experience, founder Jess Willcox-Jones takes a relaxed and friendly approach, engaging with clients' aspirations, requirements, tastes and budgets. Turning houses into perfect homes.

info@jwjinteriors.co.uk
www.jwjinteriors.co.uk



DANIELLE BRUSTMAN is a highly experienced and awarded interior designer whose work encompasses a broad spectrum of design practice and innovation. She specialises in residential interior design and commercial design for the hospitality and retail sectors. Studio: Melbourne, London, New York.

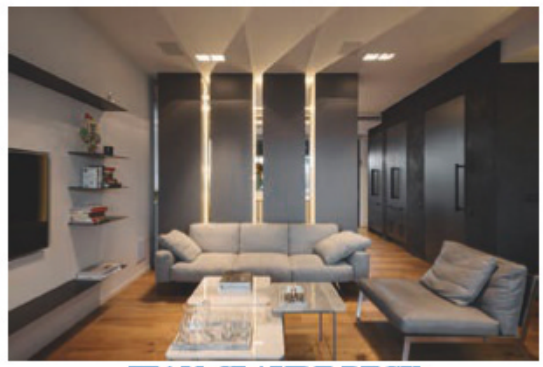
www.daniellebrustman.com
db@daniellebrustman.com
@daniellebrustman
Photo by Emma Jane Johnson

PAULETTE STEPHENS INTERIOR DESIGN
Paulette combines personality, style and functionality to create a variety of residential and commercial interiors. She works nationally and internationally to produce engaging and contemporary spaces that are perfectly suited to your needs.

www.paulettestephens.com
info@paulettestephens.com

JENNIFER BARRON
Jennifer believes that her clients should be so in love with their home, they are excited every time they walk in their front door. Her mission is to make her clients' visions reality and believes that in each space, there should be something meaningful to them.

www.jbarroninteriors.com
jennifer@jbarroninteriors.com



JEAN-CLAUDE BECK
Born in Belgium, Jean-Claude Beck moved to Israel two decades ago to grow his interior design company and he brings a European touch to his projects. His style combines simple and sophisticated materials to achieve a stand-out finish, tailored to each client's personality.

www.jean-claude.co.il
jean@jean-claude.co.il

DAVID SCOTT INTERIORS
is a New York multidisciplinary team of designers and architects specialising in sensitively conceived interiors where innovative architecture, luxurious furnishings and emerging art and craft harmoniously coexist. David established the firm with a belief that interiors should reflect the style and personality of its owner, not simply its designer.

Aoife@DavidScottInteriors.com
www.davidscottinteriors.com

ASH STREET INTERIORS
US-based Ash Street Interiors believe life's too short to have rooms just for show. A play space can be as beautiful as a living space. They connect their passion for creating fresh, fun homes with the needs of modern families.

www.ashstreetinteriors.com
ashstinteriors@gmail.com

KIM PEARSON INTERIOR DESIGN & DECORATION
Based in Perth, Kim Pearson delivers magical atmospheres, award-winning rooms, beautiful homes and incredible public spaces all around Australia. Her unique and exceptionally considered interior design and decoration is conducted with joy and passion with every project.

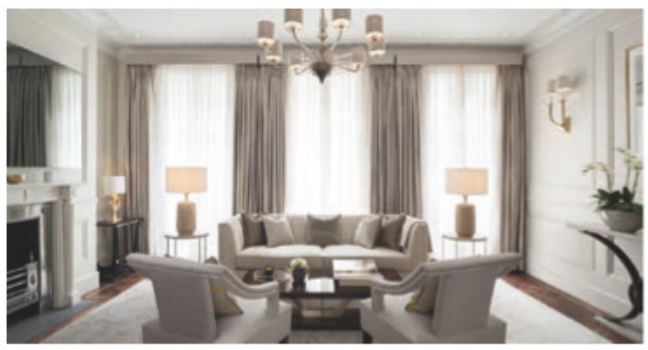
info@kimpearson.com.au
+61 8 6389 2771

MATTHEW GODLEY INTERIOR DESIGN
With over 30 years of experience, Matthew is passionate about creating an elegant and comfortable home for his clients through his prominent use of colour. His distinctive and original style honours a range of dynamic briefs, making his designs classic and timeless in nature.

www.matthewgodley.co.uk
07770 920620

HOUSE OF ROWAN
is the creation of Lizzet Belcher, a KLC trained interior designer with a background in furniture design and retail. They will help you to design a home that tells your story, that showcases your loves, your travels, your tastes, your origins, but that remains perfectly aligned with how you live your life.

www.houseofrowan.com



JULIETTE BYRNE
Juliette's Chelsea-based interior design consultancy blends the classic with the contemporary. Expect serene interiors, often executed with a muted palette, and specially designed bespoke furniture. Juliette and her team offer a comprehensive turn key architectural interior design service.

www.juliettebyrne.com

THE ROOM COMPANY
Based in London, Genny designs exceptional spaces that fulfil her client's dreams, needs and lifestyles by going above and beyond with her creations. With great attention to detail and a true passion for interior design, Genny loves to transform visions into extraordinary and unique living spaces.

07872 069542

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THE GREAT OUTDOORS

1. ROBEYS Borek outdoor furniture pushes the boundaries of design and innovation in order to create high-quality, craftsman-built products which provide ultimate seating comfort. They have created beautiful garden furniture for 40 years and it is exclusively available throughout the UK and Ireland. Email info@robeys.co.uk or visit www.robeys.co.uk to find out more.

2. 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 or call 07740 306412 to find out more.

3. NICOLA GODDEN creates unique and limited edition figurative sculptures that are exhibited widely and sold internationally. She is best know for her Icarus bronze placed at the 2012 London Olympics and her Sir Peter Scott bronze at the WWT Centre. Visit www.nicolagodden.com to find out more.

4. THE OXFORDSHIRE GARDENER creates harmonious and beautiful spaces with their clients' lifestyle, environment and wishes for a joyful garden foremost in mind. They are passionate about horticulture and landscaping to their reputable high standard. Visit www.theoxfordshiregardener.co.uk or call 01869 338592 to find out more.

5. SARAH MITCHENALL, opening your home and garden to brilliant design. Imagine, the space around you, inside and out, linked in a harmonious whole, increasing your living space and bringing the outside in. Sarah's absolute passion is bringing interior and landscape design together. There are no limits to what you can do if you think about your gardens and interiors in tandem. Visit www.sarahmitchenall.com email info@sarahmitchenall.com or call 07787 921392 for more details.

6. SAMANTHA WILLIS GARDEN DESIGN is a garden design practice, based in Oxford, who will bring your garden to life. Samantha personally manages each stage of the garden from design to landscaping build. Visit www.samanthawillisgardendesign.co.uk call 07718 586105 or email info@samanthawillisgardendesign.co.uk to find out more.

7. VANDENBERG-HIDER are an award winning landscape design and construction service in Norfolk and Suffolk (working nationwide) with over 25 years of experience. They are focused on high-quality craftsmanship and specialise in water gardens, ponds and associated structures and have an enviable reputation for providing an exceptional service. Visit www.vandenberg-hider.co.uk or call 01379 854848 to find out more.

8. DANIEL CALDERWOOD is a dynamic metal artist with a true passion for creating unique and inspiring sculptures for your garden and home. With a natural talent and creative flare, Daniel always enjoys a new challenge and is looking forward to developing his outdoor pieces this summer. Visit www.dcarts.co.uk or call 07909 682339 to find out more.

9. NUDO produces hammocks and swings handcrafted by Salvadoran artisans, utilising traditional weaving and knotting practices. Each product is made from the finest, most sustainable materials with endless customisation options. Based in New York, they aim to re-conceptualise comfort and are the perfect blend of minimalism, artistry and leisure.

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ARTISTIC IMPRESSIONS

1. YAELI FINE ART. Yaeli is a self taught artist based in New York who loves working with layers, depth, movement and colour. Her work aims to inspire people to understand that it's never what's on the surface that counts the most, it's all on the inside. Visit www.yaelivogel.com to find out more.

2. MARTIN LECHNER is a Swiss artist whose work is inspired by his own curiosity and thoughts on purity and conflict as a creative force. The surface, texture and tone in his work is unique and creates the perfect balance. Visit www.lechnercarre.com and his Instagram @martin_lechner_art to see more.

3. JOYCE WELLMAN is an abstract artist based in the US. Relationships are a fundamental aspect of her work and figure as ubiquitous elements in her drawings. Her works are bold and vivacious, like "Circling Your Globe" pictured here. See more at foundrygallery.org and joycewellman.com or call +1 202 441 5533.

4. BETSY MCCALL is an American visual artist, whose work explores breath, repetition and pattern. Blurring the line between her contemplative and studio practices, her paintings evoke a deep joy. Her work has been exhibited in San Francisco, New York, Amsterdam and London. Visit www.betsymccallart.com and follow on Instagram @betsymccallart.

5. WENDY KROEKER is an accomplished artist living in rural Manitoba, Canada. Wendy's work is unique, creative, contemporary and sophisticated. She is celebrated by her peers and clients for her expertise in several painting genres. Her reproductions and originals are sold throughout the world. Pictured is "Blue Danube" Visit, www.wendykroeker.com or, to purchase prints, visit www.picreativeart.com

6. CAROLINE BORDIGNON is a Canadian fine artist and composer, based in the UK. She explores aspects of colour, space, time and ways in which these interrelate through visual and musical expression.Visit www.carolinebordignon.com search @caroline.a.bordignon on Instagram or

7. THE KIRINS Lorna and Stephen Kirin's collaborative art has evolved since their marriage 3 years ago. Each bring individual, but very different strengths towards an exciting result that's always unique. Chance and design combine beyond individual style in these arresting mixed media pieces, which continue to grow in evocative and beautiful ways. Visit www.thekirins.com to see more.

8. TATYANA MURRAY presents her exceptional "Light Series" which are composed by stacking multiple hand- etched clear sheets. A three-dimensional floating image reveals itself through the manipulation of illumination and refraction. The symbol of the tree is elevated to its spiritual essence referencing; spreading ones wings, physical/spiritual nourishment, transformation, immortality, union and fertility. Each work is unique. Visit www.tatyanamurray.com or search @tatyanamurrayartist on Instagram.

9. REBECCA RITCHIE is a UK artist working in oils. Her sources of inspiration are numerous, with a particular fondness for still life and portraiture. Rebecca was the winner of 'The Artists People Choice Award' at the Patchings Art Festival in 2018 for her portrait 'Colin'. To view an array of different works, check out her website www.rebeccaritchie.co.uk or find her on Instagram @rebeccaritchie.artist

10. KATIE WILLES ART. Based in Utah, Katie is an abstract expressionist artist who paints intuitively and freely with the joy of colour. Katie is inspired by the beauty around her and her passion for nature shines through in her art. Visit www.katiewillesart.com or find her on Instagram @katie.willes.art

11. British artist **EMILY CURTIS** build up her paintings over many layers of glazing acrylic paint; this creates beautiful depth through complex workings with colour. She promotes the feeling of capturing an instant in time on canvas. Visit www.emily-curtis.com search @e.r.curtis on Instagram or email

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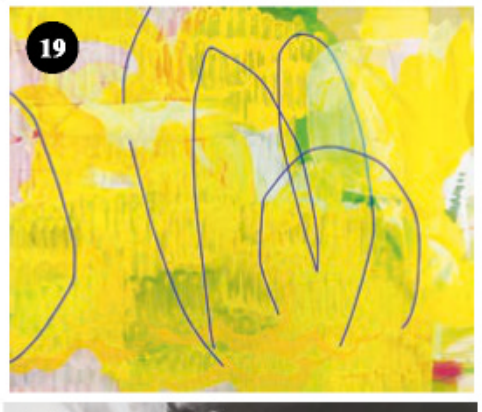

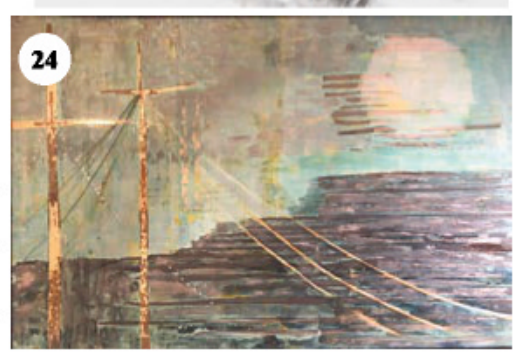

12. DEB STANLEY, CPCAS, is a Worcestershire based coloured pencil and pastel artist. Her detailed and realistic artwork, largely inspired by the natural world, is currently focused on big cats. Deb's Studio is open to the public at the end of August 2019, visit debstanleyart.weebly.com or follow on social media @debstanleyart to find out more.

13. ROSEMARY WARMINGTON is an Australian contemporary abstract artist who blends rich colours to portray and reflect the natural world and evoke a mood and sense of place. Visit www.rosemarywarmington.com or Instagram @rosemarywarmingtonart to see more of her lovely pieces.

14. KAREN WELSH paints images that remind us of sunny days and happy times. Her bright and uplifting works depict the iconic landscape and images collected from her travels to the coast and the countryside. Visit Karen at Parallax Art Fair in Kensington Town Hall, London, W8 7NX, 6th and 7th July 2019. Visit www.karenwelshcreativearts.co.uk to see more.

15. HELEN MANNING CLARK is a London based artist creating large scale "monoprint unique" works on paper. Her glowing colours and free brushstrokes convey luminous, sensuous images inspired by flowering plants and both natural and urban landscapes. Helen exhibits regularly at the Royal Academy and in exhibitions around the capital. Visit www.helenmanningclark.co.uk or email helenmanningclark@gmail.com to find out more.

16. EMMA BASS is an established artist from New Zealand with a colourful and distinctive take on flora, photography and life. Her lusciously seductive floral portraits bring a beautiful repose to any room. Visit emmabass.co.nz and follow on Instagram @emma__bass for more information.

17. Swedish artist **CAROLINE REXBORG** is creating art with a mission to empower people to recognise their own strength and power, hoping that her paintings will cause self-reflection and in turn, greater self-love and appreciation. Pictured is "Sunshower", acrylic on canvas, 100 x 100 cm. For more information, search @artbycarolinerere on Instagram, visit www.carolinerexborg.com or email caroline.rexborg@gmail.com

18. STEPHANIE SPAY is an Indiana based oil painter with a constant passion for the figure and portrait, an enthusiasm for still life, and a fascination for landscape. Email stephspayart@gmail.com or visit www.stephaniespay.com to find out more about her art work.

19. KALANI LARGUSA is an artist from the island of Kaua'i, Hawai'i. Largusa approaches painting as an ongoing investigation into current day mark-making, time, and the dynamic, interconnected occurrences of himself and ourselves as beings in the world. Visit kalanilargusa.com and follow on Instagram @3ree for more information.

20. Award winning British artist **FLEUR COWGILL MA**, is fascinated by colour and the wavelength of light. She paints large abstract landscapes and creates 34cm x 34cm light sculptures (pictured) from film gel layered between Perspex blocks for £495. For more work, see fleurcowgillartist.com or email info@fleurcowgillartist.com

21. ELLE GUEST's paintings deal with the notion of care, abstracting the human body to be a minimal form that is infantile, still forming and vulnerable. The interaction of the developing forms opens a space of conversation amongst the contrasting materials and how they learn to co-exist. For more information, visit www.elleguest.com or email elle.guest@hotmail.co.uk

22. ANN HOLLAWAY uses charcoal to explore the dynamic nature of the equine form, echoing the Baroque Classical Masters. Bold, impactful and expressive, her work gives a traditional art form a contemporary twist. Her work has been exhibited extensively across the UK, and she can be followed on Instagram at @artistincharcoal or visit www.darkeye.org.uk to find out more.

23. MICHAELA RINALDI is renowned for her contemporary abstract art. She is a colourist and figures are her flavour. The uniqueness of her generous pieces are depicted by how well she knows herself, when you look at her work it moves and evokes feelings that connect with you and define a meeting point. Visit www.michaelarinaldi.com or email michaela@cybersmart.co.za to find out more.

24. SAM COLT works with grassello, dyes, shellac and metal leaf to develop eerie and "echoey" abstract images in her studio in Montpelier, Vermont. Visit www.samcoltart.com or search @samcoltartist on Instagram to find out more.

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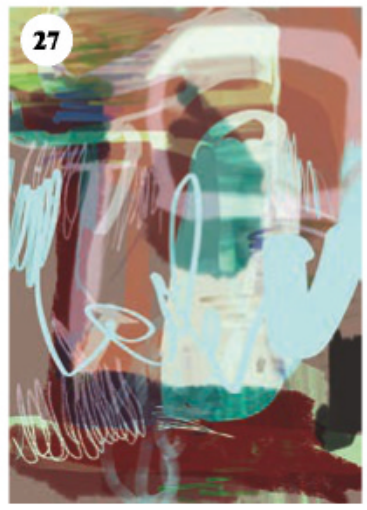
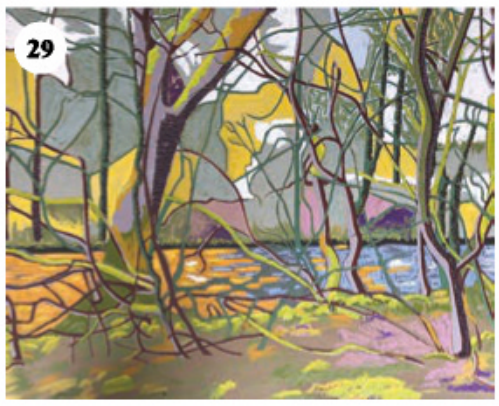
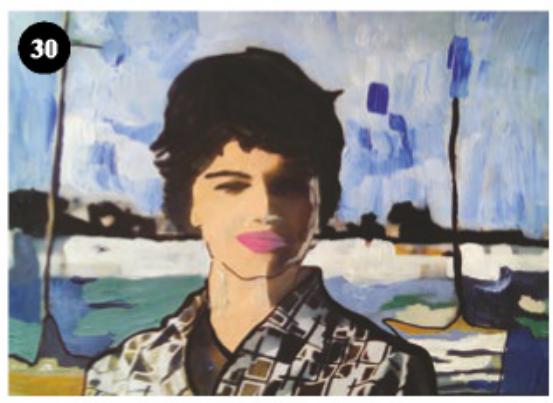
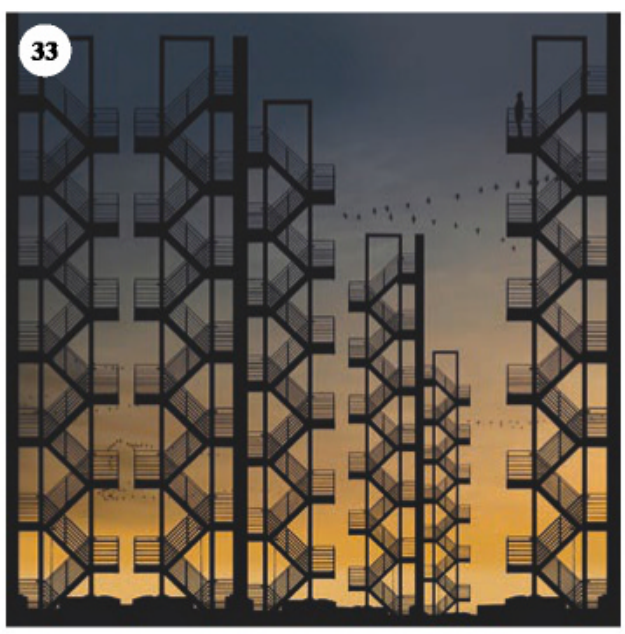
ARTISTIC IMPRESSIONS









25. SABINA ŠINKO. In a nod towards surrealism, Sabina's canvas and paper works explore the uncanny merging of natural and artificial, of human and animal. In portraits from her latest series "Beautiful and Ugly" she is researching the beauty as a phenomenon in aesthetics and sociology in our culture. She layers traditional Chinese ink and watercolour multiple times, combining with acrylic technic. Visit www.sabinasinko.com or search @waterandcolorsss on Instagram to find out more.

26. JESSICA SARAGA draws and paints in oil, watercolour, ink and charcoal. An avid experimenter within media, subject matter and especially in colour, she is most at home with what expresses human creativity and the timelessness of the natural world. To find out more, visit @JessicaSaragaArt on Instagram or email jessicasaraga@icloud.com

27. MICHAEL MEISTER is a Swiss artist living near Basel. He has clients all over the world, working as an artist and illustrator. His vibrant colours and elements of mystery make his work distinctive. Visit michaelmeister.com and email mail@michaelmeister.com for further information.

28. GEORGE MITEV's sculptures are unique and powerful. His artwork is dedicated to the idea that everyone possesses incredible abilities which need awakening. The piece 'Twenty-one sips of the right perception' conceptualises this notion in a 45x50x45 cm wooden sculpture. Visit www.georgemitev.co.uk or email georgimitev.art@gmail.com or call 07447 725801 for more information.

29. Living in Cumbria, **HELEN JOHNSON** is influenced by the beauty and majesty of the landscape that surrounds her and her paintings reflect this landscape. In her most recent work she applies non-recyclable plastics as paint to ask the viewer to consider where our plastic goes once we have finished with it. Visit www.helenjohnsonartist.com email helenjohnsonartist@gmail.com or call 07951 070895 to find out more.

30. EK GERDIN-MIOSGA is a contemporary artist based in London with a BA (Hons) in Fine Art. EK specialises in mixed media and is inspired by addiction and social care. Contact EK via www.ekgerdinmiosga.com or follow

31. CAROLINE RILEY is an artist who works from a converted tractor shed on the North York Moors. She paints mostly trees and landscapes, using oils and pastels. Inspired by Hokusai's Mount Fuji prints, she is currently working on '36 Views of Ben Tianavaig (Isle of Skye)'. Visit www.carolinerileyart.com and email carorileyart@gmail.com to find out more.

32. CAMILLA GARDNER undertakes numerous commissions, including dogs, other animals and house portraits from an idyllic Hampshire Barn conversion as her studio. She is influenced by her travels and the wildlife and nature that surrounds her. She also creates a diverse range of paintings and illustrations for many private clients worldwide and has numerous pictures for sale in her studio. Visit her website www.camillagardner.co.uk or search at @camilla.gardner.art on Instagram.

33. PAUL BROUNS is an artist from Amsterdam. He uses photography to create new rhythmic realities. His work is in high demand among art collectors. 'Flight of Imagination' (shown here) is a limited edition print of 8. Order it framed, finished behind plexiglass. Contact the artist for a quotation at info@paulbrouns.com

34. CAITLIN AMBERY is an award winning Canadian artist based in British Columbia. Her use of movement, light and colour reveals her passion for sharing the profound beauty and sacredness of life, with its complexity, mystery and hidden truths. She has sold her paintings within Canada as well as internationally, to view more of her work online, visit www.caitlinambery.com or search @caitlinamberyart on Instagram and Facebook.

35. ANTONIO MORA's work, both personal and evocative, is destined to trigger intense feelings. His portraits show us hybrid beings of great beauty and expressive power. His works in large format, artistic prints, wallpaper and murals on wooden boards, provide a magical atmosphere to the walls of hotels and homes. For more information or orders, email info@mylovt.com UK customers can email ac@artconcepts.london or visit www.mylovt.com to see more of his work.

36. SOPHIE LANE is a mixed-media artist based in Chicago whose work is typically abstract and inspired by a breath of experiences and textures. Her style is organic and inclusive and her ever-growing collection encompasses personified vitality and true tones. Visit www.sophielaneart.com or email

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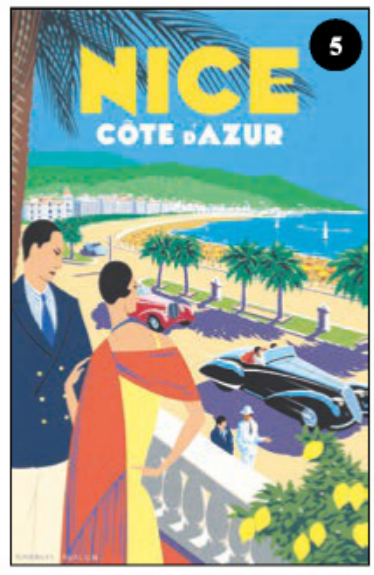
1. THE SOHO LIGHTING COMPANY brings you a range of timeless switches and sockets. Beautifully designed and meticulously engineered, these hand-finished luxury lighting accessories come in a variety of finishes. Featured, from the 'Charterhouse collection', a single gang toggle switch in Antique Brass. Visit www.soholighting.com to see more of their range or contact info@soholighting.com for trade enquiries.

2. Artisan designer-makers **HANDMADE IN BRIGHTON** are award-winning creators of stunning live-edge tables. These bespoke statement pieces are hand-crafted using traditional techniques, beautiful hardwoods and unique resin-embedded items such as large ammonite fossils or antique keys to reflect each client's story. Email hello@handmadeinbrighton.com call 07967 541185 or visit www.handmadeinbrighton.com to find out more.

3. FROM THE HEART BY CAROLINE is a luxury collection of unique, beautiful, glass heart shaped baubles. Each is lovingly hand decorated, many with or contain crystals from Swarovski® and some (baubles) even light up! Each comes packaged in a luxury gift box. Perfect as that special gift or keepsake. Welcome to the " World of Love and Luxury". Visit www.fthbycaroline.com or email fthbycarolineb@gmail.com for more information.



4. AIMEE WILDER. Waxing and waning across this wallpaper and fabric design, the moon cycles through phases in an eye-catching, geometric pattern called "Earthlight". Named for the scientific phenomenon in which sunlight reflected from Earth's surface indirectly illuminates the otherwise dark side of the moon, this design is sure to brighten any space. Visit aimeewilder.com call +1 347 746 2554 or search @aimeewilder on Instagram to see more.

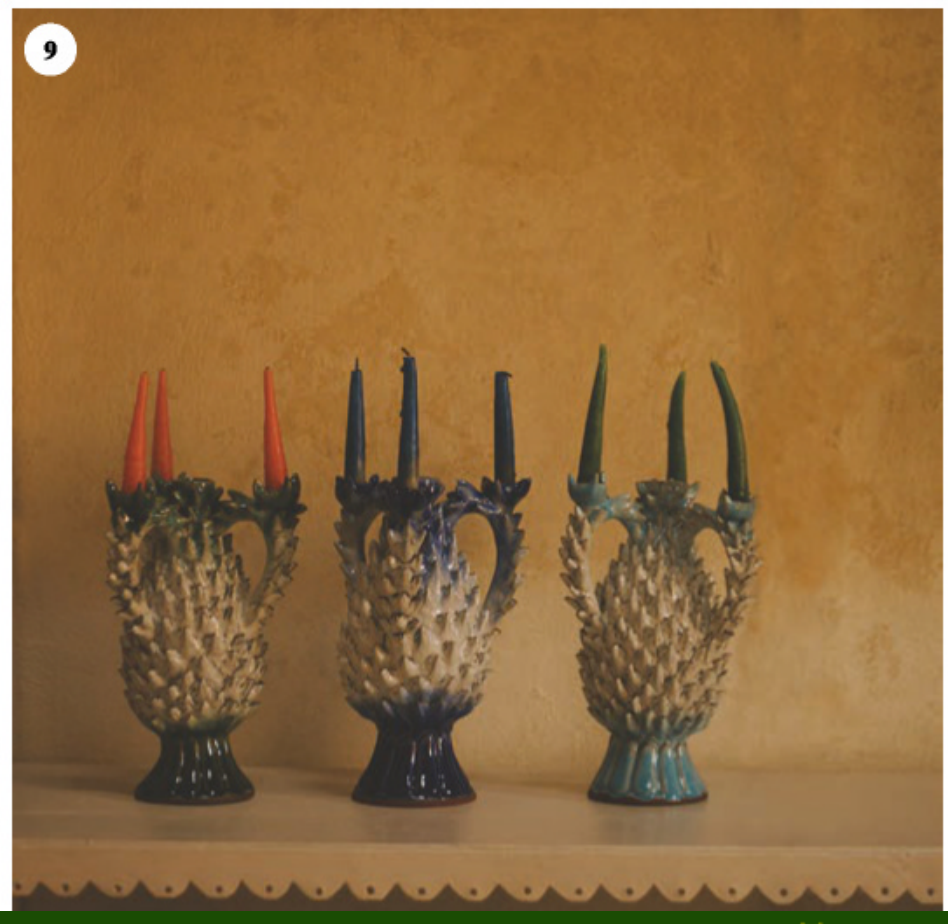
5. PULLMAN EDITIONS designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call 020 7730 0547 or view and buy online at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

6. YASHAR BISH offers a beautiful selection of stunning handwoven Turkish, Persian and Afghan Kilims, Rugs, and Carpets. Celebrating the vibrant cultures of the Middle East and Turkey, they are a wonderful source of interesting curiosities. Yashar Bish sell online and also from their store in the bohemian North Laine area of Brighton. Visit www.yashar-bish.com call 01273 671900, or email info@yashar-bish.com

7. A **REVIVAL BED** is only ever handmade to order in Nottinghamshire and comes complete with free delivery and installation, as well as a 10 year guarantee. There are over 25 bed designs in the collection, which are available up to 8ft wide and in a range of 15 natural wood and hand painted finishes. Request your free brochure today, visit revivalbeds.co.uk or call 01777 869669 to find out more.

8. PENNY SUTHERLAND creates shell-decorated furniture, in particular pairs of console tables. Each piece is unique, and most of the shells used come from old collections. For more information please contact penelopesutherland975@gmail.com or visit pennysutherland.com or Instagram @penelopesutherland975

9. CASA ALFARERA is a stoneware workshop in the Colonial City of Santo Domingo, Dominican Republic. There is a strong emphasis on sourcing local raw materials and processing them by hand in the workshop. They create unique utilitarian pieces and ceramics in a variety of shapes and sizes. Additionally, they cater to bespoke commission pieces for clients. Visit www.casaalfarera.com or @casaalfarerasd on Instagram for more information.



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10. DEVOL KITCHENS – Designers and makers of handmade English kitchen cupboards. deVOL have a collection of beautiful kitchen ranges including The Classic English, Real Shaker and 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. and St. John's Square showrooms in Clerkenwell, London and their new showroom on Bond Street, New York. For further information, visit www.devolkitchens.co.uk or call 01509 261000.

11. CIEL SHOP offer stylish furniture to transform your home like this beautiful natural hand woven chevron design bar stool and browse their range of cushions, such as this tropical print design. These bar stools with their tropical inspired textured seat are a great way to bring a touch of summer warmth into a room. Stools available online from £284, cushions from £16.50 at www.cielshopinteriors.com

12. THE SOHO LIGHTING COMPANY. We love this exquisite range! The 460mm wide Brewer Cage Light (with removable cage) in 'Chalk Green' is one of 12 striking pendants and wall lights available in 10 timeless colours. See more at www.soholighting.com or contact info@soholighting.com for trade enquiries.

13. IBBI co-founders Anna Kirkup, Eliza Browne-Swinburne and Claire McApline travel to India and Africa to source their unique, colourful collections of vintage textiles, handmade ceramics, charpoys, vegetable carts and planters. Visit www.ibbidirect.co.uk or email info@ibbidirect.co.uk or call them on 01434 409085 and their customer services team will be ready to help.

14. FERRUM & SILVA handcraft luxury furniture and interior elements. Using traditional and innovative methods in metalwork, carpentry and finishing, they provide you with a completely bespoke service from design to installation. Visit www.ferrumandsilva.com or email info@ferrumandsilva.com to discuss your next commission or to find out more.

15. Large yet lightweight, these beautifully striped and stylish **OTTOMANIA** hammam towels dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one with you. They are also suitable for daily use in your bathroom at home. The perfect gift. For more information, see www.ottomania.nl or call +31 237 370 426. Also available wholesale.

16. A rejuvenating display of designs paired with serene and lively colourwork, the "Clearwater Collection" from **BRENTANO FABRICS** is a window to nature's beauty, encapsulated in woven threads. These innovative textiles showcase dynamic movement in their patterns while excelling in capabilities, some offering the very first of its kind in Brentano's renown history of beauty and performance. Visit the Altfield showroom in London, log on to brentanofabrics.com or email customerservices@brentanofabrics.com for more information.

17. SCOOP AND PULL are on a journey through wood with provenance at heart. Making bespoke furniture and an "off the shelf" range, they cover everything from coffee tables, dining tables, boards and utensils, all unusually made from timber they harvest themselves. Curious? Visit www.scoopandpull.com, follow on Instagram @scoop_and_pull, email info@scoopandpull.com and call 01327 831338 for more information.

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18. GROOVY HOME specialises in a range of designer inspired and independently sourced furniture for that distinct look to showcase your home or office. Their newly added outdoor and garden furniture includes this hanging garden chair. With excellent customer service across a range of products and free delivery to the UK, email sales@groovyhome.co.uk call 020 3137 1344, follow on Instagram @groovyhomedesign and find them on Facebook, search groovy home or visit www.groovyhome.co.uk for more information.

19. Made in European Oak, the A-Line range by **MW ROBINSON FURNITURE** is designed for hallways with space at a premium. Slim-line and striking, hardy but light, the bench and accompanying A-Line coat stand are sold online at www.mwrobinson.co.uk

20. MUST HAVE BINS present a stunning collection of hard to find essential home accessories – bins, tissues and jardinières, all beautifully handmade, they are just too good to hide! Visit musthavebins.co.uk or contact 020 3744 2384 to find out more.

21. MELANIE BAKER HÖRNSTEIN's wheel thrown ceramics are all made by her own hands using special glazes. Made in her studio in the archipelago of Stockholm, these beautiful ceramics are a wonderful addition to any interior. Visit melanieceramist.com and follow on Instagram @melanie_baker.h_ceramist to see more. Photograph by Lina.L.Baker @linastudio.com

22. Hand-painted tiles from **THE DOUGLAS WATSON STUDIO.** These reproduction Delft polychrome birds are taken from original Dutch designs. Only traditional techniques are used to paint onto handmade tiles. Panels and installations for kitchens, bathrooms and fireplaces are made to each client's specifications. A design service is available for fully bespoke work. Call 01491 629960 or visit www.douglaswatsonstudio.co.uk for more information.

23. TEBTON DESIGN objects are universal in use and essential in form. Their design language is clear, reduced and of functional beauty. A diverse range of interior products, from storage trays to table lamps is available online. UPS shipping is free, so shop at www.tebton.com and follow @tebton_design on Instagram.

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

25. WILLOW & HALL are celebrating summer with 10% off all sofa beds, sofas and armchairs in their summer sale. You can also exclusively save 5% on any items not already on sale using the code WORLD31719 by 31st July 2019. Explore their range at www.willowandhall.co.uk or call 020 8939 3800 to find out more.

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26. AMBERSEA LUXURY CANDLES are inspired by the glorious Baltic Sea and white sandy beaches. Ambersea invites you into a world filled with beautiful scents handcrafted with passion and dedication and most importantly belief in the future. Visit www.myambersea.com or on Instagram @AMBERSEASTUDIO

27. NINA'S HOUSE is an award-winning bespoke furniture store in Chelsea which allows clients to customise most aspects of their chosen piece. Specialising in solid wood, their large showroom displays a beautiful collection of high-quality rustic and urban designs made from natural materials. Visit ninashouse.com for more information.

28. SAMARKAND DESIGN sources vintage textiles from around the world to create beautiful and distinctive home accessories. Unique lampshades crafted from exquisite vintage silk sarees, hand-block printed voiles and shibori dyed silk. A fully bespoke service is also available. Call 07973 922943 or visit www.samarkanddesign.com to see the full range.

29. OLIVE AND IRIS create beautiful and unique homeware from the most environmentally-friendly and sustainable materials. Each piece is handcrafted by local Asian artisans using skills passed down through generations to help strengthen the local economy and support the local community. Visit www.oliveandiris.com and visit their Instagram @theoliveandiris

30. BELU CERAMICS is a synergy of an architect's and an engineer's approach into ceramic's art. Inspired by minimalism, they create elegant and contemporary pieces in London. Their unique handmade objects will adorn every space and will be a perfect addition to the utmost interior. Search @beluceramics on Instagram or email beluceramics@gmail.com to find out more.

31. JENNY BETTS LONDON has carefully created each fragrance in the capsule and limited edition collections for its ability to enhance a positive mood, improve energy levels or create a calming ambience. There is a Jenny Betts London fragrance to suit every mood or need. Visit www.jennybettslondon.co.uk or email info@jennybettslondon.co.uk

32. ALRÚN's luxurious woolen blankets are imbued with empowering messages to inspire and uplift you every day. Uniting mystical qualities of Norse tradition with clean Scandinavian design, Alrún textiles invite the beauty of new Nordic tradition into your home. Visit www.alrun.is for further information.

33. 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 go to www.japanesescreens.com for more information. Pictured is a two-fold screen with numerous folding fans on a gold ground, Japan 17th century. They hold regular exhibitions at the gallery and participate in several international art fairs which include TEFAF Maastricht, TEFAF New York Fall and Asian Art in London.

34. THE PERIOD PIANO COMPANY take great pride in offering unique instruments that cannot be found elsewhere, such as this 1927 grand piano by Gaveau, Paris, decorated in the style of an 18C French harpsichord with a lid painting by artist Lucy Makin, after Fragonard. Call 01580 291393 or visit www.periodpiano.com to find out more.

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35. Set the scene for elegant dining with **GLAZEBROOK & CO**'s classic Fiddle collection – mirror finish Stainless Steel with dishwasher safe cream "square handle" knives. Special offer price: was £380, now £350 for a set for 6 people, that's 6 x 7 piece place setting (pictured) and 2 tablespoons, includes UK delivery. To see this design and more, visit www.glazebrook.com and click "Special Offer", or to order, call 020 7731 7135.

36. BY BLISS is an online interior and styling webshop that originated from a shared passion of bohemian design, with influences from Ibiza, Bali, Morocco, India and Scandinavia create the perfect combination for a wonderful feel-good interior. Add a touch of boho chic into your home. Visit www.bybliss.nl or bybliss.nl on Instagram.

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

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

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LABORATORY AT LOGGERHEADS

A TEAM OF TIMBER ANATOMISTS AT THE ROYAL BOTANIC GARDENS, KEW, REPRESENT ONE IMPORTANT PLANK IN THE FIGHT AGAINST THE ILLEGAL LOGGING TRADE. PETER GASSON, THE SCIENTIST IN CHARGE, EXPLAINS THE TECHNIQUES HE USES TO SEPARATE THE WOOD FROM THE WOULD-BE

We all love trees. Their wood is the most useful and renewable resource, and people everywhere furnish their homes with items made from it. But how many of us stop to consider what the timber actually is and where it came from? As a wood anatomist at Kew, I am paid to be obsessed about such things.

Look at a label in any shop and you might be forgiven for thinking that, however unlikely, the oak or ash came from Thailand, the bamboo from Germany, the olive wood from India – but these descriptions relate to where the item was made, and not, crucially, where the tree itself grew. Of course, in a store I don't have the luxury of being able to saw off a piece to examine under a microscope. Back at Kew, however, I do.

My lab is full of pieces of uncertain origin – from suspect furniture to flooring, guitars to blinds – along with the tools of our trade. Chief among these are the thousands of slides, all kept in fireproof cabinets, that comprise one of the many outstanding collections here at Kew. Started in the 1930s, it contains sections of almost every known wood and other vegetative plant parts, such as roots and leaves. Put any one of these under a microscope and a whole world of patterns emerges, each as distinctive as a fingerprint.

Whenever I take delivery of a mystery fragment, it's this collection that helps in deciphering it. Telling hardwood from softwood is easy enough, but tropical species are so numerous and diverse that identifying them can be tricky, even with the aid of these slides, reference books, computer databases and 40 years of experience. Over that time I've worked with all manner of people, including archaeologists, palaeontologists, antique dealers, furniture restorers and the police. The two questions always on their lips are: what is it and where does it come from? A definitive answer can be hard to come by.

It's not only the export and re-export of timber used to make products that muddle matters of origin enormously, but also the fact that many trees are illegally logged and 'laundered' in legitimate trade. These things matter. Just as an example, endangered rosewood now accounts for 35 per cent of the value of confiscated wildlife items – more than either elephant tusks or rhinoceros horns – according to the United Nations Office on Drugs and Crime.

At Kew, we're able to identify most samples we encounter, right down to the species in every layer of plywood, but thus far rarely where the original tree – or trees – grew. Oak, or *Quercus*, is a prime example of just how maddeningly problematic this can be. It is, of course, one of the most widely used timbers (beams in old British buildings are generally *Q. robur* or *Q. petraea*) and is grown everywhere from the Colombian Andes to Japan. And yet anatomically it is very hard to distinguish the legitimate from the endangered, such as *Q. mongolica*, a white oak from the Amur region of eastern Russia protected by the Convention on International Trade of Endangered Species (CITES). However, help is at hand. Stable isotope analysis, used to ascertain the origin of various agricultural products such as eggs and meat, can now tell us so much more about the provenance of timber. Meanwhile, other methods using chemistry are being developed and tested.

We certainly can't afford to rest on our laurels. The ruses used by the international criminal trade are becoming almost as sophisticated as the technology now at our disposal: illegal timber is now being mixed with the legal, as if the sustainability of legitimate logging wasn't itself questionable. We are doing our best to tackle this, in partnership with many different bodies with complementary specialities and skills, from the United States Forest Service to the Global Timber Tracking Network, all intent on stemming the tide of illegal timber. If we succeed, we will all be able to buy wooden products safe in the knowledge that we are not adding to the problems of lost biodiversity, deforestation and climate change. Who would have thought that peering down a microscope could play such a big part in this noble cause? ■

ILLUSTRATION: SIMON PEMBERTON

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